

"HELLOWEEN: MYERS VS. PINHEAD"  
by Mike Yizzi

The production logo slides into frame, then slowly vanishes.

FADE IN:

EXT- SMITH'S GROVE SANITARIUM- NIGHT

The screen shows a dark night sky with the moon shining bright.

SUPERIMPOSE: October 28<sup>th</sup> 2007

The subtitles fade away.

SUPERIMPOSE: Smith's Grove, Illinois

The camera shifts down to the front of Smith's Grove Sanitarium. The outside are lights on, illuminating the dark, eerie building.

INT- SMITH'S GROVE SANITARIUM- CONTINUOUS

SARA MOYER, 20s, sits on her bed, her eyes wide awake fearfully, her legs hugged to her chest.

INT- SMITH'S GROVE SANITARIUM- CONTINUOUS

A NURSE, 30, walks down the hall with a cart of food. Behind her is another NURSE, 40, carrying a pill bottle. They walk down the hallway to Sara's room, straight ahead.

INT- SMITH'S GROVE SANITARIUM- CONTINUOUS

The door opens, the nurses walk in.

NURSE 1:

Sara, your dinner is here.

Sara doesn't respond.

NURSE 2:

She hasn't said anything in days. She Claims Michael Myers is after her. She says it's from her nightmares

NURSE 1:

Huh?

NURSE 2:

I know. It's weird.

The nurse gently pulls Sara's mouth open and drops the pill in it. Sara closes her mouth.

NURSE 1:

You should try and get some sleep  
Sara.

Sara slowly turns her head slowly.

SARA:

I don't sleep anymore.

The other nurse leaves the food cart by the door. They open the door and leave the room.

Sara opens her mouth and spits the pill into her hand. She gets up quietly, heads to the bathroom.

Sara drops the pill into the toilet before flushing it.

She walks back into her room. She walks slowly to the window. Her gaze shifts down, her eyes widen.

SARA'S POV

The SHAPE stands on the grass, silently gazing at Sara, without emotion.

END POV

Frightened, Sara runs out the door.

INT- SMITH'S GROVE SANITARIUM- CONTINUOUS

She runs down the hallway. She hurries down the steps and heads for the back doors. A nurse from behind watches her race for the doors.

NURSE:

HEY! SECURITY!!!

Sara makes it out the door.

EXT- SMITH'S GROVE SANITARIUM- CONTINUOUS

She goes for the woods. As she runs, panicking, she looks to her side. She stops.

SARA'S POV

The SHAPE stands by the building wall. He starts after Sara, wielding the KNIFE in his hand.

END POV

SARA:  
(panicking)

No.

She races off into the woods.

The Shape starts after her.

She races through the woods, breathing rapidly.

The Shape chases after her.

She stops after she's right near a river. She stops, breathing rapidly. She turns, startled.

SARA'S POV

The Shape is gone.

END POV

She turns and screams.

SARA'S POV

The SHAPE stands by the woods. He starts after her.

SARA:  
Hello Michael.

The Shape begins to slow down as he gets closer.

SARA:  
Come back to get me Michael?

The Shape stops.

SARA:  
WHAT THE HELL DO YOU WANT WITH ME?!

The Shape breathes heavily.

SARA:  
(calmer)  
Come and get me Michael.

The Shape starts after her.

Sara walks backwards. She turns slightly to see the river's edge. She drops backwards, vanishing into the water. The Shape gets to the edge. He drives his hand into the water, trying to grasp Sara, but to no avail. The Shape gets up.

He gazes at the river for a moment. He turns slowly and starts off towards the woods. As he's walking, the Halloween theme plays in the background.

FADE OUT:

The screen fades to black.

Darkness.

MONTAGE- MICHAEL'S PAST

-- Halloween, 1963. Michael stabs his Judith, numerously, violently.

Her topless body drops to the floor.

-- 6-year old Michael is unmasked by his parents. His cold, emotionless gaze locks forward as he wields up the blood-stained knife.

-- Halloween, 1988. Michael is being shot by the police, violently. Michael drops to the ground.

-- Michael climbs out of the sewer pipe as an explosion occurs from up top.

-- Michael grabs onto net with both hands. He gets up on the dock.

-- Michael attempts to grasp the fisherman.

The fisherman backs away startled.

Michael drops to the ground.

-- Halloween, 1989. Michael's hand moves and turns over. Thorn symbol is seen on his wrist. The hand clenches into a tight fist.

-- Halloween, 1995. A doctor is slammed against a glass window, bloodied.

-- The scared doctor runs out of the operation room. Michael chases after him.

END MONTAGE

TITLES BEGIN

The screen is black. The Halloween theme fades. The credits roll. A sky-blue rendering of HELLOWEEN appears on the screen. Beneath it, a smaller sky-blue rendering of MYERS VS PINHEAD appears on the screen. The renderings slowly vanish. The instrumental theme from Hellbound: Hellraiser 2 begins playing.

LAST CREDIT

MONTAGE- PINHEAD'S PAST

-- LeMarchand constructs the Lament Configuration.

He finishes it.

-- Light illuminates Duc de L'isle's dining room as he laughs malevolently.

The Lament Configuration is seen on the dinner table as the light illuminates the room.

Angelique gets up from the chair, resurrected.

-- Captain Elliot Spencer kneels down, holding the Lament Configuration.

He traces his finger around the long circle on the box. He pushes the button on the side. The box randomly shoots out of his hand, surrounded by electric.

Two sections of the box shoot upward and move to the opposite side of the box. It drops down. It rises back up and goes back to it's box shape form. Chains burst out from the box, latching onto Spencer. He cries in agony.

-- Lines are scratched across Spencer's head as he screams and laughs simultaneously.

Pins are embedded deep into his skull.

Blood slowly erupts from his head as he laughs loudly.

-- Elliot Spencer's throat is slit. He drops to the floor.

-- Spencer is being possessed again by Pinhead, attaching onto him. Elliot Spencer disappears right into Pinhead. Pinhead stands there.

END MONTAGE

The screen fades to black as the theme fades.

FADE IN:

EXT- HADDONFIELD CEMETERY- DAY

The screen fades to Haddonfield Cemetery.

SUPERIMPOSE: October 30<sup>th</sup>, 2007

The subtitles fade away.

SUPERIMPOSE: Haddonfield Illinois

The subtitles fade away.

.  
LONG SHOT- A MAN stands by a tombstone.

JOHN TATE gazes down at a tombstone.

JOHN:

He's back. I don't know how it's possible. I thought he was gone for

good... This shit seems to never go away, to never end. I wished for him to die as much as you did. It's gotten even worse now... The other night, he chased Sara at Smith's Grove. The nurses said they saw her run through the woods and he followed her. Since then, they never found her body. So we don't actually know if she's dead or not.

John exhales.

JOHN:

I just need to get away from here and Summer Glen for a while. We're going to find a way to get rite of him for good. Molly and I are with Tommy and we're going to hide out in New York. We sent Kara and the boys off to stay with Tommy's parents for now. We know for sure Michael won't find them there.

John tries desperately to not cry from what he's about to say. He wipes a tear from his eye.

JOHN:

I wish you were still here Mom. If only you were still here, things would be a lot better. I know they would. I just...

John stops, feeling he can't say anymore. He drops a rose on Laurie's grave.

JOHN:

I have to go. Bye Mom.

John walks away.

A tombstone reads: "LAURIE STRODE"  
"OCTOBER 6<sup>th</sup>, 1961- OCTOBER 30<sup>th</sup>, 2002"  
"BELOVED MOTHER AND SISTER".

John walks to a van. He opens the front passenger seat door and gets in.

INT- VAN- CONTINUOUS

TOMMY DOYLE watches John get in. Behind them is MOLLY TATE. John gazes down, exhaling sadly. Molly puts her hand on his shoulder.

MOLLY:  
Hey, are you OK?

JOHN:  
Yeah. I'm fine. I just... You know.

MOLLY:  
I know.

John and Molly kiss.

Tommy turns away from them, shifting his gaze to the windshield. His gaze becomes suspicious.

TOMMY'S POV

The SHAPE stands beside a tree, gazing emotionless at Tommy.

END POV

Tommy closes his eyes and opens them instantly.

TOMMY'S POV

The Shape is gone.

END POV

TOMMY:  
(anxiously)  
We gotta go.

John and Molly turn away from the kiss.

JOHN:  
What's wrong?

TOMMY:  
I don't think you want to know.

The van engine starts. It drives off down the road exiting the cemetery. As it drives off, the SHAPE stands behind a tree, breathing heavily. As they disappear down the road, the Shape steps out of view.

He heads for his car, gets in, and starts it. He drives off down the road, following them.

FADE OUT:

As he drives off farther and farther down the road, the screen fades to black.

Darkness.

FADE IN:

EXT- APARTMENT BUILDING- DAY

The screen fades to the outside of an apartment in New York City.

INT- APARTMENT BUILDING- CONTINUOUS

KIRSTY, late 30s, sits at her kitchen table, reading the newspaper.

INSERT- The headline on the cover of it reads: "SURVIVOR OF THE HALLOWEEN MASSACRE IN 2002, VANISHED".

Kirsty sighs.

KIRSTY:

Poor girl.

Kirsty hears mail slide through the mail slot at the door. She gets up.

She goes over to the door. She picks up the mail, skimming through it. She sighs, perturbed.

KIRSTY:

Bills, bills, bills, junk...

She walks into the kitchen and drops the mail onto the kitchen table. She goes over to the top kitchen cabinets before opening a cabinet door. She takes out a coffee mug.

She opens the bottom cabinet under the sink and pulls out a small pot. She puts it on the stove. Just as she's about to turn it on, there's a knock at the door. Kirsty stops and heads for the door.

She opens the door. There stands ELIZABETH, 70s.

KIRSTY:  
(enthusiastic)  
Oh hi, how are you?

ELIZABETH:  
Oh I'm good, how about you?

KIRSTY:  
Good. Come on in.

Kirsty steps aside as Elizabeth walks in. Kirsty shuts the door.

ELIZABETH:  
So, how's Christopher?

KIRSTY:  
Oh, he's doing good. He's in school now. He made a couple of friends.

ELIZABETH:  
(chuckling)  
I know. Such a good little boy.

Kirsty smiles.

KIRSTY:  
So what's going on?

ELIZABETH:  
Oh I'd just thought I'd stop by and see how everything was.

KIRSTY:  
Oh, that's fine... That's fine.

ELIZABETH:  
I dropped some flowers on Trevor's grave earlier today.

KIRSTY:  
(mumbling)

Really?

ELIZABETH:  
Yes. I did the same thing with Richard's  
grave too.

Kirsty begins walking into the kitchen.

KIRSTY:  
Sounds like you go there every day now.

ELIZABETH:  
Almost.

KIRSTY:  
Do you want something to drink?

ELIZABETH:  
(grateful)  
Oh no thank you, I'm all right. Thank  
you anyway.

Elizabeth takes a seat at the table.

ELIZABETH:  
I'll tell you with these bills. That's  
all I get anymore in the mail.

KIRSTY:  
I know what you mean. Plus the junk  
mail that comes with it.

EXT- VAN- DAY

A van drives on the highway, surrounded by a bunch of cars.

INT- VAN- CONTINUOUS

Tommy's gaze is focused on the road. John is in the front  
passenger seat. Molly is in the back.

JOHN:  
I hope Kara and the boys are all  
right.

TOMMY:

I'm sure they're fine. Michael doesn't know where they are, and they won't leave that house unless my parents are with them and when we get back to get them.

JOHN:

I hope Michael isn't looking for them.

TOMMY:

Nope, it looks to me that he's looking for us. I know I saw him at the cemetery.

MOLLY:

I got one question. Why did he try to kill Sara?

TOMMY:

I don't know.

JOHN:

I don't know either. Maybe he kills not only his family but the people he runs into here and there.

TOMMY:

That doesn't make sense to me. Besides, no one even knows if he killed her or not.

JOHN:

They searched a long way in those woods and found nothing. Not a blood spot on the ground, not a piece of clothing, not a body, nothing. It's like she vanished without a trace.

MOLLY:

Well, if he didn't kill her, I hope to God she's all right.

JOHN:

I hope so too Molly.

MOLLY:

Tommy, do you know how long we're going to stay in New York?

TOMMY:

Until Michael is gone, which is basically for the next couple days or so.

JOHN:

Did you say that the hotel is near an apartment building?

TOMMY:

Yeah. Why?

JOHN:

Just wondering.

INT- CAR- CONTINUOUS

THE SHAPE'S POV

Tommy's van drives down. The Shape breathes heavily.

END POV

The Shape's fist tightens on the steering wheel.

CLOSE UP on the Shape dark, cold eyes. He continues to breathe heavily

The car in front of the Shape's switches to the right. The Shape moves up a bit.

INT- VAN- CONTINUOUS

Tommy takes a look behind the steering wheel.

TOMMY:

Oh man, we need to get gas.

JOHN:

How low is it?

TOMMY:

We only got a quarter of a tank left.

JOHN:

Oh shit.

John gestures to a sign on the highway.

JOHN:

Here's an off ramp, you can get off  
and find a gas station.

TOMMY:

Good.

EXT- VAN- CONTINUOUS

Tommy switches lanes to the very left. He drives to the ramp and goes down. After a moment, the Shape's car follows them from a good distance.

INT- APARTMENT BUILDING- DAY

Kirsty opens the refrigerator to get a jug of water. She grabs a glass out of the cabinet. She opens the jug of water, pours water into the glass, and hands it to Elizabeth.

ELIZABETH:  
(grateful)

Thank you.

KIRSTY:

Sure.

Elizabeth puts the glass on the table.

ELIZABETH:  
So, how's work?

KIRSTY:  
It's good, I just got a raise.

ELIZABETH:  
Oh, that's great.

KIRSTY:  
Yes. Right now, I need that.

ELIZABETH:

Everybody does.

KIRSTY:

Well, really it doesn't mean a lot to me since I work at a bank doing customer service.

ELIZABETH:

I worked at a bank when Trevor was little, I didn't do so bad. I didn't stay working there very long though.

KIRSTY:

Well, I've gotten pretty good raises from the time I started working there, which was right after Trevor died.

ELIZABETH:

And that's been like... what, 5 years?

KIRSTY:

Yeah, almost 6.

ELIZABETH:

That's good.

KIRSTY:

Yeah.

They both nod their heads going along with what they said.

ELIZABETH:

Did you hear about that girl in Haddonfield?

KIRSTY:

Yeah, I just read about that in the paper this morning.

ELIZABETH:

That's a shame. I swear they ought to throw that awful man away for good.

KIRSTY:

As far as we know, nothing can stop him. That time he escaped from the mental institution and went after his

sister, he got shot 6 times, burned in a hospital fire, and still survived.

ELIZABETH:  
That's unbelievable.

KIRSTY:  
Yep. I can't believe that either, normally he'd be dead. But... I'm not his doctor so I don't know.

ELIZABETH:  
Well, thank God he's not here.

KIRSTY:  
Yeah.

ELIZABETH:  
Well, I guess I better get going. Do you mind if I pick up Christopher from school and take him for some ice cream?

KIRSTY:  
That's fine with me, go ahead.

ELIZABETH:  
Because I'd think it'd be good if I take him out because I rarely spend time with my grandson.

KIRSTY:  
That's fine, go ahead.

ELIZABETH:  
I have to go.

Elizabeth rises.

KIRSTY:  
Bye.

ELIZABETH:  
Bye.

Elizabeth goes to the door, opens it, and walks out.

INT- GAS STATION- DAY

Tommy's van pulls into the gas station drive way. The van stops right next to the gas pump. Tommy gets out, leaving John and Molly in the van. Tommy opens the gas tank on the side of the car. He grabs the gas hose and sticks it in. From a long distance from the gas station, the Shape's car can be seen parked across the street near the sidewalk.

THE SHAPE'S POV

Tommy stands next to the gas pump, awaiting the pump to finish. The Shape's heavy breathing can be heard. John gets out of the passenger's side of the car.

END POV

John goes over to Tommy.

John: Hey Tommy, I'll be right back. I going in and getting something to drink, I'm thirsty.

Tommy nods his head.

TOMMY:

OK.

John heads for the station.

Tommy turns back to pumping the gas. The pump stops filling the van with gas. Tommy pulls it out and places it back onto the pump. He twists the cap onto the tank and closes the side lid. He goes over to the car and opens the door.

INT- VAN- CONTINUOUS

TOMMY:

Molly, I got to go pay for the gas,  
John and I will be back.

MOLLY:

OK, do you have enough?

TOMMY:

Yeah, I got enough.

MOLLY:

OK.

Tommy shuts the door, and heads for the gas station. Molly still sits in the car. As she gazes out the car window, her eyes suddenly widen.

MOLLY'S POV

The SHAPE stands adjacent to his car, gazing silently back at Molly.

END POV

Molly shuts her eyes for a moment. She springs them open.

MOLLY'S POV

The Shape and the car are gone.

END POV

Molly exhales. She gazes down. We hear Tommy's voiceover as Molly gazes fearfully in the car.

TOMMY:

(voiceover)

Nope, it looks to me that he's looking for us. I know I saw him at the cemetery.

Tommy's voiceover ends.

MOLLY:

(to herself)

He really is following us.

Molly reaches under the front passenger car seat, retrieving a 9mm. She pulls out a box of bullets from the seat before loading the gun. She loads it up and lies it on the seat.

INT- GAS STATION- CONTINUOUS

John pulls the refrigerator door open and grabs a coke. He goes up to the counter as Tommy pays for the gas. The CASHIER, about 23, hands back Tommy's change.

CASHIER:

Dollar thirty-five is your change.

Thank you. Have a nice day.

TOMMY:

Thank you, you too.

Tommy steps aside as John goes up and puts his coke on the counter.

TOMMY:

I got a couple extra bucks if you need them.

JOHN:

Nah I'm fine.

CASHIER:

Dollar ninety-five.

John hands the cashier two dollars. The cashier opens the cash register and pulls out a nickel. He hands it to John with the receipt.

CASHIER:

Thank you. Have a nice day.

JOHN:

Thanks you too.

Tommy and John walk out.

INT- VAN- CONTINUOUS

Tommy and John get in.

JOHN:

Molly, you ok?

MOLLY:

I saw him, I saw Michael.

TOMMY:

What? Here?

MOLLY:

Yeah, over by the curb across the street.

JOHN:

Damn, what the hell are we going to do now?

TOMMY:

We'll still go off to New York.

Tommy turns the car on.

EXT- VAN- CONTINUOUS

After a moment, Tommy's van takes off. He drives out of the gas station drive way.

INT- CAR- CONTINUOUS

THE SHAPE'S POV

Tommy's van drives off. We hear the Shape breathing heavily.

END POV

EXT- VAN- CONTINUOUS

As Tommy's van drives off, the Shape's car turn on. After a moment, the car pulls away from the curb and drives off, pursuing Tommy's van.

EXT- HIGHWAY

Tommy's van drives on the highway, with his van surrounded by cars.

INT- VAN- CONTINUOUS

Tommy's gaze is focused on the road. John gazes forward as Molly's eyes change direction, impatiently.

MOLLY:

How much longer until we're there?

TOMMY:

Not too long. We'll be there probably in like an hour or so.

JOHN:

That's cool. Isn't there some parts of New York with high crime rates?

TOMMY:

Yeah, but not where we're going to. We're going to Manhattan. It's not bad there.

MOLLY:

I think I heard about something happening here before, but I can't remember exactly what it was.

JOHN:

Murders? Bank robberies?

MOLLY:

Actually no.

JOHN:

Huh?

MOLLY:

I just can't remember what it was.

TOMMY:

The most important thing for now is getting away from Michael.

JOHN:

How about if we catch him in New York, we kill him?

TOMMY:

That'd be a good idea.

MOLLY:

Yeah. Then we run away the moment we kill him. It'd take him a while before he finds us again.

JOHN:

I say we cut his head off. That oughta take care of him.

John takes his coke from the cup holder, twists the cap off, and takes a gulp. He twists the cap back on and puts it back in the holder.

INT- CAR- CONTINUOUS

THE SHAPE'S POV

Tommy's van is a long distance from the Shape's. We hear the Shape breathing heavily.

END POV

The SHAPE'S hand grips tightly on the steering wheel.

INT- VAN- CONTINUOUS

TOMMY:

(nodding above)

Hey, isn't that the exit lane to get off to Manhattan.

John looks up from below the windshield.

JOHN:

Yep, that's it.

EXT- VAN- CONTINUOUS

Tommy's shifts into the adjacent lane.

The Shape's car shifts to the right lane, and then to the next right.

Tommy's van drives down the ramp. After a moment, the Shape's car pursues. The screen then shifts up to the sign above the ramp that reads: "WELCOME TO MANHATTAN."

INT- APARTMENT BUILDING- DAY

Kirsty sits on the couch, watching TV. The news is on.

NEWS ANCHOR:

Good afternoon. I'm Bob Skerski. The biggest story on Channel 3 news is local serial killer Michael Myers was seen just two days ago outside Smith's Grove Warren County Sanitarium. Nurses

tell authorities that Smith's Grove patient Sara Moyer was pursued by Myers through the woods near the hospital. Her body was never recovered by authorities. Her death currently remains unknown. Here are the nurses with things to say.

The nurses are now seen on TV.

NURSE 1:

She ran out of the hospital with a nervous breakdown. He was there over on the other side of the hospital. We saw him chase her through those woods over there. I think he really did kill her. If he didn't, they would've found her already.

Kirsty turns the TV off.

KIRSTY:

I'm so tired of hearing about that.

Kirsty gets up.

She walks in the kitchen, and grabs an empty glass on the table.

She places it in the ice dispenser on the refrigerator door, before ice cascades into the glass. She moves it to the side to the water dispenser. Water cascades into the glass.

She takes it and gulps a mouth-full. She takes a breath of relaxation. After a moment, she walks outside to the top floor porch. She stands there as she gazes out into the air. A van is seen stopping at the red light on the intersection.

Kirsty gazes down at the driver but she doesn't recognize him.

The side of his face is seen.

She takes a step and and leans forward to see. She recognizes him.

The light turns green.

The van drives off.

Kirsty walks back into the building.

She puts her glass down before heading to her closet. She opens it, grabs the box on the top shelf, and pulls it down before closing the door.

She places it on the kitchen table and opens it.

The LAMENT CONFIGURATION puzzle box is seen. She pulls it out with her hand. She turns her head slightly, gazing to the side. Her eyes widen with sudden realization.

KIRSTY:  
(to herself)

That's it.

She puts it back in the box and closes it.

She grabs the phone and dials a number. Elizabeth answers.

ELIZABETH:  
(V.O)

Hello.

KIRSTY:  
Hi Elizabeth, it's me.

ELIZABETH:  
(V.O)

Oh hi. What's going on?

KIRSTY:  
Can you do me a favor?

ELIZABETH:  
(V.O)

Sure.

KIRSTY:  
Can you watch Christopher for a while longer? Because something just came up. Sorry, but I don't have time to explain

right now. I really got to get to it.  
I'll explain later.

ELIZABETH:

(V.O)

Oh, Ok. Sure I can do that.

KIRSTY:

Thanks.

ELIZABETH:

(V.O)

What time do you want me to drop him  
off?

KIRSTY:

I'll come and get him when I'm done.

ELIZABETH:

(V.O)

Oh... OK.

KIRSTY:

I have to go. Talk to you later. Bye.

ELIZABETH:

(V.O)

Bye.

Kirsty hangs up. She walks to the front door, grabs her  
coat off of the rack and puts it on. She opens the door and  
walks out.

INT- VAN- DAY

Tommy, John, and Molly search for the hotel.

TOMMY:

It should be just five blocks away  
from here.

JOHN:

What's it called again? I forgot.

TOMMY:

Manhattan Inn.

JOHN:

Oh. That's right.

MOLLY:

I know I've heard about something happening here before, but I can't remember what. I know it was a disastrous thing.

JOHN:

Well I can't remember hearing of any disasters or serial killers here. So I don't know what you mean.

TOMMY:

New York's a big city. You never know what could be here.

JOHN:

Well, yeah. There has been criminals arrested many times, but it's mostly in the Bronx. We won't be there anyway.

MOLLY:

Manhattan is the part of New York with the most tourists.

JOHN:

I guess everybody can guess that it is. Times Square makes it look like a tourist place.

TOMMY:

That's true.

MOLLY:

I know my cousin went to New York once. She liked it a lot.

JOHN:

Yeah. A lot of people like New York.

Tommy continues driving for a moment before pulling up on the sidewalk. They all get out of the van in unison.

TOMMY:

We're here.

JOHN:

This is it?

TOMMY:

Yep.

The sign on top of the building reads: "Manhattan Inn".

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

Tommy, John, and Molly walk into the hotel lobby. Tommy and John walk up to the counter. Molly stops, feeling a cold shiver running up her spine. She slowly turns her back. Her eyes widen fearfully as she gazes out the window.

MOLLY'S POV

The SHAPE stands on the sidewalk across the street, gazing back at Molly.

END POV

Molly turns her head.

MOLLY:

John.

JOHN:

(turning from the desk)

Hold on a minute.

Molly turns her head again.

MOLLY'S POV

The SHAPE is gone.

END POV

Molly exhales in relief. John walks over to her.

JOHN:

You OK?

MOLLY:  
Yeah, I'm fine.

JOHN:  
Come on, Tommy got us a room.

John and Molly walk off with Tommy down the hall.

EXT- CAR- DAY

A car is seen driving on the road until it stops at a red light.

CUT TO:

INT- CAR- CONTINUOUS

The box holding the Lament Configuration is set on the front passenger's seat.

KIRSTY:  
(to herself)  
This oughta take care of their problems.

EXT- CAR- CONTINUOUS

The light turns green.

The car drives off. It goes farther down the road for a few moments.

INT- CAR- CONTINUOUS

Looking on her right, She notices something familiar.

KIRSTY'S POV

Tommy's van is parked in front of the sidewalk.

END POV

Kirsty finds an empty parking spot in front of the van. She parks right in front of the van. She grabs the box from the seat. She gets out of her car.

EXT- CAR- CONTINUOUS

After shutting the door, Kirsty walks to the curb, heading inside a building. Just after she walks in, the screen shifts up to the sign that reads: "Manhattan Inn".

CUT TO:

INT- Manhattan Inn- Lobby

Kirsty walks up to the counter. There stands an EMPLOYEE, 25.

EMPLOYEE:  
Can I help you, Ma'am?

KIRSTY:  
Yes, I'm looking for a Tommy Doyle.  
Can you tell me which room he's in?

EMPLOYEE:  
Sure.

The employee turns the pages in his rooming book. He comes to a stop when finding a room number.

EMPLOYEE:  
Room 405. Two floors up.

KIRSTY:  
Thank you.

Kirsty walks off down the hall.

INT- MANHATTAN INN- CONTINUOUS

The elevator door opens. Kirsty walks out, turns to her left, and heads down the hall.

She looks on her right as she walks down for a few moments. Finally, she stops.

The room number on the door reads: "405".

Kirsty knocks on the door.

The door opens. There stands Tommy.

TOMMY:

Hi.

KIRSTY:

Hi, Tommy Doyle?

TOMMY:

Yeah? I'm sorry, do I know you?

KIRSTY:

Not really. I know you and what's been happening around you. You ARE the boy who survived the 1978 Halloween massacre in Haddonfield, right?

TOMMY:

Yes. Come on in.

Tommy opens the door wider. Tommy steps to the side as Kirsty walks in. Tommy shuts the door.

INT- MANHATTAN INN- CONTINUOUS

Kirsty walks in as Tommy shuts the door. She starts scanning the place.

KIRSTY:

Nice place you got here.

TOMMY:

I'm sorry. I didn't get your name.

KIRSTY:

I'm Kirsty.

Tommy smiles.

TOMMY:

Well... what can I do for you Kirsty?

Before Kirsty can speak, John and Molly walk into the room.

JOHN:

Tommy, who is this?

TOMMY:



Molly closes the shade from atop. We hear the Shape's heavy breathing.

END POV

CLOSE UP on the Shape's face. He gazes at the hotel window, breathing heavily.

He is seen standing in an alley across the street from the hotel.

CLOSE UP ON the Shape's hand as it rolls into a tight fist. He continues to breathe heavily.

INT- MANHATTAN INN- CONTINUOUS

Tommy, John, Molly, and Kirsty are all on John and Molly's bed having a conversation.

TOMMY:

So Kirsty, what do you know about our business with Michael Myers?

KIRSTY:

I know what I've heard in the papers, on TV, and from other people. I also know for a fact that Michael is so determined to kill his family that he won't die until they're all gone.

JOHN:

What do you want from us then?

Kirsty puts the box on the bed.

KIRSTY:

I think I have a way for you to kill Michael.

Kirsty opens the box. She pulls the Lament Configuration box out, wielding it in her hand.

KIRSTY:

I take it this box doesn't look familiar to you.

The three trade each other looks before shaking their heads in unison.

TOMMY:

No.

MOLLY:

It's going to take more than a box to stop Michael.

KIRSTY:

I know. But you don't know what this box has.

JOHN:

(bewildered)

What?

KIRSTY:

It's called the Lament Configuration. This puzzle box is a key to a gateway to hell. Along that gateway are demons called Cenobites. They have a strong desire for flesh. They take their supplicants to hell. In return, their supplicant becomes one of them.

We go back to the events Kirsty is mentioning.

KIRSTY:

(V.O)

My uncle first bought this off of someone years ago. His soul was taken by the Cenobites, but he later escaped. After my parents moved into that house, my stepmother found him in the attic. Over the last few days after that, she brought a few guys home and killed them to help him regain his flesh. That's how an escaped soul can return to human, by killing others and taking their flesh. But when my father found out, my uncle killed him and wore his skin in disguise. He then tried to kill me but he stabbed her and didn't kill her. He tried to get me but was taken by the Cenobites after he admitted that he wasn't my father.

BACK TO SCENE

KIRSTY:

We can get the Cenobites to take Michael's soul. But we have to be very careful on how we do it. They usually take the one who had the desire to open the box.

MOLLY:

So you're saying we can make a deal with them?

KIRSTY:

Yes. I made a deal with them by trying to get my uncle back to hell because he was turning into a monster and I wanted him gone. I thought it was the only way to get rite of him and my stepmother.

TOMMY:

I like your idea Kirsty. Tomorrow is Halloween. So why not trying it tomorrow? I know Michael is following us right now.

MOLLY:

(acknowledging)

I've seen him around.

KIRSTY:

I think I saw a car following you with a driver that looked just how he is dressed.

JOHN:

Well, what's that tell ya?

TOMMY:

Here's the plan. We'll be quiet about this for right now. Then if something happens we'll open the box and get Michael in the same place with the Cenobites. That's how we can get them to take him, by convincing them that he deserves to go to hell with them.

KIRSTY:

Mind if I stay for a while? So I can help you.

JOHN:

Of course not. We need you for this.

EXT- MANHATTAN INN- NIGHT

From the hotel doors comes a MAN with a full trash bag. He's heading towards the adjacent alley.

He walks into the alley. He goes to the dumpster and opens it up. He pulls his bag up and drops it in.

From the side of him as he closes it up, the SHAPE emerges from the shadows.

The man closes the dumpster and turns to find the Shape upon him.

MAN:

Can I help you?

The Shape stands there silently, emotionless.

MAN:

Hellooo, can you talk?!

The Shape begins breathing heavily.

MAN:

Look pal, Halloween is tomorrow, don't start this shit with me, I ain't in a mood, OK?

The Shape continues to breathe heavily.

MAN:

OK?!

The Shape raises his knife.

The man's eyes widen.

The Shape swings the knife across the man's throat, leaving a bloody scratch. His throat begins bleeding heavily as he

falls to the ground. As he lies on the ground, motionless, the Shape grabs the man by his two legs, dragging him into the alley.

CUT TO:

INT- MANHATTAN INN- NIGHT

Tommy and Kirsty are on John and Molly's bed, watching TV, flipping through the channels.

TOMMY:

Man, there's nothing but shit on.

KIRSTY:

I can't stand watching TV, that's why I rarely do.

TOMMY:

Well I don't know what else to tell You, because there's nothing else to do.

John walks in.

JOHN:

My God.

He yawns.

JOHN:

I'm tired.

TOMMY:

Want to rest? I can just grab a chair.

JOHN:

Yeah sure.

Tommy and Kirsty get up. John goes and lies on the bed, slowly drifting off to sleep.

TOMMY:

Here let me get you a chair.

Tommy goes in the other room.

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

From the side of the lobby doors, the Shape walks in.

He stops for a moment, breathing heavily.

He starts scanning the place from side to side slowly. He walks up to the desk.

There at the desk is a FEMALE EMPLOYEE.

EMPLOYEE:

Can I help you?

The Shape's gaze shifts down at the desk.

EMPLOYEE:

(smiling affably)

I guess you can't wait for tomorrow.

The employee begins chuckling.

The Shape raises his bloodstained knife. The employee's eyes widen.

EMPLOYEE:

(frightened)

Oh God!

The Shape back-slashes the knife across the employee's throat. The employee drops backwards to the floor, with blood cascading from her throat.

The Shape slowly turns and heads for the hallway.

He is seen heading down the hallway.

INT- MANHATTAN INN- CONTINUOUS

John lies asleep.

Molly, Tommy, and Kirsty are in chairs, watching TV.

Tommy flips through the channels.

TOMMY:

No.

Tommy flips to another channel.

TOMMY:

No.

Tommy flips to another channel.

TOMMY:

Damn! There's nothing but shit on.

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

The Shape emerges from the hotel stair doorway. He stops. His gaze shifts to his left, then to his right.

He turns back to his left and heads down the hall. The moment he gets before the elevator, the elevator door opens.

A YOUNG WOMAN steps out. She stops when she bumps into the Shape. The Shape gazes at her silently.

WOMAN:

Oh, I'm sorry about that.

The SHAPE begins breathing heavily.

WOMAN:

Are you OK?

CUT TO:

INT- Manhattan Hotel- Tommy's Room

Tommy, Molly, and Kirsty gaze at TV. The news is on.

NEWS ANCHOR:

Last night was a terrible night for a local Brooklyn family, whose son was shot numerous by a gang of black teenagers...

The News Anchor goes on as Tommy turns to Molly.

TOMMY:  
(sadly)  
Guess this is a bad time for  
everyone.

Molly and Kirsty nod their heads in unison.

Tommy turns back to the TV. Suddenly, a loud SCREAM can be heard from outside the room. Tommy's eyes widen.

John's eyes spring open before he arises.

They all trade each other looks. Tommy gets up and walks quietly to the door. He slowly opens it.

TOMMY'S POV

Through the door opening, the back of the Shape is seen as he pulls the knife out of the woman's chest. She drops to the floor. He stands there, gazing at her motionless body, wielding the knife in his hand.

END POV

Tommy automatically shuts the door.

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

As the SHAPE gazes down at the woman's motionless body, he hears the door shut. His gaze shifts forward. He turns to his left and gazes at his right down the hall.

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

Tommy steps closer to the window.

TOMMY:  
(whispering)  
It's him. He's right outside. He just  
killed some woman.

JOHN:  
(whispering)  
What the hell are we going to do?

The doorknob slightly turns at the door, but to no avail.

TOMMY  
(whispering)  
OK. Here's how it goes.

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

The Shape tries desperately to turn the door knob but to no avail. The Shape then PUNCHES through the door.

INT- MANHATTAN INN- CONTINUOUS

The Shape grabs the knob from inside, unlocks it and opens it.

INT- MANHATTAN INN- CONTINUOUS

The Shape pulls his arm out of the door and PUSHES the door open completely, prompting the door to slam against the wall. He begins to walk in slowly, breathing heavily.

MOLLY'S POV

From under a bed, the Shape is seen walking across the room.

END POV

Molly and Kirsty are seen under the bed. They both back up a bit.

The Shape turns to the next room. He heads in, scanning around.

As his gaze shifts to the side above Tommy's bed, Tommy is seen emerging from the closet behind the Shape, aiming the gun straight for him.

TOMMY:

Michael!

The Shape turns around.

Tommy fires the gun.

The Shape backs up a step, reacting.

Tommy fires again.

The Shape falls onto the bed.

Tommy fires again, blasting the bullet through the Shape's head. The Shape lies unconscious.

Tommy runs in the next room. John quickly gets out of the bathroom. Molly and Kirsty quickly get out from under the bed.

TOMMY:

RUN!

Tommy opens the door and runs out.

Molly and Kirsty run out followed by John.

As they pass a door down the hall, a MAN from across Tommy's room comes out.

MAN:

What the hell is going on?! WHAT'S  
WRONG WITH YOU PEOPLE!

ANGLE SHOT- The Shape emerges from the room, gazing at the man. The man turns to find the Shape upon him. The Shape then grasps the man by the top of the head before lunging the knife through the man's throat.

CUT TO:

INT- MANHATTAN INN- CONTINUOUS

Tommy, John, Molly, and Kirsty hurry down the stairs in desperately.

EXT- MANHATTAN INN- CONTINUOUS

The alley door flies open as Tommy runs out followed by John, Molly, and Kirsty. They run through the alley. They are seen running towards the street.

KIRSTY:

Quick. Get in my car.

They all get in Kirsty's car with Kirsty in the driver's seat, Tommy in the front passenger's seat, and John and Molly in the back.

INT- CAR- CONTINUOUS

Kirsty starts the car to life.

EXT- CAR- CONTINUOUS

She quickly drives out onto the road, racing away from the hotel. The Shape walks into view to watch them drive away, breathing heavily.

EXT- APARTMENT BUILDING- NIGHT

The car pulls up in front of the building. Kirsty, Tommy, John, and Molly get out of the car in unison.

KIRSTY:

You guys can stay here for the night.

TOMMY:

Thank you.

Kirsty nods.

INT- APARTMENT BUILDING- CONTINUOUS

They walk in the building door.

CUT TO:

INT- APARTMENT BUILDING- CONTINUOUS

The door opens as Kirsty steps in, followed by Tommy, John, and finally Molly. They walk into the living room, as the three scan the place.

KIRSTY:

Sit down. Make yourselves comfortable.

CUT TO:

INT- APARTMENT BUILDING- CONTINUOUS

The four gather for a conversation in the living room. Kirsty is on a recliner while Tommy, John, and Molly are on the couch. They are all drinking hot tea.

TOMMY:

I got a question for you Kirsty.

KIRSTY:

Sure.

TOMMY:

When people were attacked by the Cenobites, how bad was it? Like how bad were they attacked and cut up?

KIRSTY:

Uh... pretty bad. My uncle had chain hooks stuck into him all around his body and had his skin teared off until he was nothing but bloody skinless flesh.

JOHN:

Can you give us an idea on how we can lure Michael in with them?

KIRSTY:

Well... it's going to be very difficult. Usually the Cenobites take the soul of the one who CHOSSES to open the puzzle box. I mean yeah that time I was thrown in the mental institution after I ran out of my house from my uncle and was caught by a couple people, I opened the Lament Configuration and the Cenobites didn't take my soul. But they were looking for my uncle because he escaped from hell. I was able to make a deal with them to get him for them or else they would take my soul.

MOLLY:

So there IS a possibility we can open the box without them taking our souls and have them take Michael instead?

KIRSTY:

Yes. However, there's a very low possibility. But at least we can give it a try. There's four of us and three of them I think.

TOMMY:

I'm willing to take the chance.

KIRSTY:

Tomorrow. Right now we need to get some rest.

TOMMY:

Can the three of us sleep in here tonight?

KIRSTY:

Sure. You sleep on this chair, and John and Molly will sleep on the couch. I'll get some blankets for you.

CUT TO:

INT- APARTMENT BUILDING- CONTINUOUS

Tommy lies back on the couch, sitting up. He finally dozes off to sleep. John and Molly are sleeping on the couch together, sitting up. After a moment, they doze off to sleep.

FADE OUT:

The screen then fades to black.

Darkness.

FADE IN:

EXT- APARTMENT BUILDING- DAWN

The building is scarcely illuminated by the rising sunlight.

Superimpose: October 31<sup>st</sup>, 2007

Beneath it: HALLOWEEN

The subtitles slowly fade away.

INT- APARTMENT BUILDING- DAWN

Tommy is sitting up on the living room chair, sleeping, covered with a blanket. A hand touches him and begins shaking him to awaken.

KIRSTY:

Tommy, wake up... Tommy, wake up.

Tommy's eyes slowly open. He turns his head to the side.

TOMMY'S POV

As the screen becomes clearer, Kirsty is seen gazing back. The screen then begins to go blurry again before becoming clear.

END POV

Tommy's eyes open completely. He pulls the blanket off of him and puts it on the chair arm.

TOMMY:

Do we do it now?

KIRSTY:

Soon.

John and Molly begin to awaken, woozily.

TOMMY:

Morning.

JOHN:

Morning Tommy... Kirsty.

John and Molly pull the blankets off of them, laying them aside. They both sit up completely.

KIRSTY:  
I guess maybe it's time.

Kirsty leaves the living room, heading into her bedroom.

John turns to Tommy and Molly.

JOHN:  
Hope this works.

MOLLY:  
I hope so too.

TOMMY:  
We can do this. We just got to find  
the right time and know what we're  
doing.

Kirsty walks in with a box. She takes a seat right between John and Molly on the couch, laying the box on her lap. She opens it.

There in the box is the Lament Configuration. She grabs the puzzle box and pulls it out, placing the bigger box on the floor. She stands up, holding the box.

KIRSTY:  
It's time.

She circles her thumb around the thin circle on the puzzle box, then pushes the button. The box darts randomly out of her hand, onto the ground, surrounded by electric.

Tommy, John and Molly get up and back away behind the furniture in fear.

Two sections of the box shoot upwards, turn, and land on the opposite side of the other. They shoot back up, turn, and transform into a puzzle box. A bright light emerges from the center of the box. The room is illuminated by the light.

Kirsty squints, scarcely blinded from the light.

CLOSE UP on Kirsty's eyes and they close. After a moment, they spring open.

She finds herself standing in a dark room with chains hanging from the ceiling.

She turns to the side.

A melted-face cenobite known as CHATTERER III slowly appears from out of the shadows.

Kirsty gazes at the cenobite, fearfully. She slowly turns to her opposite side.

A banded-cenobite known as BOUND II appears from out of the shadows.

Kirsty's gaze shifts forward.

A shadowed figure in a dim, blue light with pins in his head slowly comes forth. His face is revealed as he appears from out of the shadows. He is PINHEAD.

PINHEAD:

Kirsty... You have summoned us. You are ready to come with us?

KIRSTY:

Sorry, not this time. I didn't come here for that. I came here for you to help me.

PINHEAD:

But... we are offering you help.

KIRSTY:

That's not what I call help. And this one's well worth the price.

Pinhead is silent.

PINHEAD:

We have a deal, Kirsty.

KIRSTY:

It won't be long before I have him.

PINHEAD:

If we do not obtain that soul soon

enough. Your soul will be torn apart.

KIRSTY:  
(reluctantly)

Fine.

PINHEAD:  
We will observe this deal of yours...  
And we will have what we have agreed  
to. Remember Kirsty, if we don't  
obtain what you have offered, oblivion  
will be on you.

KIRSTY:  
You'll have your soul.

The room begins to slowly illuminate in WHITE.

Complete light.

BACK TO SCENE

Kirsty lies on the rugged ground, unconscious.

Tommy grabs her, lifts her up, and places her up on the  
couch.

TOMMY:  
(desperately)  
Kirsty wake up... Kirsty wake up.

Kirsty's eyes slowly open.

Tommy smiles, relieved. John and Molly walk into view,  
behind him.

TOMMY:  
Did it work?

Kirsty awakens completely.

KIRSTY:  
We have our deal.

Tommy, John, and Molly glance at each other, trading looks  
of relief.

Kirsty rises.

KIRSTY:

If the Cenobites don't get Michael,  
they'll take my soul. We have to act  
quickly. We have to lure Michael here  
and open the box.

Tommy, John, and Molly gaze down, vaguely disappointed.

EXT- STREET- DAY

The Shape's car is seen driving along a street in  
Manhattan. He passes an intersection.

INT- CAR- CONTINUOUS

Heavily breathing can be heard as the Shape is driving.

His grip on the steering wheel tightens.

THE SHAPE'S POV

The screen shifts to the left from inside the car as  
average size buildings and cars along the sidewalk are  
seen. Then the screen shifts to the right to find the same.

END POV

CLOSE UP on the Shape's white mask as it focuses on the  
road ahead. Heavy breathing can be heard.

FLASHBACK

The Manhattan Hotel. The alley door flies opens as Tommy  
runs out followed by John, Molly, and Kirsty. They are seen  
running from the alley to the front of the building.

The car drives off as the Shape walks into view to watch  
them drive off onto the road. Heavy breathing can be heard.

END FLASHBACK

The car drives off as it gets farther and farther away from  
view.

CUT TO:

INT- APARTMENT BUILDING- DAY

Kirsty, Tommy, John, and Molly are gathered in the living room as Kirsty discusses her deal with the Cenobites.

KIRSTY:

... I got lucky that time. They could've ripped me to pieces of flesh if they wanted to. But, ironically, they accepted the deal. The thing is that we have to find a way to get Michael here. But I can't think of any that'll get Michael here and killed by the Cenobites that easily.

TOMMY:

I don't think it will be so bad. We first have to find Michael, then get him to follow us, run inside here, open the puzzle box, and have the Cenobites released while Michael is inside this room.

JOHN:

I think maybe we should wait until tonight to try and do it, because Michael likes to commit the murders at night, he can't possibly be around right now.

MOLLY:

You never know... Besides, I hope this works.

KIRSTY:

It will. Michael wouldn't stand a chance against the Cenobites. The Cenobites are from Hell. Michael is just a mental patient, plus he's human. What are the odds with just a human against 3 demons from Hell.

JOHN:

From what you've told us and what we've heard, about 20 to 6.

KIRSTY:

It's still a low possibility for us. Besides, let's try this thing out in the alley, and not in my house. It'll be safer.

EXT- APARTMENT BUILDING- DAY

The screen shows the apartment building, with the sun moderately illuminating the exterior and birds chirping.

DISSOLVE TO:

EXT- APARTMENT BUILDING- NIGHT

The apartment building is scarcely shadowed by the darkness of night. The moon shines bright above the building's top, illuminating the night.

INT- APARTMENT BUILDING- CONTINUOUS

Kirsty, John, and Molly are on the couch, watching TV while Tommy is by the window, gazing out into the night, vigilantly.

KIRSTY:

See anything Tommy?

TOMMY:

No, not yet. It seems pretty quiet right now.

Molly glances to Tommy to watching him gaze vigilantly out the window.

MOLLY:

I'm sure he'll be around soon.

John nods quickly.

JOHN:

He will. However, it has been a good amount of time so far.

TOMMY:

He will come. Just have to give it some more time.

EXT- STREET- NIGHT

The Shape's car moves along the street at a steady speed, as if fairly in a hurry.

INT- CAR- CONTINUOUS

THE SHAPE'S POV

On the left sidewalk, people walk along the sidewalk with a few kids dressed up in Halloween costumes. One is dressed as a clown, the other a werewolf, and the other a vampire. The screen shifts to the right. A few guys and their girlfriends walking along the sidewalk, dressed up in costumes. One guy is dressed as a football player, one just wearing a black robe, like a Pagan, and the other as Frankenstein. There are two girls with them. One is dressed in a half-dressed devil costume with devil-style makeup, and the other is dressed as a princess.

END POV

The Shape's white masked face gazes coldly out the car window, breathing heavily.

EXT- CAR- CONTINUOUS

The car drive off on the road, beginning to speed up a bit.

CUT TO:

INT- APARTMENT BUILDING- NIGHT

Kirsty, John, and Molly are on the couch, watching TV, while Tommy gazes vigilantly out the window.

ANGLE SHOT- John is on the couch, his gaze locked on the TV. A look of impatience shoots on his face. He is silent for a few moments.

John then gets up quickly.

JOHN:

(impatient)

That's it. I'm going out there.

MOLLY:

John, don't. Stay here.

TOMMY:

Don't go out there John.

JOHN:

Listen, I'm tired of sitting around waiting. He's not gonna just show up at the door, all right? I'm going out there and finding that asshole myself.

John grabs his jacket off of the rack and places it on. Tommy and Molly trade each other glances. They then turn back to John.

TOMMY:

John.

JOHN:

What?

Tommy pulls his 9mm out from his waist.

TOMMY:

Take this.

Tommy throws the gun to John.

John catches it.

JOHN:

But you'll need this if God forbid he showed up here.

TOMMY:

We have a couple extra.

John gazes at the gun as he holds it in his hand. He then sticks it into his waist band behind his pants and jacket. He opens the door.

MOLLY:

Be careful.

JOHN:

I won't be long.

John opens the door and heads out, closing the door behind him.

CUT TO:

EXT- APARTMENT BUILDING- CONTINUOUS

The door opens. John walks out, closing the door behind him. He then turns to his right, and heads up the sidewalk.

CUT TO:

INT- APARTMENT BUILDING- CONTINUOUS

Out the window, John is seen walking off along the sidewalk as he disappears in front of another building.

Kirsty and Molly gaze out the window.

MOLLY:

I hope to God nothing happens to him.

EXT- STREET- NIGHT

John walks along the sidewalk, scanning all over for something. John suddenly stops for a moment. Slowly, he feels a cold shiver run up his spine. He closes his eyes, then opens them a moment later.

JOHN:

(whispering)

I know you're out here... Somewhere

John then continues down the sidewalk. As he reaches the corner of an alley, he feels something peculiar. The sound of a CAN DROPPING can be heard through the alley. He stops, startled. He slowly turns his head toward the alley.

There in the alley is nothing but darkness and a dumpster near the end.

JOHN:

Hello?

There is no response. John slowly walks into the alley, as if awaiting an attack.

He just passes the dumpster.

ANGLE SHOT- As John passes the dumpster, The Shape is seen slowly emerging from the shadows behind him.

The Shape holds his knife tight to his chest as he slowly emerges from the shadows.

CLOSE UP on John's face as he stops dead in his tracks. A look of shock hits his face.

John quickly turns around. John punches the Shape in the face, knocking him backwards. The Shape leans on the dumpster as the knife CLATTERS to the ground.

JOHN:

Come and get me asshole!

The Shape arises as The Halloween theme triggers on in the background.

The Shape grabs the knife from the ground as the blade is illuminated by the moonlight.

The Shape begins after John as he walks backwards. The Shape raises his knife, allowing the moonlight to illuminate the blade.

John's eyes widen.

The Shape swings the knife towards John's shoulder as John shrugs his shoulder backwards, missing the knife.

John turns before running towards the back of the alley.

The Shape starts quickly after him.

John stops when he gets to the back alley wall. He turns around.

JOHN'S POV

The dark, distant Shape heads quickly through the alley, wielding the knife to his side.

END POV

John quickly takes his jacket off. He then wraps it into a big ball.

The Shape is moving quickly towards John as he raises the knife up high. John has a steady look on his face as he holds the balled-up jacket in his hands.

The Shape plunges the knife downward towards John. John quickly catches the knife with the balled-up jacket before tackling him down. The Shape lands flat on the ground.

The knife flies out of his hand, sliding across the ground.

John unrolls his jacket and puts it back on immediately. A long slice is seen on the front of John's jacket. He pulls the gun from his waist band.

The Shape rises off the ground.

John fires the gun.

The Shape steps back from a shoulder hit.

John fires again.

The Shape steps back from s chest hit.

John fires again.

The Shape falls back from a head shot. He runs over toward the knife, and picks it up. He runs over to the Shape and plunges it through the Shape's chest. John plunges it again through the Shape's chest. After a moment, John backs away from the Shape's out-cold body, dropping the knife to the ground as it clatters. John stops and stands there for a moment, gazing at the Shape's body.

JOHN:

(whispering)

Come on, get up... Come on get up.

The Shape's upper body suddenly arises.

John takes a few steps back. The Shape slowly turns his head towards John.

JOHN:  
Come on Michael. Come and get me.

John begins running out of the alley. He turns left and runs down the sidewalk.

The Shape completely rises.

He grasps the blood-stained knife from the ground.

He then starts after John.

CUT TO:

EXT- APARTMENT BUILDING- CONTINUOUS

Kirsty, Tommy, and Molly are gathered on the couch, waiting for John to come back.

Kirsty holds the Lament Configuration in her hand.

MOLLY:  
(worried)  
Where is he?

TOMMY:  
Be patient Molly. He'll get here when he gets here.

CUT TO:

EXT- STREET- CONTINUOUS

John races down a Manhattan sidewalk.

The Shape quickly pursues him.

As John races down the sidewalk, he turns back to see the Shape heading for him.

John then turns his head forward as he keeps racing to his destination.

CUT TO:

EXT- APARTMENT BUILDING- CONTINUOUS

From the right corner of the adjacent building, John races through the alley.

MOLLY:

John!

John quickly joins the others.

JOHN:

He's coming. Get ready.

Kirsty walks up to John. She holds up the Lament Configuration.

KIRSTY:

It's ready.

John turns toward the end of the alley. Tommy, Kirsty, and Molly lock their gazes in the same direction.

The silhouette of the Shape is seen appearing from the sidewalk, becoming larger and larger. After a moment, the Shape walks into view, holding the blood-stained knife by his side. He stops in the center of the alley.

Kirsty runs in front of the others.

She traces her finger around the circle on the puzzle box. She then pushes the button. Electric surrounds the box as it shoots randomly out of her hands.

It lands on the ground.

The Shape gazes down at the box.

Two sections of the box rise up and switch to the other side. They sink down. They then rise back up and form back into a puzzle box.

A line of bright light begins to shine on the brick wall of the apartment building, illuminating the alley. It starts to widen into a rectangular shape.

Kirsty, John, Tommy, and Molly gaze at the light as it shines on their faces.

It shines on the Shape as he gazes back at it.

The screen shows the illuminated wall. After a moment, a silhouetted figure with pins embedded into it's head slowly emerges from the light. As it completely steps out of the light, it appears to be Pinhead. After a moment, Chatterer III and Bound II slowly appear from the light.

Pinhead slowly turns his head toward Kirsty.

PINHEAD:  
Kirsty... I am assuming you have  
this soul you offered.

Kirsty gestures to the Shape as John, Tommy, and Molly back up against the wall.

KIRSTY:  
He's right there.

Pinhead turns his head to meet the Shape. The light on the wall fades away.

Kirsty then backs up against the wall.

PINHEAD:  
Attempting to kill your family  
again? Aren't you, Michael?

The Shape tilts his head to the side.

PINHEAD:  
Come with us, Michael. Be a part  
of our domain.

The Shape's grip tighten on the knife handle.

A chain shoots from the wall.

It blasts towards the Shape, latching onto his shoulder.

Then several other chains shoot from the wall, latching onto him. The Shape's shoulder goes back with the chain's force as he is nearly covered in chains. He struggles to pull himself free.

PINHEAD:  
Welcome to Hell.

The Shape raises his knife toward the chain before slicing through it.

Pinhead watches the Shape cut himself free from the chains.

The last chain falls to the ground when the hooks still latch onto him. He starts pulling them off one by one.

Pinhead slowly nods his head, with no emotion.

He retrieves his dagger from his waist.

PINHEAD:

I can sense the conflict within  
your mind. You are no simple mortal.  
You're a chosen one to the Cult of  
Thorn.

The Shape pulls the last hook off of his shoulder and drops it to the ground. He gazes at Pinhead, breathing heavily.

Kirsty runs and grabs the Lament Configuration. She begins attempting to solve it.

The Shape begins after Pinhead.

Pinhead slowly raises his dagger.

KIRSTY:

Guys, get out of here, there's no  
more we can do. This is more out of  
hand than I expected.

Tommy, John, and Molly trade each other glances in disappointment for a moment before racing off across the street.

They make it to the alley across the street.

Kirsty finally solves the puzzle.

It is now the shape of a crystal.

She throws it along the ground towards the Shape. The Shape and Pinhead begin moving toward each other, wielding their weapons up. The Shape then plunges his knife into Pinhead's

chest. There is only a thin blue light around the cut. The Shape pulls it out. The cut is a blue light that suddenly heals and disappears.

PINHEAD:

Maybe you never knew that I feel  
no pain.

Pinhead then plunges his dagger through the Shape's chest. The Shape backs up, holding his chest. He pulls the dagger from his chest before heading for Pinhead and plunging it through his throat.

Pinhead shows no emotion, and no movement.

The Shape grabs Pinhead, lifting him off the ground. The Shape pulls the dagger out of Pinhead's throat and drops it to the ground. He grabs Pinhead's throat before slamming him into the wall. The nails in the back of Pinhead's head go deeper, prompting him to SCREAM in agony.

The Shape throws him to the ground.

The other two Cenobites begin after the Shape.

The Shape picks up Pinhead's dagger and heads for them both.

He slashes the dagger across the Bound II's neck, decapitating him. The Cenobite's head falls to the ground, but not lifeless. The body is still stands on foot, as if nothing occurred. The Shape then pushes the headless body to the ground.

The Shape turns to Chatterer III. The Shape slashes the dagger through it's neck, decapitating him. The Cenobite's head falls to the ground, but not lifeless, it's body stands on foot, as if nothing occurred. The Shape pushes it's body down.

After a moment, the Shape then turns to Pinhead.

Pinhead is about to arise after suffering through agony.

The Shape drops the dagger. The Shape spots the crystal like object on the ground. He goes for it and grabs it from the ground.

Just as Pinhead rises up, the Shape plunges the object through Pinhead's abdomen. Pinhead then steps back as if pushed by a big man.

PINHEAD:

No! This can't be happening! NO!!!!

The crystal object turns into a figure of blue light. The light spreads all over Pinhead, covering him into a white silhouette. Pinhead then disappears.

The two other headless Cenobites become blue lights and slowly disappear. After all the Cenobites disappear, the alley becomes totally dark and quiet. The only sound that can be heard is the chirping of crickets.

The Shape turns and heads after the three who have vanished from the alley.

DISSOLVE TO:

EXT- APARTMENT BUILDING- DAWN

The building is illuminated by the rising sunlight. The sound of birds singing can be heard.

INT- APARTMENT BUILDING- CONTINUOUS

Kirsty stands by the couch, holding the Lament Configuration in her hands.

She traces her finger around the circle. She then pushes the button. The box shoots randomly out of her hands onto the ground.

Two sections of the puzzle rise up and sink on the opposite side. They then rise back up, switch sides, and then sink, forming the shape of a box.

Kirsty seems surprised.

KIRSTY:  
(surprised)

Huh?

From behind Kirsty, the Cenobites are seen standing behind her. Kirsty's eyes shift forward as she turns around. She gazes at the Cenobites, fearfully.

PINHEAD:

We did not obtain that soul. You know what will occur next.

KIRSTY:  
(coldly)

Take me.

Chains shoot from the walls, latching onto Kirsty. She cries in agony.

PINHEAD:

You should've contemplated this before you made the decision, Kirsty.

EXT- APARTMENT BUILDING- CONTINUOUS

As the screen shows the apartment building illuminated by the sunlight, Kirsty's agonizing SCREAM can be heard. After a moment, the scream is silenced by the TEARING of FLESH.

FADE OUT:

The screen slowly fades to black.

Darkness.

ROLL END CREDITS.

THE END

