

"HALLOWEEN: THE REDEMPTION"  
by Mike Yizzi

The production logo glides into frame, then slowly vanishes.

FADE IN:

EXT- HADDONFIELD CEMETERY- NIGHT

A dark sky is shown with the moon shining bright. The sounds of CRICKETS CHIRPING can be heard.

SUPERIMPOSE: October 28<sup>th</sup>, 2008

The letters slowly fade away. The screen shifts down.

A tombstone reads: "MICHAEL A. MYERS"  
"OCTOBER 19<sup>th</sup>, 1957- OCTOBER 31<sup>st</sup>, 2006"

After a moment, a SHADOW slowly appears on the tombstone from below.

Standing by the grave is a MAN wearing a dark coat with a hat on his head. His face is not seen.

MAN IN BLACK:

This is it, gentlemen. Dig it up.

From behind him come several black figures, wielding shovels. As he takes a few steps back, they circle the grave.

The first one plunges the shovel through the dirt, pulling out a chunk. He drops the dirt behind him. He plunges the shovel in once more.

DISSOLVE TO:

EXT- HADDONFIELD CEMETERY- CONTINUOUS

The men finish digging. As the one figure turns the handle in a complete circle numerous times, a COFFIN is lifted to the surface. A few men go to pull it from it's place. They move it to the side of the sunken ground.

CUT TO:

INT- THORN CULT- NIGHT

The men in black lay a closed coffin on top of a stone altar. They all step back.

The lead man in black with a hood over his head steps forward to the coffin. He raises an ornate dagger, which is topped with a DARK-GREEN OOZE.

MAN IN BLACK:

Spirits and powers of the flame, grant us this ritual. Here lies a fallen messenger to Thorn. By your power, may this chosen one rise and continue his journey.

The man begins to drag the dagger along the coffin with the blade-tip leaving a trail of GREEN.

He traces the dagger towards him and away. As he finishes, he steps back.

The THORN SYMBOL is seen on the coffin lid.

CLOSE UP ON the seal of the coffin lid. The camera stays on the seal line. After a moment, there's a sudden BANG from inside the coffin.

BANG!

It goes again.

After the third BANG, the coffin lid flies open completely, SLAMMING onto the side of the altar.

MAN IN BLACK:

(O.S)

MICHAEL!

CLOSE UP on the body's motionless eyes. They SPRING open as the voice calls.

MAN IN BLACK:

KILL FOR HIM!

CLOSE UP on above the coffin. The body, covered in shadow, suddenly ARISES by his upper body. His face is not seen.

The man in black wields up a white mask, giving it to the person.

MAN IN BLACK:  
(normal voice)

Finish It.

The man's HAND grasps the mask as the man in black releases it. The man now wields it with both hands and unzips the back. He slowly raises it to his head and places it on.

CLOSE UP on the SHAPE'S face. The Halloween theme intensely triggers on in the background. The Shape then moves out of view.

The Shape walks off into the halls of the dark cult.

FADE OUT:

The screen slowly fades to black.

Darkness.

TITLES BEGIN

As the music intensely plays, the open credits begin. An orange rendering of HALLOWEEN appears on the screen. Beneath it, a white rendering of THE REDEMPTION flashes in sight, surrounded by motioning light as if fireworks. The HALLOWEEN rendering is suddenly lightened into a flashing white. The renderings slowly vanish. The music slowly fades.

LAST CREDIT

As the music dies, the screen is black for a moment.

SUPERIMPOSE: October 30<sup>th</sup>, 2008

A VOICEOVER gradually surfaces. The voice of STEPHEN LLOYD-DOYLE.

STEPHEN:  
(V.O)

Nothing ever changes... Nothing ever seems to get better... I have seen that myself.

FADE IN:

EXT- STREET- DAY

The screen fades to Stephen riding his bike on the sidewalk with his backpack on his back.

STEPHEN:

(V.O)

All my life I've been running from a killer. My name is Stephen Lloyd-Doyle.

TRUCKING SHOT- Stephen rides his bike along the bike-lane street.

STEPHEN:

(V.O)

My father killed my aunt when he was six years old. For fifteen years, he was locked away in a mental hospital, but later escaped before he went after my grandmother- Laurie Strode, but failed... Ten years later, he tried to kill Jamie Lloyd- my mother, his niece.. It's a weird situation, but it's true.

Stephen shifts his bike down to the sidewalk.

STEPHEN:

(V.O)

He tried again a year later, but failed. That same year, my mother was kidnapped by a bunch of cult members that belonged to the Cult of Thorn... My father was under a curse for six years that forced him to kill his family, but it wasn't the reason he was a killer... After six years in the cult, my mother gave birth to me and ran away. She died after hiding me in a bus station.

ANGLE SHOT- Stephen rides his bike along the sidewalk.

STEPHEN:

(V.O)

I was found and taken in by a man named Tommy Doyle, who named and adopted me... The cult members nabbed me and took me to the cult to have me killed... I was rescued by Tommy and Doctor Loomis- my father's doctor. Loomis was killed by my father that night. We were on the run for years... Three years later, he tried again with my grandmother and my uncle- John Tate. He finally DID kill my grandmother another three years later, followed by a bunch of teens.

Stephen rides his bike before stopping in front of a HOUSE. He gets off his bike and wheels it to the door.

STEPHEN:

(V.O)

When my father was killed two years ago by my uncle, we thought it was over... until now... We heard his grave was dug up. We don't know who dug it up or how it happened.

Stephen stops at the door.

INT- DOYLE HOUSE- CONTINUOUS

Stephen opens the door, wheeling his bike in behind him. He leans it against the wall and drops his backpack adjacent to it.

He walks into the living room where Tommy sits on the couch, watching TV.

TOMMY:

(fairly enthusiastic)

Hey buddy, how was school?

STEPHEN:

All right I guess.

TOMMY:

That's good.

(gesturing behind him)

Guess who's here.

JOHN TATE, 27, and his son BOBBY, 9, step through the threshold.

STEPHEN:  
(raising his hand)  
Hey, Uncle John.

JOHN:  
Hey, Stephen.

BOBBY:  
Hey, Stephen.

STEPHEN:  
(to Bobby)  
Hey... Come on upstairs with me.

Bobby and Stephen head for the stairs.

John takes his seat adjacent to Tommy.

JOHN:  
You think the others will be all right  
with your parents, Tommy?

TOMMY:  
(nodding confidently)  
Yeah. They'll be fine.

There's a moment of silence.

JOHN:  
I'd still like to know who dug up  
that grave.

TOMMY:  
I don't know, it couldn't have been  
the cult members, they're all DEAD.

John exhales while gazing at the TV.

JOHN:  
God only knows.

The TV screen shows a FEMALE NEWS REPORTER, about 34, at the dug up grave of Michael Myers. On the bottom of the screen, the yellow line reads: "MYERS GRAVE DUG UP"

CUT TO:

INT- SMITH'S GROVE SANITARIUM- DAY

In a doctor's office, the back of a MAN can be seen.

DAVID LOOMIS, 35, focuses pensively on the papers in front of him.

CLOSE ON a picture on his desk of David with his two pre-teen sons at a park.

After placing a few papers inside a file, he opens the filing cabinet drawer, slips the file inside, and pulls out another one.

He places it on the desk.

The file tab reads: "MYERS, MICHAEL"

DAVID:  
(to himself)

Haven't looked at this one in a long time.

He opens the file to find a note in front of all the papers.

INSERT- "David, once more I wish you good luck in your career. I'm sure you'll do great. If you ever need help, I left something in here for you. I'm sorry, but I had a feeling this would come to you. So I left this in with all the other files. -Dad."

David gazes at the note with no surprise.

His eyes scroll down to find a little piece of paper under the note that reads: "Tommy Doyle- 676-439-0572."

REVERSE SHOT- over David's shoulder at the doorway where a NURSE, 32, walks in.

NURSE:

Doctor Loomis.

DAVID:

Yes?

NURSE:

There's something in here you might want to see.

A look of bewilderment hits David's face. He gets up off his chair and walks out of the room.

He walks into the office to find the news on TV.

David gazes at the TV, locking his eyes onto the screen.

The nurse turns the volume up.

REPORTER:

... authorities still do not know how this incident may have occurred. They are still searching for evidence.

The TV screen gets a close-up on the sunken ground.

David begins to shake his head, astonished.

DAVID:

It can't be... it can't be.

NURSE:

Maybe you should go check it out, Doctor.

David is silent.

DAVID:

(abruptly answering)

Yeah.

David goes for his coat on the rack. He grabs it and puts it on. He then starts for the door and opens it.

DAVID:

You're in charged while I'm gone, Nancy. Tell all of my patients that

are scheduled for this afternoon  
that they're appointments are to be  
rescheduled.

NANCY:

I will, Doctor.

David walks out the door, closing it behind him.

INT- MOYER HOUSE- DAY

SARA MOYER, 20s, sits on the couch, gazing at the TV,  
astonished.

NEWS ANCHOR:

... Authorities still have no witnesses  
on the mysterious disappearance of  
the Myers coffin and body.

The TV screen shows A POLICE OFFICER, 38, speaking to the  
reporters.

OFFICER:

We have NO clue on how this happened.  
To do this much, that someone would've  
been here all night long and would've  
been exhausted. In that case, it had  
to have a bunch of guys rather than one.

The TV screen shifts back to the news anchor.

NEWS ANCHOR:

Authorities assume they'll have more  
updates by eleven o'clock tonight.

Sara grabs the remote and shuts the TV off.

The remote plummets to the couch mattress.

Her hands go up to her eyes as she is on the verge of  
crying.

Her friend, KRISTEN, walks into the room. She takes a seat  
adjacent to Sara.

KRISTEN:  
(bewildered)

Sara, what's wrong?

SARA:  
(crying)  
You didn't hear the news?

KRISTEN:  
What are you talking about?

SARA:  
Michael...

She begins to cry harshly.

SARA:  
Michael Myers. He's back.

Kristen looks at her ridiculously.

KRISTEN:  
You're joking, right?

SARA:  
NO!

KRISTEN:  
Sara, he's dead and buried.

SARA:  
The grave... the grave was dug up.

Her crying worsens. Kristen exhales.

KRISTEN:  
Sara... if he really did come back,  
he wouldn't go after you. He only  
goes after his family. The only  
reason he went after you is because  
you were in his house.

SARA:  
You don't understand. Not just him...  
*them*.

KRISTEN:  
Who's *them*?

SARA:  
THE CULT MEMBERS! THE ONES WHO  
KIDNAPPED ME!

KRISTEN:  
But they died too. Didn't they?

SARA:  
Only some.

Kristen then exhales as if scarcely stressed.

KRISTEN:  
All right Sara... Calm down. Just  
stay away from the house. I bet  
you nothing will happen. If they  
really are around, they won't know  
where to find you.

Sara begins to calm herself. She first inhales deeply  
before exhaling, struggling to calm, herself.

KRISTEN:  
Look... you've gotta calm down on  
this. We're going to have some fun  
tomorrow night. I know a nice guy  
you could meet.

SARA:  
(unconvinced)  
Well...

Sara begins to contemplate, but still not convinced.

SARA:  
OK.

Kristen then smiles, relaxed. She places her hand on Sara's  
shoulder.

KRISTEN:  
You'll be all right.

Sara hesitates.

SARA:  
(gazing down)

Right.

CUT TO:

INT- BRACKETT HOUSE- DAY

A MAN shuts the TV off.

LEIGH BRACKETT, 70s, gazes down, sadly. He inhales deeply. After a moment, he exhales. He grabs his whiskey bottle, takes a gulp of it, and places it down, swallowing the liquid in his mouth.

FLASHBACK

Halloween, 1978 at the Wallace house. Brackett walks up to the paramedics pulling out a stretcher. They stop in front of him.

Brackett's hand pulls the top of the blanket down to the body's chest to find the cold, pale face of his daughter, Annie, lifeless on the stretcher.

END FLASHBACK

He continues to gaze down.

BRACKETT:

(mumbling perturbed)

Why won't he just die?

A TEAR cascades from his eye. He wipes it away with his forefinger and gets up off the couch.

He walks over to the coat rack beside the front door. He grabs his 9mm, and puts it in his pocket. He then puts his jacket on. He opens the door, and then walks out, closing the door behind him.

EXT- HADDONFIELD CEMETERY- DAY

The grave site is surrounded by police and news reporters.

David Loomis crosses the police cross-line.

He stops at the sunken ground, gazing down.

The police captain, JOHN LOGAN, 50, comes to him.

LOGAN:  
Doctor David Loomis?

DAVID:  
Yeah. Hi.

LOGAN:  
(presents his badge)  
I'm Captain John Logan... I guess  
you had to see this for yourself,  
right?

The officer points his head to the nearby sunken ground.

DAVID:  
Yes, Captain.

LOGAN:  
Sorry about your father, sir.

David nods in acknowledgement.

LOGAN:  
Let me ask you something...You want  
to catch him?

David is silent for a few moments.

DAVID:  
Yeah... I do. He killed my father.  
I'd like to bring him to justice.

Logan nods. A sudden look hits his face, as if finding a  
solution to a problem.

LOGAN:  
I'll tell you what... Why don't you  
try and find every person in  
Haddonfield that Myers has attempted  
to murder, and try to get answers...  
Other than that, you just gotta wait  
for something to happen. I mean...  
he can't be back, I saw him headless  
two years ago.

DAVID:

It's a little ironic... Remember back in '78 when my father shot him six times and he still lived.

LOGAN:

Yeah, I remember... And because of that, everyone in town's going to believe that he's back.

DAVID:

I hope there's not a riot.

LOGAN:

I doubt there will, I mean people have almost forgotten about it when they found out that he died. But we'll keep an eye out just in case if there is a riot.

DAVID:

Yeah, I'd do that, because you never know what'll happen.

LOGAN:

(acknowledging)

Right, right.

David pulls out a little piece of paper.

DAVID:

And about finding someone, I know just who to find.

David holds the piece of paper via the phone number.

LOGAN:

You sound like you've already spoken to them, Mister Loomis.

DAVID:

No... It's just that this was left to me after my father died. He left someone for me to contact if I ran into any... sort of...

David gazes at the Myers tombstone

It reads: "MICHAEL A. MYERS"

"OCTOBER 19<sup>th</sup>, 1957- OCTOBER 31<sup>st</sup>, 2006."

DAVID:

... trouble.

CUT TO:

INT- DOYLE HOUSE- DAY

From up the stairs comes Stephen rushing down. He goes for his bike against the wall.

Tommy walks in from behind him.

TOMMY:

Stephen, where are you going?

STEPHEN:

Just for a little ride.

TOMMY:

Where?

Stephen stops in his tracks. He turns to face his father.

STEPHEN:

Around... Not far.

TOMMY:

(serious)

Yeah... Don't go too far and don't be long. Remember Stephen, we still don't know what's going on.

STEPHEN:

I won't. I just need to get some fresh air.

Tommy nods.

TOMMY:

You have your cell phone?

STEPHEN:

Yeah.

TOMMY:

Remember, don't be long.

Just as Stephen opens the door, Leigh Brackett stands by the open threshold, gazing directly at Stephen.

TOMMY:

Mister Brackett?

Brackett shifts his gaze to Tommy.

BRACKETT:

Ah Tommy Doyle... Haven't seen you since you were a boy.

Brackett turns to Stephen.

BRACKETT:

And this must be Stephen, Jamie Lloyd's son.

Stephen nods.

STEPHEN:

That's right.

Brackett nods his head before turning to Tommy.

BRACKETT:

We need to talk, Tommy.

TOMMY:

All right.

Stephen grabs his bike, ready to exit the door.

STEPHEN:

Excuse me.

Brackett steps aside as Stephen walks out the door. Brackett closes it behind him.

TOMMY:

I know why you're here.

BRACKETT:

(sarcastically)  
Lucky guess.

TOMMY:  
Come on in. Sit down.

Tommy and Brackett walk into the living room.

John sits on the couch, flipping through the channels.

He turns to see Tommy with Brackett beside him.

TOMMY:  
John, this is Leigh Brackett...

John cuts him off.

JOHN:  
I know, the sheriff during the one  
Halloween.

John puts his hand out for a handshake.

JOHN:  
(smiling affably)  
Nice to meet you, Mister Brackett.

Brackett smiles back and shakes John's hand.

BRACKETT:  
You too, John.

Brackett sits beside John while Tommy sits in the chair.

JOHN:  
I take it you want to help catch  
Michael... or whoever dug up his  
grave.

Brackett nods.

BRACKETT:  
Yeah. Needless to say, I was  
relieved when I heard that Michael  
was killed two years ago. But when  
I heard his grave was dug up, I had  
to help.

Brackett gazes down, sadly.

BRACKETT:

Just by hearing that name, all I can think of is seeing my little girl carried away on a stretcher, my wife crying when I broke the news to her. And later it got even worse. My wife blamed me for Annie's death and left me. Ever since, I can't stop thinking about it. I just can't. It's been thirty years and nothing's changed.

John glances down.

JOHN:

(feeling sorry)

I'm sorry.

Brackett nods his head as a tear cascades from his eye. He wipes his eye with his forefinger.

BRACKETT:

I want to kill that son of a bitch.

JOHN:

I understand. He killed my mother, how would you think I felt?

Brackett turns to him.

BRACKETT:

That's a shame... Your mother was a very nice person.

JOHN:

(nodding)

Thanks. Despite her depression, she had a heart.

TOMMY:

About Michael, we still don't even know if he's even alive.

JOHN:

Tommy, he's alive. Who else could  
it be?

TOMMY:

You know who.

BRACKETT:

The cult members or something?

The phone RINGS in the kitchen. Tommy gets up to get it.  
Leigh and John turn to listen.

Tommy picks up the phone.

TOMMY:

Hello?

MAN:

(V.O)

Hello, Tommy Doyle?

TOMMY:

Yeah.

MAN:

(V.O)

This is Doctor David Loomis.

TOMMY:

Hello Doctor.

DAVID:

(V.O)

I have something for you. Do you  
mind if I stop over your house? I  
have a lot to talk about.

TOMMY:

Sure.

DAVID:

Where do you live, Mister Doyle?

TOMMY:

Across the street from the Myers  
house. 47 Lampkin Lane.

DAVID:  
OK. I'll be down shortly.

TOMMY:  
OK.

DAVID:  
Bye.

TOMMY:  
Bye.

Tommy hangs up the phone.

CUT TO:

EXT- HADDONFIELD CEMETERY- DAY

Stephen rides along the street. He stops to watch police cars and news vans pull out of the driveway. One by one, they drive out of the cemetery and down the street.

He glances to see a news van ride down.

As the last car drives out, Stephen rides his bike to the cemetery. The gates creak in the October breeze as he rides past them. He feels an ice-cold shiver ghost through his jacket as he rides past headstone after headstone.

Something catches his eyes.

The sunken ground lies a long distance in front of him.

He stops a few headstones before it. He parks his bike and walks up to the sunken ground. As he steps to the very edge, he gazes down the pit.

STEPHEN:  
(to himself)  
Did a good job on this.

A cold shiver runs up his spine. He slowly glances up to find something familiar.

STEPHEN:  
Dad.

STEPHEN'S POV

The SHAPE stands by a tree, gazing silently at Stephen, emotionless.

END POV

Stephen stands there, unafraid.

STEPHEN:

I knew you came back... How did you do it?

Stephen walks around the pit until it is behind him.

STEPHEN'S POV

The Shape stands by a tree, gazing silently at Stephen, emotionless.

END POV

Stephen begins walking forward.

STEPHEN:

What do you want, Dad?

He takes a step forward before stopping .

STEPHEN:

What is it about us that you hate?

STEPHEN'S POV

The Shape stands by a tree, gazing silently at Stephen, emotionless.

END POV

He begins to walk forward.

STEPHEN:

Are... *they* back?

Stephen is silent.

STEPHEN:

How did they come back, Dad?

He stops.

STEPHEN:

Did they use some sort of "spell"  
to bring themselves back... to bring  
you back? What happened?

Stephen turns to the pit.

STEPHEN:

They did a good job on that. Didn't  
take that long, did it?

Stephen turns around.

STEPHEN'S POV

The Shape is gone. The Halloween theme triggers on in the  
background.

END POV

Stephen begins scanning the cemetery. He then runs around  
the dug-up pit to get his bike. He grabs it, lifts it up,  
and gets on it. Stephen starts to scan the cemetery again.

STEPHEN:

You won't kill me.

Stephen then rides off through the cemetery.

He rides past the graves, headstone after headstone and  
gets near the gates.

As he leaves the cemetery, the camera shows the back of the  
SHAPE behind a tree, watching Stephen ride off. We hear the  
Shape's heavy breathing.

INT- DOYLE HOUSE- DAY

Tommy, John, Brackett, and David Loomis, are having a  
conversation in the living room.

TOMMY:

So, Doctor Loomis, you said you

have something for me?

DAVID:

Yes.

He hands Tommy a file.

TOMMY:

(certain)

The file on Michael Myers.

DAVID:

It holds tests and records. They were added in there not too long ago.

He opens the file before skimming through the papers that are concealed in the folder. Tommy doesn't seem too surprised.

TOMMY:

It seems like all of these treatments only calmed him down a LITTLE BIT.

DAVID:

Yes.

John and Brackett glance at each other in little astonishment.

JOHN: \

At least is had SOME effect on him. I didn't think it would have ANY effect on him.

BRACKETT:

Neither did I.

TOMMY:

The strangest thing about this is that the cause of Michael's madness was never discovered.

JOHN:

So, what, he just simply went mad one day?

TOMMY:  
According to this, yeah. But it  
just doesn't make sense.

They hear the door open and close. They all turn.

Stephen walks into the living room. He seems a bit  
surprised.

STEPHEN:  
Did I miss anything?

JOHN:  
Uh...

John scans the others' eyes.

JOHN:  
... No... not really.

STEPHEN:  
(gesturing to David)  
Who's this?

TOMMY:  
This is Doctor Loomis.

STEPHEN:  
Oh... The Loomis that treated my  
dad?

DAVID:  
No... he's my father.

STEPHEN:  
Oh.

Tommy feels something peculiar.

TOMMY:  
(curious)  
Stephen, can I ask where you went?

Stephen becomes suspicious.

STEPHEN:

Why?

TOMMY:

Because you were gone longer than  
you said you were going to be.

Stephen leans against the wall, silent for a few moments.

STEPHEN:

I went to the cemetery.

The four glance at each other and back to Stephen.

JOHN:

The cemetery?

STEPHEN:

Yeah, sorry. I... just wanted to  
take a look.

TOMMY:

Stephen, that's the last place I  
want you going! You know that!

STEPHEN:

I know! ... I'm sorry.

David becomes suspicious.

DAVID:

Stephen... did you see anything...  
strange?

Stephen is silent for a moment. He then nods.

STEPHEN:

I saw... my dad.

They're eyes widen in unison. They all glance at each  
other, astonished. John glances down.

JOHN:

(astonished)

I don't believe what I just heard.

They all look around.

DAVID:  
What are we going to do?

TOMMY:  
(astonished)  
I don't know.

STEPHEN:  
He won't come for us tonight.  
Tomorrow's Halloween.

JOHN:  
He HAS killed before Halloween.  
He killed your mother before  
Halloween.

STEPHEN:  
That's cause her knew where to get  
her then. Plus, she was alone.

TOMMY:  
Look, we need some time to think of  
something. Mister Brackett, Doctor  
Loomis, why don't you stay for the  
night and we'll come up with  
something.

DAVID:  
All right.

BRACKETT:  
Sounds fine.

Stephen heads in the kitchen.

TOMMY:  
If he's back, then they're back.

JOHN:  
But... how?

Tommy is silent. He gazes down.

TOMMY:  
I don't know.

EXT- DOYLE HOUSE- CONTINUOUS

The sky is nearly dark, clearly dusk.

Stephen stands by the rail on the deck, gazing through the yard as he contemplates. Something suddenly hits Stephen's mind. He turns his head down to the side.

FLASHBACK

Halloween night, 2006. Stephen is tied up in a Smith's Grove patient's room.

STEPHEN:

Can I see your face?

The Shape kneels down on one leg. He slowly removes his mask. The Shape is unmasked with his face concealed in shadow.

BOBBY:

Uncle Michael.

The Shape gazes at Bobby, then turns to Stephen.

CLOSE UP on the Shape's eye. A tear cascades from the his eye.

END FLASHBACK

Stephen turns his head forward. He feels something peculiar.

John slides the glass door to the side and walks onto the deck.

Stephen turns around.

JOHN:

Cool breeze out here, huh?

Stephen looks away.

STEPHEN:

(emotionless)

Yeah.

John notices something strange with Stephen.

JOHN:  
What's the matter?

STEPHEN:  
Uncle John... that night when I was  
in Smith's Grove... and we were all  
tied up. My dad walked in and... took  
off his mask. He looked me straight  
in the eyes and... cried.

JOHN:  
What are you trying to tell me?

STEPHEN:  
I think there is some good in him.

John shoots an obtuse look at Stephen.

JOHN:  
You're joking, right?

There is a moment of silence.

STEPHEN:  
No.

JOHN:  
Stephen, he butchered your mother  
horribly. Plus, he killed your  
grandmother, your aunt... He almost  
got us. I'd say he's nothing but evil.

STEPHEN:  
Then why would he cry?

John is silent. He exhales in confusion.

JOHN:  
I don't know. Look, no matter what  
happens, he won't stop until we're all  
dead. You, me, Bobby...

STEPHEN:  
He didn't kill me at the cemetery.

JOHN:

Well maybe he didn't want it to be then. I don't know.

Tommy slides the door open and steps onto the deck.

TOMMY:  
What's the matter?

There is silence.

STEPHEN:  
Dad... There is good in him.

Tommy gazes at Stephen oddly.

TOMMY:  
What? ... What do you mean?

STEPHEN:  
That night when we were at Smith's Grove, tied up. He took his mask off and cried when he looked me in the eye. That shows there that he isn't totally evil.

TOMMY:  
Stephen, look at how many people he butchered.

STEPHEN:  
I know. But I can't think of any other reason why he would cry when looking at me in the eye.

TOMMY:  
Well that I can not explain. But I can tell you that he will do whatever it takes to kill you. Like he's tried since the day you were born.

Stephen glances down, disappointed.

Tommy and John trade each other looks. John shakes his head in disbelief. Tommy walks back into the house, feeling a little stress.

TOMMY:

I'm going out, I'll be right back.

John:

What?

Tommy stops and turns.

TOMMY:

I'm going out. I got to get something.  
I won't be long.

JOHN:

Be careful.

Tommy walks through the house.

John turns his head, gazing at Stephen, who is leaning against the deck rail, gazing down.

John exhales.

EXT- DOYLE HOUSE- CONTINUOUS

Tommy opens the door, and walks out, closing it behind him. The moment he starts walking, the song "FINE AGAIN" by SEETHER begins playing in the background. He walks down the cement pathway to the driveway. He walks up to his van, opens the door and gets it.

INT- VAN- CONTINUOUS

He grabs his key and switches the van to life. He sits back to relax a bit.

EXT- VAN- CONTINUOUS

He starts to pull out. As he gets fully into the street, he drives away.

INT- VAN- CONTINUOUS

Tommy begins driving down the road. He sits back and relaxes, his mind preoccupied.

MONTAGE- TOMMY'S PAST

-- Stephen is talking to Tommy, saying there is good in Michael. His voice is not heard.

-- Halloween night, 1978 in the Doyle house. Tommy gazes out the window behind the curtain.

TOMMY POV

The dark, distant SHAPE stands by the house, gazing silently at Tommy, emotionless.

END POV

Tommy grabs Laurie a few times as she's on the phone. She gives him her attention. He points out the window. She glances out the window.

-- Laurie is on her knees, her hands on Tommy and Lindsey, speaking to them. They both scream. She turns. The screen shifts over to the SHAPE standing by the stairs.

-- Laurie is against, banging desperately. She yells for Tommy. Tommy peaks out his bedroom window to find Laurie by the door. He hurries away from the window.

-- As Laurie stands against the door, banging desperately, Tommy opens it. She quickly hurries in, slamming the door behind her.

-- Tommy and Lindsey run out of the house, yelling for help.

Sam Loomis sees them run out. He hurries to the house.

-- Tommy leans his head slightly to the side. A slight gaze of depression remains on his face.

EXT- VAN- CONTINUOUS

The van drives down the road at a steady pace.

INT- VAN- CONTINUOUS

Tommy gazes forward.

-- October 30<sup>th</sup>, 1995 inside Tommy's bedroom. He is on the phone, talking while working on the computer.

The Shape's mask pops up on the screen in bright blue.

-- CLOSE UP on Tommy's face as he looks to the side, listening to the headphones.

-- Tommy sits on Danny's bed, holding baby Stephen in his arms. Danny is beside him, playing a mini game. Tommy turns to find Kara by the door.

-- Tommy opens the sink cabinets and finds a baby. He grabs the baby, holding it in his hands. He tries to calm it down as it cries loudly.

-- CLOSE UP on Tommy's face as he smiles at baby Stephen.

He wipes the bloody Thorn mark off of Stephen's body.

-- Tommy focuses his eyes on the road as he drives.

EXT- VAN- CONTINUOUS

The van drives off onto the road until it hits a red light. The van stops the moment it's at the light.

INT- VAN- CONTINUOUS

Tommy leans back, awaiting the green light.

-- Halloween, 2006 in Tommy's house. John Tate, Molly, and Bobby stand at the door threshold as Tommy opens it. Tommy shakes hands with John as they introduce their selves.

-- The Shape is shot multiple times in the back by Tommy.

-- John grabs the axe. He quickly walks through the doors. As he gets closer, he lifts up the axe. He decapitates the Shape. The Shape's head drops to the floor, pursued by his body.

-- Tommy holds baby John Doyle in his hands, smiling at him. Kara is in the hospital bed smiling in glee, with Danny and Stephen in the chairs beside her.

-- Tommy stands beside the grave of Sam Loomis. He gazes down at the grave. He glances up to see Stephen and John shouting for him. He walks off.

END MONTAGE

Tommy leans his head backward.

EXT- VAN- CONTINUOUS

The van drives off along the road as the song slowly fades.

INT- DOYLE HOUSE- NIGHT

John, Brackett, and David sit at the dining room table, having drinks. Brackett sips his glass, and then puts it down.

JOHN:

Hope Tommy will be back soon.

DAVID:

Ironic... He didn't say where he was going.

BRACKETT:

He probably needed to take a ride out to clear his head. He's probably overwhelmed right now.

JOHN:

I know I am.

There's a moment of silence.

DAVID:

John... May I ask, how did you and your mother get away years ago?

JOHN:

What? When my mother got into that car accident?

DAVID:

Yes.

JOHN:

Well, I'll start with this... My sister was a year older than me. She was born in 1980 and I was born

in '81.

DAVID:

Wait a minute. Jimmy Lloyd is your father? I was told that your father was Bob Tate.

JOHN:

He's my adopted father. When my parents got into that car accident, my dad died. My mother took me and ran off. My sister survived and was taken in by my mother's friends.

BRACKETT:

The Caruthers? Right?

JOHN:

Yeah.

BRACKETT:

Sorry, I couldn't remember their names.

John glances to David.

JOHN:

My mother and I ran off to California. She met a man named, as you said, Bob Tate. He married her and adopted me. Right after she became a dean to a private school, they divorced. I stayed with her in Summer Glen... until Michael came.

DAVID:

Where did your dad move to?

JOHN:

Some little town in Northern California.

DAVID:

Did your mother ever know that Jamie died?

JOHN:

Yeah. A few days after the night Jamie died, my mother read the newspaper article and burst out into tears. I went in to get something and saw her crying. She was mumbling "I'm so sorry, I shouldn't have left you." She said it was nothing until after 1998, she finally told me about Jamie... And that Jamie had a kid.

BRACKETT:

Stephen.

Stephen walks to the door threshold.

STEPHEN:

You call me?

JOHN:

No, just talking about your mother.

STEPHEN:

Oh.

Stephen walks out of the dining room.

DAVID:

Your mother wanted to meet Stephen, didn't she?

JOHN:

She wished she could, but all she said to me that she was glad that Stephen was safe.

BRACKETT:

How did she know that Tommy had him?

JOHN:

It said in the paper that Tommy Doyle, Kara and Danny Strode, and that Blankenship woman were missing, and that the other Strode relatives were found dead. So, she just put two and two together. Without Tommy,

Stephen would've probably been dead.

There's a moment of silence.

BRACKETT:

I'm gonna have to say you're right.

JOHN:

By the way, Mister Loomis, do you have a family?

DAVID:

Well, I'm divorced now. But I have two sons.

John nods.

BRACKETT:

I have a son. He lives out in the countryside of Illinois. He's married, has a couple kids...

John nods.

INT- DOYLE HOUSE- LATER

John, Brackett, and David are on the couch as John flips through the channels. They hear the door OPEN and CLOSE. They turn.

Tommy walks into the living room.

JOHN:

Hey.

TOMMY:

Hey.

BRACKETT:

(suspicious)

Where did you go?

Tommy stands still.

TOMMY:

Nowhere important. Just... needed to get my head together.

DAVID:

I got one question, Tommy. Where  
are we going to sleep?

Tommy contemplates the situation.

TOMMY:

I'll sleep upstairs in my bedroom.  
Here's the couch, the chair. It's a  
recliner by the way. One of you  
can sleep in the basement, because  
I got a bunk down there.

DAVID:

Why do you have a bed down there?

TOMMY:

In case if something ever happened.  
Besides, Danny though it was cooler  
in the basement during the summer.

JOHN:

I'll sleep downstairs.

BRACKETT:

I'll take the chair.  
(to David)  
You take the couch.

JOHN:

What about Bobby?

TOMMY:

I got a sleeping bag for him. He  
can sleep upstairs in Stephen's  
bedroom.

INT- DOYLE HOUSE- LATER

John rests in the bunk, awaiting sleep. His eyes gaze up at  
the ceiling light.

FLASHBACK

1999 in Grace Anderson Sanitarium. John is in Laurie's  
room. He had just arrived.

LAURIE:  
How's Molly holding up?

JOHN:  
She's fine. We're both just glad  
it's not that much longer.

Laurie nods in acknowledgement.

LAURIE:  
I can't wait 'til it's born. Can't  
wait to be a grandmother... *again*.

John is suddenly stunned.

JOHN:  
Again?

Laurie is silent for a moment.

LAURIE:  
John, there's something I should  
tell you.

John locks his eyes with hers, like an owl vigilant at  
night.

JOHN:  
What?

LAURIE:  
...You have a sister. Her name's...  
Jamie.

John's eyes widen in astonishment astonished.

JOHN:  
A sister? But... HOW?

LAURIE:  
When you were about thirteen months  
old, we got into a car accident.  
Your father died.

A tear cascades down Laurie's eye.

JOHN:

What are you talking about? My father's in California. I just talked to him this morning.

LAURIE:

No, he's not your real father. He adopted you after you and I ran off to California. Your real father's name is Jimmy Lloyd. When you go back home, look in those boxes, you'll find a few pictures of him.

John turns away as he arises and begins to pace.

Laurie sees that John is getting aggravated.

LAURIE:

John...

JOHN:

...Mom, all these years and you wait 'til now to tell me this shit!

LAURIE:

I couldn't tell you then! It was too complicated. I wanted you to grow up happy... I wanted you to be safe.

John exhales, on the verge of relaxing.

JOHN:

Go on. Why didn't you take Jamie?

LAURIE:

I thought she was dead when she was out cold just like your father and I heard you cry. I found out later that she wasn't. Michael went after her in 1988, and again the following year. Then they both went missing for six years before he finally killed her.

JOHN:

Who did she stay with in the meantime?

LAURIE:

The Caruthers. Old friends of mine. I used to baby sit their daughter... There's one more thing. Rumor has it that Jamie gave birth to a child the same night she died. But the baby didn't die. It was taken by Tommy Doyle.

JOHN:

Ain't he that kid you were baby sitting that night when Michael first attacked you? How did you know he has it?

LAURIE:

It was said in the papers that Tommy Doyle and two Strodes went missing the same year. Tommy was renting some space from an old woman who lived across the street from the Myers house. They found old newspaper articles relevant to the Myers attacks.

JOHN:

The Strodes the same people that adopted you?

LAURIE:

They were their relatives. Three of them were dead.

JOHN:

So this kid of hers... is still alive?

LAURIE:

As far as I know.

JOHN:

Don't you want to find it?

LAURIE:

John, look at me... I can't go anywhere. But I would if I could.

END FLASHBACK

John lays there still. After a few moments, he finally shuts his eyes, drifting off to sleep.

INT- DOYLE HOUSE- CONTINUOUS

Stephen lies in bed, sleeping. As he lies there, his eyes begin to squint, disturbingly.

FLASH CUT:

Stephen stands on a sidewalk, gazing directly at a rundown house.

The Myers house.

He feels a chill run up his spine. He closes his eyes and inhales. As he exhales, he begins up to the door.

He opens the door and walks in.

As he's beside the stairs, there's a sudden SLAM behind him. He turns.

The door is closed.

He turns back to go through the rundown house.

CUT TO:

UPSTAIRS

Stephen reaches the top of the stairs. He scans around to find a small, thin rope hanging from the ceiling.

He grasps onto it and pulls it down. The square falls straight down, remaining on a diagonal. It releases a ladder down to the floor. Stephen stands still. After a moment, he starts up the ladder.

ATTIC

He reaches the top and walks through the attic. He begins scanning the room.

Empty coffins fill the room.

He gazes at a picture drawn by his father years back.

INSERT- The picture shows a couple with a teenage girl and a boy child. A knife with blood is drawn through the teenage girl's chest.

Stephen locks his eyes on it. He hears a VOICE behind him.

GIRL:

Stephen.

Stephen turns around.

STEPHEN:

Mom?

Amid the coffin's edge sits a teenage Jamie Lloyd, wearing a patient's gown, smiling back at Stephen. She appears the same as when she gave birth to him.

JAMIE:

Hi Stephen... My baby.

Stephen is stunned.

STEPHEN:

What... it can't be. You're dead.

JAMIE:

I know. I came to see you. To talk to you... I've been watching you all along.

Stephen walks over to her.

STEPHEN:

What's going on?

JAMIE:

Michael has come back...

STEPHEN:

I know. How?

JAMIE:

There was a ritual done by the Thorn cult, a resurrecting ritual. It is

done on the bearers of Thorn who have been killed. They dug up his grave and performed it on him.

STEPHEN:

If the curse is broken then, will that kill the bearer again?

Jamie gazes, sadly.

JAMIE:

No.

A look of determination falls on Jamie's face.

JAMIE:

Stephen, you must kill him.

STEPHEN:

Mom. I KNOW there is good in him. That's why he didn't kill me before. And I know he never will.

Jamie points to her bloody abdomen. Stephen gazes down at it.

JAMIE:

Look at what he did to me! Do you really think that's what a good man does to his niece!?

Stephen is silent.

STEPHEN:

No... Look, I know what he HAS done before, but I know I can try to bring the good back in him. I know I can.

Jamie is silent for a few moments.

JAMIE:

I know that second year... he was after me... I was in the Myers house, up here. He took his mask off and cried... So maybe there IS some good in him. But I don't think it's

enough to turn him into a good person.

STEPHEN:  
Mom, you have to trust me.

JAMIE:  
I do. But remember that looks can be deceiving.

Stephen gazes down, sadly.

STEPHEN:  
Right.

Jamie puts her arms out.

JAMIE:  
Come here baby.

Stephen wraps his arms around her. It's a deep hug.

A tear drips from his eye. He pulls away from her. He goes to wipe the tear away from his eye. Jamie puts her hand on his shoulder.

JAMIE:  
I love you Stephen. I always have.  
I always will... From now on, I'll  
always be with you.

They both trade each other smiles. There's a sudden CUTTING OF FLESH sound present in the room as Jamie gasps.

Stephen's eyes widen. Stephen gazes down to find a knife through Jamie's abdomen.

He gazes up.

The SHAPE stands behind Jamie, gazing silently at Stephen.

STEPHEN:  
MOM!!!!

END FLASH CUT

Stephen awakens, sitting fully up. He gasps for relaxation as sweat cascades from his forehead.

Bobby awakens.

BOBBY:  
Stephen. What's wrong?

Stephen is silent. He turns to Bobby.

STEPHEN:  
Nothing... Go back to sleep.

Bobby is silent for a moment, then lays back down.

Stephen turns forward. He conceals his face with his hand, as if he having a migraine.

CUT TO:

INT- MOYER HOUSE- NIGHT

Sara lies asleep, tossing her head from side to side, having a nightmare.

SARA:  
No... No.

A sudden BANG can be heard.

FLASHBACK:

CLOSE UP ON the seal of the coffin lid. The camera stays on the seal line. After a moment, there's a sudden BANG from inside the coffin.

BANG!

It goes again.

After the third BANG, the coffin lid flies open completely, SLAMMING onto the side of the altar.

MAN IN BLACK:  
MICHAEL!

Close Up- We get a close-up on the body's eyes. They spring open just after the man calls.

MAN IN BLACK:  
KILL FOR HIM!

CLOSE UP on above the coffin. The body, covered in shadow, suddenly ARISES by his upper body. His face is not seen.

The man in black wields up a white mask, giving it to the person.

MAN IN BLACK:  
(normal voice)  
Finish It.

The man's HAND grasps the mask as the man in black releases it. The man now wields it with both hands and unzips the back. He slowly raises it to his head and places it on.

The man's HAND grasps the mask as the man in black releases it. The man now wields it with both hands and unzips the back. He slowly raises it to his head and places it on. Sara's VOICEOVER is heard in the background.

SARA:  
(V.O)  
No.

CLOSE UP on the SHAPE'S white masked face.

END FLASHBACK

Sara springs out of bed, sitting halfway up. She begins scanning the room, gasping for breath. She finally exhales in relief. She wipes the sweat off of her forehead with her hand.

FADE OUT:

The screen fades to black.

Darkness.

FADE IN:

EXT- DOYLE HOUSE- DAWN

The screen shows a bright blue sky.

SUPERIMPOSE: October 31<sup>st</sup>, 2008

Beneath it, letters appear.

SUPERIMPOSE: HALLOWEEN.

The letters slowly vanish. The screen scrolls down to the front exterior of the Doyle house.

INT- DOYLE HOUSE- CONTINUOUS

Stephen stands in his bedroom, facing his mirror above his the dresser, shirtless.

He grabs his AXE deodorant stick, rubs it on both armpits, and places his white T-shirt on. He grabs his black button-up shirt and places it on.

CUT TO:

STAIRS

Stephen walks to the edge of the stairs and begins down. As he gets to the bottom, he grabs his backpack and throws it over his shoulder.

Tommy walks in from the living room.

TOMMY:  
(suspicious)

Where are you going?

STEPHEN:

Uh... school.

TOMMY:

No, don't. It's too dangerous out there.

STEPHEN:

Dad, I know. But it's *school*.  
There's a bunch of people there.  
Besides, after being out sick for a

week last month, I don't wanna miss any more for the rest of the year.

TOMMY:

Stephen...

STEPHEN:

Dad, please... I'll be fine. I promise.

Tommy gazes down, contemplating. After a few moments, he sighs reluctantly.

TOMMY:

All right... But I'm giving you a ride, back and forth. OK?

STEPHEN:

(nodding)

OK. Not a problem.

Stephen leans his bike against the wall.

Tommy grasps his jacket off of the rack. He places it on before grasping his keys.

TOMMY:

All right. Let's go.

Stephen opens the door. He walks out before Tommy gets to the doorway.

John walks in.

JOHN:

Where are you two going?

TOMMY:

I'm giving him a ride to school.

JOHN:

(obtusely)

You're joking, right?

TOMMY:

No. I know what's been happening. But Stephen doesn't want to miss

school.

JOHN:

So what? There's a fucking murderer out there.

TOMMY:

John, I know. That's why I'm giving him a ride. He'll be all right.

John sighs.

JOHN:

OK. I hope you know what you're doing.

Tommy nods.

TOMMY:

I do.

EXT- DOYLE HOUSE- CONTINUOUS

Stephen walks to the van, awaiting for the passenger door to unlock.

Tommy unlocks it with his key. They get in the van in unison. Tommy starts the engine. He pulls out, then drives off.

CUT TO:

INT- VAN- CONTINUOUS

Tommy drives the van along the street, his eyes focused on the road.

Stephen gazes down on the side of him. He spots something awfully familiar.

STEPHEN POV

As the screen starts to the intersection, the distant SHAPE is seen, gazing silently towards Stephen, emotionless. As the camera moves to the end of the intersection, the Shape is out of sight.

END POV

Stephen turns and sighs in relief.

Tommy turns to him.

TOMMY:  
What's the matter?

Stephen shakes his head briefly.

STEPHEN:  
Nothing.

Tommy becomes suspicious.

TOMMY:  
You sure?

STEPHEN:  
(nodding)  
Yeah.

Tommy turns back to his path, but unconvinced.

EXT- STREET- CONTINUOUS

The van drives off. As it gets farther, the screen shifts over to the back of the dark SHAPE. His back faces the camera. He is seen standing on the curb, watching the van drive off. He begins breathing heavily.

INT- MOYER HOUSE- DAY

Sara stands by her mirror, brushing her hair as she gazes pensively. She stops to put the brush down. Her gaze is like an owl vigilant in the night. Her reflection in the mirror transforms into the reflection of the SHAPE, holding a blood-stained knife.

She SCREAMS as she backs up.

She trips over her footstool, prompting her to fall backwards.

She lies on the ground, breathing heavily and quickly as if her heart was racing through her throat. After a few moments, she begins to calm herself by breathing slower.

There's a sudden KNOCK on her bedroom door.

MRS. MOYER:  
(O.S)

Sara... Are you OK?

Sara says nothing.

Mrs. Moyer opens the door. She is astounded to see her daughter lying on the ground. She rushes over to help Sara up.

MRS. MOYER:  
(worried)

Are you all right?

Sara exhales as she sits up.

SARA:  
(despondent)

Yeah.

MRS. MOYER:  
What are you doing on the floor?

Sara is silent as she gazes down at the floor.

SARA:  
I don't know.

Mrs. Moyer turns to her side to find the footstool capsized

MRS. MOYER:  
It looks to me that you tripped over your footstool.

SARA:  
Yeah. Got a little scared there. Wasn't expecting it.

Mrs. Moyer smiles.

MRS. MOYER:

I guess you'd better get moving. You got school.

SARA:

Right.

Sara rushes to her feet as Mrs. Moyer walks out the door.

Sara goes to her closet knob for her backpack, throws it over her shoulder and heads out the door.

INT- HADDONFIELD JUNIOR HIGH- DAY

Stephen slides his books into his locker and closes the door. JULIE, a young blonde-haired girl, walks up to him from the side.

JULIE:

Hi Stephen.

Stephen turns.

STEPHEN:

Hey.

Julie notices something odd about him.

JULIE:

You all right? You sound like something's bothering you.

STEPHEN:

(smiling)

No... I'm fine.

They lean in for a kiss. After a moment, they pull away.

JULIE:

I guess I'll see you at lunch in a little bit?

STEPHEN:

(nodding)

Yeah.

As Julie's walks away, a bigger kid with a Halloween mask on walks up to Stephen, pushing him against the locker.

Stephen looks him in the eye, agitated.

STEPHEN:

What the fuck is your problem?

The kid takes his mask off. It is ERIC, an older kid. He laughs tauntingly.

ERIC:

(sarcastically)

Awlll... Whatssamatter? Did I scare you?

STEPHEN:

Look, just leave me alone with that shit. OK?

As Stephen turns, Eric grabs him and pushes him up to the locker.

ERIC:

And what if I don't want to?

Before Stephen can respond, Julie rushes up to help.

JULIE:

(angry)

Eric, leave him alone! He didn't do anything to you!

Eric laughs.

ERIC:

(turning to Stephen)

Why should I? He IS related to Michael Myers.

STEPHEN:

So what?

ERIC:

He'll come after you and *kill* you. Just like he did to your mom.

Eric laughs.

STEPHEN:

You go mind your own business...

ERIC:

(mocking Stephen)

Oh, Michael, please don't hurt me.

Fury grows within Stephen's eyes.

Eric gazes at him, fearfully.

Stephen pushes him back and PUNCHES him in the face, knocking him down and spilling blood onto the floor.

Stephen gets down and starts beating his face in. Everybody surrounds them, yelling "Fight, fight, fight!"

Julie backs up. After one more solid hit to the jaw, Eric's head hits the ground, with his hands covering his face.

Stephen gets up, standing in front of him, heavily breathing.

His hands are clenched into tight fists.

Eric drops his hands and gazes at Stephen, crying.

ERIC:

(crying)

Please, please, stop. I'm sorry I'm sorry.

A FEMALE TEACHER, about 40, walks in the hallway. She grabs Stephen by the wrist and pulls him to the office.

Everyone else is silent, frightened from what they saw.

Eric lies on the floor, half-way knocked out.

INT- DOYLE HOUSE- DAY

John, Brackett, and David are on the couch, gazing at the TV while John flips through the channels.

Tommy walks in with a glass of crystal-clear soda. He puts the glass down as he sits on the chair.

TOMMY:

Are you guys sure you don't want anything?

JOHN:

No thanks.

BRACKETT:

I'm fine.

DAVID:

Same here.

Tommy takes a gulp of soda before putting it back down.

TOMMY:

Put on the news.

John turns on the news.

The TV screen shows a MAN, about 35 with brown hair, in front of a map of Illinois, gesturing at the lower side with rain signs between it.

WEATHER MAN:

(gesturing at the map)

Tomorrow and Sunday we'll have heavy rain from morning to evening. And on Monday, it'll be partly sunny, fairly warm...

The phone RINGS in the kitchen. Tommy gets up to get it.

He picks it up.

TOMMY:

Hello?

Unintelligible uttering goes through the phone.

TOMMY:

Yes?

As the uttering goes on through the line, a look of sudden SURPRISE lands on Tommy's face.

TOMMY:

I'll be right there.

He hangs up the phone.

He walks in the living room.

TOMMY:

Stephen got in trouble at school. I  
got to go.

JOHN:

Be careful.

TOMMY:

I will... Be back soon.

Tommy grasps his keys, throws his jacket on, and heads out  
the door.

John leans back.

JOHN:

I bet Stephen got into a fight.

BRACKETT:

Some little asshole was probably  
teasing him.

JOHN:

Yeah, well if Stephen gave him a  
little bloody nose, I wouldn't blame  
him at all.

DAVID:

Neither would I. There's no problem  
with a little retaliation.

INT- HADDONFIELD JUNIOR HIGH- DAY

Tommy and Stephen are in the principal's office.

The principal, a mid-aged woman, has told Tommy the  
incident with Stephen.

TOMMY:

So why is he in here and not the  
other kid?

PRINCIPAL:

Well, your son here beat him severely, giving him a broken nose.

TOMMY:

(aggravated)

The kid was tormenting him horribly and shoving him up against the locker! What else was Stephen supposed to do!?

PRINCIPAL:

The best thing to do was walk away from him, and tell someone.

TOMMY:

Not when he has him cornered up against the wall!

The principal is silent.

Tommy gets up and leans in about 3 feet away from her.

TOMMY:

I'VE HAD IT WITH YOU PEOPLE! YOU'VE BEEN TREATING HIM LIKE HE'S A CRIMINAL! I don't know what you have against him. Leave him alone and handle the situations properly! OK!?

The principal gazes at Tommy, arrogantly.

PRINCIPAL:

All right. In the mean time, if Stephen does something malicious like that again, he will be expelled.

Tommy grumbles in aggravation.

TOMMY:

You expel him for defending himself, I'll sue your ass!

Tommy turns away from the desk, disgusted.

TOMMY:

(disgusted)  
Let's go Stephen.

Stephen gets up and pursues Tommy out the door.

The principal watches the door close with a thought of astonishment.

EXT- HADDONFIELD JUNIOR HIGH- CONTINUOUS

Tommy unlocks his van doors before him and Stephen open the doors, get in, and close them on their way.

INT- VAN- CONTINUOUS

Tommy starts the car agitatedly just before Stephen hurls his backpack on the backseat.

TOMMY:  
(mumbling)  
God damn school principals.

Stephen rolls his eyes unsurprised.

EXT- VAN- CONTINUOUS

The van backs up and drives off. The camera shifts down as Tommy's van drives off onto the road. As the camera drops head-height, the back of the SHAPE comes into view. He stands there motionless, watching the van drive off, breathing heavily.

EXT- STREET- DAY

Sara and Kristen walk along the pavement with two teenage guys, MIKE, dark-haired guy about 23, and DAVE, a blonde-haired guy about 22, walk along with the girls.

DAVE:  
So Sara... What do you do for fun?

Sara:  
Well... I usually spend time with her.  
(gesturing to Kristen)  
She comes over my house or I'll go over hers. Once in a while we'll go

to the movies.

DAVE:

Oh... That's usually what happens  
with Mike and I.

The couple chuckles briefly.

DAVE:

Well, at least we get to chill out at  
Kristen's house for the night.

SARA:

Yeah. Hopefully there'll be a good  
movie on or something.

(mumbling)

Hopefully not horror.

DAVE:

Why? You don't like horror films?

SARA:

I used to, until what happened back  
in 2002... And two years ago.

DAVE:

I know... Sorry to hear that.

Sara nods in acknowledgement. She tries to change the  
subject before streaming tears.

SARA:

Do you have any siblings?

DAVE:

Yeah, I have an older brother and a  
younger sister. You?

SARA:

An older brother. He lives in Chicago.

DAVE:

Oh really? What's he do?

SARA:

He works for the Chicago Sun Times.

DAVE:  
Pretty cool job. What do you plan on  
doing?

SARA:  
I really haven't decided that yet.

DAVE:  
That sucks.

SARA:  
Yeah... I should know by now. I'm  
majoring in business.

DAVE:  
Oh cool, that's what I'm taking.

They four walk off, crossing the intersection.

INT- DOYLE HOUSE- DAY

Stephen enters the bedroom as Bobby sits on the bed.

BOBBY:  
(curiously)  
Did you get in trouble at school?

STEPHEN:  
Yeah. I beat the crap out of someone.

BOBBY:  
Why did you beat him up?

STEPHEN:  
(perturbed)  
Because he was teasing me and  
throwing me up against the locker.

BOBBY:  
Oh.

Stephen tosses his backpack to the closet door, making a  
BANG noise.

STEPHEN:  
Wanna play a game?

BOBBY:

What game?

STEPHEN:

I don't know, how about...

Stephen picks up a Playstation 3 game case

STEPHEN:

... Jericho?

BOBBY:

What's Jericho?

STEPHEN:

(enthusiastic)

It's a game where you get to shoot live demons and burn them. It's pretty cool.

Before opening the case, Stephen reads the reasons for the M rating, surprised.

STEPHEN:

(surprised)

Oops... sorry buddy, I don't think your dad would let you play this.

BOBBY:

(astounded)

Why?

STEPHEN:

It's a little too bloody for ya. Here I got another cool game.

Stephen puts the case down and picks up another one.

STEPHEN:

Here's Motorstorm. It's Motorcycle racing. Wanna play that?

BOBBY:

(enthusiastic)

Sure. I love racing.

Stephen opens the case and pops the disc out.

Bobby goes to grasp a controller while Stephen sets up the gamestation. After turning the TV on, Stephen grasps the other controller and takes a seat on the floor.

EXT- DOYLE HOUSE- DAY

The house stands there still while wind HOWLS and leaves RUSTLE in the wind.

DISSOLVE TO:

EXT- DOYLE HOUSE- NIGHT

The house stands there as the crickets CHIRP, illuminated from the inside lights.

INT- DOYLE HOUSE- CONTINUOUS

Tommy, John, Brackett, and David sit, facing the TV, watching the news, bored. The story is on a fatal car accident.

REPORTER:

(O.S)

Twenty-five year-old Jason Eckhart  
and twenty-three year-old Jane  
Malak were killed in a fatal  
automobile accident early this  
afternoon in Russellville, Illinois.

Stephen and Bobby rush down the stairs. They head into the kitchen.

TOMMY:

(shouting)

Stephen... What were you doing up  
there?

STEPHEN:

(O.S)

Playing video games.

TOMMY:

All that time?

Stephen walks in the living room.

STEPHEN:

No... We read some of my comics too.

Tommy nods.

INT- HOUSE- NIGHT

Mike, Dave, and Sara are seated on the couch, watching a movie.

The movie is "When a Stranger Calls." The beginning scene ends with the carousel going slower and slower.

Sara locks her eyes on the TV, feeling a cold shiver running down her spine. She closes her eyes slowly before exhaling to relax.

Kristen walks in with a bucket of popcorn.

KRISTEN:

Fresh out of the microwave.

MIKE:

(enthusiastic)

Sweet!

She hands the bucket to Mike as he grasps a handful of popcorn and begins nibbling it from his hand.

DAVE:

(getting agitated)

Hey! Save some for the rest of us.

MIKE:

(exasperated)

Yeah, yeah. I hear ya.

Kristen walks back into the kitchen.

Sara releases a brief chuckle before Mike holds the bucket over for Sara as Dave munches on a handful of popcorn.

SARA:

(grasping popcorn)

Thanks.

Mike nods and turns back to the movie. After swallowing bits of popcorn, Dave turns to Sara.

She gazes at the TV fearfully as she slowly munches on the popcorn.

DAVE:

You don't want to watch this, right?  
Because you told me you don't like  
horror.

SARA:

(coldly)

I'm all right with this. It's just  
mostly with the zombies and...  
resurrections.

Dave turns away from her, peculiarly. He then turns back at the TV.

The TV shows a young girl riding in the passenger seat with her father driving. They are having a conversation.

KITCHEN

Kristen's head is sunken in the refrigerator, searching for a drink.

THE SHAPE'S POV

From outside a window, Kristen is seen looking in the refrigerator. Her face and upper body is concealed by the refrigerator door. Heavy breathing is heard in the background. The screen shifts to the left.

END POV

Kristen pulls her head out of the refrigerator with a cold coke bottle. She shuts the door. As she turns to the living room, the sound of a CAN DROPPING is heard from outside. Kristen turns, suspiciously.

She puts the bottle down and heads for the back door.

She unlocks and opens it.

EXT- HOUSE- CONTINUOUS

Kristen steps down the back steps.

A soda can is seen on the ground adjacent to the trash cans.

She goes over, picks it up, and tosses it back in. As she turns around, a hand LUNGES into her, grasping her throat, choking her. She gasps for air as the SHAPE raises the silver, shiny blade up to his shoulder. He lunges it through her neck adjacent to his hand. After a moment, he drops her to the floor, releasing the knife. He begins to breathe heavily as he gazes down at her corpse, with blood cascading from the knife point.

INT- HOUSE- CONTINUOUS

Mike hands the bucket popcorn to Dave before getting up.

DAVE:  
Where you going?

MIKE:  
Go find Kristen.

Sara turns, startled.

SARA:  
Where is she?

MIKE:  
She's out back.

SARA:  
What's she doing out there?

MIKE:  
(bewildered)  
That's what I'm going to find out.

Mike heads into the kitchen.

KITCHEN

Mike heads for the back door. He opens it.

EXT- HOUSE- CONTINUOUS

Mike peaks his head out.

MIKE:

Kristen?

He walks down the steps.

MIKE:

Are you out here?

Mike gazes at the distant trash.

A pair of legs sticks out from behind the trash can.

He slowly walks over to find Kristen's corpse. He gazes at the corpse, astounded, getting a sick feeling to his stomach. He begins to back up before bumping into something.

He turns around to see the SHAPE.

Mike's eyes widen, fearfully.

The Shape quickly raises the blood-stained knife, and plunges it into Mike's heart. Mike, gasping for air, drops to the floor, with his breathing slowing down. The Shape leans over and begins stabbing him in the chest, repeatedly.

INT- HOUSE- CONTINUOUS

Sara sits on the couch, gazing at the TV coldly. Dave turns his head, gazing peculiarly at Sara.

DAVE:

You OK?

Sara turns.

SARA:

Yeah... I'm fine.

DAVE:

You want me to turn this off?

Sara shrugs.

SARA:

You can if you want. It won't bother me.

Dave picks up the remote and turns the TV off.

Sara cracks a smile, romantically, but still cold.

SARA:

How many girlfriends have you had before?

DAVE:

Just one. The relationship didn't last long though. How about you?

SARA:

I had one boyfriend. He was killed two years ago during the massacre.

Dave shows a sad expression.

DAVE:

Sorry to hear that.

Sara nods.

SARA:

(curiously)

Are you looking for another girlfriend?

DAVE:

I'd like one.

Their faces begin to slowly come closer as if a magnet attracting to a refrigerator. Their gazes lock on each other before they are kissing. They begin to wrap their arms around the other. After a moment, the sound of the back door CREAKING open is heard. They stop before pulling away from the kiss.

SARA:

What was that?

DAVE:

The door opened, it's probably them.

Sara listens for sound.

SARA:

I don't hear them.

DAVE:

They're probably trying a prank on us.

Sara: Then Kristen's a bitch, because she knows what I went through before.

Dave sighs.

DAVE:

I'll go see.

Dave gets up. He goes into the kitchen.

KITCHEN

The back door is open, completely.

He goes over to shut it.

REVERSE SHOT over Dave's shoulder as the SHAPE slowly comes into view as Dave shuts the door. The Shape raises his blood-stained knife and stabs it through Dave's neck. Dave falls to the floor, motionless.

LIVING ROOM

Sara gets up slowly after she hears a THUMP. She slowly creeps over to the kitchen threshold.

SARA'S POV

The kitchen is empty.

END POV

Sara walks in the kitchen. She goes to the door and peaks out the glass window. She stops to feel a cold shiver run down her spine. She slowly turns, startled.

Dave's body is faced-down on the ground in the living room threshold

Sara SCREAMS loudly.

She turns to the other threshold before her eyes widen.

The SHAPE stands by the threshold, motionless.

She goes for the kitchen drawer as the Shape begins after her. She grabs a kitchen knife.

SARA:  
YOU SON OF A BITCH!!!

She tosses it at him, but misses. She grasps another and throws it, hitting him in the head. He stops to react.

She begins grasping more knives from the drawer to throw. Some miss, some stop him for a brief moment. She grasps one and charges for him.

He slices her shoulder before she plunges the knife into his chest. He steps back after three stabs before falling to the ground.

She barely stands up, holding her shoulder, petrified. She goes for the phone. She grasps it and dials 911. Just then, the Shape's hand GRASPS her leg, prompting her to fall. She kicks him in the face for him to let go.

She begins to crawl on the floor as he rises to his feet. She rushes on the ground, crying, petrified. The moment she passes the threshold, he reaches to grasp hold of her throat, He pulls her to the wall, gazing coldly in her tearing eyes.

CLOSE UP on the Sara's eyes as the Shape's reflection runs through her dark pupils. She whimpers in fear. The fear, overpowering. The death, inevitable.

The Shape raises the blood-stained knife. He lunges it into her mouth. She stops dead in her track. After a moment, he drops her to the floor.

She is motionless, her eyes widely opened in fear. The camera stays on her motionless face for a few moments before the Shape walks out of view.

INT- DOYLE HOUSE- NIGHT

Tommy, John, Brackett, and David watch TV as Stephen gazes out the window. His gaze becomes peculiar.

STEPHEN'S POV

The Shape is seen walking out a back door behind the Myers' House fence. He walks around to the front.

END POV

Stephen hurries over to Tommy.

STEPHEN:  
(panicking)  
Dad, he's back! HE'S BACK!

TOMMY:  
Michael!?

STEPHEN:  
Yeah! I swear to God I saw him  
behind the Myers' house fence!

Tommy and the others exchange looks.

TOMMY:  
Stephen, get Bobby and go up to your  
room. Stay up there until I get back.

Stephen nods quickly before running for Bobby. Tommy turns to David.

TOMMY:  
David, stay with them until I get  
back.

DAVID:  
Sure.

Tommy, Brackett, and John head out the door. David closes it behind him. David pulls out his 9mm and stands around, vigilant.

EXT- HOUSE- CONTINUOUS

John climbs over the fence as Tommy and Brackett stand there, awaiting him. As John makes it over, they all pull out their 9mms and head for the house, vigilantly.

INT- HOUSE- CONTINUOUS

Tommy, Brackett, and John walk in through the door. They start scanning around. Tommy stops before finding a body. He walks over.

The body of Sara Moyer lies lifelessly by the wall.

TOMMY:  
(whispering)

Sara.

JOHN:  
(O.S)

Tommy! Come quick.

Tommy hurries into the living room. Brackett and John stand by Dave's corpse.

Tommy gazes at the body, sadly.

TOMMY:  
Poor guys.

There's a sudden KNOCK at the door. Their eyes widen.

They slowly head over to the door with their 9mms in their pockets. Tommy slowly grasps the knob and turns it. There stands a DEPUTY, middle-aged, gazing at the three.

DEPUTY:  
Evening Gentlemen. We got a call  
from here. Is everything all right?

Brackett comes up and puts his hand out for a shake.

BRACKETT:

(shaking hands)  
I'm Leigh Brackett. Retired  
Haddonfield Sheriff.

DEPUTY:  
(surprised)  
Sheriff Leigh Brackett?

BRACKETT:  
You know me?

DEPUTY:  
I'm Jay Daniels. I first started  
as an officer when you retired.

BRACKETT:  
(smiling faintly)  
Oh yeah, now I remember you.

DANIELS:  
So, what's going on?

BRACKETT:  
(gesturing to John)  
This is John Tate, son of Laurie  
Strode. Also the nephew of Michael  
Myers.

JOHN:  
Hi.

Daniels nods before turning back to Brackett.

BRACKETT:  
A few teens were killed here, stabbed  
brutally.

DANIELS:  
(going for his radio)  
I better get the whole force over  
here.

BRACKETT:  
(grasping Daniels' wrist)  
No! Don't. We know that Michael Myers  
killed them. Bringing the whole force  
would stop us from catching him.

DANIELS:

(bewildered)

How would it stop you from catching him? If he's in the neighborhood we'll find him, arrest him, and lock him away.

TOMMY:

Deputy, this guy is nothing but a cold, merciless killer. He's going after John here, his son, and my son. He's too dangerous to be kept alive... So please Deputy, trust us.

Daniels contemplates a few moments before nodding. Daniels instantly walks into the house, joining the three. Tommy shuts the door.

INT- MYERS HOUSE- NIGHT

The back door creaks open as Tommy steps in, pursued by Brackett, John, and Daniels. They slowly walk through the house.

DANIELS:

Creepy old place.

JOHN:

Tell me about it.

They walk through the living room, and to the stairs. They slowly go up them.

UPSTAIRS

As they reach the top, they head into the hallway. They walk into an old bedroom.

BEDROOM

They are in the bedroom of Judith Myers. They begin scanning around when suddenly the SHAPE slowly appears from the shadows.

They all turn to watch him raise the blood-stained knife. They back up as they pull their 9mms out. Brackett and Daniels begin firing.

The Shape reacts to each shot before finally falling back. He lies there motionless.

Brackett and Daniels walk over to him slowly. As they lean over him, Leigh places the gun up to the Shape's head.

CLOSE UP on the Shape's eyes as they SPRING open.

He quickly lunges the knife in Brackett's chest. Brackett gasps as the Shape rips the knife from him and slashes it across Daniels' throat, spilling blood. Daniels' falls to the ground.

As the Shape gets up, Tommy begins firing. The Shape reacts to each shot before leaning against the wall.

John fires a few shots before he runs out. He puts the gun away and pulls off a long block of wood from the window.

Tommy runs out of bullets. The Shape grasps hold of Tommy's shirt and hurls him out the boarded window, sending wooded shards with him.

JOHN:

Tommy!

John whacks the Shape with the wood, sending him backwards. John charges after him, beating him. The Shape arises a good distance away from John.

John retrieves a lighter from his pocket, flicks it on, and lights up the adjacent wall. The fire begins to ignite as the flames spread. John puts the lighter in his back before turning back to the Shape, who stands there, breathing heavily. He heads after John.

John whacks him in the head, stopping him. John whacks him again, sending him backwards.

The flames spread onto the ceiling.

John whacks him again, knocking him backwards. Part of the ceiling CRASHES down onto the Shape, keeping him down. John runs past him, rushing down the stairs.

EXT- MYERS HOUSE- CONTINUOUS

John runs out the door onto the lawn. He goes over to find Tommy lying on the lawn, unconscious. He goes over to wake him up.

JOHN:

Tommy. Tommy!

INT- DOYLE HOUSE- CONTINUOUS

David gazes out the window to see the inferno behind John and Tommy. He rushes out the door.

EXT- DOYLE HOUSE- CONTINUOUS

As he gets out the door, a man in black overalls whacks him across the head from behind with a cane, knocking him to the ground, unconscious. The man in black stands over David, wearing a dark coat and hat. His face is not seen.

MAN IN BLACK:

Sorry Mr. Loomis. Didn't mean to hurt you.

INT- DOYLE HOUSE- CONTINUOUS

A man in black kicks the bedroom door open. Stephen and Bobby turn to see him shoot darts in both of them, knocking them out cold.

EXT- MYERS HOUSE- CONTINUOUS

John leans by Tommy, desperately attempting to wake him. He turns to see three men in black standing by the sidewalk.

JOHN:

YOU PEOPLE!?

One of them shoots a dart into John's shoulder, knocking him out cold. The camera stays on him for a moment.

FADE OUT:

The screen fades to black.

Darkness.

FADE IN:

INT- THORN CULT- NIGHT

Tommy begins awakening woozily. He finds his hands tethered behind his back. He struggles to rise to his knees. As he arises, he turns to see John, Stephen, and Bobby lying on the ground, unconscious.

TOMMY:

John... John, wake up!

John begins to awaken woozily.

JOHN:

(woozily)

Uh... Where are we?

TOMMY:

I don't know. But it doesn't look good.

John slowly rises to his knees as Stephen and Bobby begin to awaken woozily. They scan the room with their eyes.

STEPHEN:

Where are we?

The door unlocks. As it opens, a few robed figures walk in, standing by the wall. As they move from the doorway, another robed figure with a hood and long collar and cape walks in. He removes his hood to reveal his face. The face of TERENCE WYNN, late 60s.

They four look astonished.

WYNN:

Well, well, well, we meet again...  
my friends.

TOMMY:

(astonished)

WYNN?! How are you still alive?

WYNN:

The same way Michael's alive. But in a different way.

He rolls up his sleeve to reveal the Thorn symbol tattooed onto his bicep.

WYNN:

I'm the keeper of Thorn. I guess you didn't read the book all the way through, Tommy... You see, there is one ritual in which the druids would bring the Thorn bearer back from the dead. It was used back in the druid times, but not very often. In case if the bearer died, they would summon he or she back so they would continue their journey.

Tommy and John exchange each other looks in disgust. John turns to Wynn.

JOHN:

Where's David?

WYNN:

He's back at your house. Let's just say I gave him a little bump on the head.

TOMMY:

(angry)

So, did you rebuild this cult in the bottom of Smith's Grove again?

WYNN:

No... I had my men secretly build it somewhere else. It took two years to complete.

TOMMY:

(realizing)

So that's why all of this didn't pop up last year.

Wynn smiles.

WYNN:  
(acknowledging)  
Right you are, Tommy.

Wynn turns his head before gesturing from behind. The robed figures exit the room.

WYNN:  
Better be ready my friends. The  
time is almost here.

Wynn turns and exits the room. A robed figure closes the door behind him. They all gaze down sadly in disbelief.

INT- THORN CULT- CONTINUOUS

The camera stays on the long, ceiling light before panning down to the SHAPE sitting on a bed, gazing to the floor. He sits still for a few moments. We start to hear a VOICEOVER, the voice of SAM LOOMIS.

LOOMIS:  
(V.O)  
Michael.

The Shape gazes up and scans the room left to right.

LOOMIS:  
(V.O)  
It's time Michael.

The Shape gets up slowly.

LOOMIS:  
(V.O)  
Soon, they will all be gone.

The Shape begins pacing, slowly.

LOOMIS:  
(V.O)  
For whatever cost?

The Shape slowly tilts his head from side to side.

LOOMIS:

(V.O)

For whatever caused you to one day  
become a violent, deadly killer?

The Shape shoots his hands to his head as if having a  
migraine. He begins leaning forward, and moving around as  
if in serious pain.

LOOMIS:

(V.O)

It's over now Michael. The very  
thing inside you, the rage...  
the... entity... is about to go.  
You nearly exterminated your family  
years ago, Michael... Were you  
satisfied?

The Shape leans forward, eyes widened, and hands on the  
head, shaking.

LOOMIS:

(V.O)

The time is now.

JAMIE:

(V.O)

Uncle Michael, please don't hurt  
me!

MONTAGE- MICHAEL'S ENCOUNTERS

-- The Shape stabs Judith to death, plunging the knife into  
her chest every second. She screams, frightened.

-- Jamie sits up after seeing her uncle's unmasked face.

JAMIE:

You look just like me.

CLOSE UP on the Shape's eye as a tear cascades down his  
face as he blinks once.

-- Jamie is stuck to a barn machine, with the blades  
through her abdomen.

JAMIE:

You can't have the baby, Michael...  
You can't have the baby.

The Shape turns the machine on. She rolls back in agony.

-- Stephen sees his father unmasked for the first time.

STEPHEN:

You don't have to do this, you have  
a choice.

-- Laurie stands on the sanitarium room, grasping the knife  
in her hand.

LAURIE:

(coldly)

Are you afraid to die, Michael.

END MONTAGE

The Shape stops suddenly. His hands slowly go down to his  
sides.

CLOSE UP on the Shape's tight fist as the camera pans up to  
his pale white face. His dark cold eyes gaze directly into  
the camera. He is breathing heavily.

INT- THORN CULT- CONTINUOUS

The robed figures finish lighting the candles around the  
chapel.

Tommy and John kneel on the concrete floor opposite of  
Bobby. The three have their hands tethered behind their  
backs, gazing down sadly. Robed figures surround them.

Stephen is stretched out on the altar with his arms and  
legs tethered, gazing up at the ceiling.

Wynn walks amid the altar.

WYNN:

Spirits and powers of the flame,  
attend and witness this ritual.  
Bear our gifts to Thorn. Open us  
to the path of Darkness. By these

runes transform us. Open our eyes  
and show us the Chosen One to whom  
we offer this sacrifice of Innocent  
Blood.

Wynn turns his head.

The Shape walks down the corridors, with his attention focused on Stephen and Wynn. His dark, cold eyes gaze at Stephen. The Shape finally steps into the chapel, walking up to the side of the altar.

Wynn holds out an ornate dagger.

WYNN:

It's time Michael. Your final  
sacrifices await.

The Shape slowly raises his hand to grasp the handle of the dagger. He walks amid the altar as Wynn moves to the side.

Stephen gazes in the SHAPE'S eyes.

STEPHEN:

(desperately)

Dad... hear me.

The Shape wields the dagger in the air, the silver blade pointing upwards. He suddenly SLICES through Stephen's arm-  
rope before plunging the dagger into Wynn's abdomen. Wynn gasps. The Shape grasps him by the chest, lifting him off the ground and hurling him to the back table.

Wynn rolls on the table, knocking the candles to the ground, falling behind it. The ground catches fire.

Tommy gazes in astonishment, pursued by John and Bobby.

Stephen quickly unties his other arm, followed by his legs. He gets off.

Tommy stands up before kneeling the one robed figure in the abdomen, sending him to his knees.

John gets up and knees another in the groin, sending him to the floor.

Tommy grasps an ornate dagger from the robed figure and slices through the rope that tethers his hands. He gets up. Two robed figures charge for him. He plunges the dagger through one's chest, grasps the other by the chest, slashes the dagger across the figure's neck.

Two robed figure charge for the Shape, wielding daggers. The Shape grasps a dagger from the ground and slices through both of their necks, sending them to the floor.

Two robed figures grasp Stephen's arms. He struggles.

STEPHEN:

Let me go!

John's fist lands through the one's jaw knocking him over. He then punches the other one, releasing the grip on Stephen.

Tommy and Bobby run off.

John and Stephen pursue them into the corridors.

The Shape grasps one man in black by the neck, lunging the dagger through his cheek before dropping him.

ANGLE SHOT on the Shape as another man in black charges for the Shape with a dagger. The Shape turns.

The SHAPE grabs the wrist wielding the dagger before plunging his dagger through the man's chest.

CORRIDORS

The four run down the corridors, desperate for escape.

CHAPEL

Wynn slowly arises from the ground. He picks up the bloody dagger that was in his abdomen. He walks over to the Shape slowly. The SHAPE turns.

WYNN:

If you will not *kill* for him...  
then you will *die*... for him.

Wynn goes to swing the dagger, but is stopped by the Shape. The Shape slices the dagger through Wynn's neck, decapitating him. Wynn's head falls to the ground, pursued by his body. The Shape drops his dagger. He stands there for a moment.

CLOSE UP on the Shape as he grasps the back of his mask, pulling it off. The camera stays on the mask as he slowly drops his arm holding it. He finally drops the mask in a flame of fire. The mask begins to burn.

LONG SHOT on the unmasked Shape as he stands there gazing down at Wynn's headless body. His face is not seen.

ROOM

A few barrels of gasoline line the wall of one room.

The flames begin to erupt from the bottom door space.

EXT- THRON CULT- CONTINUOUS

Tommy opens the door and runs out, pursued by John, Stephen and Bobby. They run a few meters away from the cult.

KABOOM!!!

The cult explodes. Tommy and John jump forward in the air from the exploding building, while Bobby and Stephen fall to the ground, forward.

The remaining parts of the cult begin to explode before the whole place is on fire.

Tommy slowly arises from the grass, pursued by John. They are in a space in the woods.

TOMMY:  
(getting up)

You OK?

JOHN:  
(getting up)

Yeah. You?

TOMMY:  
I'm good.

Bobby walks up to the two.

JOHN:  
You OK Bobby?

Bobby nods.

The three turn to the burning building.

Stephen stands on the grass, gazing at the inferno.

CLOSE UP on Stephen's eyes as the flames reflect through his pupils. A tear then cascades from the right eye.

They three walk up adjacent to him. They all watch the cult remnants burn.

FADE OUT:

The screen fades to black.

Darkness.

Stephen's voiceover gradually surfaces.

STEPHEN:  
(V.O)  
I was right... There was good in him. The others were shocked when they saw what happened...

FADE IN:

EXT- HADDONFIELD CEMETERY- DAY

The camera shifts down from a light blue sky to Stephen standing by a tombstone.

STEPHEN:  
(V.O)  
Everyone was shocked when they heard the news... But all I cared about was the fact that my father died good. If it weren't for him, we'd be dead by now.

Stephen cracks a smile.

A tombstone reads: "MICHAEL A. MYERS"  
"OCTOBER 19<sup>th</sup>, 1957- OCTOBER 31<sup>st</sup>, 2006"

Stephen then walks away from the grave. The camera stays on the tombstone for a few moments. Stephen heads for the gates, passing tombstones. He stops before he reaches the gate.

STEPHEN:  
(V.O)  
But one thing I know.

Stephen turns.

STEPHEN'S POV

Jamie Lloyd stands by a tree, smiling in glee.

STEPHEN:  
(V.O)  
That the ones who my father  
killed... would be proud of me.

END POV

Stephen smiles back.

STEPHEN'S POV

Jamie slowly vanishes.

END POV

Stephen chuckles in glee before walking out the gates.

He starts walking down the sidewalk, smiling confidently.

STEPHEN:  
(V.O)  
The nightmares, the madness... is  
all over. If it is possible for a  
murderer to turn good, maybe  
there's hope for others.

Stephen walks off down the sidewalk. The song "IN THE END" by Linkin Park begins playing gradually.

FADE OUT:

The screen fades to black.

Darkness.

ROLL END CREDITS

THE END

