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Written by

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INT. HOUSE - NIGHT

FADE IN:

On a RINGING phone. A hand reaches for it.

SHERRIE

Hello?

A young girl of 17. Sweet. Innocent in that scrubbed clean way. Looks like a virgin. Probably not.

MAN'S VOICE

(from phone)

Hello.

SHERRIE

Yes?

MAN'S VOICE

Who is this?

SHERRIE

Who are you calling?

MAN'S VOICE

Who am I speaking to?

SHERRIE

Wrong number.

CLICK. Sherrie hangs up. Not very polite about it.

INT. KITCHEN - NIGHT

Sherrie joins Trudie, 16, a sexy, pretty. Tells it like it is. Trudie is snacking on chips while TEXTING on her SIDEKICK. Two friends hanging out.

TRUDIE

Who was that?

SHERRIE

Nobody. Are you making popcorn?

TRUDIE

No, did you pick a movie?

SHERRIE

We're going scary. SAW 4.

Sherrie searches the cabinets and fridge for food.

TRUDIE

I saw it in the theater. It sucks.
And it's not scary -- it's gross.
I hate that torture porn shit.

SHERRIE

How do you really feel? I like
Jigsaw. He kills people very
creatively.

TRUDIE

But you don't give a shit who dies.
There's no character development.
Just body parts ripping and blood
spewing. Blaaaah.

SHERRIE

Who do you keep texting?

TRUDIE

I have a Facebook stalker. He
keeps leaving me messages.

SHERRIE

Like what?

TRUDIE

Just stuff. Like, "Hey, what's up.
You're hot. I wanna kill you."

SHERRIE

Delete him.

TRUDIE

I did. He hacked his way back in.

SHERRIE

Report him.

TRUDIE

He's really hot. Wanna see?

Sherrie joins Trudie as she pulls up a profile. A glimpse of
a shirtless young hottie.

SHERRIE

That's Channing Tatum.

It's hard to make out on the small screen.

TRUDIE

It is not? Is it?

SHERRIE
From his Abercrombie days. You're
being punked.

The PHONE RINGS again. Sherrie goes for the kitchen phone.

SHERRIE (CONT'D)
(into phone)
Hello?

MAN'S VOICE
(from phone)
Who is this?

SHERRIE
The more impatient version of the
person you just spoke to.

MAN'S VOICE
I'm sorry. You don't have to be a
bitch about it.

SHERRIE
Of course I don't. Eat me.

Annoyed, Sherrie starts to hang up when--

MAN'S VOICE
You hang up on me and I'll cut into
your neck until I feel bone.

Sherrie stops in her tracks. Stunned. Trudie looks at her.

TRUDIE
(to Sherrie)
Who is it?

Sherrie's not sure what to think. So she holds out the phone.

SHERRIE
It's for you.

Trudie takes it. Hesitantly.

TRUDIE
Hello?

MAN'S VOICE
Who is this?

TRUDIE
(into phone)
Trudie. Who is this?

MAN'S VOICE

This is the last person you're ever
going to see alive.

Trudie looks to Sherrie. WTF?

TRUDIE

(into phone)

What?

SHERRIE

It's a prank. Hang up.

Trudie hangs up.

TRUDIE

Why'd you hand the phone to me?

SHERRIE

You're the one with the stalker.

TRUDIE

Are the doors locked?

SHERRIE

Don't freak out.

The phone RINGS again. They stare at each other.

TRUDIE

Let it ring.

Beat. The RINGING stops. They look relieved. Then,
Trudie's SIDEKICK buzzes on the kitchen counter. She picks
it up. Reads.

TRUDIE (CONT'D)

(reading)

It's from stalker boy.

(holds it up)

"Answer the phone."

SHERRIE

Oh for god's sake. It's a joke,
Trudie. I bet it's Lexi or Karen.

Trudie takes off for the living room.

SHERRIE (CONT'D)

Where are you going?

TRUDIE

To make sure the front door is
locked.

Sherrie follows her.

INT. FOYER - NIGHT

They come to the front door. Trudie checks the locks as Sherrie watches. Trudie turns back to Sherrie when...

The DOORBELL RINGS. They both SCREAM. Staring at the front door. Sherrie starts for it. Trudie stops her.

TRUDIE
Don't answer it.

SHERRIE
It's a joke, Trudie. Someone made a dummy profile and now they're trying to scare you.

TRUDIE
(calling out)
Who is it?
(no answer)
I said -- who is it?
(still no answer)
Let's call the cops.

Just then, Trudie's SIDEKICK BUZZES with a message. Trudie jumps out of her skin. She looks at it, reading.

TRUDIE (CONT'D)
"I dare you to open the door."

Trudie's officially terrified. Sherrie is not quite sold. She's contemplating opening the door.

TRUDIE (CONT'D)
No, Sherrie. Don't.

SHERRIE
Who emails you from the front porch?

Trudie shrugs. Has no idea.

SHERRIE (CONT'D)
One of our asshole friends, that's who. I bet it's Karen and Lexi.

Sherrie starts for the door. Trudie stops her.

TRUDIE
No, don't, I'm scared.

SHERRIE

Or Barry or Lance. It could be anyone we know. Lisa, Bailey, Wayne, or the hopeful long shot -- Channing Tatum.

Sherrie goes to the front door -- unlocks it. Trudie steps back, shaking. As the door rips open revealing--

AN EMPTY DOORWAY. No one's there. Sherrie steps outside onto the porch.

Trudie watches her as she looks around. She shrugs, turning back to Trudie.

SHERRIE (CONT'D)

There's no one out here.

Sherrie stands in the doorway, facing Trudie -- her back exposed to the outside. Just then...

Trudie's SIDEKICK BUZZES in her hands. Trudie looks, opens it up.

SHERRIE (CONT'D)

What does it say?

Trudie reads her phone.

TRUDIE

It says, "I'm not outside. I'm right behind..."

TRUDIE has time to register this. She spins around to see a--

A GHOST FACE KILLER SPRINGS FROM THE DARKNESS -- LUNGING AT HER. KNIFE IN THE AIR.

Sherrie SCREAMS for her friend, watching as the GHOST FACE stabs Trudie. The knife penetrates deep. Upon its withdrawl, Trudie drops instantly. Dead.

Sherrie stands frozen. Until the GHOST FACE turns his attention to her. That's all it takes for Sherrie to flee.

She spins around. Starts out the front door when--

ANOTHER GHOST FACE KILLER APPEARS on the porch, completely surprising her.

Sherrie starts to SCREAM but the GHOST FACE is too fast. A flash of silver.

A KNIFE SLICES SHERRIE'S THROAT. STIFLING HER SCREAM.

She stands there a moment, clutching her neck as the blood pours from it. Unable to scream. A look of confusion and helplessness.

A beat. As she GURGLES for air. Then -- out of nowhere -- A MADDENING SCREAM.

CUT TO BLACK. SUPERIMPOSE TITLE:

STAB 6

GIRL'S VOICE (O.S.)
You're fucking kidding me.

Suddenly, the CAMERA PULLS BACK TO REVEAL--

INT. LIVING ROOM - HOUSE - NIGHT

A TV SCREEN -- STAB 6 -- MAIN TITLES

It becomes clear the previous sequence was merely the opening scene from a movie on television.

As the CAMERA PULLS BACK FURTHER REVEALING -- TWO TEEN GIRLS on a couch. In a different living room. In a different house. They are watching the horror movie STAB 6.

RACHEL and CHLOE, both 17. Best friends. Rachel grabs the remote. Shuts off the TV. She's the more outspoken one.

RACHEL
That was so fucking stupid. Pure horse shit. The death of horror. Right here. In front of us.

Chloe is more reserved. She tries to defend it.

CHLOE
I jumped. It scared me.

RACHEL
A fucking Facebook killer? You're kidding me, right?

CHLOE
It's a few years old. Now, it would be twitter. Which would make a lot more sense.

Rachel gets up and goes to the kitchen. Opens the fridge.

RACHEL

A bunch of articulate teenagers sit around and deconstruct horror movies until a ghost face kills them one by one. It's been done to death. The whole self-aware, post-modern meta-shit is over. Stick a fork in 1996 already.

Chloe stays in the living room. It's an open floor plan so they can see each other.

CHLOE

I like STAB movies. They're scarier. It's not torture porn or zombies or aliens or Asian ghost girls. There's something real about a guy with a knife. Who just snaps. It could really happen.

Rachel opens a soda and starts back to the couch where she plops back down next to Chloe.

RACHEL

I can't do it. These sequels don't know when to stop. They just keep recycling the same shit. Even the opening scene. Some random girl gets a call that undoubtedly ends in her getting killed. It's all so predictable, there's no element of surprise, you see everything coming...

IN A FLASH, CHLOE PULLS A BUTCHER KNIFE FROM UNDER A PILLOW AND STABS RACHEL IN THE STOMACH.

Blood spews as Rachel registers surprise. Shock. A very unpredictable moment.

Rachel looks down and stares at the knife in her stomach. Complete and insidious horror. As her friend Chloe's face turns maniacal and evil. She pulls the knife out.

CHLOE

Did that surprise you?

Rachel tries to speak, but spits up blood. Beat.

RACHEL

(barely audible)

Why....

Chloe stabs her again. Deeper this time.

CHLOE

Because you talk too much. Now shut the fuck up and watch the movie.

Rachel's body goes slack. As she sits there. On the couch. Bleeding to death. Chloe reaches for the remote. And as Rachel nears death, Chloe HITS PLAY.

A MADDENING SCREAM. CUT TO BLACK. MAIN TITLE CARD. AGAIN.

STAB 7

The CAMERA PULLS BACK REVEALING--

INT. LIVING ROOM - HOUSE - NIGHT

A TV SET. The previous scene was also another fake out. TWO TEEN GIRLS are lounging in a family room of a large house. JENNY, 16, cute and bouncy, sits up LAUGHING uncontrollably. She hits PAUSE.

JENNY

Oh God, I love it. I've seen this movie five times. It gets me every time.

Her friend, MARNIE, 16, brainy, over-achiever.

MARNIE

You're kidding? I don't get it.

JENNY

It's like a TWILIGHT ZONE movie within a movie.

MARNIE

I get that. But it's illogical. It begs the question. If the beginning of STAB 7 is STAB 6? What's at the beginning of STAB 6? STAB 5? And, if so, what was STAB 4 about?

Jenny stares at her.

JENNY

You're over-thinking it.

MARNIE

You know what kills me? Somewhere, someone thought that was clever.

(MORE)

MARNIE (CONT'D)

There's a reason I don't watch these movies.

JENNY

I can't believe you've never seen them. We live in Woodsboro.

MARNIE

This has nothing to do with Woodsboro. I thought STAB was based on true stories.

JENNY

The first three, the trilogy, was all about Sidney Prescott and the Woodsboro Murders.

MARNIE

You know my mom went to school with her--

JENNY

After that, they just kept making lame ass sequels. Money.

MARNIE

Do we have to finish it? I know it's the anniversary of the Woodsboro massacre but I hate horror.

Jenny smiles. Of course, she does. Just then, she looks to the hallway.

JENNY

Did you hear that?

MARNIE

I didn't hear anything.

Jenny rises. Starts towards the hallway.

JENNY

I did.

MARNIE

Don't try and scare me. I didn't hear anything.

JENNY

I'm not trying to scare you.

MARNIE

You do this all the time.

JENNY
No, I don't.

MARNIE
Halloween night? When I walked
into the kitchen and found you dead
on the floor with blood everywhere?

JENNY
It was Halloween. Lighten up.

Jenny moves to the hallway.

MARNIE
Where are you going?

JENNY
I heard something.

Marnie doesn't believe her. But still...

MARNIE
Are we the only ones here?

Jenny nods.

JENNY
I'm gonna check it out.

MARNIE
I know you're trying to scare me.

JENNY
I swear I'm not.

Jenny takes off for the hallway.

INT. HALLWAY - HOUSE - NIGHT

It's dark. Jenny moves down it quickly.

INT. FAMILY ROOM - HOUSE

Marnie waits and watches from the living room. Uneasy.

INT. BEDROOM - NIGHT

Jenny enters her bedroom. Simple. Sweet. She notices an
open window.

MARNIE (O.S.)
What is it?

Jenny calls out.

JENNY
I left a window open.

IN THE FAMILY ROOM

Marnie hears that. Calls out.

MARNIE
That was stupid.

IN THE BEDROOM

JENNY
I'm just gonna check it out.

IN THE FAMILY ROOM

Marnie looks around. Goes to the back patio sliding doors. Checks to make sure they're locked. Just then, the PHONE RINGS.

JENNY (O.S.) (CONT'D)
Will you get that?

IN THE BEDROOM

Jenny has a cell phone in her hand. She's the one who's calling her own house.

JENNY (CONT'D)
Marnie?

IN THE FAMILY ROOM

Marnie goes to the phone. Answers it.

MARNIE
(into phone)
Hello.

MAN'S VOICE
Hello. Who is this?

MARNIE
Marnie. Who's this?

MAN'S VOICE
The last person you're ever going to see alive.

MARNIE
So lame.

Just then, Jenny BURSTS out LAUGHING.

IN THE BEDROOM

JENNY

I'm sorry. I had to.

MARNIE

(from phone)

You bitch. So not funny.

Jenny's very amused with herself.

JENNY

Somebody falls for it every year.

MARNIE

I don't know why you get off on
this shit -- AAHHHH...

Just then, Marnie SCREAMS. It's a DEADLY SCREAM. Then, the line goes dead. Jenny pauses.

JENNY

(into phone)

Marnie? Marnie?

Jenny looks to the bedroom door. Is she being pranked? The SCREAM was very real. She gets up and starts for the hallway.

INT. HALLWAY - HOUSE - NIGHT

Jenny moves down the hallway. Back to the family room.

JENNY

Marnie?

Suddenly, a CRASHING NOISE. Something is upturned. It's followed by silence. Jenny's looking a little scared.

INT. FAMILY ROOM - HOUSE - NIGHT

Jenny enters to find the room completely dark and empty. The back patio doors are wide open. Jenny looks around.

JENNY

Marnie? Where'd you go?

Jenny circles around the couch. Stumbles over something. Tripping. She looks down and sees Marnie lying dead on the floor. Her eyes COLD and LIFELESS.

Jenny SCREAMS. Just then, Marnie sits up LAUGHING UNCONTROLLABLY. Jenny's been punked. A victim of her own prank.

MARNIE
Gotchya. You should have seen your
face.

Jenny knows she can't be mad.

MARNIE (CONT'D)
I knew you were up to something.
How'd you do the voice on the
phone?

JENNY
An app I downloaded.

Marnie gets up. Jenny helps her.

MARNIE
Can we please stop scaring each
other now? It's bad enough we've
had to grow up in this town.

JENNY
Okay, okay, you got me.

They both plop back down on the couch. The glass doors open
behind them.

MARNIE
What now?

JENNY
Wanna watch something else?

MARNIE
We can watch the rest of the movie.

JENNY
We don't have to.

Neither see the GHOST FACED FIGURE that enters through the
sliding glass doors. It slowly makes its way to the couch.

MARNIE
It's okay. Now that I'm in the
mood.

JENNY
Are you sure?

The GHOST FACE moves closer to the couch. Knife in hand.

MARNIE
Might as well.

Jenny reaches for the remote control. Just as the GHOST FACE raises the knife.

JENNY
You like horror movies. You're not
fooling anybody.

As Jenny hits PLAY. The Ghost Face STRIKES with the knife.

THE SCREEN CUTS TO BLACK. MAIN TITLES.

SCREAM 4

EXT. WOODSBORO - MORNING - ESTABLISHING

The morning sun shines bright over the quaint town of Woodsboro, California.

Little moments of small town life are all around. Picture-perfect. Innocent. Quiet. Then--

SIRENS BLARE as SQUAD CARS tear down Main Street, racing, speeding... interrupting any hope of a peaceful day.

INT. BEDROOM - RILEY HOUSE - MORNING

A CELL PHONE VIBRATES across the night stand. PULL BACK to reveal a COUPLE sleeping. Finally, a woman sits up, barely awake.

It's GALE WEATHERS. Or more accurately, GALE RILEY. Ten years later. Still strikingly beautiful. But no longer in that "camera ready" way. She eyes the VIBRATING CELL PHONE. Looks to her husband. SHOVES HIM.

GALE
You're buzzing.

He doesn't move. It forces Gale to get up. She walks around to the night stand and takes the cell phone and SILENCES it.

Then, she takes a pillow and SLAMS IT DOWN on the man sleeping beside her. He leaps up. Huh?

It's DEWEY RILEY. All grown up. Still sweet-faced and boyish, but experience has seasoned him. Matured him.

Dewey looks around but Gale has already disappeared to the bathroom.

INT. BATHROOM - MORNING - MOMENTS LATER

Gale is at the sink, brushing her teeth. Dewey enters. Silence. He goes to the toilet room. His limp is nearly non-existent. Years of physical therapy.

Dewey pees. Gale spits. More silence. The unspoken tension speaks volumes. Finally...

DEWEY

You know what today is, right?

Gale nods.

DEWEY (CONT'D)

Are you going?

Gale shrugs. Dewey finishes up. Flushes.

DEWEY (CONT'D)

I think it would be nice if you went.

Gale studies herself in the mirror. She's not the same Gale. There's something missing.

GALE

I'm sorry about last night. I wasn't in the right space.

Dewey finishes up. Flushes.

DEWEY

Wanna talk about it?

He turns to his wife. But she's already left the bathroom.

EXT. RILEY HOUSE - MORNING

A nice two-story house in a nice neighborhood. Dewey exits the house and moves to an SUV in the drive.

It has the WOODSBORO SHERIFF'S DECAL on the side. Just then, a cute SPORTS CAR SPEEDS down the street. ROCK MUSIC BLARING.

DEWEY

Slow down.

Dewey hops in his jeep.

INT. SPORTS CAR - MORNING

Behind the wheel, KIRBY REED, 17, slows the car.

KIRBY
Shit. Fuck.

A cute and quirky girl. Was probably a tomboy until a year ago. Now, she's alternative. Or so she wants you to believe. Either way -- she's cool.

She rounds the corner.

EXT. NEIGHBORHOOD - MORNING

The neighborhood is lined with houses. Nice lawns, sidewalks, etc. A typical small town neighborhood.

Kirby pulls up and parks in front of an old two-story home. Full of character. She TOOTS the horn. A few moments and a young girl emerges.

JILL ROBERTS

A 17 year-old beauty. Pretty in that ingenue way. Smart. Strong. And a little bit goofy. She makes it sexy. A young girl full of contradictions -- but instantly likable. There's not a mean bone in her body.

She hurries to the car and hops in.

INT. KIRBY'S CAR - MORNING

Kirby turns the MUSIC DOWN, launches into a huge discussion.

KIRBY
Okay, don't get upset. Trevor called me last night.

JILL
Why is he calling you?

KIRBY
He knows I have your ear and he wants to work it out.
(looks across the street)
Where's Olivia?

Kirby HONKS the horn again. Suddenly, OLIVIA MORRIS, 17, emerges from the house directly across the street from Jill's house. Olivia is sexy hot. Her walk, style, attitude is fearless and fierce.

JILL
What did Trevor have to say?

KIRBY

He was fishing. He wants to know how upset you are.

JILL

What did you tell him?

KIRBY

Epic grief. Not since Bella fucked the werewolf have you known such grief.

JILL

(re: Olivia)

Can we not talk about this now?

The car door opens. Kirby nods. Gets it. But as Olivia crams into the back seat.

OLIVIA

Okay, so Trevor called me last night.

Jill throws her hands up. WTF? Kirby hits the gas and they take off.

JILL

He called both of you? What is he thinking?

OLIVIA

He wants to kiss and make up.

JILL

That's not going to happen.

Just then, LADY GAGA'S TELEPHONE song starts playing. Jill starts digging in her bag, for her cell phone.

OLIVIA

Not Lady Gaga. For god's sake, change your ringtone. Can we hate her yet? I so wanna hate her.

Jill eyes her CALLER ID -- JENNY RANDALL

JILL

Why is Jenny Randall calling me?

Both Kirby and Olivia shrug.

OLIVIA
 I don't know. I don't like Jenny
 Randall. She threw up on me at
 Tony Marshall's luau.

Jill answers while Olivia explains her hatred.

JILL
 (into cell)
 Hello?

MAN'S VOICE
 Hello, Jill.

KIRBY
 (to Olivia)
 That luau was freshman year.

OLIVIA
 (to Kirby)
 I didn't say my anger was rational.

JILL
 (into cell)
 Jenny? Is this you?

MAN'S VOICE
 What's your favorite scary movie?

JILL
 Okay, who is this?

Olivia and Kirby have taken notice of the call.

KIRBY
 (to Jill)
 What does she want?

JILL
 (into cell)
 Where's Jenny? Who is this?

MAN'S VOICE
 I asked you a question. What's
 your favorite scary movie?

JILL
 I'm hanging up.

CLICK. Jill hangs up. Looks to her friends.

JILL (CONT'D)

That was so weird. I just got a
prank phone call from Jenny
Randall.

OLIVIA

Jenny Randall is weird. Her and
her little Marnie the Carny friend
are freaks.

KIRBY

It's Massacre Week. People go
looney, remember?

They continue on but Jill is clearly bugged by it.

EXT. WOODSBORO - MORNING - ESTABLISHING

The morning sun shines bright over the quaint town of
Woodsboro, California. Little moments of small town life are
all around. Innocent and simple. Picture-perfect.

Except on every lamp post for three blocks -- a GHOST MASK
has been placed over the light fixture. Somebody has played
a prank.

A CITY WORKER stands on a ladder, removing a mask. A female
officer oversees. This is DEPUTY JUDY HICKS, 30's. Cursed
with cute-ness, Hicks plays it serious at all times. She's
over compensating. But it just makes her cuter.

The SHERIFF'S JEEP pulls up. Dewey slowly gets out,
surveying the stunt.

DEPUTY HICKS

Hey, Sheriff. It looks like the
celebration has begun.

Dewey looks up and down Main Street. Damn.

DEWEY

Damn kids. How'd they get up
there?

DEPUTY HICKS

I'm sorry, you can never get away
from this.

She smiles, small-town sweet.

DEPUTY HICKS (CONT'D)

Hey, I made some lemon squares.
They're in my car.

Dewey shies away from the idea.

DEWEY
E-eh, no thanks, Judy.

DEPUTY HICKS
(moving closer)
Sheriff, you're not cheating on
your wife if you eat my lemon
square.

Suddenly, Dewey's RADIO STARTS SQUAWKING.

DISPATCHER
(panicked)
Sheriff? Come in, Sheriff.
Emergency.

Dewey grabs his WALKIE.

DEWEY
Go ahead.

DISPATCHER
You need to get to the Randalls'
house on Miller's Lane. It's bad,
Sheriff, real bad.

Dewey looks at Deputy Hicks. Something's up.

INT. HOME OFFICE - RILEY HOUSE - MORNING

A small home office. A few PLAQUES on the wall. An award or two. Some framed photos of her days from TOP STORY.

On shelves are stacks of books. THE WOODSBORO MURDERS. Based on a True Story.

A glimpse of the latter sequels. COLLEGE TERROR: THE WOODSBORO HORROR CONTINUES. "Now a Major Motion Picture". HOLLYWOOD HORROR, The True Story of STAB 3. Etc.

Gale sits at her desk, laptop in front of her.

CLOSE ON THE COMPUTER SCREEN. The words CHAPTER ONE have been typed a hundred times. Gale takes a sip of coffee. Taps her fingers. The words don't come.

Finally, Gale pulls up GOOGLE on her SCREEN. Types in Sidney Prescott -- NEW RESULTS. She DOUBLE CLICKS.

A NEWS CLIP STREAMS -- from a local San Francisco talk show -- A VIEW FROM THE BAY. Gale presses play. A young FEMALE HOST addresses the CAMERA.

TV HOST

What inspired you to write about your life?

SIDNEY PRESCOTT

I wanted to tell my story. So much has been written about me in the past...

TV HOST

And, of course, the movies.

SIDNEY PRESCOTT

Yes, with the popularity of the STAB films, I've lived my entire adult life in this very public role of victim.

TV HOST

You survived not one, but three horrific nightmares. I saw the movies when I was a kid. So scary.

SIDNEY PRESCOTT

I didn't want to be defined by the word victim anymore. Writing this book was about letting it go. I wanted to be free of my past and move on once and for all.

Sidney looks and sounds great. Full of resilience and inner peace. This is a woman who has weathered a great storm.

CLOSE ON GALE as she takes this in. Affected.

TV HOST

Well, your book put me in tears. It's such a beautiful and moving story of survival. Everyone should read it. Buy it today, people. OUT OF THE DARK by Sidney Prescott.

Sidney laughs at the TV Host's shameless plug as the Host holds up Sid's book. Her picture graces the cover.

TV HOST (CONT'D)

Congratulations on all the great reviews. What's next for you?

SIDNEY PRESCOTT

Between the book tour and speaking engagements, I'm writing another book. So, we'll see. It's all a new adventure.

Sidney smiles. Genuinely happy. Gale CLICKS -- Sid disappears. The SCREEN returns to Gale's own writing. Or lack of. She stares at the words CHAPTER ONE over and over again. Gale hits delete. Then, leaps up and leaves the room.

EXT. JENNY RANDALLS' HOUSE - DAY

The idyllic family home is a murder site. AMBULANCES, SHERIFF'S CARS, COUNTY CORONERS.

INT. JENNY RANDALL'S HOUSE - DAY

Blood is everywhere. Streaked along the floor and furniture.

OFFICERS and TECHNICIANS investigate, dusting for prints, taking photos, bagging evidence.

Dewey stands in the living room. His face unflinching. He's staring at the sofa where--

Jenny and Marnie's bloody bodies have been left. On display. Sitting upright, facing the television.

Behind the TV -- written in red are the words, "What's your favorite scary movie?"

A FORENSIC GUY is there inspecting the wall. He's doing a PHOTO-HANDWRITING ANALYSIS.

FORENSIC GUY

Common spray paint. First glance, the y's and e's are consistent with a right handed male.

DEWEY

Full analysis?

FORENSIC GUY

Few hours. Lab's waiting on me.

Dewey nods, leaves the room.

EXT. FRONT PORCH - JENNY'S HOUSE - DAY

Dewey exits the house. Moves to the edge of the porch. Alone, he lets out a DEEP SIGH, letting his true emotions surface. This is hard for him.

Just then, Hicks appears, with TWO DEPUTIES behind her. PERKINS, 40's, seasoned, and HOSS, 20's, eager.

Dewey spins around -- not letting his emotions show. He's the Sheriff. A leader. And he's good at it.

DEWEY

Hoss, you and Perkins, run the paint. Check all the locals stores and send digital samples to county.

Hoss and Perkins take off. They're on it.

DEPUTY HICKS

Jenny Randall's parents were on a ski trip. They thought Jenny was sleeping at Marnie's, and Marnie's folks thought she was at Jenny's.

DEWEY

Phone records?

DEPUTY HICKS

Both girls had cells and the one house phone. We're pulling everything.

(beat)

You okay, Sheriff?

Dewey turns to Hicks. In honest candor.

DEWEY

This is about the worst thing that could have happened. No, Deputy, I'm not okay.

Dewey takes off, leaving Hicks wistful. She feels his pain.

EXT. WOODSBORO HIGH SCHOOL - DAY

Red brick and tradition. Establishing.

INT. SCHOOL CORRIDOR - DAY

STUDENTS come and go. ROBBIE MERCER, 16, a lively, wicked smart cool-nerd, move through the hallway with a FLIP CAMERA. He stops Olivia at her locker.

ROBBIE

This is HALL PASS WITH ROBBIE, coming at ya, POV. I'm here with the luscious Olivia-don't-look-at-my-breasts-I-have-a-mind--Morris, with our topic of the week.

OLIVIA

Which is? Hurry up.

ROBBIE

For all my horror ho's out there on the anniversary of the Woodsboro Massacre, I have to ask: What's your favorite scary movie?

OLIVIA

That's all you got? Some lame ass douche question? "What's your favorite scary movie?" Go away, closet boy.

Just then, CHARLIE WALKER, 17, messy cute, pops into frame.

CHARLIE

THE EXORCIST, PSYCHO, THE SHINING and anything starring Nicole Kidman's new face. Owwww.

ROBBIE

Worst scary movie?

CHARLIE

An exhaustive list, Robbie, but I'll go with the entire career of M. Night Shyamalan.

Just then, Kirby appears, having heard this.

KIRBY

No way, THE SIXTH SENSE is epic.

CHARLIE

Revoked. Now considered a fluke. No longer valid.

DOWN THE HALL

Jill is at her locker, finishing up. She closes it, turns and runs into...

TREVOR SHELDON, 17, high school jock. Perfectly handsome. Perfectly cocky.

TREVOR

Hey, Jill, how ya doing?

Jill barely acknowledges him. Just an awkward gaze.

TREVOR (CONT'D)

Are you ever going to talk to me again?

JILL
I hadn't planned on it.

She starts by him, but he cuts her off.

TREVOR
C'mon, you're not being fair. I
deserve a chance to tell you what
happened.

JILL
Is it different from the facts?
Because I know what happened.

Jill start off -- but Trevor blocks her path. This just
makes her angry.

JILL (CONT'D)
And trying to use Kirby and Olivia
to help your case -- bad move.

Jill pushes passed him, but he grabs her arm, pulling her
back. It takes her by surprise.

TREVOR
Please, Jill, just talk to me.

Trevor tries to connect to her eyes -- he's pleading. She
pulls her arm away when--

MR. BAKER (O.S.)
Is everything okay here?

They both turn to find MR. BAKER, 30's, studious, no-nonsense
type, standing behind them. Beat. Jill looks to Trevor.

JILL
Yeah, Mr. Baker, we're good.

Jill turns and walks off. Trevor cuts eyes at Mr. Baker.

MR. BAKER
Yes, Trevor, what?

TREVOR
Nothing.

Trevor starts off, but this time Mr. Baker blocks his path.
He points in the other direction. Opposite of Jill.

MR. BAKER
You go that way.

Trevor wants to kill this teacher. But he plays it cool. Turns and walks away.

EXT. TOWN SQUARE - WOODSBORO - DAY

A car pulls up and parks on the street. Gale gets out. She stares at the small book store on the corner. She walks over to it.

EXT. CORNER BOOK STORE - DAY

Gale looks in the window. Sidney's book is the only book on display. A sign reads MEET SIDNEY PRESCOTT. TODAY ONLY.

INT. BOOK STORE - DAY

A small book and old fashioned book store. It's crowded. At capacity. Standing room only.

At a lectern, stands Sidney Prescott, reading from her book.

SIDNEY

I was playing the role of victim. The only problem? I never auditioned for the role. I never asked for the part, but here I was playing it to the hilt. Sidney Prescott, the real life Scream Queen. Celebrity victim. It wasn't who I set out to be. It wasn't the life I wanted.

In the back, Gale sneaks in, finds a spot. She listens to Sidney who is full of quiet strength and honesty.

SIDNEY (CONT'D)

It was clear my life was in need of a rewrite, a re-imagining. I had to create a new part to play. So, I sat down and began to write a new life for myself. A life that accepted my past but was no longer imprisoned by it.

APPLAUSE from the room. CLOSE ON GALE -- annoyed and cynical, but oddly moved too.

ON SIDNEY as she greets the PEOPLE who gather around.

A YOUNG WOMAN, REBECCA REED, 20's, a poised and polished power assistant keeps the wheels moving.

REBECCA

We're going to begin the book signing in just a few minutes.

Sidney eyes a woman, mid-forties, KATE ROBERTS, who is waiting to see her. A big smile and hug.

SIDNEY

Aunt Kate, you made it. How are you? How's Jill?

KATE

We're good. You'll see her at dinner. It's been too long.

SIDNEY

Yes, it has. I know since Dad's funeral, I've been bad with the phone calls.

KATE

You're here now. We'll have a good time tonight.

Rebecca steps in -- not subtle at all.

REBECCA

We gotta keep it moving.

Kate gives a wink, taking off. "Seeya tonight." As Sidney turns and comes face to face with Gale. Beat.

Rebecca sees them together. She motions to a PHOTOGRAPHER on hand. "Get this." The Photographer instantly starts SNAPPING PHOTOS.

Sidney refuses to let it be awkward. She hugs Gale.

SIDNEY

It's good to see you, Gale. I was hoping you would come.

GALE

Congratulations, Sidney. I haven't read it yet...

SIDNEY

I know where you can get a copy.

A lingering moment between these two women. Sidney senses something different about Gale. Just then, Dewey enters and Sidney lights up.

SIDNEY (CONT'D)

Dewey!

Gale watches as Sidney races to him, hugging him. Old friends. Only when they break, does Sidney see Dewey's serious and worried expression.

Dewey turns to Gale. Who instantly reads him. Something is very, very wrong.

And as if on cue -- COMMOTION ERUPTS all around. PEOPLE point to the store windows. To the CARS and NEWS VANS seen approaching.

EXT. TOWN SQUARE - WOODSBORO - DAY

The quiet and peaceful town explodes into chaos as the NEWS MEDIA descends on Main Street. News of the murders is out.

INT. CLASSROOM - DAY

Mr. Baker is in the middle of class. He writes on the chalk board with his right hand.

MR. BAKER

Don't forget, projects, are due
Thursday.

CELL PHONES start to go off in class. VIBRATING everywhere. STUDENTS start texting each other. The news is spreading.

MR. BAKER (CONT'D)

Somebody wanna share?

Suddenly -- LOUD COMMOTION OUTSIDE. MEDIA TRUCKS are screeching up. Distracted, the KIDS all look to the windows. Even Mr. Baker is intrigued.

MR. BAKER (CONT'D)

What the...?

Robbie reads his iphone.

ROBBIE

Jenny Randall and Marnie Cooper
were murdered last night.

The room erupts in SHOCK. Jill turns to Kirby. What? Then, the BELL RINGS. Quickly, the class empties out. The news taking everyone's attention. Jill and Kirby start out.

KIRBY

Who called you this morning?

JILL
I don't know. But it came from
Jenny's phone.

KIRBY
This just got creepy.

They exit the room.

EXT. WOODSBORO HIGH SCHOOL - MINUTES LATER

On the lawn, TV CAMERAMEN hop out and jockey for position.
TV REPORTERS are quickly starting stand-ups:

REPORTER #1
...the murdered girls were students
here, at Woodsboro High School...

REPORTER #2
...this week marks the 15 year
anniversary of the infamous
Woodsboro Murders...

REPORTER #3
...as recounted in the bestseller
by Gale Weathers which launched the
horror franchise STAB...

A CROWD has gathered to watch. Shocked. Olivia sees Kirby
and Jill exit the school. She races over.

OLIVIA
Do you believe this? Didn't Jenny
call you this morning?

A look of dread has washed over Jill's face. And, as if on
cue -- Lady Gaga's TELEPHONE starts playing. Jill reaches
into her bag and withdraws her phone.

She looks at the CALLER ID. It reads JENNY RANDALL. Jill
nearly GASPS. She looks to her friends. All three of them
are freaking out. Beat. Finally, Jill answers it. Silence.

MAN'S VOICE
Congratulations, Jill.

JILL
Who is this?

MAN'S VOICE
I pick you.

JILL
What?

Kirby grabs Jill's phone, puts it on SPEAKER.

OLIVIA
Who is it?

MAN'S VOICE
I pick you. Don't disappoint me.

CLICK. The phone goes dead. The three girls look at each other. Stunned. Terrified.

INT. BULL PEN - POLICE STATION - DAY - LATER

A bull pen. Surrounded by offices. A FLURRY of activity. As DEPUTIES come and go. A chaotic atmosphere.

Gale moves through the bull pen. She looks around. Sees Deputy Hicks.

GALE
Excuse me, Deputy Judy, where's Dewey?

Deputy Hicks looks a bit put out. She's not a big fan of Dewey's wife. But she's professional about it.

DEPUTY HICKS
He's conducting an interview at the moment.

GALE
With Sidney Prescott? Are they in the conference room? I'll just head back.

Gale starts towards the back corridor, but Hicks blocks her.

DEPUTY HICKS
You can't go back there, Gale.

GALE
Since when? I'm married to the Sheriff, I'm part of the team.

Gale starts for the hallway again. But Hicks means business.

DEPUTY HICKS
It's a murder investigation. I'm sorry.

Gale's instinct is to rip Hicks' head off, but lets it go. Decides to play the "good wife". But she's annoyed.

INT. CONFERENCE ROOM - POLICE STATION

Jill sits at the conference table with Dewey. Her mother, Kate, is next to her, supportive. Along with Sidney.

DEWEY

"I pick you."

JILL

That's what he said.

KATE

What does it mean, Dewey?

DEWEY

I can't answer that yet.

JILL

Am I in danger, Sheriff?

DEWEY

To be honest, we don't have enough to go on at the moment.

Dewey's eyes meet Sidney. Who appears strong and composed. She squeezes Jill's hand, reassuringly.

SIDNEY

No, you're not. Because we're not going to let anything happen to you, Jill.

Jill looks at them, trying to stay calm.

INT. BULL PEN AREA - POLICE STATION - DAY

Gale pours a cup of coffee, waiting, when she sees...

Sidney's assistant, Rebecca, who has taken over a desk. She has her iPad out, Blackberry in hand, and headset in her ear.

REBECCA

(on phone, compassionate)

No comment beyond Miss Prescott's sincere condolences to the victim's family and friends. Thank you.

(next call)

This is Rebecca.

(instantly ecstatic)

OHMYFUCKINGGOD, Henry. Two girls were butchered. Payday. And I was so not feeling Woodsboro. I was like lame PR move, right? Well, FUCKMEWOW. Best. Idea. Ever.

Rebecca spots Gale watching her. Gives a wave.

REBECCA (CONT'D)
(on the phone)
Henry, I'll call you back.

Rebecca clicks off. Goes to Gale. In awe.

REBECCA (CONT'D)
I have to geek out. I didn't get a chance earlier. It's an honor to meet you. When I was a kid, it was all about, "TOP STORY with Gale Weathers." You were my 90's.

GALE
It's Gale Riley now.

REBECCA
Aw. And you gave it all up for love. I bow down. That is so... not me.

Gale's not sure she likes this girl. She's not a bitch. Just talky and self-involved.

GALE
So you're Sidney's assistant?

REBECCA
I'm covering the book tour for Random. So, yes, I am assisting Sidney, but I wear a lot of hats so if you need anything.

Rebecca slides Gale her business card. Gale takes it. Hmm.

REBECCA (CONT'D)
How long have you and Dewey been married?

GALE
Almost ten years ago.

REBECCA
Aw. So it was just like your characters in STAB 3. Wow.

GALE
Yeah, wow.

REBECCA

I didn't mean bad wow. It just always seemed like more of a movie romance than a real one because it was a movie and in real life you two would never be...

(catches herself)

Ooh, don't wanna dig that hole, so, how many kids do you have?

Gale stares at her, blankly. As the hole gets deeper.

EXT. TOWN SQUARE - WOODSBORO - DAY

Several MEDIA OUTLETS have planted themselves outside the POLICE STATION. Olivia and Kirby watch the ruckus from the water fountain. Charlie is there too.

OLIVIA

I don't understand why the killer called Jill?

KIRBY

She's been tapped. She's related to Sidney. It makes it personal.

CHARLIE

It puts Jill up next on the victim chain. If the killer calls, you're dead, that's the rule.

KIRBY

An overused, done to death rule.

CHARLIE

You can blame techno J-horror.

OLIVIA

What?

KIRBY

(explains)

THE RING, GRUDGE, ONE MISSED CALL.

Charlie and Kirby talk in a language that is foreign to Olivia.

CHARLIE

Someone's gotta bite it. You can't kill Sidney. She's victim royalty, she can't die.

KIRBY

Sure she can. Her character has been gone since STAB 3 anyway.

CHARLIE

Too dicey. Potential backlash.

KIRBY

Laurie Strode bit it in HALLOWEEN 8, Ripley died in ALIEN 4. There's precedence.

Olivia is completely confused by their conversation.

OLIVIA

What are you guys talking about?

CHARLIE

(duh)

STAB. Someone's gonna make a sequel outta this. "STAB 8: RETURN TO WOODSBORO."

Charlie breaks out with the HALLOWEEN score while Kirby mimics FRIDAY THE 13TH.

CHARLIE

Da-DA-da-DA-da-da...

KIRBY

Ki-ki-ki-ma-ma-ma...

OLIVIA

This is real. This isn't a movie.

CHARLIE

But it will be.

And that Charlie and Kirby are certain of.

INT. SHERIFF'S OFFICE - DAY

Deputy Hicks fills Dewey in on her findings.

DEPUTY HICKS

The cyber team is running a full surveillance on the cell phones. As soon as we get something--

DEWEY

I want round the clock watch on Jill and Sidney. Use Hoss and Perkins.

DEPUTY HICKS

Any statement to the press?

DEWEY

No comment.

Hicks nods. Sees the strain on her boss' face.

DEPUTY HICKS

We'll get through this, Dewey.

She gives him a supportive smile. Just then, Gale plows into his office. Hicks starts to object but Dewey allows it.

DEWEY

It's okay.

Judy exits, trying to hide her disdain. Beat. As Dewey eyes Gale. A long, strained look. This is hard on him.

GALE

Do you have a suspect?

DEWEY

We don't have enough as this point.

GALE

Yea, but we've been down this road before. It's a certain type of killer that's attracted to Sidney Prescott. It shouldn't be too hard to find a horror movie freak with a motive and a cell phone.

Dewey stares at her in amazement. She stares back. What?

DEWEY

You're excited about this.

GALE

I'm trying to be proactive before someone else is killed.

DEWEY

No, you're really excited about this.

GALE

I had a cup of coffee. What?

DEWEY

This is an official murder investigation. You can't be a part of it.

GALE

I'm not a reporter anymore.

DEWEY

You're not a cop either, Gale.

Beat. This hits Gale hard. It's impact speaks to a much bigger problem. Dewey's look is apologetic, but he's also very busy.

DEWEY (CONT'D)

I'm sorry, I've got work to do.

He exits, hurriedly. Leaving Gale floored.

EXT. ROBERTS HOUSE - EARLY EVENING

A PATROL CAR is parked in front of the house.

INT. FOYER - ROBERT'S HOUSE - NIGHT

A large, old home. Not a lot of money. But comfortable. Hoss is moving from room to room, checking it out. Perkins can be seen going up the stairs.

Detective Hicks can be seen in the kitchen with Kate. They're doing an official house, "Clear."

INT. GUEST BEDROOM - UPSTAIRS

Perkins checks out the guest room. He looks in the closet, checks the windows. Secures them. The bedroom faces the front of the house. His eyes scan the front yard and street.

INT. LIVING ROOM - ROBERT'S HOUSE - NIGHT

Rebecca and Sidney are in the living room with their luggage.

REBECCA

I had reservations at the Doubletree.

SIDNEY

It'll be better here. All of us in numbers. We'll be safer.

Rebecca is resigned to make the most of it.

REBECCA

As long as we're in Seattle by Tuesday. So what's the deal with your Aunt? Where's Jill's dad?

SIDNEY

Aunt Kate is my mother's kid sister.

(MORE)

SIDNEY (CONT'D)
They're pretty much my only family
now. And the father's not in the
picture, so don't ask.

Rebecca nods. Got it. Just then, Jill enters.

SIDNEY (CONT'D)
I can't get over how grown up you
are. What's it been five years?

JILL
It was the body morphing years.

SIDNEY
It's good to see you. Even
though...

Jill nods. Gets the sentiment. She feels the same way. A
KNOCK at the door. In seconds --

ALL THREE DEPUTIES SWARM TO THE FRONT DOOR. Sidney and Jill
do a double-take. Impressive.

INT. FOYER - ROBERT'S HOUSE - NIGHT

Hicks opens the door to reveal Dewey -- eyeing his wrist
watch.

DEWEY
I'm impressed.

Hicks smiles. Charmed by his boyish test. He enters. Looks
to Jill and Sidney.

DEWEY (CONT'D)
I found a girl loitering outside.

KIRBY
Step aside, Sheriff.

Kirby appears with take-out food.

KIRBY (CONT'D)
Fried fat. Who's with me?

She enters. Jill's happy to see her.

INT. KITCHEN - ROBERTS HOME - NIGHT

Kate and Jill are preparing take-out while Rebecca pours
wine, all chatty.

KATE

I was gonna cook. I do know how.
Thank you, hon.

Kate takes a glass of wine. Drinks.

REBECCA

This smells yummie.

KIRBY

Oh good, you eat real food, I was
worried.

Jill looks to the family room where Dewey and Sidney are
sitting on the couch.

INT. FAMILY ROOM - ROBERTS HOUSE

Sidney and Dewey sit on the couch and catch up.

SIDNEY

It's a 30 city tour. Barnes &
Nobles, Seattle is next up. It's
not easy to generate interest in
inspirational self-help.

DEWEY

You have the STAB audience.

REBECCA

That audience doesn't read books.
Shocker.

Rebecca interrupts with wine. Dewey sets his glass down on
the coffee table. He's "on duty". Rebecca returns to the
kitchen.

SIDNEY

How have you been?

DEWEY

You're very calm for what's going
on around you.

SIDNEY

I can't control what other people
do. Now, how are you? How's Gale?

Sidney is positive and friendly. Dewey finds it disarming.

DEWEY

I'm good and Gale is... well, it's
been a little rocky lately.

SIDNEY
I'm sorry to hear that.

DEWEY
She's not working and I don't think she knows who she is if she's not working.

SIDNEY
Why isn't she?

DEWEY
She was tabloid TV. The internet killed a lot of that. She hosted that True Crime cable show for a while but... it was canceled.

SIDNEY
Isn't she writing another book?

He shrugs. Sidney gets it. Feels for her friend.

SIDNEY (CONT'D)
Gale's smart, she'll figure it out.

Dewey nods. Hopeful. He stares at Sid. Impressed.

DEWEY
You sure did. You really got it together.

She leans in -- whispers.

SIDNEY
I'm scared shitless. Ssh.

DEWEY
That makes more sense.
(then)
It's really nice to see you, Sid.

Sid smiles. She's happy to see him too.

EXT. ROBERTS HOUSE - NIGHT - LATER

A light breeze. Leaves blow across the lawn. Hoss can be seen sitting in a car, parked in front.

Dewey exits the house and moves down the walk to his JEEP. He waves at Deputy Hoss.

DEWEY
Eyes up, Hoss.

Hoss waves back.

INT. BATHROOM - ROBERTS HOUSE - NIGHT

Sidney is brushing her teeth. She spits, rinses, exits.

INT. HALLWAY - UPSTAIRS LANDING - ROBERTS HOUSE - NIGHT

Sidney moves down the hallway -- at the end is a door, slightly ajar. Sid peaks in to reveal.

Rebecca is sleeping with her ear buds in -- her iPod laying across her chest. Sid quietly closes the door, turns and RUNS SMACK into DEPUTY HICKS. Sid JUMPS.

DEPUTY HICKS

Sorry about that. I was just making my rounds.

SIDNEY

No, it's okay.

DEPUTY HICKS

Dewey left. He's on cell if you need him. I've got Perkins in the back and Hoss in front. Just shout.

SIDNEY

Thanks.

Sid starts to her room when--

DEPUTY HICKS

You don't remember me, do ya? We went to high school together. Judy Hicks. We had the same home room.

Sidney studies her a moment, tries to recall.

DEPUTY HICKS (CONT'D)

And Drama Club, too. We were in Peter Pan together. I played a lost boy... you were Tiger Lily.

Sidney smiles politely. She still doesn't remember. Deputy Hicks tries to hide her disappointment.

DEPUTY HICKS (CONT'D)

It's okay. You had a lot of stuff going on back then. And, well, I guess I wasn't very memorable.

Awkward. Then...

SIDNEY

It's nice to see you again, Judy.

Sid disappears down the hall. Hicks stares after her. Bummed. And just a little irked too.

INT. JILL'S BEDROOM - NIGHT

CLOSE ON THE TV SCREEN -- where two appropriate D-LIST STARS have sex. The phone RINGS. Bad acting ensues.

JILL

I don't wanna watch this. It's in poor taste.

KIRBY

Were you BFF's with Jenny or Marnie? I don't think so.

JILL

That's not the point.

KIRBY

It's cathartic, we're de-sensitizing our grief.

ON TV -- THE D-LIST ACTRESS SCREAMS as she's STABBED.

A KNOCK at the door. Both GIRLS jump. Kirby hits PAUSE.

JILL

Come in.

The door opens -- it's Sidney.

SIDNEY

You guys doing okay in here?

Sidney looks to the TV. Sees the STAB movie on PAUSE.

KIRBY

We were just... when in Rome.

SIDNEY

Is this the one where Amy Poehler is the killer?

KIRBY

Well, it's Heidi Klum first, then after the plastic surgery goes wrong, it's Amy Poehler. She kills all the skinny girls from the CW.

SIDNEY
Right. Well, good-night.

Sid's cool about. She exits, closes the door.

JILL
(idiot)
"When in Rome?"

KIRBY
I'm star-struck. DATELINE did a
whole hour on her once. I watched
it five times. She's the shit.

INT. GUEST BEDROOM - ROBERTS HOUSE - NIGHT

Sidney enters the guest bedroom. She goes to her open suit case and finds lotion. She hops up on the bed and gets comfortable.

INT. JILL'S BEDROOM - ROBERTS HOUSE - NIGHT

Kirby's CELL PHONE RINGS. She looks at the CALLER ID:
OLIVIA.

KIRBY
(answers)
Yes, Olivia?

SCENE INTERCUTS:

EXT. DRIVEWAY - OLIVIA'S HOUSE - NIGHT

Olivia's car pulls up in her driveway across the street.

OLIVIA
(into her cell)
Is that your car? Are you at
Jill's?

Kirby jumps up, looks out the window. Sees Olivia getting out of her car across the street. They wave. Olivia moves up the walk to her house. It's dark inside.

OLIVIA (CONT'D)
Great. My mom's not home yet.
Let me speak to Jill.

Kirby hands Jill the phone.

KIRBY
She wants to speak to you.

Jill takes the phone.

JILL
What's up?

OLIVIA
How are you? Did I miss anything?

JILL
Nope. I'm okay.

OLIVIA
I'll be over in a few. I saw
Trevor at practice tonight.

JILL
What was he doing there?

Olivia enters her house. CLICKS on a light. Locks the door.

OLIVIA
Picking up his equipment. He's
done. They kicked him off the
team.

JILL
I know.

OLIVIA
Did he tell you about A&M? He lost
the scholarship too.

Jill pauses. She didn't know that.

OLIVIA (CONT'D)
The guy's ruined. All for smoking
a joint in the Locker Room.

JILL
It was the Girl's Locker Room.

OLIVIA
I know, I know...

Just then, Jill's CELL PHONE RINGS. Kirby eyes it on the
night stand. READS the CALLER ID: CHARLIE.

KIRBY
It's Charlie.
(answers it)
What do you want?

MAN'S VOICE
(from phone)
Hello, Jill?

It's not Charlie -- it's the voice of Ghost Face.

KIRBY

Nope, it's Kirby. Why are you doing this, Charlie?

MAN'S VOICE

I'm not Charlie.

KIRBY

What are you doing with Charlie's phone. Huh? Mr. Ghost Face?

(to Jill)

It's Charlie being an asshole.

Jill waves it away. She can't deal with him now. She goes back to Olivia.

JILL

Do you think he fooled around with Jessica?

OLIVIA

Shotgun make-out, yes. Full on blow job, doubt it.

Jill nods. She completely agrees.

MAN'S VOICE

(to Kirby)

I want to talk to Jill.

KIRBY

(to Man)

She doesn't want to talk to you.

IN OLIVIA'S BEDROOM - She's changing into sweats.

OLIVIA

Then again, Jessica's a little hoochie le-whore.

KIRBY

C'mon, Ghost Face, talk to me. Aren't you supposed to ask me a question. Go ahead, horror quiz me, Cuz', you know Charlie -- you can't stump me.

MAN'S VOICE

How's the movie?

KIRBY

What movie?

Kirby stops. Goes silent.

MAN'S VOICE
STAB PART 6?

KIRBY
How do you know we're watching
that?

MAN'S VOICE
Because I'm standing in the closet.

Kirby spins around to Jill's closed closet door.

KIRBY
Stop. You are not.

Jill sees Kirby staring at her closet door.

JILL
(to Kirby)
What's going on?

KIRBY
(to Jill)
Charlie's being a dick.

MAN'S VOICE
THIS IS NOT FUCKING CHARLIE!

KIRBY
Then who the fuck are you?

MAN'S VOICE
Open the closet door.

KIRBY
You do know there's cops all over
this house.

MAN'S VOICE
I think I'd have just enough time
to slice someone open.

Beat. Kirby grows cautious. Chilled.

JILL
(to Kirby)
Are you still talking to Charlie?

OLIVIA
(on cell to Jill)
What's going on over there?

JILL
 (to Olivia)
 Kirby is being weird.

Kirby stares at the closet. She's hesitating.

KIRBY
 (to man)
 There's no way you're in there.

Kirby reaches for the door knob. Her hand shakes some.

JILL
 (to Kirby)
 What are you doing?

Suddenly, she RIPS THE CLOSET DOOR OPEN. It's empty. Relief floods Kirby's face.

KIRBY
 (to man)
 Liar. I'm over this.

MAN'S VOICE
 I never said I was in your closet.

SMASH CUT TO OLIVIA'S BEDROOM

Olivia is still on the phone with Jill when...

A GHOST FACED FIGURE EXPLODES FROM HER CLOSET.

Surprised and stunned -- she barely has time to react when the GHOST FACE is upon her.

BACK IN JILL'S BEDROOM

Both Jill and Kirby HEAR OLIVIA SCREAM.

JILL
 Olivia? Olivia?

KIRBY
 What's happening?

They turn to each other. Olivia can be heard SCREAMING from both of their phones.

IN OLIVIA'S BEDROOM

A LARGE BUTCHER KNIFE STRIKES. It tears into Olivia's arm, slicing her flesh. She SCREAMS and TUMBLES backwards. The cell phone hits the floor.

ON JILL AND KIRBY -- Confused. Crazed. They race to the window and look across the street. They can make out a struggle, a Ghost Face... but then the light goes out.

JILL
Olivia... what's happening?

KIRBY
Olivia? Nooo... Olivia?

IN SIDNEY'S BEDROOM

Sidney HEARS SCREAMING. She bolts from her bed.

ON OLIVIA

As she tries in vain to flee. But the Ghost Face cuts her off, SMASHING into her. She goes CRASHING to the floor. She crawls to her knees and tries again.

The GHOST FACE is upon her again. KNIFE RAISED. Olivia CRIES OUT -- one last blood curdling SCREAM.

OLIVIA
Nooooo!!!

CLICK. Both lines go dead. A moment of frozen horror.

Both girls are SCREAMING IN TERROR when Sidney comes racing into the room. They point to the window.

Sidney goes to the window.

JILL
The house -- Olivia!

SIDNEY'S POV - The house is now dark. Suddenly, a FLASHING LIGHT takes her eye.

IT COMES FROM OLIVIA'S UPSTAIRS BEDROOM.

CLOSE ON SIDNEY'S FACE -- OVERCOME WITH HORROR

As she stares into Olivia's bedroom window to see a GHOST FACED FIGURE holding Olivia by the neck. She's still alive -- terrified, hurt, whimpering -- but alive.

SIDNEY
Nooooo...

Sidney watches as the GHOST FACE picks up the LARGE KNIFE. Then, turns to the window and stares back at Sidney -- taunting her.

Sidney SCREAMS. Beats the window. God... No... She jumps into action. She bolts from the bedroom. Running, racing, nearly falling down the stairs...

SIDNEY (CONT'D)
Get the police...

She SCREAMS BLOODY MURDER. But she wastes no time stopping. She RIPS OPEN THE FRONT DOOR and...

EXT. STREET - NIGHT

Sid bolts out of the house, running across the street, SCREAMING HER LUNGS OUT.

SIDNEY
He's killing her! Where are you?

She sees the DEPUTY'S PATROL CAR. Goes to it. But no sign of Deputy Hicks or anyone. She BEATS on the hood.

SIDNEY (CONT'D)
Where are you, people? Goddammit!

Jill and Kirby come racing out of the house after Sidney. She SCREAMS at them.

SIDNEY (CONT'D)
Call the police. Now.

She runs, bare foot, across the street. Kirby goes racing back inside the house while Jill debates.

EXT. OLIVIA'S HOUSE - NIGHT

Sid races up the drive, to the front door. IT'S LOCKED. She goes to the window next to it. She picks up a POTTED PLANT and throws it through.

GLASS SHATTERS. Sidney climbs in after it.

INT. OLIVIA'S LIVING ROOM - NIGHT

Sidney can't be stopped. She races through the living room. Her feet bloody from broken glass. She climbs the stairs...

UPSTAIRS LANDING

It's dark. Sidney sees a light through a door. She bursts through it to find...

OLIVIA'S BODY on the bed -- propped up against the headboard. Her stomach ripped open. Her insides exposed. BLOOD EVERYWHERE.

She's too late. The sight overwhelms Sid. She erupts into tears. Her knees fail her. She clutches the door to keep from falling. Then, a PHONE RINGS.

Sid turns to find a CELL PHONE sitting on the dresser -- as if waiting for her. She picks it up, brings it to her ear. A long silence. And then...

MAN'S VOICE
(from phone)
Welcome home, Sidney.

SIDNEY
Nooooo...

MAN'S VOICE
I've missed you.

Sidney is defiant. She SCREAMS in anger.

SIDNEY
What do you want?

MAN'S VOICE
It's time for another movie. I've been waiting.

SIDNEY
Fuck you.

MAN'S VOICE
Only one more, Sid. It'll be your last one. I promise. STAB. The Death of Sidney Prescott. Based on a true story. It'll be the best one yet.

CLICK. The PHONE goes DEAD. A NOISE BEHIND HER. Sid spins around to see...

Jill racing up the stairs.

SIDNEY
Don't come up here.

But Jill doesn't stop. She gets to the top of the staircase. Sid goes to her -- to block her from seeing Olivia's body.

JILL
No, please... Is she?

SIDNEY
I'm sorry...

Just as Sidney goes to Jill--

GHOST FACE LUNGES FROM THE HALL CLOSET -- KNIFE RAISED.

He BARRELS into Sidney -- but she's fast -- she spins around and KNOCKS him against the wall. As Jill races to help, the GHOST FACE turns on her -- KNIFE RAISED.

Sidney LUNGES at him. The KNIFE STRIKES JILL IN THE ARM -- slices open her shirt -- as Sidney and the GHOST FACE go TUMBLING down the stairs.

Together -- intertwined. They hit the base of the stairs. Hard. The GHOST FACE instantly rises. But, Sid is disoriented. She tries to crawl away but GHOST FACE pulls her back when...

Sidney KICKS the GHOST FACE off of her -- she scrambles to her feet, racing to the door, coming face to face with.

DEPUTY HOSS AND DEPUTY PERKINS -- their guns drawn on her.

She turns around to discover -- GHOST FACE has disappeared. Deputy Hoss takes off in pursuit while Deputy Perkins goes to Sidney. He tries to help her -- but she pushes him away.

SIDNEY (CONT'D)

Where were you?

Sidney is upset and angry. She sees Jill coming down the stairs, clutching a bleeding arm. Sid races to her. Sidney turns to Deputy Perkins.

SIDNEY (CONT'D)

Help me with her.

Perkins springs into action, aiding Jill.

EXT. OLIVIA'S HOUSE - NIGHT

Crime scene chaos. SQUAD CARS, AMBULANCE, CORONER'S VAN, POLICE OFFICERS, DETECTIVES, NEWS VANS, REPORTERS, NEIGHBORS, OFFICERS, DETECTIVES...

EXT. NEIGHBORHOOD STREET - NIGHT

An AMBULANCE SPEEDS away, revealing Dewey. He eyes Hicks with Perkins and Hoss -- marches over. They instantly start defending themselves.

DEPUTY PERKINS

I saw someone in the Ghost costume.
He went in the alley.

DEPUTY HOSS

I saw him too, Sheriff.

DEPUTY HICKS

And they radioed and I circled
around to cut him off.

DEWEY

While the killer circled back to
the girl's house.

DEPUTY PERKINS

He got us with the other house,
Sheriff.

The Deputies know they screwed up. Big time. Just then, the
CORONER and his TEAM carry Olivia's body out of the house.
The sight weighs heavily on Dewey.

EXT. HOSPITAL - ESTABLISHING - NIGHT

A small town hospital. The MEDIA has descended upon the main
steps. CAMERAS and REPORTERS everywhere.

INT. EMERGENCY ROOM - HOSPITAL - NIGHT

A flurry of activity. Whirls around Sidney and Jill.
NURSES, MEDICS, DOCTORS...

They're being treated side by side. Jill sits reclined in a
bed, as DOCTOR ORTH, 38, handsome and confident, bandages her
wound. She WINCES. Kate is there -- quietly panicked.

JILL

You didn't hear us screaming?

KATE

Two glasses of wine and an Ambien.
I didn't hear anything.

Just then, Kirby comes racing in.

KIRBY

They told me it was a surface
wound. Surface wounds are okay.

They hug.

JILL

Ow. Surface wounds hurt.

KIRBY

(to a nurse)
Oxycotin stat.

Dr. Orth goes to Sidney, one bed over. An INTERN removes small bits of glass from her feet. Dr. Orth inspects it. With his right hand, he checks an abrasion on her foot.

DR. ORTH
It's not bad, believe or not.
How's the head?

SIDNEY
Massive hangover.

The doctor holds her stare too long. Sidney senses it.

SIDNEY (CONT'D)
Did we go to school together?

DR. ORTH
You went to school with my younger brother, Steve. You may not remember, but he was...

SIDNEY
Steven Orth. Yes, of course, I do.
And he had a brother, Danny, who was in med school.

He's taken aback. Surprised, she remembers.

DR. ORTH
Most people forget about Steve.
The guy tied to the chair in the back yard, killed off in the opening scene. Generic victim #1.
Not even part of the story.

The doctor clearly has some residual feelings. Over his shoulder, Gale approaches. Excitedly.

GALE
Dewey called me. I came. Whatever I can do.

SIDNEY
You can help me find Rebecca.
(to nurse)
Have you seen my assistant?

Sidney hops off the bed, WINCING as her feet hit the floor. She slips into her shoes, not stopping. She's leaving and very determined about it.

GALE
Dewey said you talked to the killer? What did he say?

SIDNEY

He told me to leave town as quickly as possible.

GALE

He did?

SIDNEY

He said the next STAB movie was about the death of Sidney Prescott. I interpret that as: Get the hell out of town now.

Sidney sees a weary Rebecca entering. She's shell-shocked.

REBECCA

Good. You're okay. Cuz' there's tons of press requests...

SIDNEY

We're leaving tonight. We'll drive to Oakland and fly standby. Where's the rental?

REBECCA

In the lot. There's a lot of press out there. Let me pull the car up. I'll text you.

Rebecca takes off -- grateful to be leaving. Gale watches as Sidney collects her things.

GALE

Leaving may not be the best thing to do, Sidney.

Sidney looks at her. Jill and Kirby take notice. As does Dr. Orth.

SIDNEY

You're kidding me, right? I came back here and people are dead.

GALE

How were you supposed to know some psycho was planning a sequel?

SIDNEY

You'd like that wouldn't you, Gale?

GALE

Excuse me?

JILL (O.S.)
Are you leaving, Sidney?

Sidney turns to see Jill. Sid goes to her full of compassion.

SIDNEY
Someone is out there killing people
because I'm here. I have to go
before someone else gets hurt.

Beat. Sadly, this makes sense to Jill. To all of them.

EXT. HOSPITAL - ESTABLISHING

The PRESS is having a field day with the news of another murder. Amongst the CROWD is Trevor. Watching.

REPORTER #1
Another young girl is dead tonight
and Woodsboro is once again the
setting for a real life horror
movie...

Rebecca emerges from the hospital. She hides behind TWO SECURITY GUARDS trying to figure out the best way to maneuver the crowd when Dewey comes barreling through.

The REPORTERS swarm him as he makes his way to the doors. Rebecca uses this as her opportunity to flee. She darts through the crowd. Unnoticed.

"Sheriff." "A statement." "Anything." The Sheriff reaches the top of the stairs and turns to the CAMERAS as microphones are shoved in his face.

DEWEY
I can assure you that we are doing
everything we can to apprehend
those responsible.

REPORTER
So you think there's more than one
killer?

DEWEY
We can't rule it out yet.

Reporters continue to grill him.

EXT. PARKING LOT - HOSPITAL - NIGHT

A dimly lit lot. Rows and rows of parked cars. Rebecca appears moving through them. She looks around, unable to remember where the rental is parked.

She presses keys. BEEP. The RENTAL CAR'S LIGHTS FLASH two rows over. She starts for it when her CELL PHONE RINGS. She digs into her bag. Pulls it out with her ear piece.

It's marked BLOCKED CALLED. She answers, inserting her bluetooth ear piece.

REBECCA
(into cell)
This is Rebecca.

MAN'S VOICE
(but not so obvious)
Sidney Prescott please?

REBECCA
This is her assistant, Rebecca Walters. Can I take a message?

MAN'S VOICE
Yes, please?

Rebecca starts to dig in her bag for a pen and paper.

REBECCA
Okay, sure, um...
(thinks better of it)
Actually, this is a really bad time. May I call you back?

Rebecca crosses to the car. She regrets picking up the phone. So not the time for this shit.

MAN'S VOICE
It's really important. It will just take a second.

REBECCA
What is it?

MAN'S VOICE
Please tell Sidney that it's very important that she doesn't -- are you writing this down?

REBECCA
Yes, I am.

Rebecca's not writing shit. She's lying.

MAN'S VOICE

Are you sure? It sounds like
you're walking.

REBECCA

I'm writing. Who is this?

Rebecca arrives at the rental car. BEEPS the door. Opens it
and slides in.

INSIDE THE CAR

MAN'S VOICE

Please let Sidney know it's
imperative that she not leave town
and to illustrate this I'm going to
kill her assistant.

REBECCA

Excuse me...?

CLICK. The phone goes dead. It takes a second for this to
register. Horror fills Rebecca's face.

She LOCKS the car doors, STARTS the ENGINE. Looks to the
left and right then spins around and peers into the back
seat. It's empty. She turns back when--

A HAND BURSTS THROUGH THE DRIVER'S WINDOW GRABBING HER
THROAT.

Rebecca's SCREAM is cut short.

INT. EMERGENCY ROOM - HOSPITAL

Sidney is still with Gale and Jill. Aunt Kate and Kirby are
there too. Then--

Sid's CELL PHONE RINGS. The CALLER ID says Rebecca. She
picks it up.

SIDNEY

Bec? Are you out front?

MAN'S VOICE

Yes, Sidney, you'll find Rebecca
right out front.

Sidney face falls. Noooooo. She takes off running. Gale
and the others follow.

EXT. HOSPITAL - NIGHT

Dewey continues to answer reporter's questions at the hospital's entrance.

DEWEY

The police department is working around the clock to make sure no one else is hurt.

Behind the CROWD OF REPORTERS, Rebecca's rental car can be seen drifting down the road. Coasting. Building speed on the road's incline. Growing closer and closer -- headed directly for the CROWD.

Finally, people start to notice. "Watch out." The car is headed right for the hospital's entrance. Dewey sees it.

DEWEY (CONT'D)

Guys, watch it, move aside.

Instant commotion. As the car parts the CROWD. Sidney and the others emerge from the hospital as--

The car CRASHES into a MEDIA VAN. Through the busted side window -- Rebecca's lifeless body can be seen behind the wheel. Her throat slashed.

Horrific SCREAMS from all around. As the CAMERAS film every second of it.

INT. WAITING ROOM - HOSPITAL - NIGHT - LATER

A waiting room has been taken over by the police. Jill sits on a couch -- Kirby is curled up asleep, next to her. Aunt Kate is there too.

KATE

How's your arm?

JILL

It's okay. Sore.

Gale passes with coffee. She takes a seat next to Sidney. Offers her a coffee. Sid takes it.

GALE

Rebecca's family has been notified.

A long beat.

SIDNEY

I never should have come back here.

GALE

This isn't your fault, Sid. If anything it's mine. I wrote the book, I sold the movie rights. I started this.

Sidney looks at her.

SIDNEY

You're right. It is your fault. But I knew better.

(then)

Now, I can't leave. We have to keep her safe.

Sidney is referring to Jill.

GALE

We will.

SIDNEY

I don't care what happens to me. But no one else can get hurt.

Sidney is absolute and determined. Gale nods.

INT. CORRIDOR - HOSPITAL - NIGHT

Dewey is with Deputy Hicks.

DEPUTY HICKS

The Cyber team is working on triangulating the cell phones. We should have something soon.

Gale marches up, determined.

GALE

Anything at all?

DEWEY

We're on it, Gale.

GALE

Don't do that. Don't cut me out of this. I'm a part of this.

DEPUTY HICKS

It's not protocol, Gale, for the Sheriff's wife to be involved--

Gale spins around -- ready to rip Hicks' throat out.

GALE

And who is talking to Deputy Judy?
Not me.

Dewey jumps in between them. Ushers Gale off to the side.

DEWEY

Okay, you can help. Just be nice.

Gale looks at Dewey, very seriously. Very troubled.

GALE

We have to stop this, Dewey, before
anyone else dies.

He nods. In total agreement.

EXT. LANDSCAPRE - MORNING

The sun rises over the majestic rolling hills of a beautiful Northern California landscape. Quiet. Tranquil.

INT. JILL'S BEDROOM - ROBERTS HOUSE - MORNING

The sun shines through the window. Illuminating Jill in bed. Her eyes flutter open. She awakens. YAWNS.

She gets up and peers out the window. Sees HOSS and PERKINS below -- standing guard. Alert and ready.

A GROUP OF REPORTERS camp out too. Then, across the street--

OLIVIA'S HOUSE

Covered in police tape. Now, a crime scene. A quiet moment. As Jill truly awakens to the nightmare she's living.

INT. KITCHEN - MORNING

Sidney is drinking coffee, while talking on her cell.

SIDNEY

(into cell)

I'm staying. I'd prefer if
everything could be channeled
through your office. Thank you,
Henry, I appreciate that. I'll let
you know more as I know it. Bye.

Sid hangs up as Jill enters the kitchen. Sid goes straight for her and hugs her. It's comforting to Jill.

SIDNEY (CONT'D)

I'm sorry about Olivia.

Jill tears up.

SIDNEY (CONT'D)

You know when people say, "I know how you feel," but you know they're just saying that and have no friggin' clue how you feel?

(then)

I know how you feel.

Sidney's look says it all. She does know. Jill appreciates it, finding comfort in Sidney's quiet strength.

JILL

Where's mom?

SIDNEY

She stopped by work for a bit.

JILL

I saw all the reporters outside.

SIDNEY

That's why we're inside.

Sid hands Jill a cup of coffee.

JILL

How do you deal with it? With everything that's happened to you? You've seen so much...

SIDNEY

Death?

(a moment)

It sucks. I hate my life. I didn't ask for it. But running from it gets me nowhere. I've learned to embrace it.

JILL

How did you do that?

Sidney shrugs.

SIDNEY

I wrote a book about grief and guilt and hope.

JILL

And it helped?

SIDNEY

It helped... pay the bills. The thing that helped most, which I worded differently in the book, is I finally said, "Fuck it." This is it. Your life. You can boo-hoo or get on with it. I've earned the right to say, "Fuck it." So I did.

Sid is very frank. Jill appreciates it. She likes this side of Sidney.

JILL

I didn't know you had edge.

SIDNEY

(poised)

I'm so polite, aren't I? Things are never what they seem, Jill. That I can assure you.

JILL

I don't think I'd like the attention. People staring at me.

SIDNEY

People stare at me?

As if she didn't know. Sidney smiles.

SIDNEY (CONT'D)

I won't lie. I'd love to disappear. Be somebody else. Start from scratch. No scars. But that's not reality.

Jill smiles. In adoration. She looks up to Sidney.

EXT. WOODSBORO HIGH SCHOOL - DAY

The SHERIFF'S JEEP and TWO PATROL CARS are parked in front. Dewey and Gale are there with Deputy Hicks and SEVERAL OTHER DEPUTIES.

A brainy technician, TONY, 30, holds open a laptop.

TONY

I triangulated the cell phones. The one used to call Jenny Randall, Jenny Randall's cell that was used to call Jill Roberts and now Charlie Walker's cell.

Tony points to the laptop.

ON LAPTOP SCREEN -- A digital map of Woodsboro. Several CLICKS and it ZOOMS to the school. THREE BEEPS.

TONY (CONT'D)

See the signal strength? Those phones are here. On this campus.

DEWEY

What's the accuracy?

TONY

The Lab's GPS can get within 300 feet.

Gale takes the lead.

GALE

Great, you guys find the phones. Dewey and I will begin questioning suspects.

They all stare at Gale. Especially Dewey.

DEWEY

(annoyed)

What are you doing? Do you see this? It's a badge. My badge. Where's yours? Oh, right, you don't have one.

GALE

You said I could come.

DEWEY

I said you could observe.

GALE

Consult.

DEWEY

Quietly.

Hicks and the others watch their marital bliss in action. Dewey takes charge.

DEWEY (CONT'D)

Now, you guys find the phones and we'll begin questioning suspects.

Gale nods. She couldn't have said it better herself.

INT. HALLWAY - WOODSBORO HIGH SCHOOL - DAY

A busy corridor. STUDENTS come and go, eyeing the DEPUTIES as they move amongst them. Mr. Baker is seen, watching too.

AT THE END OF THE HALL

Robbie has his FLIP CAMERA out, filming. While Charlie stands next to him.

CHARLIE
Somebody is looking for a killer.

ROBBIE
Incoming.

Robbie refers to Dewey and Gale approaching.

DEWEY
Charlie Walker?

Charlie raises his hand.

INT. AUDIO VISUAL LAB - WOODSBORO HIGH SCHOOL - DAY

Gale looks around the room. Sees all the video equipment and computers and film-making paraphernalia. And the posters on the wall. Lots of horror movie posters.

GALE
What is this place?

CHARLIE
Audio visual lab. We're one rung below the Glee club.

ROBBIE
We're awaiting our own TV show. We have hope.

CHARLIE
First, let me just say, it is a supreme honor to be a suspect. May we film the interrogation?

Robbie films with his FLIP. Deputy Hicks casually takes it from him. Dewey and Gale eye Charlie.

GALE	DEWEY
Where's your cell phone, Charlie?	Where's your cell phone, son?

Dewey looks to Gale. "Shut up".

CHARLIE (CONT'D)
I lost it.

ROBBIE
It was stolen.

CHARLIE (CONT'D)
I don't know what happened to it.
Your Deputy asked already. I can't
find it. Not since lunch
yesterday. I sat it down for two
seconds to grab a burrito and a
Rockstar -- gone.

ROBBIE
He'll submit to a polygraph.

DEWEY
Where were you last night?

CHARLIE
I know someone used it in Olivia's
murder. But it wasn't me. I
stayed in. Watched WICKER MAN.
The original. Ask my mom. Look,
I'm a horror junkie, to state the
obvious, but I like my violence in
movies, not in reality.

DEWEY
Maybe, you can't tell the
difference between the two.

CHARLIE
I'm not Billy Loomis, Sheriff. If
anything, I'm Randy, the film geek.
I just got accepted to Tisch.

ROBBIE
He drops that, "Tisch", like it's
gonna get him laid.

DEWEY
That makes you a prime suspect in
my book.

GALE
He's right, he's too obvious.

CHARLIE
Thank you. Besides, I don't do
teen slasher. I'm more cult,
Argento, early Lynch, my tastes are
subversive.

ROBBIE

Very subversive. Henry Knowles is irrelevant.

CHARLIE

I'd never partake in some lame sequelitis retread.

GALE

Is that what you think is going on?

Both boys nod. These guys are "Who's on first" with their timing.

CHARLIE

Oh yeah, someone's trying to bring the STAB franchise back with a reboot.

ROBBIE

Re-imagining.

CHARLIE

And it sucks. It doesn't need to be brought back. This genre trend of shit remakes needs to stop. Rob Zombie.

ROBBIE

Michael Bay.

CHARLIE

Because for every DARK KNIGHT there's 50 PROM NIGHTS.

Dewey looks to Gale. She shakes her head. These guys are harmless.

Just then, a TAP on the door. Dewey looks up to see Deputy Hicks motioning to them.

EXT. PARKING LOT - WOODSBORO HIGH SCHOOL - DAY

Deputy Hicks leads Dewey and Gale through the school's parking lot.

DEPUTY HICKS

We got a hit.

Tony is there with a cell phone.

TONY

Jenny Randall's cell and Charlie Walker's cell. I'm dialing them now.

A MUFFLED RINGTONE comes from the trunk of the car.

TONY (CONT'D)

And now Charlie Walker's.

A few seconds and the 2001 THEME RINGTONE plays.

GALE

Let's open it.

DEWEY

Who's car is this?

MR. BAKER (O.S.)

It's mine. What's going on?

They turn to see school teacher, Mr. Baker, approach.

DEWEY

We need you to open your trunk.

Mr. Baker pulls out his KEYS and BEEPS. The trunk opens.

The very first thing everyone sees is the GHOST FACE staring up. It's stained with blood. They all turn to Mr. Baker. Hands on their holsters.

INT. JILL'S BEDROOM - ROBERTS HOUSE - AFTERNOON

CLOSE ON THE TV -- THE LOCAL NEWS. It's MUTED.

Jill is on the bed with her laptop talking to Kirby -- via iChat. Kirby is at her house.

JILL

I'm sick of this house. It's creepy being here after last night.

KIRBY

Come over here. We'll be sad together. Bring your body guards.

JILL

Maybe. I dunno what to do.

KIRBY

It's two whole blocks. You'll be safe. I'm the one marked for death. I'm the sidekick.

(MORE)

KIRBY (CONT'D)
 Second banana always gets it.
 You're the new Sidney Prescott.
 Survival rate high.

JILL
 I don't wanna be the new Sidney.
 I'll see ya later. Okay?

KIRBY
 (iChat)
 Buh-bye.

Jill shuts her laptop. Gets up and exits.

INT. UPSTAIRS LANDING - ROBERTS HOUSE

Jill moves to the top of the stairs. She can partially see Sidney -- she's on the phone.

SIDNEY
 (on phone)
 I'm postponing the tour
 indefinitely. I can't...

Jill returns to her bedroom.

INT. JILL'S BEDROOM - ROBERTS HOUSE - AFTERNOON

Jill enters, closes the door to reveal TREVOR. Jill JUMPS.

JILL
 Trevor. How did you get in here?

TREVOR
 The same way I always do. The
 patio stairs. I had to see you.
 I'm sorry about Olivia.

JILL
 You shouldn't be here.

He ignores this. He goes to her, inspects her bandaged arm.

TREVOR
 Are you okay? I was worried. I
 know I screwed up but I care about
 you. I can't just turn that off.
 You were almost killed.

His sincerity is convincing. Jill softens. Beat.

TREVOR (CONT'D)
 Do they have any idea who did it?

JILL

No. They think it's, ya know, like
in the movies.

Jill can't help herself. She's glad he's there. Despite
their issues. He takes her in his arms. They hug for a long
moment. Finally...

JILL (CONT'D)

This doesn't mean anything. I
don't forgive you.

But she continues to hold him.

TREVOR

You shouldn't. I'm guilty.

Jill pulls away. Looks at him.

TREVOR (CONT'D)

I screwed up. I'm not going to
lie. Not after what's happened to
you. Jessica and I lit up and got
stoned, we messed around and got
caught. None of it matters now.

He's powerfully honest. This hits Jill hard.

JILL

You lost your scholarship.

TREVOR

Guess I didn't want it. That's
what my mom said. She said I
sabotaged myself.

Just then, the DOOR OPENS. It's Sidney.

SIDNEY

Hey, are you hungry? I'm sorry--

She's surprised to see Trevor in the room.

JILL

It's okay, Sid. This is Trevor.
He was just leaving.

Trevor looks to Jill. She's incredibly confused. Her face
says it's time for him to go. He gets up and starts out.

TREVOR

Yeah, I was leaving.

At the doorway, he passes by Sidney -- extremely close. Their eyes meet.

TREVOR (CONT'D)
It's nice to meet you. You're smaller in person.

Trevor and Sidney's eyes meet. He smiles. It's just enough to make Sid uncomfortable. She takes a step back, allows Trevor room to pass. Then, covers to Jill.

Just then, NOISE from outside takes their attention. They both go to look out the window. The REPORTERS are packing up and taking off.

SIDNEY
Something happened.

They turn to the TV -- Jill HITS the VOLUME.

ON TELEVISION -- LOCAL NEWS REPORT

REPORTER
A suspect is now in custody.

Jill and Sidney share a look.

INT. INTERROGATION ROOM - POLICE STATION - DAY

Mr. Baker sits in the hot seat. Dewey questions him.

MR. BAKER
This is crazy. Somebody put those things in my car.

DEWEY
And how did they do that, Mr. Baker?

MR. BAKER
Twenty different ways to Sunday is how. C'mon, Sheriff--

BEHIND THE GLASS

Gale and Deputy Hicks watch.

GALE
He didn't do it.

DEPUTY HICKS
How can you tell? The evidence is overwhelming.

GALE

Because the evidence is
overwhelming. Would you leave
three cell phones, a mask, and a
bloody knife in your trunk?

BACK IN THE INTERROGATION ROOM

Mr. Baker is beginning to get worried.

MR. BAKER

Look, I'm being framed. It's
obvious.

DEWEY

Who would want to frame you?

MR. BAKER

I could make a list. I'm an
asshole. Ask any of my students.

Dewey slides a pad and paper towards him.

DEWEY

Why don't you make a list?

MR. BAKER

I'm getting really nervous here.
I think I should speak to a lawyer
before this goes any further.

Mr. Baker sits back in his chair. He's done talking. Dewey
looks to the mirror -- shakes his head.

BEHIND THE GLASS

Gale and Hicks continue.

DEPUTY HICKS

He lawyered up fast.

GALE

He's innocent.

DEPUTY HICKS

Could I play devil's advocate for a
moment. Maybe he never thought
we'd look in the trunk. Maybe he
didn't have time to dispose of the
evidence. Maybe he's stupid.

Gale looks to her.

GALE

What would you like us to do,
Deputy Judy?

DEPUTY HICKS

I think we should hold him.

GALE

Sure, why not. And if no one else
dies, then we'll know you were
right. But until then, we have a
killer to find.

Gale starts off as Hicks stops her, troubled by something.

DEPUTY HICKS

Um, Gale? Small thing. It's
Deputy Hicks. Or Judy. But not
Deputy Judy.

Gale resists the urge to rip her apart. Instead, she smiles.

GALE

Got it. Another small thing. It's
okay to be in love with my husband
but if you ever act on it -- I'll
cut your balls off.

Gale exits. Off Deputy Hicks--

EXT. KIRBY'S HOUSE - NIGHT

A huge spatial home.

INT. FAMILY ROOM - NIGHT

A big family room/game room. A pool table and other games on
one side. A huge FLAT SCREEN home theatre set-up on the
other.

Robbie is shooting pool while Kirby is selecting MUSIC.

KIRBY

We should have guessed Baker. He
was too quiet. Repressed mommy
issues.

ROBBIE

It's this town. Woodsboro. It
breeds psychos. Why are we
listening to this crap?

KIRBY
 Because tonight is about Olivia and
 I found her iPod in my car and this
 is her playlist. You're free to
 leave.

Kirby is adamant.

ROBBIE
 Great tunes, dude. To Olivia.

KIRBY
 Thank you.

Kirby moves into the connecting kitchen.

INT. KITCHEN - KIRBY'S HOUSE

A spacious kitchen. Built into the walls of the kitchen are
 SEVERAL SECURITY CAMERAS.

Kirby eyes one. Sees Jill and the Deputies coming up the
 walk. She races to the door.

INT. FOYER - KIRBY'S HOUSE - NIGHT

Kirby opens the front door to greet Jill.

KIRBY
 You made it.

JILL
 They need to take a look around.

KIRBY
 Sure. Come on in.

Hoss and Perkins enter after Jill. They look around.

INT. FAMILY ROOM - ROBERTS HOUSE - NIGHT

Sid sits in an over-sized chair watching TV. She channel
 surfs. It's wall to wall coverage of the murders. A NEWS
 ANCHOR talks to a REPORTER in the field.

NEWS ANCHOR
 (from TV)
 Was an arrest made? Or is Stuart
 Baker only a person of interest?

FIELD REPORTER
 It's unclear. However, sources say
 the evidence is substantial.

Sid SWITCHES channels. More coverage. Images of the victims. Of herself. Past victims. (Randy, Tatum) Past killers. (Billy Loomis, Micky) The current victims. Gale's book. Of Gale reporting. Past and present merge together with every flip of the remote.

Sidney switches it over to a GOSSIP SHOW on the E CHANNEL.

GOSSIP HOST

"Spatial Films announced today the next sequel in the STAB franchise has been fast tracked. No doubt due to the four murders that..."

Sid gives up. She turns the TV OFF when she hears...

TAT-TAT-TAT. A NOISE. She freezes. Looks to patio doors.

Sidney rises and goes to the TWO LARGE GLASS doors that lead to the deck and back yard.

It's dark. She FLIPS the back porch light. JUMPS. Startled by her own reflection. *Jesus...*

She instantly sees the source of the NOISE. A WIND CHIME has tangled itself around the post of the back porch. The night breeze causes it to TAT-TAT against the post.

She OPENS the door and steps out onto the...

EXT. BACK DECK - ROBERTS HOUSE - NIGHT

Sid quickly tries to untangle the chime. She's very vulnerable standing out there alone. The yard is pitch black around her.

She pulls on the chime and ends up bringing it down on top of her. Shit. She then attempts to hang it back up but it's too much trouble. Fuck it. She tosses it to the side of the porch.

She steps back inside. Locks the door. TURNS the outside light out.

INT. KITCHEN - ROBERTS HOUSE - NIGHT

Sid enters the kitchen and goes to the fridge. Opens it and grabs a water when...

TAT-TAT-TAT. Sid spins around to the family room.

INT. FAMILY ROOM - ROBERTS HOUSE - NIGHT

Sidney approaches the back glass doors again. Pitch black. She CLICKS on the porch light to reveal--

The WIND CHIME is now back hanging from the porch post. Right where it was. TAT-TAT. But how? Who put it back? Sid's face goes pale when--

KATE'S HEAD POPS UP FROM BELOW THE WINDOW. SID SCREAMS.

Kate was bent over looking under a potted plant.

KATE
I can't find the key.

Sid recovers. Opens the door.

SIDNEY
It's okay.

KATE
Where is everybody?

Kate goes inside.

KATE (CONT'D)
The wind chime fell down.

SIDNEY
The Deputies took Jill over to Kirby's house. I thought it was okay. Away from me is always a good thing.

Sid's making a joke. She shuts and locks the door.

KATE
Did you see they got the guy?

SIDNEY
I saw the news. I haven't heard from Dewey yet.

KATE
The English teacher. Figures. That calls for a glass of wine. Whaddya say?

Kate starts for the kitchen.

SIDNEY
You go ahead. I'm gonna turn in.

Kate nods. Disappointed, but she understands.

INT. UPSTAIRS LANDING - ROBERTS HOUSE - NIGHT

Sidney climbs the stairs and moves down the hall to her bedroom.

INT. GUEST BEDROOM - ROBERTS HOUSE - NIGHT

Sid enters the bedroom. Grabs her suitcase when her CELL PHONE RINGS. She grabs it -- sees the CALLER ID is blocked. She debates. Then, answers it.

SIDNEY
(into phone)
Hello?

GHOSTFACE
Hello, Sidney.

Sidney freezes. Says nothing. Pure silence.

GHOSTFACE (CONT'D)
Nothing to say?

SIDNEY
You called me. What do you want?

GHOSTFACE
I want you dead.

Sidney says nothing.

GHOSTFACE (CONT'D)
Whaddya say?

SIDNEY
And then what? I die and then
what?

GHOSTFACE
The movie ends.
(silence)
Tell ya what, I'll have a glass of
wine while you think it over.

Sidney BOLTS from the room. She goes racing down the stairs.

INT. KITCHEN - ROBERTS HOUSE - NIGHT

Sidney comes racing into the kitchen to find--

Aunt Kate pouring a glass of wine. She looks up, startled to see Sidney so panicked.

KATE
What's wrong?

SIDNEY
We need to get out of here now.

Sidney dials her CELL. Beat.

SIDNEY (CONT'D)
Dewey, Jesus, answer.
(dials again)
This is Sidney Prescott, I'm at
Kate Roberts house, please, hurry.

Just then, Aunt Kate's phone RINGS. Kate answers it.

KATE
(into phone)
Hello.
(then)
It's for you.

She holds the phone out but Sid won't take it. Instead, she motions they need get out of the house. "He's in the house."

She points to her ear. "He can hear us." Sid grabs a knife from the sink. Then, she leads Kate from the kitchen to the family room to the...

THE GLASS PATIO DOORS

Sidney HITS the porch light to REVEAL--

GHOST FACE standing on the back porch. Kate SCREAMS. They both turn and race back through the house, through the kitchen to...

INT. FOYER - ROBERT'S HOUSE - NIGHT

Kate and Sid reach the front door. Kate UNLOCKS IT and RIPS IT OPEN to find...

GHOSTFACE ON THE FRONT PORCH. KNIFE RAISED. HE STRIKES, CATCHING KATE IN THE CHEST.

Sidney SCREAMS. As Kate falls back against her. Sidney stumbles back against the wall.

GHOSTFACE continues attacking, STABBING Kate repeatedly.

Her body is a shield, protecting Sidney. Several more STRIKES. Finally, Sidney breaks free -- STRIKES with her own knife. But--

BLADE HITS BLADE.

The slightest pause. It's just enough for Sidney to flee the room. Suddenly, POLICE SIRENS can be heard approaching.

INT. KITCHEN - ROBERTS HOUSE - NIGHT

Sidney races back through the kitchen to the...

INT. FAMILY ROOM - ROBERT'S HOUSE

Sid races to the back patio doors. She opens them, then stops when she sees...

GHOSTFACE STANDING DIRECTLY IN FRONT OF HER. What? Then, she realizes -- it's not a person -- only a costume hanging from the wind chime. It was put there deliberately.

She looks behind her just as...

GHOSTFACE LUNGES -- BARRELS into Sidney. They both go to the ground, tumbling, rolling across the grass of the back yard.

Sidney is thrown onto her back -- GHOSTFACE atop her. KNIFE RAISED. He STRIKES down. Sid blocks it with her arm.

It slices into her -- cutting her forearm. She SCREAMS.

EXT. FRONT YARD - ROBERTS HOUSE - NIGHT

The Sheriff Jeep pulls into the drive. Dewey and Gale leap from the car, racing to the house. A SQUAD CAR is right behind them -- SIRENS BLARING.

EXT. BACK YARD - NIGHT

Sidney is struggling underneath Ghostface. DEWEY AND GALE can be heard inside. So does Ghostface -- he looks to the house -- sees Dewey and others coming...

It's all the time Sid needs - she WHACKS GHOSTFACE. He tumbles over. Sid manages to crawl away... she gets to her feet and turns to find...

AN EMPTY YARD. Ghostface has completely disappeared. A side gate swings ajar.

THROUGH THE PATIO DOORS

Dewey and Gale race to Sidney.

GALE
Are you okay?

Sidney nods as Dewey races to the side gate. Gun drawn. But the killer is long gone.

EXT. KIRBY'S HOUSE - NIGHT

A PATROL CAR sits in the driveway of Kirby's house.

INT. PARTROL CAR - NIGHT

Hoss and Perkins sit in the front seat, in mid-convo.

PERKINS

The cops guarding outside the house always get it. It's a movie cop rule. It sucks to be a cop in a movie unless you're Bruce Willis.

HOSS

Not all cops die in movies.

PERKINS

No, but if it's your last day before retirement -- you do. Or if you're a rookie and just found out your wife is pregnant -- you do. Or if your partner is better looking than you -- you do.

Hoss looks in the rear-view mirror to judge his looks.

PERKINS (CONT'D)

I win that one.

HOSS

(seeing something)
Who do we have here?

Charlie and Trevor can be seen walking up to the house. Perkins FLASHES the RED LIGHTS. They stop. Hoss opens the car door.

HOSS (CONT'D)

I'll be right back.

Perkins starts SNICKERING at him. Hoss doesn't get it.

HOSS (CONT'D)

What did I say?

Hoss gets out of the car. Starts for the guys.

INT. FAMILY ROOM - KIRBY'S HOUSE - NIGHT

Kirby is going through the MOVIE MENU on the FLAT SCREEN.
Jill is on the couch.

Robbie is in the kitchen making a drink.

ROBBIE

Where's the tequila? I have limes,
margarita mix and no tequila.

Kirby sends attitude his way.

KIRBY

There's vodka. Drink the goddamn
vodka and shut up.

(re: TV)

What are we watching?

ROBBIE

Zombies.

JILL

No horror. Please? I beg you
guys. Can we watch a comedy or
something?

ROBBIE

A zombie comedy. You can't go
wrong with zombies.

Just then, the DOORBELL RINGS. Kirby hands Jill the remote.

KIRBY

Why don't you pick? But nothing
with Adam Sandler, Jim Carrey, Ben
Stiller, Owen Wilson, Jack Black,
or Will Ferrell.

Kirby goes for the door.

KIRBY (CONT'D)

And it can't be directed by Brett
Ratner.

INT. FOYER - KIRBY'S HOUSE - NIGHT

Kirby races to the door. Opens it to find Deputy Hoss.

HOSS

You got some visitors.

Charlie and Trevor stand behind him. Kirby sees Charlie and
points.

KIRBY
 He's cool, but I don't about you.
 Does Jill know you're coming?
 (to Hoss)
 Yes, they can come in.

Charlie and Trevor enter. Kirby stops Trevor.

KIRBY (CONT'D)
 You be cool. I don't want any
 bullshit drama. You upset Jill and
 you're out of here.

She leads them into the house.

KIRBY (CONT'D)
 This isn't a party. Okay? No
 ruckus. We're very chill tonight.

INT. FAMILY ROOM - KIRBY'S HOUSE - NIGHT

Jill sees Charlie and Trevor enter. Kirby shrugs.

KIRBY
 Just say the word and he's 86.

TREVOR
 I can go now. I don't wanna want
 cause a problem.

JILL
 It's okay.

Jill and Trevor share a look.

EXT. ROBERT'S HOUSE - NIGHT - LITTLE LATER

A CORONER'S VAN, AMBULANCE, COP CARS, REPORTERS are parked in
 front of the house.

Dewey is there. He speaks to Deputy Hicks.

DEWEY
 We have to keep this out of the
 news until we notify Jill.

Deputy Hicks nods, moving up the porch steps.

INT. LIVING ROOM - ROBERT'S HOUSE - NIGHT

A PARAMEDIC bandage Sid's arm. She's surprisingly calm.
 Gale and Dewey are nearby.

PARAMEDIC
We need to get you to the hospital.

SIDNEY
It's okay, I'm fine.

Sid turns to Gale.

SIDNEY (CONT'D)
Where's Jill?

GALE
She's safe.

SIDNEY
I should tell her myself. If
someone could take me to her?

GALE
We'll have her brought to the
hospital.

SIDNEY
No, I need to see her now. Before
she hears about this.

Gale looks to Deputy Hicks as she passes through.

GALE
Deputy Judy?

Deputy Hicks hates being called that, but plays nice.

DEPUTY HICKS
Yes, Gale.

GALE
Will you see to it that Sidney is
taken to Jill?

DEPUTY HICKS
Absolutely.

Sidney rises.

INT. FAMILY ROOM - KIRBY'S HOUSE - NIGHT

Charlie and Robbie are playing a game of pool, in the middle
of a heated discussion.

ROBBIE
You're totally missing my point.

CHARLIE

You're missing mine. The original STAB was an irreverent self aware post-modern deconstruction of the horror genre. How do you remake it?

ROBBIE

You tap into the zeitgeist and take it to the next level.

CHARLIE

And what's the next level?

ROBBIE

Post-post-modern unaware self awareness. The genre has evolved. The rules have changed.

CHARLIE

No, they haven't. If anything it's gone backwards. What rules have changed?

ROBBIE

You don't have to be a virgin to survive anymore.

Kirby brings them drinks.

KIRBY

That's just an update. You still have to be the less slutty one.

CHARLIE

Don't bring her into this. She knows nothing.

KIRBY

I can trivia you under any table.

CHARLIE

Who played Leather Face first?

KIRBY

(instantly)
Gunnar Hansen.

ROBBIE

Smoke.

Charlie gives Kirby a sexy stare.

CHARLIE

I felt that. Did you feel that?
That charge that moved between us
just then. It was there.

Kirby shoots him a look. "In your dreams."

ROBBIE

New rule. You can kill gay people
now. You couldn't do that in the
90's. Gay characters were off
limits. Total social progress.

CHARLIE

But racial awareness has not
changed. The black person still
can't be the killer.

ROBBIE

Yet. But Obama's in office. He'll
change that.

KIRBY

The post-modern era of the 90's is
what triggered these remakes to
begin with.

ROBBIE

It exposed the cliches so they had
no choice but to start over.

KIRBY

Because there's no such thing as a
new idea.

CHARLIE

That is sadistically sad. I refuse
to believe it. So if you drink and
do drugs -- will you live?

ROBBIE

You can even say, "I'll be right
back."

KIRBY

Here's the rule. Do the double
reverse of every cliché and you'll
be okay.

IN THE KITCHEN

Trevor makes a drink. He holds up the bottle of vodka.

JILL

No thanks.

He puts it down. He'll pass too. He pours two sodas.

TREVOR

I can't believe Mr. Baker was behind it. That's crazy. Do they have any idea why?

CHARLIE

Because he's bananas. You should be happy.

TREVOR

Why?

CHARLIE

He busted you good.

JILL

What do you mean?

CHARLIE

Isn't Baker the one who caught you in the locker room with the (mimes weed) and the (mimes tits)?

Trevor resists ripping his head off. Charlie knows he's stirring up trouble.

CHARLIE (CONT'D)

Gotta pee. Talk amongst yourselves.

Charlie exits into the foyer, leaving Trevor and Jill alone.

JILL

Baker is the one who caught you in the locker room?

TREVOR

Yeah, so?

JILL

I just didn't know.

TREVOR

It's not like I'm happy about it.

Kirby grabs Jill by the arm and pulls her away.

KIRBY
 You come with me.
 (to Trevor)
 We'll be back.

Kirby disappears with Jill. Trevor watches as Kirby leads Jill upstairs. Trevor goes to the family room. The back patio doors are wide open.

Robbie has stepped out on the back deck to smoke a cigarette.

EXT. BACK YARD - KIRBY'S HOUSE - NIGHT

Robbie lights up a cigarette. Looks around the back deck. Patio furniture, built-in barbecue, and bar.

Manicured gardens. Green grass. A detached guest house in the rear. Very nicely done.

Robbie goes to the bar and digs around. He finds tequila. Ah. Jackpot. He pours a shot when CREEAAK! A NOISE takes his attention.

He looks around. But sees nothing.

EXT. DRIVEWAY - KIRBY'S HOUSE - NIGHT

Hoss and Perkins are in the front seat.

PERKINS
 I don't know why we have to sit out here. They could have invited us in.

HOSS
 They would polite. They're kids.

PERKINS
 Time to do a perimeter check.

HOSS
 I'll go. I hate sitting in this car. I'll be back. Oh wait, I'm not supposed to say that -- am I? I won't be back.

PERKINS
 Tricky area. In this situation when there's a good chance you could return and find me dead, it could go either way.

Hoss gets out of the car.

INT. BEDROOM - KIRBY'S HOUSE - NIGHT

Kirby's alternative influenced bedroom. Jill and Kirby are on the bed, chatting.

KIRBY

I can send Trevor packing. He's acting all creepy eye.

JILL

I don't think he knows what to say to me.

KIRBY

There's something weird going on with him. Ya know, like he's...
(drops it)
Never mind.

JILL

What? Say it.

KIRBY

All this STAB talk about remakes. If the killer was not only following the rules of horror movies but the plot of what happened before... he's Billy Loomis to your Sidney.

JILL

Trevor's not a killer.

KIRBY

I wouldn't guess Mr. Baker to be one either. Forget it, I watch too many horror movies.

Jill falls back on the bed. Her mind reeling.

KIRBY (CONT'D)

Can I get you something?

JILL

Do you mind if I just lay here for a second?

KIRBY

You take all the time you need. I'll be downstairs.

Kirby gets up and goes to the door.

KIRBY (CONT'D)
If you need anything, holla.

Kirby exits, closing the door behind her.

EXT. SIDE YARD - KIRBY'S HOUSE - NIGHT

Deputy Hoss moves around the side of the house. He comes to a side gate. He checks it. It's locked. He peers over the fence.

He sees an empty yard. Everything seems okay. He starts back.

EXT. FRONT YARD - KIRBY'S HOUSE - NIGHT

Hoss comes around the side of the house. He crosses the front yard to the driveway to the PATROL CAR.

He can see Perkins inside. Very still. Is he sleeping? The closer Hoss gets, the more worried he becomes.

HOSS
Perkins?

He comes around to the driver's side. Sees clearly that Perkins is slumped over the wheel. He races to him. Suddenly Perkins lifts up, LAUGHING UNCONTROLLABLY.

PERKINS
You're too easy.

Hoss wants to smack him but he's STABBED IN THE CHEST. It comes fast and quick. FROM BEHIND. The KNIFE PENETRATES DEEP. Hoss CRIES OUT. Drops to the ground revealing...

THE GHOST FACE BEHIND HIM. Perkins reaches for his gun, but he's too slow. The GHOST FACE RUSHES HIM -- IN ONE SWIFT MOVE...

THE KNIFE SLICES HIS NECK OPEN -- THE CAROTID ARTERY ERUPTS.

Death is quick for both men. The GHOST FACE KILLER works fast. He pops the trunk. He's going to hide the bodies.

INT. KITCHEN - KIRBY'S HOUSE - NIGHT

CLOSE ON THE SECURITY MONITORS -- GHOSTFACE is seen closing the trunk and starting back toward the house -- disappearing from view.

The CAMERA PULLS BACK to reveal an...

AN EMPTY KITCHEN

Several eerie moments and then Kirby enters. Looks around.

KIRBY
Where is everybody?

She peeks into the family room. Sees the patio doors open.

KIRBY (CONT'D)
Hello?

She goes back to the fridge. Opens it. Grabs a water. When he closes it...

CHARLIE IS THERE. Kirby doesn't jump at all.

CHARLIE
You were supposed to jump.

KIRBY
The refrigerator door is no-scare for me. It's right up there with the medicine cabinet mirror.

CHARLIE
Now, see the medicine cabinet gets me every time. It's the shower curtain that's lame.

KIRBY
Or the cat through the widow.
Meooooow.

Kirby makes a HISSING CAT SOUND.

CHARLIE
We really should hook up. Who else gets you better than me?

He's getting too close. Kirby pushes by him.

KIRBY
Where did everyone go? Where's Robbie?

Kirby looks to the family room.

CHARLIE
Maybe, he left. Wanna watch a movie?

Kirby considers it.

KIRBY
You promise not to rub all over me?

CHARLIE

I can do that. Whaddya want to watch?

Charlie goes to the remote -- starts to key up the ON SCREEN LIBRARY.

KIRBY

Anything. But no torture porn, shaky cam, docu-horror, manga-techno, 3D or PG-13 shit-ola.

CHARLIE

Soul mates.

Kirby shakes her head. Never.

INT. KIRBY'S BEDROOM - NIGHT

Jill lies down, takes the pillow and makes herself comfortable. But, she's restless. She sits up.

Goes to the window. Looks out. Sees the Detective's car outside. A NOISE behind her. She turns and looks.

INT. HALLWAY - NIGHT

Jill steps out into the hall. HEARS music from below. Looks over the bannister to the FOYER. Sees no one. She goes back into Kirby's bedroom. Moves to the adjoining bathroom. She opens up the MEDICINE CABINET.

Grabs some Tylenol. CLOSES IT. No one's behind her. She pops them and sips some water. Returns to...

KIRBY'S BEDROOM

To find a FIGURE STANDING IN THE DARK. Jill JUMPS. From the shadows emerges Trevor.

JILL

What are you doing here?

TREVOR

I was leaving. I wanted to say good-night.

Jill is nervous being alone with him.

JILL

Good-night.

TREVOR

That's it?

JILL
I think you should quit while
you're ahead.

TREVOR
Are you sure you wanna be alone? I
could stay for a while. We could
just talk.

Jill thinks about it.

JILL
Not tonight, Trevor.

TREVOR
I'm sorry about Olivia.

Jill nods, appreciates it. He gives her one last look and
exits. Once he's gone, Jill falls back on the bed. SIGHS.

INT. KITCHEN - NIGHT

Kirby grabs some chips and drinks. She glances over to the
SECURITY MONITORS. Something catches her eye. She sees
SOMEONE in the back yard as they quickly disappear into the
GUEST HOUSE.

She starts for the patio doors.

EXT. BACK PORCH - KIRBY'S HOUSE - NIGHT

Kirby emerges from the patio doors. Charlie follows,
curious.

CHARLIE
What are you doing?

KIRBY
I saw someone on the monitor.

CHARLIE
Are you sure?

KIRBY
No.

CHARLIE
Was it a small Asian girl with dark
hair?

Kirby LAUGHS.

KIRBY
Will you go look?

CHARLIE

You're kidding right? I'm a lot of things, brave is not one of them.

KIRBY

For God's sake.

Kirby crosses the yard.

CHARLIE

I don't feel guilty. Or less of a man.

Whatever. Kirby crosses to the...

EXT. GUEST HOUSE - KIRBY'S HOUSE - NIGHT

A small guest cottage on the rear of the property. The front door is made of glass but's it's completely dark inside.

INT. GUEST HOUSE - NIGHT

Kirby enters the guest house. Her hand feels around for the light switch. She CLICKS on the light. Looks around. It's empty. She goes to the bedroom. Looks inside.

She sees SOMEBODY on the bed. She moves closer. It's Robbie. He lays incredibly still.

KIRBY

Robbie? What are you doing?

Just then, he rises. YAWNING.

ROBBIE

I'm sorry, Kirby. What did I drink? Three beer?

KIRBY

You had some vodka too.

ROBBIE

I was thinking about Olivia, ya know. Having a moment.

KIRBY

C'mon, you shouldn't be out here.

Robbie gets up and they both head out.

EXT. BACK YARD - NIGHT

Together they cross back to the house.

INT. FAMILY ROOM - NIGHT

Robbie and Kirby enter. Once again, no one is there. The entire room is empty.

KIRBY
What is going on? Where did
Charlie go?

ROBBIE
Where's Jill and Trevor?

KIRBY
I don't know.
(calling out)
Charlie?

Kirby is closing and locking the patio doors when the PHONE RINGS.

ROBBIE
I'll get it.

Robbie races to the kitchen counter. Grabs the phone.

ROBBIE (CONT'D)
Hello?

GHOSTFACE
You're dead.

ROBBIE
What?

Just then, GHOSTFACE EXPLODES OUT OF THE PANTRY. He attacks with the KNIFE. It strikes Robbie in the chest. Then, a SLIT across the throat. He doesn't utter a sound.

Kirby turns from the door just in time to see Robbie's lifeless body drop out of view.

GHOST FACE turns his attention to Kirby. She SCREAMS.

KIRBY
Noooooooo.

She takes off, running out the patio doors into...

THE BACK YARD

She runs back to the...

INT. GUEST HOUSE - NIGHT

She races inside and shuts the door, locking it. Then, she races to the SLIDING GLASS DOORS that overlook the back yard. She makes sure all entries are locked.

INT. FRONT YARD - KIRBY'S HOUSE - NIGHT

A SQUAD CAR pulls up in front. Gale and Deputy Hicks get out. Sidney immediately starts for the front door.

DEPUTY HICKS
Hold up, Ms. Prescott.

Sidney starts up the walk while Hicks goes to the PATROL CAR in the driveway. Hicks shines a FLASHLIGHT on the empty car. She aims it to the door and cement. It illuminates blood.

DEPUTY HICKS (CONT'D)
Oh my God.

Sidney sees the look on Deputy Hick's face.

SIDNEY
Jill!!!!

Sidney bolts for the house. She races up the porch steps and inside the house.

INT. FOYER - KIRBY'S HOUSE - NIGHT

Sidney races into the house. She HEARS a NOISE from upstairs, quickly contemplates, but then a NOISE from the kitchen.

Sidney enters the kitchen, sees Robbie's body crumpled on the kitchen floor. She grabs quickly searches the draws for a weapon. She finds a KITCHEN KNIFE.

She looks to the open patio doors. Goes for them.

EXT. BACK YARD - NIGHT

Sidney sees Kirby at the window of the guest house. Sidney goes for her. Kirby unlocks the door and races towards. Relieved to see her.

SIDNEY
Where's Jill?

KIRBY
Upstairs.

SIDNEY

C'mon...

Just then, Charlie emerges from the house, looking really scared.

CHARLIE

Robbie's dead.

Sidney doesn't know what to think of him. She holds out the knife.

SIDNEY

Stay back.

CHARLIE

Why? What did I do?

KIRBY

He's okay.

SIDNEY

Are you sure? There's blood on his hands.

Kirby sees the blood on his hands.

KIRBY

Why do you have blood on your hands, Charlie?

Charlie holds up his hands.

CHARLIE

I tried to help Robbie.

Charlie is honestly scared out of his mind. He takes a step towards them when Sidney shields Kirby, protecting her.

Kirby races back inside the guest house. Sid is right behind her. They lock the door. Charlie follows them.

CHARLIE (CONT'D)

Please. I haven't done anything.
We gotta get out of here.

INT. FOYER - KIRBY'S HOUSE - NIGHT

Deputy Hicks enters. Gun drawn. A LIGHT at the top of the stairs takes her attention. It's followed by a CLOSING DOOR.

DEPUTY HICKS

Sidney?

Hicks, against all better judgement, climbs the stairs.

INT. GUEST HOUSE - NIGHT

Charlie stands just outside the glass doors. He pleads with them. While Sidney dials her CELL PHONE. She's calling Jill But there's no answer.

CHARLIE
C'mon, open up.

He BEATS on the glass window. His face is panicked.

KIRBY
Go away, Charlie.

CHARLIE
Hurry, we need to go...

Kirby is freaking out. She fights back her emotion.

Just then, Kirby and Sidney see GHOST FACE appears behind Charlie. She realizes she was wrong.

SIDNEY
Watch out...

Charlie turns just as the KNIFE STRIKES. He ducks, races away, back into the yard.

The GHOST FACE goes after him. They disappear from view.

Kirby moves to the next window, just misses them. The windows of the room only face the side yard.

She goes into the next room.

INT. BEDROOM - GUEST HOUSE - NIGHT

It's a small bedroom that opens up onto the whole back yard. Two huge glass doors look out onto the yard and pool. Suddenly, the LIGHTS GO OUT. The back yard is plunged into darkness. Shit. What now?

INT. KIRBY'S BEDROOM - NIGHT

Jill sits up on the bed. HEARS a noise from the hallway. She goes to the door and opens it. Peeks out. She sees a SHADOW dance across the wall.

She steps into...

INT. UPSTAIRS LANDING

Jill moves down the hall. There's an open doorway at the end. Jill goes to it. Peers in. She sees Deputy Hicks standing with a GHOST FACE MASK in her hand.

Hicks sees her -- pulls her gun. Jill throws her hands up, frightened.

INT. GUEST HOUSE - KIRBY'S HOUSE - NIGHT

Sidney backs away from the glass. Just then, her CELL PHONE RINGS. She answers it.

SIDNEY
(into cell)
What?

Kirby watches Sidney. Terrified.

GHOST FACE
(from phone)
Are you ready?

SIDNEY
(into phone)
For what?

GHOST FACE
To play a game.

Sidney turns angry.

SIDNEY
I'm not playing, asshole.

Sidney hangs up. A shivering Kirby stares at her.

KIRBY
Should you have hung up on him?

Just then, BACK YARD LIGHTS flood the yard.

Both Sidney and Kirby go to the glass doors and look out onto...

EXT. BACK YARD - NIGHT

In the middle of the yard, directly facing the GUEST HOUSE, Charlie sits in a patio chair. Bound by electrical tape. It covers his mouth, his arms, and legs.

He STRUGGLES to free himself, RIPPING and PULLING -- but it's impossible.

INSIDE THE GUEST HOUSE

Kirby CRIES OUT. She's frighteningly sober. CRAZED.

KIRBY

Don't... oh god, don't, please...

She starts for the door when Sidney grabs her.

SIDNEY

No, don't...

And then the phone RINGS. Sid answers.

GHOST FACE

Let's try this again.

(then)

You know how this works. First question. Are you ready?

No, Sid's not ready. She's not ready at all.

SIDNEY

No, I'm not ready.

A shaking, terrified, Kirby stares at Charlie in the yard. Their eyes meet. He's begging for his life. Kirby turns to Sidney, finding courage.

KIRBY

I'm ready.

Sidney puts her cell on SPEAKER so Kirby can hear.

GHOST FACE

Easy warm-up: Name the killer in STAB--

KIRBY

(interrupting question)

Billy Loomis, Stu Macher, Mickey Altieri, Debbie Salt aka Nancy Loomis, Roman Bridger.

Kirby's brain is crazily focused. She knows her shit.

MAN'S VOICE

Name the first victim in STAB?

KIRBY

Easy. Casey-- oh, wait, no it was her boyfriend, in the back yard--.

SIDNEY
 No, it's a trick question.
 (into phone)
 Maureen Prescott was the first
 victim a year earlier.

Kirby nods. Yes, of course.

GHOST FACE
 Very nice. Directed EVIL DEAD--

KIRBY
 Sam Raimi.

GHOST FACE
 Karen Black starred in...

KIRBY
 TRILOGY OF TERROR.

Kirby's an ace with trivia. Sidney watches her, impressed. Then, she goes to Charlie in the yard -- she still holds the knife. Sid quietly opens the door when--

GHOST FACE
 Sidney, you step out that door and
 I will slit him ear to ear.

Sid closes the door back.

IN THE BACK YARD

Charlie is watching, horrified, his life in their hands.

GHOST FACE (CONT'D)
 What current remake featured--

KIRBY
 TEXAS CHAINSAW, DAWN OF THE DEAD,
 HILLS HAVE EYES, AMITYVILLE HORROR,
 THE FOG, HALLOWEEN 1 & 2, LAST
 HOUSE ON THE LEFT, FRIDAY THE 13TH,
 NIGHTMARE ON ELM STREET, MY BLOODY
 VALENTINE, WHEN A STRANGER CALLS,
 THE STEPFATHER, BLACK CHRISTMAS,
 PROM NIGHT, HOUSE OF WAX, PIRAHNA,
 THE FOG -- I got it, right? It was
 one of those, right?

As Kirby hopes one of those was the answer to the question she never heard. So is Sidney. Their hearts are racing.

IN THE BACK YARD

Charlie watches, freaked, but rooting, praying...

INSIDE THE GUEST HOUSE

The deadly Q&A continues, fast and focused--

GHOST FACE
The original mask in Hallow--

KIRBY
William Shatner

GHOST FACE
Original Freddy Krueger?

KIRBY
Robert Englund.

GHOST FACE
Saw?

KIRBY
Tobin Bell.

GHOST FACE
Johnny Depp...

KIRBY
First NIGHTMARE.

GHOST FACE
How old was Jason when he drowned
in Camp Crystal Lake?

This stops her. Huh?

KIRBY
How old? Are you fucking kidding
me? That's not a real question.

Kirby racks her brain -- she has no fucking idea.

GHOST FACE
Clock's ticking...

Kirby goes nuts, trying to figure it out.

SIDNEY
He didn't drown -- another trick
question.

IN THE BACK YARD

Charlie TREMBLES and SHAKES -- FREAKING OUT.

GHOST FACE

When he was believed to have
drowned?

KIRBY

He was a little kid. He was...

Shit. Kirby is mouthing "9? 10?..." She's counting it out on her fingers. She has no idea. She's a nervous wreck. Sidney tries to help.

SIDNEY

Go with one. Nine works.

KIRBY

(works it out)

Wait. In the FINAL CHAPTER we learned Mrs. Vorhees gave birth in 1946, right? And, um, in the original, the two counselors were killed in the flashback in '58 and Jason drowned the summer before, '57, so born in '46, drowned in '57 would make him, uh, uh, uh -- ELEVEN!!! Jason was 11, 11, 11, yes!!!

Kirby leaps up. With mad and crazy euphoria.

IN THE BACK YARD

Charlie is relieved. Sort of.

INSIDE THE GUEST HOUSE

Sid looks around the yard. It's deadly quiet.

SIDNEY

(into phone)

Hello? Are you there?

AUTOMATED VOICE

(from cell)

"If you'd like to make a call,
please hang up..."

Sidney kills it. Looks around. Turns to Kirby.

SIDNEY

You won. Okay, let's try to get
Charlie get to the house. Okay?

A petrified Kirby can only nod.

IN THE YARD

Charlie watches the, curious as to hwat they're up to. Sidney unlatches the door. Looks to the left, to the right.

Slowly, she steps out. Kirb joins her.

ON CHARLIE -- Scared. Worried. Hopeful.

Kirby looks at the back yard. To the main house. There's no sign of anyone. Anywhere.

KIRBY
I won. Didn't I?

IN THE YARD

Casey and Sid race to Charlie. They rips at the tape around his arms. All the while, looking around into the shadows of the yard, knowing the KILLER could be anywhere.

KIRBY (CONT'D)
I won, Charlie. I won.

She rips the tap of his mouth, then arms...

CHARLIE
Oh god, hurry...

SIDNEY
Finish this and get outta her. I gotta find Jill.

Sidney starts for the main house while Kirby continues freeing Charlie.

With his hands free, Charlie starts helping. He rips his legs free from the chair. He rises up. He grabs Kirby, kisses her for saving his life.

KIRBY
We have to hurry.

CHARLIE
Yeah, just one thing.

She looks at Charlie -- his expression turns. Then, she sees the KNIFE he reaches for, hidden in the chair. The next moment happens fast -- AS CHARLIE STABS HER WITH THE KNIFE.

It SLICES INTO KIRBY'S stomach. She stumbles back.

CHARLIE (CONT'D)
How did you fucking know 11? You
fucking cow, you were supposed to
miss that one. Goddammit.

Kirby looks at him with childlike innocence. Then, the pain and shock follow.

CHARLIE (CONT'D)
Yeah, you win alright. You fucking
prick tease. You win death.

He STABS her again -- FURIOUS AT HER. She COUGHS UP, unable to speak -- a look of stunned horror. He STABS HER SEVERAL MORE TIMES -- QUICK JABS. Kirby manages a SCREAM.

Sidney turns in time to see Kirby drop to the ground. As Charlie meets Sid's stare.

CHARLIE (CONT'D)
Okay, you look genuinely surprised.
I can explain.

He takes a step towards Sid. She stumbles back inside the house. He starts for her.

INSIDE THE HOUSE

Sid locks the doors. Races through the house to the...

INT. FOYER - KIRBY'S HOUSE - NIGHT

She rips the front door open as GHOST FACE LUNGES AT HER, waiting for her.

Sid flees to the only place she can -- upstairs.

INT. UPSTAIRS LANDING - NIGHT

Sid races up the stairs and down the hall. GHOST FACE is fast on her heels.

INT. KIRBY'S BEDROOM - NIGHT

Sidney races inside Kirby's bedroom. She locks the doors, runs to the bathroom. She shuts it. Locks it. Then...

SHE HEARS SOMETHING. It comes from behind the shower curtain. Sidney reaches for the curtain -- pulls it aside to find...

TREVOR -- HE REACHES OUT. GRABS HER. Sidney SCREAMS. KNOCKS HIM OVER. Then, she moves fast. Sid rips the bathroom door and bolts.

Sid runs to Kirby's bedroom door. She opens -- GHOST FACE is before her. Sidney STRIKES with her kitchen knife.

It's catches GHOST FACE'S ARM. He flinches. It's enough for Sidney to squeak by.

INT. UPSTAIRS LANDING

Sid races down the hall. She gets to the stair case. Looks down to see Charlie climbing up -- knife in hand.

Sidney runs down the hallway to an open doorway. She goes inside and trips instantly over something.

She comes face to face with Deputy Hicks. Sidney is on top of her, staring directly into Hicks' cold, dead eyes.

SIDNEY SCREAMS. Rolls off her. Turns to see -- GHOST FACE enter the room. Sidney looks around. There's no where else for her to run.

Slowly, GHOST FACE approaches.

GHOST FACE

What's the matter, Sid? You look like you've seen a ghost.

And with that, the Ghost Face removes its mask, revealing Jill underneath. She sports a wicked smile as she slips out of the costume.

Sidney's face drops to the floor.

JILL

Yep, it's me. Surprised.

SIDNEY

Jill. No...

Sidney tries to make a break for it. But she comes nose to nose with a loaded gun.

JILL

I've got the Deputy's gun. I'm dying to shoot it. I'm so sick of the knife thing. Now, get up.

Beat. As Sidney does as told.

INT. UPSTAIRS LANDING - NIGHT

Charlie is dragging Trevor's body to the top of the stairs. It's obvious now that his feet have been bound and he's been seriously injured. His shirt is bloody red.

CHARLIE
C'mon, Trevor, buddy, this might
hurt a little.

Charlie sits him up at the top of the stairs and then pushes him. His body goes TUMBLING to the body.

He lands with a THUD. And a CRACK. Something broke. He lay at the bottom of the stairs -- CRYING OUT IN PAIN. Charlie trots down to join him.

CHARLIE (CONT'D)
It looks like you broke your leg.
That sucks.

Charlie PRESSES down on it. Trevor SCREAMS IN AGONY.

TREVOR
You fucker...

Jill appears, leading Sidney down the stairs.

CHARLIE
(to Jill)
You asked her the easy questions.
Didn't you use my list? I put the
harder ones at the top. Why did
you skip?

JILL
It's done. Can we move on?

CHARLIE
Can we do him yet? With DNA
testing, we're good with time line.

Jill turns the gun to Trevor -- without flinching. She shoots him in the forehead. He drops over dead.

SIDNEY
Jesus... why...

Jill turns the gun back on Sidney.

INT. KITCHEN - KIRBY'S HOUSE - NIGHT

Jill and Charlie lead Sid into the kitchen where Robbie lay dead on the floor.

CHARLIE
You got it figured out yet, Sid?
In keeping with our remake theme,
Trevor and Robbie are this
generation's--

SIDNEY

Billy and Stu.

JILL

And we're the innocent victims.

CHARLIE

We're Sidney and Randy. And we get to go to college and have a sequel. But this time -- Randy gets the girl.

Charlie moves to Jill -- she lets him kiss her. You get the sense she tolerates Charlie. They break. He smiles.

CHARLIE (CONT'D)

You did real good. You're the perfect victim.

Jill can't hide it. She's full of exhilaration.

JILL

I was so believable today. I told so many lies I actually believed them. I was born for this.

Jill's true colors start to take shape. She's a deeply troubled sociopath. She looks to Sidney.

JILL (CONT'D)

C'mon, let's face it. I've had enough practice. Do you know what it was like growing up in the this family? In this town?

CHARLIE

Her mother was a slut bag whore just like your mother. Sisters. I made out with her mom once. She got drunk and slipped me the tongue one night.

JILL

Drunk bitch.

SIDNEY

You crazy fucks...

Just then, the PHONE RINGS.

JILL

Watch this.

Jill races for it. Grabs it haphazardly and sinks into a
MASTER PERFORMANCE OF HYSTERIA AND FEAR.

JILL (CONT'D)
(into phone)
Oh my God, help me. He's trying to
kill me. He killed Sidney... Help.

Jill hangs up. Back to calm and poise. To Charlie.

JILL (CONT'D)
C'mon, we need to get on with it.
They'll be here soon.

He raises his arms -- as Jill holds the KNIFE. She's going
to stab him.

JILL (CONT'D)
I'm going to do this hard. It
can't be tentative.

CHARLIE
C'mon, baby, let's do this old
school, like Billy and Stu. It's a
remake, baby.
(ala Chinatown)
No, it's a sequel. It's a remake,
sequel, remake, sequel, sister,
daughter, sequel...

Jill stabs him. She gets him DIRECTLY in the heart. He
drops to his knees. Instant pain. But his face registers
confusion too.

CHARLIE (CONT'D)
That's not the way we rehearsed
it...

He doubles over, bleeding. She takes the opportunity --
STRIKES him again. And, in this moment, he realizes he's
been played and betrayed.

JILL
There's been a change of plans.
The problem with you, Charlie.
It's always been about killing
Sidney Prescott. My plan is a
little bigger. I'm going to become
her.

And with that, Jill stabs him again. Charlie can't believe
it. He's stunned and shocked. He falls back, crumbling to
the floor. Still. As Jill looks down at him with a glimmer
of diabolical glee.

A quick kick of her foot. His body doesn't move. He's dead.

SIDNEY

How did you turn into this?

JILL

Nothing is ever what it seems.
Your words, Sidney. I've always
been this. You know what it's like
growing up related to you? All you
hear is Sidney this, Sidney that,
Sidney, Sidney...You were always so
fucking special. Now it's my turn.

Jill takes the knife.

JILL (CONT'D)

And now you have to die. Those are
the rules.

SIDNEY

What rules?

JILL

There's only room for one lead.
Let's face it, Sid, you're ingenue
days are over.

Jill STABS Sidney with the knife. She GASPS in pain. Jill
STABS her again quickly. This one WRACKS Sid's body. She
drops to her knees. Sidney's eyes roll back in her head.
Everything goes slow-motion.

JILL (CONT'D)

Apropos. Finally, what should of
happened 15 years ago.

Sidney falls to the floor. Jill watches as Sidney draws her
last breath. Sad. Tragic. Epic. All at once.

Jill springs into action. She's well rehearsed.

She kneels next to Charlie's body. She takes his limp hand
and claws at her own face, with careful attention to his
fingers. She's securing her DNA under his nails.

She then makes sure his class ring is facing out on his
middle finger and proceeds to PUNCH herself with his limp
hand.

It doesn't really create the desired effect. She tries
BACKHANDING herself. That works better.

Quick and fast, she BASHES herself several times. It hurts like hell. She CRIES out but continues until she hears a CRACK.

BLOOD SPEWS FORTH. It's broken. Jill SOBS in genuine pain. But, she's not done. She leans down closer to Charlie's body. Takes his other hand and places it on her head, clamping down on her hair.

She takes a BEAT to prepare herself. Then, YANKS AWAY. RIPPING a large CLUMP OF HAIR from her own scalp.

Jill SCREAMS in pain. That fucking hurt.

She throws Charlie's hand to the floor -- hair clutched in his dead fingers. Then, she sees GALE begin to stir again.

Jill moves fast. She stands up and quickly moves -- racing backwards, free falling into...

THE GLASS COFFEE TABLE

It SHATTERS to pieces. Jill lay there engulfed by the table's frame. GLASS is everywhere. Beat. She attempts to rise -- it takes a few tries. As she CRIES OUT. She's truly hurting now.

JILL (CONT'D)

Help me... Somebody help me...

Glass shards stick out of her arm, back and shoulders. Blood streaks her arms. Jill tries to get up, but can't...

She lay there CRYING ... WHIMPERING ...

As Jill lay there, hurt and bleeding. Her face full of helpless innocence. The moment DISSOLVES TO:

EXT. KIRBY'S HOUSE - NIGHT - LATER

The aftermath. Flashing SQUAD CARS and AMBULANCES. The carnage is overwhelming. POLICE barricade the property. MEDIA gawk from a distance.

On a stretcher in the back of an AMBULANCE, Jill's wounds are being treated. Her shirt has been cut up the back side, and little pieces of glass are being picked from her flesh.

We reveal Dewey standing alone, staring guiltily at this horror show. Eyes full of tears.

GALE

This wasn't your fault.

Dewey doesn't speak. He's terribly shaken.

GALE (CONT'D)
At least Jill's okay.

Dewey silently nods. Gale hugs him tighter.

AT THE AMBULANCE - MOMENTS LATER

Jill sits in the back, weakly talking to Dewey. Laying out her cover story.

JILL
Charlie told me he and Trevor had planned this since last year. He said they were Billy and Stu all over again. Except that this was going to be the reboot of all time.

In the B.G., NEWS REPORTERS and PRESS PHOTOGRAPHERS shout:

PRESS
JILL! JILL! Look OVER HERE!!

Jill timidly squints at Dewey. A helpless little girl face.

JILL
What should I do?

DEWEY
I gotta warn you. For the rest of your life, they're never gonna leave you alone.

JILL
(fake overwhelmed)
Maybe I'll just... give them one picture. So they'll go away...

Winching, hamming up the pain, Jill "trembles" and lifts herself to her feet with Dewey's assistance. Then -- she steps around the edge of the ambulance.

FLASH! FLASH! FLASH! FLASH! FLASH! The yard BLAZES WHITE WITH CAMERA FLASHES, like Yankee Stadium lit up at night.

Just then, an OFFICER announces from inside the house --

OFFICER
We have one alive. A woman.

Dewey and Gale light up with this news.

DEWEY
You mean Sidney?

AND CRASH AND BURN.