

Halloween: The Ghost of Michael Myers  
A Treatment by Robert Hibbs

On a cold Halloween night in 2022, Michael Myers, the serial killer known as the “Haddonfield Boogeyman,” was killed and his remains were destroyed by Laurie Strode and her granddaughter Allyson – ending a legacy of terror that plagued Laurie, her family, and the residents of Haddonfield since 1963 ... or so they thought. Years later, Allyson’s tenacious, fiancé Stephen Foster attempts to bury Haddonfield’s grizzly past and rebuild it as a modern community under the new moniker of Edenfield, but as the launch approaches Halloween, a murderous rampage once again rips apart Haddonfield, this time by a Michael Myers copycat killer. Or has Myers returned from beyond the grave? With each murder, dark secrets are brought to light, old allies return, estranged family members are reunited, and Allyson’s son Corey Jr. becomes the target of the killer’s unholy blood sacrifice.

ACT I

“Come to Edenfield. We’ll pay you to live in paradise!” The modern suburb of Edenfield, IL attempts to attract new youthful residents from the city of Chicago wanting to thrive in a fun, affordable community, but the new suburban development is so desperate for residents that it’s paying people to relocate. Why? Because Edenfield is actually the town of Haddonfield, known for its Halloween boogeyman, Michael Myers. Outsider, Stephen Foster is engaged to Allyson Strode, whose grandmother is infamously connected to Myers. Stephen believes that fate brought Allyson and her eight-year-old son Corey Jr. into his life to re-brand and re-develop Haddonfield into a new and improved community (and to make a fortune in the process).

This Halloween, Stephen is aggressively marketing a massive Halloween festival in the recently renovated town square to draw in potential residents and cast out the demons of the past. Stephen huddles people together in Halloween costumes for a photoshoot in Haddonfield’s old community center (a high school gymnasium). A gay Argentinian couple, Jorge and Otto (wearing masks from *Halloween 3* as a nod) sneak off from the group of young, hip, residents-to-be during a five-minute break. Corey Jr. sees the couple from the POV of his mask (much like young Michael Myers’s first-person POV from 1963) and stalks the couple out of the gymnasium following them into a small, grassy courtyard near the edge of sparse woods.

Hidden behind some trees, Corey Jr. watches the couple passionately make out, then trembles in fear (or is it excitement?) as the looming figure of Michael Myers appears out of the shadows. Myers’ iconic white mask, now a half-rotted husk of craquelure, holds hypnotically empty voids of Vantablack where eyes should be. Myers pushes a knife through Jorge’s back that pierces through the front of his chest. Otto lets out a blood curdling scream that’s cut short by Myers crushing his windpipe with his bare hands.

In the gymnasium, Allyson and the group hear the muffled scream, and she realizes Corey Jr. isn’t playing with the other children.

When Corey Jr. crouches down to stay hidden, Myers slowly turns his head towards the sound of the breaking foliage under the boy's feet – making direct contact with Corey Jr.'s line of sight. The boy doesn't move or look away (either paralyzed by fear or maybe a sense of awe). Myers drops Otto out of his hand and stares at Corey Jr., and, just as Myers slowly steps towards him, the sound of Allyson calling for Corey Jr. and the murmur of the group is heard growing louder from beyond the exit door. Myers gives Corey Jr. one final look then turns away, calmly walking back into the shadows as if he's slipping behind a curtain.

The exit door bursts open, and the group screams at the sight of Otto and Jorge's bodies. Allyson and Stephen push through the small group and immediately lock eyes with Corey Jr.'s POV. "Corey!" They rush to him, and when Allyson pulls off his clown mask we go from Corey Jr.'s POV to see Allyson, Corey Jr. and Stephen frozen in place as the camera pulls away – showing the chaos of the scene. People are screaming and crying around Otto and Jorge. Corey Jr. is frozen in shock with blood pooling around his feet from Jorge's body forming a subtle sigil that resembles the mark of Thorn (a background detail only very observant viewers or hardcore fans would notice).

#### CUE HALLOWEEN THEME AND TITLES

NOTE: Ideally, the title sequence would play out over the vicious stabbing and gory carving of a pumpkin to eventually end with a small, ghoulish skull emerging from the splitting pulp of the gourd. This would be an homage to the title sequence from Halloween I & II (1978/1981), but in hi-definition showing the texture of the pumpkin skin and slimy innards mocking the texture of human flesh being sliced and ripped to shreds.

Later that night, Otto is pronounced dead, and Jorge is in critical condition. Allyson and Stephen are home arguing about calling off the Halloween festival while Corey Jr. is asleep in his room.

Stephen insists that the assault/murder was a terrible crime committed by the backwards weirdos who cling to the old part of Haddonfield like Allyson's grandmother Laurie Strode. Launching Edenfield will expel all the bad that has happened in Haddonfield – freeing them of the curse of Michael Myers, and the Halloween festival will be dedicated to Jorge and Otto.

Allyson laments about returning to Haddonfield, and it sends Stephen into a simmering rage minimizing Allyson's trauma and blaming her for the setbacks Edenfield is facing. The arguing triggers terrifying memories of Halloween in Haddonfield and Allyson violently rips the Halloween decorations off the walls in a dissociative rage. The disturbance wakes Corey Jr, and his presence dispels the anger in the room.

Allyson takes Corey Jr. back to his room and as he's tucked into bed, he asks if the boogeyman attacked the guys who were kissing. Allyson assures Corey Jr. that it wasn't the boogeyman because: "Me and GeeGee [great-grandmother Laurie Strode] made the boogeyman go away."

Corey Jr. replies as excitedly as a kid would be to see Santa Claus, "I don't think he's dead."

Disturbed by her son's reaction, Allyson moves away from the topic of the boogeyman and settles her son down by singing him a soft, lullaby version of Mr. Sandman. She fades to sleep with her son in her arms, and after a beat, we can see Stephen's silhouette standing ominously at the cracked door to Corey Jr. 's room. The shadows obscure Stephen's face. Is he watching the two with disdain or quiet endearment? Is that even Stephen, or is that The Shape?

A smart-camera alert on Allyson's phone chimes, pulling her out of the fog of slumber. Standing at her door is a pale, disheveled, elderly woman dressed in a ratty, woolen overcoat covering a patient's smock. The woman displays a large knife atop the palm of her left hand, presenting it to the camera and muttering to herself, quietly at first, then more loudly and frantic: "He's going to kill our baby...He's going to kill our baby!"

Allyson instinctively clutches onto Corey Jr., hits the panic button for the police on her phone and chokes out a harsh scream for Stephen, but he doesn't respond. The woman on the camera becomes more incensed, ramming and pounding on the door desperate to break into the house – repeating the words in a sobbing, shrill scream, "Our baby! Our baby! He's coming for our baby!" Allyson cries out for Stephen, but, again, no answer.

The door has a full length, glass window just wide enough for a body. The frantic mental patient slams her head through the glass, hurling herself into the front foyer like a wounded animal struck by a car and blasted through the windshield.

Allyson's survival mode goes from fright to fight. She hides Corey Jr., grabs his tee-ball bat like a club, and runs to the top of the stairs. The woman's grotesque, shredded face looks up to Allyson. Dozens of jagged shards of broken glass protrude from the woman's face oozing with blood that drips onto the floor from the gnarled flesh. With an agonizing grimace and a wild-eyed glare, the woman ominously whispers: "He's coming..." Unbeknownst to Allyson, this woman is a distant relative. (Kara Strode from *Halloween 6*).

Police arrive yelling for the woman to drop the knife and stay down, but she lunges from the floor towards Allyson only to get shot down by the newest deputy sheriff of Haddonfield ... John Tate (the same John Tate from *Halloween H20*, ideally reprised by Josh Hartnett). The woman's bullet-ridden carcass drops to the floor and lies between Allyson and Deputy Tate. Everything goes silent as Allyson and John lock eyes. It's as if Allyson knows the deputy but, up to this moment, has never met him before in her life. John Tate knows that Allyson is his half niece, but this is the first time he's seen her outside of photos Laurie's shown him.

John's eyes shift to Allyson's son coming down the stairs like a kid on Christmas morning. Corey Jr. slips past his mother and doesn't acknowledge the bloody corpse on the floor in the foyer, stomping his little bare feet through the fresh puddles of blood on his way to the door.

Allyson runs after him and catches Corey Jr. before he gets to the door that's blocked by Deputy John Tate. Corey Jr. has a sinister gleam in his dark little eyes as he points to the street, "Look Mommy!" Allyson's face turns pale.

At the corner of the street, standing near some large shrubs, the shadowy figure of a man wearing the crackled, white mask of Michael Myers stoically watches the house. Allyson lets out a wild sob and drops to her knees. John catches her and shouts for the other deputies to grab Myers. Corey Jr. seizes the moment in the chaos and runs into the street gleefully waving at Myers like he's waving to Mickey Mouse in a parade.

Viewed from Myers's OVER THE SHOULDER POV, we watch the deputies run towards him before Myers calmly moves out of frame and disappears.

## ONE YEAR PRIOR TO THESE EVENTS

Despite the new remodeling around town, the undercurrent of horror and carnage that rocked Haddonfield's past still bears a deep, jagged, psychic scar. The few remaining residents live in the dark shadow of the past on the outskirts of the new Edenfield development. Smack dab in the middle of that shadow, is the fading spark of Laurie Strode. She gained some small semblance of closure from the destruction of Michael Myers in 2022, but he is not the only boogeyman connected to her past. She has remained strong, especially for her granddaughter and her great-grandson, but her strength does not ease the burden of her collective traumas, the loss of her daughter, the many mistakes that were made along the way, or the weight of the secrets she still carries to protect others from the curse of Michael Myers.

Most families and most people around Laurie's age are either too old, too poor, or too embittered to care about the dreary state of things in the older part of Haddonfield. The streets are empty and cold. The houses have the outward appearance of being decryped and abandoned. Laurie walks home alone from the grocery store strolling down the same street she's walked dozens of times with her friends from high school, who were the first victims of Michael Myers in 1978. She resists the urge to look behind her to see if he's standing by the bushes near Annie Brackett's old house. She stops for a moment on her walk and looks at the burnt husk of the Myers' home. She lies to herself that none of it frightens her, maybe not as much as it used to, but it still gives her the faint, numbing twinge of being stabbed in the stomach.

Later that night, Laurie looks into the neighbor's backyard from the second-floor window of her childhood home. Sheets hung to dry blow in the night breeze reminiscent of one of the many times she saw Michael stalking her. She reflects on all of this in her journaling:

"You can rebuild and move on, but you can't erase the past. Even if you burn the whole town to the ground, the ghosts of Michael Myers will always haunt this place. Their memory is a phantom pain that just becomes a part of who you are, but this year something is different...as Halloween approaches, I can feel the ghosts of Michael Myers closing in..."

The next morning, Laurie places the tip of her pen to her bottom lip as she looks out the window composing her thoughts (reminiscent of her high school-self daydreaming in English class).

Outside, a car pulls up to her house and the man who exits is her estranged, adopted son John Tate (from *Halloween H20*, again, ideally reprised by Josh Hartnett). After the Michael Myers attack in 2000 (*Halloween H20*), she gave John all the money she had and sent him off to the military where he did good for himself as a Marine infantryman (maybe some of that Myers killer spirit came in handy). Although John Tate was adopted by Laurie, he's actually her blood related nephew whose legal name is Danny Strode (the young boy from *Halloween 6*). John has come to Laurie to learn more about his past and find his birth mother Kara Strode (a woman he will tragically, unwittingly, kill when she breaks into Allyson's home a year from this point in time).

Laurie reveals that Kara is her half-sister who inherited the worst part of being a Strode, i.e., a connection to Michael Myers. In what could make a fantastic flashback, Laurie recounts the night Kara and Tommy Doyle brought Danny to her door. "They were being hunted by Michael. They didn't know if he was dead or alive. Not that anyone could ever know for sure back then. I was terrified that he'd kill you and my Karen...not that it matters anymore...." Laurie looks at a picture of Karen and Allyson. She still lost her little girl.

Laurie explains that she knew in her heart that Kara and Tommy's story was true, and that Michael would find them. Laurie left her baby girl (Karen) with her father and ran away with Danny – changing their identities to start a new life far away from Haddonfield. "I didn't want Michael coming back for me. I'm so sorry. I just didn't want you to turn into ... him."

John pulls out a photo and asks a devastating question: "What happened to my brother?"

Laurie weeps at the sight of the baby in the photo, "That's not your brother...he was my first grandchild..." Laurie had two children. Before she gave birth to Karen, she had Jamie Llyod (from *Halloween 4 & 5*), who was the bastard child of her and a paramedic named Jimmy, who sexually assaulted Laurie in her weakened state after the events of *Halloween II*. It turns out Jimmy didn't just have a crush on Laurie, he was an obsessive monster.

Laurie goes on: "All I could think about was Jimmy and Michael. I couldn't bear to look at Jamie ... but I didn't want her to die. It was all too much. I gave her up for adoption and started over. A few years went by. I got pregnant with Karen, and when Karen was born, I really thought life was going to be normal again ... then you and Stephen showed up at my door. I saw the same thing I saw in Jamie when I looked at that little baby ... evil ... but he was just a baby ... he still had a chance, so we gave him up for adoption to try to keep him safe."

John: "You mean to protect yourself because you couldn't handle it!"

Laurie is broken. There's been too much death, too much tragedy and confusion, but none of that matters anymore. Michael is finally dead.

John reveals that Jamie Llyod is also dead. She was presumed dead in 1995, but she actually went into hiding. A coroner in Nebraska is trying to confirm the identity of a body found near a

cabin that had her name on the deed. She was mutilated beyond recognition. Stabbed 120 times. It has to be the work of Michael Myers, but Laurie knows it can't be. She personally saw Myers' body chewed up by an industrial shredder. John says that if it's not Myers, then it's the cult connected to Myers.

Laurie protests: "No ... no, no cults. No!"

Laurie becomes overwhelmed thinking about all the events Kara told her about the cult. The things Tommy Doyle claimed to see but couldn't explain. John reveals that Tommy Doyle is helping him unravel the dark connections of his past to try to locate Kara.

John: "Tommy knows all about this wicked business of druids and the occult. He can help us."

Laurie: "John, Tommy is dead!"

John: "That's impossible!"

Laurie: "Everyone is dead! They're all dead! Everyone is dead!" (Laurie breaks down)

John consoles her, feeling sorry for all the pain Laurie has endured. She was the only mother John ever knew, so he signed up as a volunteer sheriff's deputy to stay close to Laurie and to assist in a covert plan that will rid the town of evil once and for all.

Returning the focus to Allyson, we see that she's also grappling with anxiety and PTSD from her past with Myers. Much like her grandmother, Allyson is haunted by the loss of her mother (Karen) and has a complicated relationship with her son Corey Jr., who was given the namesake of his violent father, a man possessed, and inevitably murdered by Michael Myers.

When Allyson met Stephen in Chicago, she believed in his vision for a better life and wanted to be closer to her grandmother. Now, as Halloween approaches, Allyson's mental health is declining, and she's having doubts about Stephen's plan. Why did she let Stephen talk her into moving into Lindsay Wallace's old house, a house across the street from where her grandmother was first attacked by Myers? Why are the nightmares of Myers and Corey Jr.'s father becoming more intense? And, most unnerving, there's something unsettling about the way Stephen and Corey Jr. have bonded. It's as if they're both putting on a front, pretending to be stepfather and son, but Allyson can't tell who's faking it more, or why they would fake it at all?

ACT II

OCTOBER 31<sup>st</sup>: THE PRESENT

Allyson Strode enters the meager office of Professor David Loomis, head of psychiatric research at the University of Chicago (played by a young up-and-comer like Barry Keoghan).

David Loomis has the same brilliant mind and wild stare of his father Dr. Sam Loomis as well as the same passion for probing the darkness within the human psyche. Similar to Maury Terry hunting the Son of Sam cult, David's father, Dr. Sam Loomis, became a rogue investigator who dove into something much darker and more unimaginable than the cold-blooded murders of a lone psychopath. The truth has not fully come to light and, when it does, it will be more bizarre than anyone could ever comprehend – compelling David to dive further into the abyss of the Myers case in the hopes of completing his father's work so he can, finally, lay him to rest.

Publicly and professionally David has done an amazing job separating himself completely from his examination of ancient cults and pure evil, keeping his obsession with Myers hidden from the world until Allyson Strode enters his office.

Allyson knows all about David. He's the David Loomis who worked with the FBI behavioral science unit on a couple of sinister cold cases, the same David Loomis who extensively studies the neuro-degenerative disorders associated with homicidal maniacs, and most importantly, the son of Dr. Sam Loomis...Allyson shows David crime scene photos from recent murders in Haddonfield. David loses himself in the details Allyson presents to him: a crazed woman at Allyson's doorstep screaming about her baby, two men brutally murdered, her son obsessed with the boogeyman, and now a recent victim found at the edge of town in a Halloween mask with the words Samhain scrawled in blood across his forehead. It can't be Myers, or can it? Smith Grove Sanitarium that once housed Myers has been shut down and abandoned. Myers was reported dead, but his body was never recovered. Allyson reveals that it can't be Michael Myers, and she details how he was destroyed.

David Loomis: "Are you saying these recent murders are the work of a copycat?"

Allyson: "It has to be. It can't be him (she starts to break down, reliving the trauma)."

David Loomis glares past the crime scene photos to the framed picture of his father, Dr. Sam Loomis, and tells Allyson about his father's obsession with Myers, his greatest failure and greatest mystery. Before Myers, his father was a doctor, a man of science, but nothing Myers did, nothing he was, could easily be explained by science alone. He was shot and stabbed on a number of occasions, strangled, beaten, thought to have been decapitated at one point, set on fire, withstood an explosion – just when you thought you had him, just when you thought the nightmare was over, everything you believed was proven to be some kind of a mockery to your sense of reality, and the evil would return. "So, are you certain you fed the right body into that shredder?"

Allyson nods. There's no doubt. The original Myers was ground down into dog meat in front of her, Laurie Strode, and the entire town of Haddonfield.

David Loomis puts on his father's trench coat, grabs his father's revolver, and shoves a case of slugs in his pocket: "Well, if it's a copycat of Michael Myers, we can't waste another minute. Tonight is Halloween."

With Allyson out of town and Stephen prepping for the Halloween festival, Laurie is at their house babysitting Corey Jr. Despite being remodeled, Lindsay Wallace's old house feels the same to Laurie as it did in 1978. She stares out the window at Tommy Doyle's old house that now sits vacant across the street, reliving the events of 1978 in her mind when she was attacked by Myers in the upstairs closet. Her arm twitches at the thought of Michael slashing her, but the wave of traumatic memories is broken by the front doorbell. At the door are the next-door neighbors pawning their kids off on Laurie to babysit so they can attend Stephen's Halloween festival. Laurie reluctantly accepts 13-year-old Heather, the wannabe goth, and eight-year-old Haley, the bookworm, into the home.

As Heather and Haley's parents walk away, Laurie notices a man sitting in a car across the street. She can't make out his face, but she can feel his eyes watching her. Memories from 1978 when Myers stalked her and her friends in a stolen car flash in her mind. Enraged, she marches out to confront the man in the car, but he drives off by the time she gets off the porch. Laurie's anger diffuses at the sound of Corey Jr. calling for his GeeGee (his affectionate name for his great grandmother). He's excited for the new visitors to help make Jack-o-Lanterns in the kitchen. Laurie lets out a sigh of frustration at the prospect of carving her millionth pumpkin.

Night falls. Trick-or-Treaters trickle into the streets. Frieda Van Der Klok (born three years after the death of her sister from *Halloween* 1978) lives alone in her parents' old house. The vision of her sister being strangled with a phone cord has Frieda in the grips of a nightmare when a ringing phone pulls her back to consciousness. She ignores the call and, moving from her living room couch to the kitchen to make tea, she gets a chill, feeling as if someone is in the house with her. She works up the nerve to call out, "Is anybody there?" when a knock at the door startles her.

Greeting her at the door is Stephen dressed in a white sheet like a ghost, scaring her half to death. He takes the sheet off laughing at how frightened she is. Behind him are two associates – a young, mousy, intern with an expensive camera and an older, well-dressed woman, who's the marketing manager from the Edenfield foundation. They're dressed in all black and appear ominous. Stephen greets himself and asks if she's Frieda Van Der Klok. She says yes, and he tries to persuade her to support the Edenfield rebranding by attending the Halloween festival. She wants nothing to do with Halloween. Her family never celebrated it. She closes the door, but Stephen stops her from shutting it.

Stephen: "Sorry, we just really need pictures of this."

Before she can reply, an unmasked man comes out of the shadows behind her and strangles her with a white cord. Stephen and his two associates move into the house and the mousy intern snaps photos as Frieda is strangled to death.

Across town, Allyson and Loomis arrive at the Haddonfield Sheriff's Office demanding they cancel the Halloween festival and focus all efforts on catching the Michael Myers copycat. David Loomis and the new head sheriff clash (Frank Hawkins having retired and moved away),



prompting John Tate, an on duty volunteer deputy, to stop the men from coming to blows just as Stephen enters the station still dressed in black from the bizarre murder he coordinated at Frieda's house. A hush falls over the station as if Stephen's their feared dictator. Allyson pleads with Stephen to stop the Halloween festival. She is frantic in her explanation of how dangerous the situation is, but Stephen is not listening.

At Stephen's insistence, Allyson is taken away by another deputy and confined to a back office. Dispatch reports that there's a house fire and neighbors report that Frieda Van Der Klok may be trapped inside. The head sheriff orders two of his deputies to support the fire department since they're closer to the scene, then orders John to take David Loomis out of town.

From the OVER THE SHOULDER POV of a shadowy figure watching the sheriff's station, we see David Loomis dragged to a squad car by John Tate. The dark figure watches as the car drives off. Is it Myers? When the figure turns to exit the frame, we can't place distinct details, but it's obvious from the man's side profile that he's not wearing the Myers' mask.

CUT TO INT. - SQUAD CAR with David Loomis and John Tate.

David Loomis is in the front seat with John. As they're driving, John Tate shuts off the police radio and makes a call. "Yeah, I got him. Heading east ... okay ... I'll see you soon ...." Loomis demands to be taken back into town. Lives are at stake! John smirks at how much Loomis is like his father. John never met him but has heard stories about his bravery in the face of evil.

As John talks, Loomis notices a mark, like a tattoo, on John's wrist ... a symbol Loomis remembers from his father's journals – the mark of the cult of Thorn.

Loomis pulls out his revolver, and John swats it away causing an accidental shot to blow out the driver's side window. In the struggle, another gunshot narrowly misses John's shoulder, a third shot grazes his forearm, then the car swerves hard, flying off the road, crashing through an old wooden fence, and skidding to a stop in a muddy ditch. John is half conscious, trying to shake things off and muttering for Loomis not to leave. Running on adrenaline, Loomis pulls himself out of the car and limps to the driver's side with his gun at the ready when headlights from an approaching vehicle blind him. He freezes in the road, covering his eyes as the car screeches to a halt and a man steps out, yelling his name: "Loomis! Put your gun down!"

Loomis: "Who goes there!?"

Tommy Doyle (ideally reprised by Paul Rudd) steps out of the blinding light and comes into view. "When John told me it was you, I needed him to get you out of there. My name is Tommy Doyle (the name rings a bell for David Loomis, again from his father's journals) I knew your father. We had the same goal. To kill Michael Myers."

John Tate steps out of the car and nods to Tommy. "We all want to stop Myers."

Loomis looks to John, then looks to Tommy. He dumps the three spent shells from the revolver and reloads. Just as he throws the revolver's cylinder closed, Loomis looks to Tommy with an intense glare in his eyes, "The evil cannot escape tonight."

At the sheriff's department, Allyson demands to be released from the office/interrogation room. Stephen enters and tries to console her. When that fails, he flies into a psychotic rage, choking her and demanding to know how long she's been working with Loomis, and Corey Jr's exact location. "Is he with your bitch of grandmother!? Yeah ... where else would he be? Good."

Stephen composes himself, then reveals that he's actually related to Allyson (he's her cousin, Jamie Llyod's child). Stephen used Allyson to get close to Corey Jr. who's the direct heir to the powers of Thorn, the powers that made Michael Myers unstoppable. "Some call it a curse, but to be the vessel of Thorn is my destiny, it has always been my destiny" (Just to be clear, Stephen was the baby from *Halloween 6* originally thought to be John's baby brother).

The revelation makes Allyson vomit. Stephen smiles and shares one last part of his wicked plan. He is going to kill Corey Jr. at midnight thereby transferring the powers of Thorn directly to him. He drugs Allyson with a handkerchief doused in chloroform. "This will be a Halloween to remember! So, you should rest!"

The sheriff enters the room informing Stephen that they're running late for the festival. Stephen asks for a pair of cuffs and cuffs Allyson to the radiator in the room telling the sheriff to have someone guard her.

Stephen's assistant pops into the room helping Stephen into a strange ritualistic robe embroidered with red runes and ancient druid symbols. As he exits the office, three other sheriffs clad in the same robes follow him out of the building.

Back at Allyson's house, Laurie takes the last Jack-o-Lantern the kids made out to the front porch as trick-or-treaters approach. She hands them candy and looks again to Tommy Doyle's old house bathed in moonlight. Images of Michael slashing his knife penetrate her mind and she gets dizzy, starting to dissociate when Corey Jr. asks, "Is the Boogeyman real?"

Laurie quietly replies: "No."

Corey Jr: "I saw him. The other night. I know he'll be back."

Laurie gets nervous: "That's impossible. The boogeyman is dead."

Corey Jr ominously shakes his head, "No, he's not," with a big smile curling across his face. The boy's creepy demeanor makes Laurie uneasy; she wants to ask if Corey Jr. met the boogeyman, but the other two kids, Heather and Haley, distract her by asking if they can watch a movie. She agrees, "Just no scary movies ... please."

As the kids go inside, Laurie gives the Doyle house across the street one last look and scowls at the tragic memories it evokes.

The police respond to the fire reported at Frieda's house. The fire department, inexplicably, isn't responding to calls over the radio. The deputies burst through the front door shouting to alert anyone in the home when they discover Frieda's body. Her face and body are mutilated and there's a cord wrapped around her throat. Her coagulated blood is starting to boil on the floor as the fire intensifies.

The deputies drag Frieda's body out of the house and away from the flames when another explosion is heard. A ball of fire flashes into the air two blocks away. No one is responding on the radio.

The deputies rush to the scene in their squad car to see a woman whose body is aflame leap from her front porch into her driveway. Before the sheriff deputies know what to do, Michael Myers appears out of the darkness from within the burning house completely untouched by the fire.

As the woman writhes on the ground, Myers calmly walks up to her and picks her up by her throat, the flames from her body are repelled by Michael's very aura. He takes a knife and slowly slices down the melting skin on her face wanting to see how the fire will react to the exposed skull bone. The deputies jump into action with guns drawn shooting at Myers. He pulls the knife away from the victim's face as the bullets whiz by or hit the victim's body, then another, more thunderous, explosion rocks the whole block.

The deputies flinch, all the house lights and streetlights go dark, and the tips of a huge fire can be seen glowing in the distance. When they turn back to Myers, he's disappeared; only the victim's smoldering body lay smoking on the ground. The flames within the house before them eerily dwindle to red embers leaving the two deputies bathed in the slow rolling strobe of their red and blue lights.

A deputy moves to the squad car to radio dispatch when Myers appears behind him cast in red light, plunging his knife into the deputy's lower back dropping him to the ground twitching. The other deputy goes to his partner's aid but is kicked onto his back by an unseen force and looks up to the face of Myers and the shape of Myers's knife rising up before it stabs through the man's stomach so violently that the deputy's guts burst open and sprawl out of his lower torso. His partner clings to the squad car to lift himself to his feet, but Myers appears behind him and chokeslams him onto the trunk, then slices at the deputy's throat so viciously that he half decapitates him.

Myers steps back leaving the deputy's head hanging grotesquely at a right angle off the edge of the squad car like a broken Pez dispenser. The man's neck hole, now a canyon of mangled meat, spritzes blood out of his windpipe as the deputy, shockingly, gasps for air. Horrifically,

he's still conscious. From the upside down POV of the deputy's dangling head, we watch Myers recede into the darkness. Once Myers is gone, the deputy's eyes roll back, his spurting breathing ceases, and his head detaches completely, hitting the ground with a splat.

At the center of town, everyone is gathering for the Halloween festival far removed from the carnage taking place in the old part of Haddonfield. DJ's are playing music, people are drunk and stoned, but the scene is too intense. The last days of Haddonfield are like the last days of Zion (rave in the cave in the *Matrix*), a hedonistic, public orgy in honor of Samhain. As the debauchery unfolds before us, Tommy Doyle narrates:

"This town has always been cursed, and, for many years, that curse took the shape of a man, Michael Myers, a sentinel of carnage to enact murder and mayhem through the power of Thorn. The power of this dark deity is said to usher in a new world of darkness and despair on the night of Samhain, a night of sex and celebration bathed in blood.

[Narration is INTERCUT with Stephen stepping up to the podium to address the festival crowd.]

Stephen: "Tonight, on the night of Samhain, we expel the ghosts of Haddonfield and in their exodus, we will bring Eden right to our doorstep!"

The crowd drunkenly cheers as the festival becomes more violent and unhinged.

Tommy's narration continues: "Legend has it that Haddonfield was founded by a backwoods cabal of outcasts who had deep, dark connections to their Celtic ancestors, the cult of Thorn. They were left in the middle of these once barren fields to starve. There was little game, so they tried to work the land, but when their crops failed, they turned to the old ways, the dark ways – to primal, Pagan ritual and sacrificial offerings. With every throat they slashed and left to bleed out, they poured all their hatred and their cruelty into the soil. Crops grew out of that concentrated hate and cursed blood and were consumed greedily by those early settlers like an unholy communion that infected their souls, yet none were satiated. Instead of peace and prosperity, there came a greater hunger for power, and with that, a powerful rage fueled by bloodlust."

[Tommy's narration continues INTERCUT with Allyson at the sheriff's office and Stephen at the Halloween festival.]

Tommy: "People like us, like Laurie and Allyson, are the regular people who have to stand up against this kind of evil to stop it from taking control of our lives."

Allyson awakens in the sheriff's office. She breaks free of her cuffs using a hair pin and Grandmother Laurie's survival training. In a fit of rage, she takes out the guard at her door, sneaks past a few others and stumbles into their weapons depot, arming herself to the teeth.

Stephen' speech continues: "Let us make Edenfield a place that's the envy of the whole world! Let's dance and drink and fuck away all the old spirits, all of those old weaknesses and fears, and reclaim this sacred land on this most celebrated night of Samhain!"

Everyone cheers again, aroused into a frenzy, and on Stephen's cue city officials light a huge bonfire.

Allyson loads up a tactical shotgun, cocks it, and rides off in a stolen squad car.

Stephen steps down from the podium and shakes hands with city officials in attendance including the fire chief whispering, "Keep your boys drunk and the town burning." The fire chief nods. Stephen steps down and tells his henchmen to keep everyone corralled in the center of town. "Keep the hogs happy before their slaughter. I'll get the boy." He jumps in a car and races to Allyson's house where Laurie, Corey Jr., and the two neighbor girls are completely unaware of what's coming for them.

[INTERCUTTING SEQUENCE ENDS]

Back to Tommy Doyle, David Loomis and John Tate in the car (the lighting is just like Loomis going to Smith's Grove from *Halloween* 1978). Tommy details how David's father uncovered a maddening conspiracy, but one man alone can't stand up to the evil of Myers or this town, and if Stephen isn't stopped, he'll be worse than Michael Myers ever was.

Loomis struggles to accept the fantastic nature of these legends and their power. Tommy and John detail the conspiracy relating to the cult of Thorn. John was kept away from it all by Laurie. Tommy removed himself, but in his absence, the cult had him replaced. They're so powerful they convinced some of his oldest friends and family that Tommy had led a mob to destroy Myers, but the cult of Thorn were the puppet masters pulling the strings that ensured Myers's destruction so that his power could be released to the world.

Loomis recounts that Allyson and Laurie Strode dismembered Myers with an industrial grinder. Tommy confirms that they did, but they did it with the whole town watching them. It was a ritual that Laurie and Allyson had no idea they were enacting. The evil wanted Myers out of the way. It wants to take a new shape, a new vessel. Stephen Foster is in control of this cabal, and Tommy reveals his personal connection to Stephen. He adopted Stephen as a baby (Jamie Llyod's baby from *Halloween 6*) and tried to take Stephen and Kara Strode (Stephen's adopted mother), far away from Haddonfield, but the evil was connected to them. It drove young Stephen to torment Kara until she went insane. Stephen had planned for this night since he was a child, but Tommy couldn't kill him for fear that the curse would jump to Allyson's son. Now, Stephen's plan to become the next vessel of Thorn is nearly complete, but Tommy has a plan to stop that from happening.

Stephen either doesn't know or doesn't care that the vessel of Thorn, the shape that contains Thorn's power, has a protector or guide who carries the mark of Thorn on their wrist just like the

one that appeared on John's arm. John didn't know this at the time, but the mark appeared on his arm the moment Myers was destroyed. Stephen doesn't know that John exists, and he assumes that by killing Allyson's child he will inherit the evil, the rage of Michael Myers and become this vessel of Thorn. The curse follows the male bloodlines in the Myers family to sadistically encourage infighting and murder for the strongest vessel to gain the power of Thorn, but a man outside the family bloodline can be given the curse to become a protector or guide for The Shape. This is what happened to David's father, Dr. Sam Loomis. He was given the curse but was killed by Myers before the curse could be used to stop him.

Tommy: "If we kill Stephen tonight, the curse jumps to John."

John: "And I'm going to kill myself."

Tommy: "And we will take his body far away from Haddonfield and destroy it."

Loomis: "This is insanity!"

Tommy: "It's the only way to destroy the evil of Myers and this town!"

Loomis: "By that logic, the curse will just jump to someone else."

John: "Not if I choose a protector and give it to someone before I'm destroyed."

Tommy: "Me!"

Loomis: "You're talking about double suicide!?"

Tommy: "If it comes to that. The shape is weakest when it's first possessed, we may be able to destroy it immediately. But with me as the protector and no one left in the Myers bloodline, the curse will all fade away."

Loomis: "No one left in the Myers bloodline? What about Allyson? What about her son?"

Tommy: "We have to do everything it takes to stop the evil from spreading."

Loomis: "Including murdering a child?"

Tommy: "It won't come to that."

Loomis pulls his gun and points it at John, "You're right. It won't. Stop the car."

They protest, but Loomis demands to stop the car, or he will blow John's brains out, ruining Tommy's plans. They reluctantly comply. The car stops at the edge of town where they can see Haddonfield is only lit up by the orange glow of house fires spreading across town. Tommy:

“You see, Loomis! It’s already begun! It’s the festival of Samhain!” Loomis abandons Tommy and John at the edge of Haddonfield and races into town to find Allyson and her son.

Stephen is already approaching Allyson’s house where Laurie, Corey Jr., Heather, and Haley are huddled in the living room lighting candles. Heather, the 13-year-old, is bored scrolling on her phone. We follow Stephen’s OVER THE SHOULDER POV as he peers through a side window past a dining room to Laurie and the kids. We see Laurie take a break from lighting candles to pour a glass of nerve calming whiskey. Heather keeps her eyes glued to her phone as she walks into the kitchen to be by herself. Stephen's POV moves around the house to the kitchen and fixates on the girl. We watch from Stephen’s POV as he gently opens the back door, letting it glide open on its own. The moving door piques Heather’s attention, and Stephen watches in anticipation as she moves towards him. Just as she crosses the threshold, Stephen’s meaty hand muffles her screams, choking her in a headlock while Laurie and the other two kids are in the living room in the harshly lit background oblivious to what’s happening.

Laurie looks for more candles when she realizes Heather isn’t there. She gets a sick feeling in her stomach, and it’s not from the booze. She goes to the kitchen and sees the back door is wide open. She calls Heather and after a long, tense beat the girl’s corpse drops onto the kitchen floor from the open door. Laurie is seized by panic as Stephen enters wearing the Myers mask, stepping over the girl’s body. Eight-year-old Haley flees, but Corey Jr. looks enthralled at the presence of the boogeyman. Laurie pleads with Corey Jr. to run, then Stephen grabs her, grappling with her in the kitchen until Laurie kicks him in the balls and smashes a bottle of whiskey over his head.

Laurie runs out the door grabbing Corey Jr. and Haley on her way out, and, without realizing it, she runs halfway to Tommy Doyle’s old house across the street before she comes to her senses. She asks the kids if they have a phone. They don’t. She turns back to see Stephen stumbling onto the porch. With no other choice, Laurie runs with the kids into the Doyle home to buy time.

Inside the Doyle home, Laurie finds an old knife, gives it to the girl and hides the kids in a pantry closet telling them to stay hidden unless she or Allyson come for them. She goes to the foyer and sees Stephen, dressed as Myers, approaching the porch through the windows in the door. She runs up the stairs just as he bursts into the house. He grabs her by the legs and pulls her towards him. Laurie kicks him in the face. He stumbles back, then pulls out a knife, slicing a few gashes into Laurie’s legs before she scrambles to the top of the stairs. He chases after her and the two lock up, mirroring her first fight with Myers at the top of the very same staircase.

Out of desperation (or muscle memory), Laurie grabs at Stephen’s face and pushes his mask up, tangling it at the top of his head, then pushes him down the stairs and runs into the bedroom. Stephen catches himself and throws the mask from his head (it lands on the first floor, foyer hallway leading into the entrance of the kitchen). Laurie is panicking in the bedroom where she once hid from Myers as a teen. The closet has no doors, they’re rotted. There are no lamps, no bed posts, no hangers, there’s nothing to defend herself. Stephen charges at Laurie, she

fights hard to stop him from stabbing her, but he manages to slash at her stomach. She lets out a howling scream and knocks the knife from his hand. Stephen responds by seizing Laurie by the throat, then BOOM! Allyson blows two chunks out of Stephen's back with a single shotgun blast, causing him to drop Laurie out of his clutches.

Loomis spots a squad car in the Doyle yard and hears the shotgun blast as he approaches. Loomis stops his car and runs towards the house when he hears the echo of a second shotgun blast.

Allyson fires off three more shots (six total) causing Stephen to move closer to the balcony's edge until he loses his balance and falls onto the lawn practically at Loomis' feet.

Loomis brandishes his father's revolver and walks around the body cautiously. Stephen appears dead, but he has to be sure. He crouches down to check Stephen's pulse. Allyson stands at the balcony above Loomis with her shotgun still smoking in hand at the ready.

Allyson: "Is he dead?"

Loomis: "I believe so. I can't feel a pulse. Shot to pieces. Yes...he's dead."

Allyson goes back into the house to tend to Laurie, who's losing a lot of blood.

Laurie (weakly): "Get the kids ... in the kitchen."

Allyson takes her grandmother's arm over her shoulder and walks her down to the kitchen.

### ACT III

Loomis walks away from Stephen's body and leans against a post on the porch to compose himself. He pulls out a cigarette, "So much for knocking bad habits." As he's about to light it, Stephen can be seen rising (like Myers) over Loomis' shoulder. Stephen slowly walks towards Loomis, the faint red glow of his bloody smile curling across his face can be made out in the background, but something else can be seen. From the depths of the shadows behind Stephen, the figure of Michael Myers emerges, calmly walking toward Stephen with his knife in hand. It's not until Myers is close to Stephen that Loomis's eyes go wide. He senses something is amiss. He whips around just as Myers stabs his knife through Stephen's back and raises him up off the ground. The empty black voids where Myers's eyes should be connect to Loomis's mad glare, then the stunned shock is broken as Myers drops Stephen's body to the ground. Loomis unloads his revolver into Myers, but Myers just keeps walking, dragging Stephen's corpse behind him by the arm like a lifeless rag doll. Loomis, trembling, reloads his revolver as Myers continues to the shadows beyond an old oak tree at the edge of the property.

Allyson and Laurie make it to the bottom of the steps heading towards the kitchen when they



hear Loomis fire his revolver. Laurie tells Allyson to go to Loomis' aid, then limps towards the pantry to check on the kids.

We follow the frantic OVER THE SHOULDER POV of Loomis chasing after Myers as he fires more shots. Unfazed, Myers moves around to the backside of the large oak tree with the feet of Stephen's body slithering behind him like a lizard's tail as both figures step out of frame. Loomis is right behind them running around the same tree, almost instantly, about to fire his last shot, but Myers, dragging Stephen's body, has inexplicably vanished. Loomis's eyes bug out of his skull with bewilderment as he looks down a wide, vacant street with no conceivable place for anyone to hide. Was that the ghost of Michael Myers?

Allyson rushes into the front yard in the background behind Loomis calling out: "Where's Stephen!?"

Loomis (quiet shock): "I don't know."

Allyson: "What do you mean you don't know? Where's his body!?"

Loomis: "I DON'T KNOW!"

Laurie lets out a scream-queen banshee cry that could shatter glass (could be a good close up).

Loomis and Allyson run into the house. Allyson sees (off camera) what made her grandmother scream, and she sobs. Loomis steps on something in the hallway as he trails behind Allyson. Under his feet is the mask of Michael Myers. He picks it up and holds it in his hands, then looks past it to a grisly scene.

Laurie and Allyson are sobbing and standing over the bloody corpse of young Haley near the pantry. The back door is missing but cast in the full, pale gloom of the moonlight on the back porch is Corey Jr. holding the bloody knife that he used to murder eight-year-old Haley.

When Corey Jr. turns to face Loomis, the boy's eyes are black. (His father's description of young Michael Myers echoes through his mind ... "He had the blackest eyes ... the devil's eyes").

David Loomis drops to his knees in shock (much like his father did when Myers first escaped Smith Grove Sanitarium) and screams into the night, "NOOOOOOOO! THE EVIL! THE EVIL HAS ESCAPED!"

CUE HALLOWEEN THEME

Corey Jr. turns away and walks out into the night as the figure of Michael Myers emerges from the darkness to meet him.

CUT TO BLACK.