

THE FIRST GIRLS

Written by

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**EXT. CLEARWATER LAKE - CAMPFIRE - 1989 - NIGHT**

A crystal-clear lake butts up against a sandy clearing, both surrounded by a dense forest.

A warm early summer breeze blows over an almost decrepit pier that connects the clearing to the lake.

On the pier, two GIRLS in skimpy, day-glow bikinis lounge. Exposed overhead bulbs flicker, engulfing the girls in an eerie light as they lie languidly.

In the clearing, a group of about ten nubile/virile TEENAGERS gather around a raging campfire. Most have paired off in various stages of making out. A free breast is caressed. A male butt rises above lowered jeans.

A rotten leaf is carried from a large Oak tree.

It flutters down the breeze, landing at the feet of the football team captain, Mike (17).

He sits on a tree stump at the head of the group. Dolphin short-shorts cover his muscular ass. He wears a Chandler High Letterman jacket over his nude torso.

His five o'clock shadow is legendary.

If you didn't know he was seventeen, you would swear he was 30.

Next to him sits CHRISSIE(16), head cheerleader. Her blonde hair feathered and sprayed to 80s glory. She's the girl all the girls want to be, and all the boys want to be with. Her Chandler High cheerleading outfit clings to her curves. Her ample bosom strains against her v-neck top.

Like Mike, though 16, one would think she was about 25.

No one pays attention as Mike begins to speak.

MIKE

His father was a hermit who lived  
in a cabin that once sat right here  
on Lake Clearwater...

**FLASH ON** -EZEKIEL CLEARWATER, 35, is large and swarthy. He walks onto the porch of a rustic cabin that sits on the edge of the lake. The wood beneath his feet bends under his massive frame.

Ezekiel carries a large axe as he walks to a tree stump off the porch.

He swings the axe. It falls onto the stump, removing a chunk.

MIKE (V.O.)  
He would rattle alligators for  
coins tourists would throw.

**FLASH ON-** Ezekiel rolls in the mud with a giant Alligator as TOURISTS cheer, laugh, and throw coins at him.

Back at the campfire. Mike sits on the stump. It is missing the same chunk Ezekiel cut from it in 1954.

He picks up the rotten leaf and examines it.

MIKE  
The man had no social skills and  
had never met a woman who didn't  
loathe him. He preferred to spend  
time with his "friends," as he  
called them.

**FLASH ON-** Ezekiel throws live chickens into the 'gator pen.

MIKE (V.O.)  
One night, he noticed Abigail, his  
biggest female 'gator, batting her  
eyes at him.

Abigail rolls in the mud, enjoying herself. She devours a live chicken, stops, and senses Ezekiel looking at her.

She turns and seductively blinks. Ezekiel stares, a sick grin crosses his mouth.

MIKE (V.O.)  
With that, an unnatural  
relationship was born. And as is  
God's will, all unnatural  
relationships produce unnatural  
consequences.

**FLASH ON-** Abigail's tail slithers over a mound of dirt and uncovers a gigantic egg.

From the egg, a tiny human arm bursts.

The tiny arm begins peeling eggshell chunks away.

**EXT. CLEARWATER LAKE - CAMPFIRE - 1989 - NIGHT**

At the campfire, the teenagers have stopped their extracurricular activities.

Mike has them in the palm of his hand.  
 He tosses the leaf into the raging fire.  
 They all watch as the leaf is consumed.

MIKE

Aloysius was the fruit of this  
 unholy union.

**FLASH ON-** ALOYSIUS fights his way from the massive egg: part human, part alligator, all wrong.

MIKE (V.O.)

Life would never be easy for a boy  
 with the body of a child and the  
 head of a 'gator, but Ezekiel  
 shielded him for as long as he  
 could.

Ezekiel carves Ally's name into the side of the cabin. The boy is now 5.

MIKE (V.O.)

His father shut down the farm  
 because the tourists would laugh  
 and throw things at Ally.

**EXT. CLEARWATER LAKE - 1954 - NIGHT**

The same tourists from earlier are back; They are now enraged. Ezekiel tries to shield Ally from the tourists who throw rotten fruit and vegetables at them.

Abigail lunges from the pen. She snaps her massive jaws at the group.

The tourists scream and run from her.

MIKE (V.O.)

So, Ezekiel released all the  
 alligators, including Ally's mom,  
 into this very lake.

**FLASH ON-** Ezekiel opens the pen. Ally stands by his side. The alligators rush into the lake.

Abigail nuzzles Ally momentarily, then heads off into the lake with the others.

MIKE (V.O.)

Ezekiel raised Ally up on the lake,  
 just the two of them.

(MORE)

MIKE (V.O.) (CONT'D)  
 They would feed his mother the  
 chickens they tended.

Ezekiel and Ally, now 10, sit by the lake. Abigail crawls onto the shore between them. They feed her a chicken, and then the three snuggle.

**INT. CLEARWATER LAKE - 1954 - CABIN - NIGHT**

Ezekiel and Ally sit at the cabin's dinner table, eating and laughing.

MIKE (V.O.)  
 One night a group of Chandler High  
 teenagers broke into the cabin,  
 tied up Ezekiel, and took little  
 Ally.

The cabin door bows in and hits the floor, revealing a group of 1954 CHANDLER HIGH TEENS.

They rush toward the father and son.

Ezekiel goes into father mode and fights for Ally and his life. The group of teens gang up on him and subdue him. They tie him to a chair and turn to Ally.

EZEKIEL  
 Run, Ally!

Ally runs toward the cabin door but is stopped by a GIRL. She holds him as the others join her and drag Ally into the night.

MIKE (V.O.)  
 They took him to the edge of the  
 lake and tortured him.

The teens tie Ally to a tree with an alligator-skin belt and rub an alligator-skin wallet on him.

1954 CHANDLER HIGH TEEN  
 We made this special. Outta your  
 mama!

**EXT. CLEARWATER LAKE - CAMPFIRE - 1989 - NIGHT**

Back at the campfire.

The light from the fire dances on Mike's face.

Large shadows twirl around him.

MIKE

Little Ally was frantic. He called and called for his mom, but she did not come.

**EXT. CLEARWATER LAKE. - 1954 - NIGHT**

Ally, crying, musters a guttural sound—a cross between a hiss, a growl, and a wounded bear. When nothing comes of the sound, the teenagers laugh it off, pair up, drink, and make out.

MIKE (V.O.)

Finally, the teenagers had had enough. They built a bonfire near the lake's edge and drank as little Ally lay, immobile, nearby. Soon, they were drunk and paying no attention to Ally.

In the lake, a small ripple.

The bonfire is reflected in the pupil of a pair of soulless black eyes.

MIKE (V.O.)

Just then, Mama sprang from the lake. The carnage was legendary.

Abigail charges from the lake. One by one, the teens meet grizzly fates until only the Girl who stopped Ally from leaving is left.

Maimed and crying, the girl tries to crawl away. Abigail clamps her jaws around the girl's leg.

The girl lets out an anguished cry as Abigail's teeth sink into her perfect flesh.

Abigail drags her toward Ally.

**EXT. CLEARWATER LAKE - CAMPFIRE - 1989 - NIGHT**

The teenagers lean in, absorbing Mike's every word.

MIKE

Ally had always been a good boy.

**EXT. CLEARWATER LAKE - 1954 - NIGHT**

Abigail drops the screaming girl at Ally's feet and nudges Ally with her snout.

Ally knows what is expected.

1954 GIRL  
Please, help me.

Ally gently caresses the girl's bloodstained face, calming her. She closes her eyes.

Ally devours her.

**EXT. CLEARWATER LAKE - CAMPFIRE - 1989 - NIGHT**

MIKE  
...until that very night.

Quiet.

The campfire crackles. Mike sits, triumphant, on the log.

The warm wind picks up.

1989 TEENAGER  
What happened to Ally?

MIKE  
After that night, he and his  
parents were never seen again.

**EXT. CLEARWATER LAKE - 1954 - NIGHT**

Ally and Abigail, bloody and covered in viscera, release Ezekiel. They all walk out of their cabin. Ezekiel grabs a gas lantern from inside. He tosses it to the cabin floor, setting the place ablaze.

He grabs the axe from the porch.

They watch as the board with Ally's name on it burns.

Ezekiel takes a knife from his pocket and carves Ally's name into the axe handle

He hands Ally the axe.

The family walks off into the forest, the cabin engulfed in flame behind them.

**EXT. CLEARWATER LAKE - CAMPFIRE - 1989 - NIGHT**

The teenagers lean in close to Mike.

MIKE

Since then, many a person has  
disappeared at Clearwater Lake.  
People always say they hear an  
ungodly wail from the lake right  
before tragedy strikes.

The wind picks up, whipping up leaves, hair, and clothes.

Suddenly, on the wind, the sound of Ally calling to his  
mother floats through the air.

The group tenses.

From the forest behind them, JOEY, Mike's best friend,  
wearing an alligator mask, charges toward Chrissie.

The group erupts in screams.

Chrissie shrieks and falls to the ground.

Joey pounces on Chrissie, who pummels him with her fist.

He removes his mask.

JOEY

Gotcha!

CHRISSIE

Joey! You asshole.

The group erupts in laughter.

**EXT. DOCK ON CLEARWATER LAKE - 1989 - NIGHT.**

The sounds of screams reach the girls on the dock.

ADRIENNE, a fiery redhead with a voluptuous body to die for,  
and GAIL, an innocent-looking petite brunette, are the two  
girls on the dock. They lie there in their day-glow bikinis.

They hear Chrissie shriek and look toward the group.

ADRIENNE

Jesus! Is that Joey? What's in his  
hand?



GAIL

It's a party mask. He and Mike are telling the legend of Ally the Alligator Boy.

ADRIENNE

Chrissie is so stupid she'd believe anything anyway.

GAIL

Harsh. Why do you hate her so much?

ADRIENNE

She's a bitch. Always has been.

GAIL

But she's so pretty.

ADRIENNE

Pretty isn't everything

Adrienne stands and removes her bikini top.

ADRIENNE (CONT'D)

Besides, my tits are better than hers.

With that, she dives into the water.

She is under for a long time.

GAIL

Adrienne...Adrienne?

Gail leans over the dock to look at the glassy water. The surface becomes still.

GAIL (CONT'D)

Adrienne? This isn't funny anymore.

From behind Gail, Adrienne pops out of the water on the other side of the pier and grabs Gail's leg. Gail lets out a blood-curdling scream.

GAIL (CONT'D)

Adrienne! That's not funny.

ADRIENNE

I'm not Adrienne. I'm Ally the alligator boy. Boo.

GAIL

Don't be stupid. Alligators don't boo.

From the water behind Adrienne, Ally the Alligator Boy, dead for years, alligator skin hanging over bone, lunges from the water and snaps his jaws over Adrienne's head. She is lifted from the water. Her bare breasts become covered in her blood as she flails in Ally's mouth.

On the dock, Gail screams and screams.

The camera zooms into her mouth.

Blackness.

From the blackness, words twirl onto the screen:

**ALLY THE ALLIGATOR BOY 111: The Reckoning.**

Blackness.

Wild APPLAUSE erupts.

**INT. BALLROOM H - TERROR CON - DAY - PRESENT**

The hall is filled with screaming horror fans. At its north end, a stage and a screen fill the space. The title card for Ally the Alligator Boy 111: The Reckoning is frozen on the screen.

Onto the stage, mic in hand, WES MACINTIRE lunges. He is about 30 and handsome in a tech-bro way. Terror Con is his baby.

WES

Poor Adrienne! All the 1954 scenes were flashbacks to Ally the Alligator Boy II: Lake of Blood, so Adrienne is our first kill! Stick around after the panel for the rest of the film, and you'll have the chance to take close-up shots of some of the original movie props.

Props from the Ally The Alligator franchise rest on a large table in front of the stage: Ezekiel's Axe, the girl's day-glow bikinis, and the practical Ally head prop. Props from other franchisees occupy the rest of the table.

WES (CONT'D)

Now... there is no touching the props

Next to the table, a female SECURITY OFFICER stands at guard.

WES (CONT'D)  
 Or Tina there will take care of  
 you! Right, Tina?

The Security Guard waves and laughs.

WES (CONT'D)  
 Be careful, Tina. Some of these  
 dudes might like a beating!

Tina and the crowd laugh a little uncomfortably.

WES (CONT'D)  
 So, now that that's out of the way.  
 It's the time you've all been  
 waiting for, our Ally celebrity  
 panel.

The crowd erupts in joyous screams.

WES (CONT'D)  
 I do have some bad news. Tuesday  
 McCarthy, who played fan-favorite  
 Deirdre, cannot make it.

Loud BOOS from the crowd.

WES (CONT'D)  
 I know. It sucks. However, we were  
 able to get a last-minute  
 replacement. Our first kill! Let me  
 introduce our first guest—Annie  
 Abernathy, who played Adrienne.

From the wings, ANNIE ABERNATHY (think Jamie Lee Curtis), now  
 in her 50s, enters. There is a smattering of applause. She  
 takes her seat behind a placard with the name Tuesday  
 McCarthy on it. She grabs the placard, takes a sharpie from  
 her pocket, writes her name on the other side, and places it  
 in front of her.

WES (CONT'D)  
 Next, we have Barbara Curtis, who  
 played Gail.

From the wings, BARBARA CURTIS enters. She is also in her  
 50s, still petite and lithe.

She and Annie warmly greet each other. She takes her place  
 behind her placard.

WES (CONT'D)  
 Next, the big man on campus...  
 Campbell Jergens.  
 (MORE)

WES (CONT'D)

He not only played Mike but also produced the Ally movies.

CAMPBELL JERGENS stumbles from the wings. He is in his early 60s and quite drunk (think late-in-life Robert Evans). He kisses Barbara and gropes her a little.

He moves on to Annie. As he touches her shoulder she swats his hand away and gives him a deathly look. He blows kisses at her, then goes to his place and sits behind his placard.

WES (CONT'D)

And last but not never least, the final girl from 3 of the Ally the Alligator Boy movies, and many others ... scream queen extraordinaire. The one and only Chrissie, Ms. Jamie Weaver.

JAMIE WEAVER bounds onto the stage(think Barbra Crampton). She holds onto her youth with the assistance of cosmetic procedures. As she enters, she looks barely older than she looked in the film.

The crowd goes wild--applause, laughter, crying. Jamie is the shit, and the fanboys love her. She feigns humbleness, then goes to the dais. She and Barbara hug dutifully. She kisses Campbell, who tries to take it too far. As she walks past Annie, she condescendingly pats her on the shoulder.

WES (CONT'D)

Shall we begin?

BLACKOUT.

**INT. THE CONVENTION FLOOR - TERROR CON - AFTERNOON**

The floor is abuzz with activity. Booths line the hall. Some sell collectibles, others give horror make-up or special effects demonstrations. Lines form outside the few cafeteria-style food services.

At one end of the hall is AUTOGRAPH ALLY, where tables full of actors sign autographs for rabid fans.

**INT. AUTOGRAPH ALLY - TERROR CON - CONTINUOUS**

The Ally the Alligator table is packed. Annie, Barbara, Campbell and OTHER ACTORS from the franchise sit greeting, taking pictures, and signing autographs for fans. Jamie is auspiciously missing. The line in front of her station is the longest.

Annie and Barbara speak as they sign autographs.

ANNIE

I don't know why she does these things if she isn't even going to be on time.

BARBARA

Still bad blood between you?

ANNIE

There will never not be bad blood after what she did.

BARBARA

Has she ever apologized?

ANNIE

I don't think apologizing is in her wheelhouse.

BARBARA

Maybe give her time.

ANNIE

It's been over 30 years.

BARBARA

True. But now she is really busy. She had to do reshoots for the sequel of *The Pumpkin Patch*.

ANNIE

I thought they weren't bringing her character back.

BARBARA

They didn't. They shot the whole thing, tested it, and the fanboys went ballistic. They reshot it just to bring her back to play her legacy character, paleontologist Dr. Linnea Crenshaw. She's there to introduce a bunch of Gen Z characters to carry on the franchise.

ANNIE

That bitch has all the luck.

BARBARA

But wait, I heard she asked so much for the next one that the producers got pissed and re-edited the film to kill her off once and for all. Word on the street is they blackballed her, and she can't get any work now.

ANNIE

Serves her right.

BARBARA

And I heard her last husband got around the prenup and took her to the cleaners. That's why she's here at the convention after saying she would never do one. She's broke as fuck.

ANNIE

Karma's a bitch, but Jamie Weaver is a bigger one.

The women laugh.

BARBARA

Oh, Annie. I've missed you. Promise we will keep in touch this time -more than just once a year.

ANNIE

I know. It's been my fault, but I do promise. I love seeing you.

Next in Annie's line is a 20-something fanboy (Jack), the quintessential geek. He approaches Annie and hands her a picture. It is a glossy 8x10 still of her character in Ally's mouth, breasts to the wind.

ANNIE (CONT'D)

No.

JACK

Come on. Do you know what I had to do to get this shot here once I found out you were attending?

ANNIE

I said no.

JACK

You owe the fans.

ANNIE  
I owe you nothing.

JACK  
So the rumors are true? You are  
difficult.

With quiet intensity born from broken dreams and doing things for money one should never have to do, Annie leans in, grabs Jack by the collar, and unloads.

ANNIE  
Listen up, you greasy fuck. Do you know how much patience it takes to deal with hundreds of you moronic incel mutherfuckers? Do you know how many little, tiny boners I've felt brush my shoulder during photo ops, or how many times my boobs have been "accidentally" grazed? I'm hangin' by a thread here, hombre. Do you wanna be the one to set me off?

JACK  
No...

ANNIE  
No, what?

JACK  
No...ma'am?

ANNIE  
Good, and just so you know, those aren't my tits. It was a body double. I don't do nudity. Now, fuck off.

Jack slowly backs away.

BARBARA  
Annie! You're so bad.

ANNIE  
I honestly don't give a fuck anymore.

BARBARA  
And you lied to him. I was there. Those definitely are your tits.

ANNIE

Yeah, well, tiny prick over there  
doesn't need to know that.

The women laugh heartily.

From the crowd, a roar erupts.

Jamie, surrounded by bodyguards, saunters through her adoring fans to the table. She's done a costume change. She is dressed to the nines in a designer dress, make-up, hair, and jewels.

Nancy, Laurie, and Heather, Jamie's posse, follow behind. Their makeup, just like their bodies, is perfect—all accomplished with the help of their glam squads and the best plastic surgeon in Beverly Hills.

Like Jamie, their age is undecipherable.

Sycophants, they've attached themselves to the queen and reap all the awards that entails. They, too, are final girls ... from other franchisees, just not as important as Jamie.

ANNIE (CONT'D)

Oh, look. It's God and her minions.

Jamie steps up to the dais and addresses the crowd.

JAMIE

Thank you all for waiting. So  
sorry, had to give Ally one last  
kick!

The crowd laughs adoringly.

She hugs each of her friends and then sits at her assigned place at the head of the table.

Nancy, Laurie, and Heather wave to the crowd, then take their places at their respective tables.

Nancy sits at the "*Cross Me Once, Shame on Me. Cross Me Twice, Death on You.*" table.

Laurie goes to the "*All The Pretty Girls*" table.

Heather sits down at the "*Thar She Blows*" table.

People from Barbara and Annie's line run to Jamie's line.

ANNIE

No reason for us to stick around  
now that the savior has arrived.

(MORE)



ANNIE (CONT'D)

It's almost time for the meeting anyway. Wanna get a snack first?

BARBARA

Sure.

Unnoticed, they slink off the dais and disappear behind a large black curtain behind the stage.

**INT. ARTISTS' AREA - TERROR CON - AFTERNOON**

On the other side of the curtain is the artist's break area.

Barbara and Annie hurry to the KRAFT SERVICES table. Other performers surround the table while on break. These include ALICE, JOHNNY, KAYAKO, KANE, and OTHERS.

KANE

Annie! How long has it been?

Kane, a large stuntman, is the older version of the actor who played Ezekiel. He has burn scars on the left side of his face and his left hand.

He wraps Annie in a big bear hug.

ANNIE

Kane! You old bastard. How are you?

KANE

Doing great.

ANNIE

I thought you didn't do these anymore.

KANE

After the accident, I quit for a few years, but the fans kept sending me love, and I couldn't deprive them of me anymore, so I'm back. Didn't you hear? Wes, Johnny, and I are now partners in Terror Con Inc.

A deep laugh booms from him.

ANNIE

Congratulations! It's so good to see you.

BARBARA

Hi Kane.

KANE

Barbara? Is that you? You look amazing.

BARBARA

Not bad for an aged-out ingenue, huh?

KANE

Never! I saw that movie, the one where you were killer Mrs. Claus. You were so good.

BARBARA

Ah, thank you. I'm very proud of *THE SLAY CLAUS!*

KANE

The scene where you cooked the bad elf into your signature pot pie was disgusting!

BARBARA

Ahhh. So sweet of you!

Annie looks at her watch.

ANNIE

Oops, we've got to go. We'll be late.

KANE

The meeting?

Annie nods, grabs Barbara, and signals to others. Alice and Kayako join Annie and Barbara. They all make a hasty exit.

**INT. BALLROOM H - TERROR CON - LATER THAT DAY**

The Hall is empty. The screening is over and the Hall is closed for the rest of the day.

The prop table sits at the edge of the stage, but some of the props are missing.

A gloved hand hovers over the remaining props. It descends on the axe used in the Ally movies and removes it.

As the person walks away from the table, a bloody hand darts from underneath the table covering. It grabs at the person's leg.

The hand seizes the mystery person's leg. They kick off the hand and step on it, immobilizing it. They lift the table covering to reveal Tina, the female security guard from earlier. Her throat has been cut.

Her eyes flutter, then go dead.

They place her hand back under the table and fix the covering to make sure it reaches the floor, concealing the blood and body hidden there.

**INT. ROOM 333 - TERROR CON - SAME DAY**

Annie, Barbara, Kayako, and Alice all enter the small, well-lit room with a circle of about 10 chairs in its center and a podium set up. Two large photos of older women are set up behind the podium.

Already sitting in chairs are MARION, CRISPIN, NEVE, and FAYE.

Everyone greets each other warmly. Barbara, Kayako, and Alice take their seats as Annie steps to the podium.

ANNIE

Welcome to the annual meeting of The First Girls Club. Let's have a moment of silence for founding members Janet and Julie, who we lost this year. These two women were legends. As you know, Janet starred in what would be considered the prototype for the modern slasher, and Julie's first film rang in the golden age of the creature feature. Before their deaths, they nominated their replacements, who are here with us today, to be confirmed. Nahve...

Neve is a black girl in her early 20s and goth in a non-ironic way.

NEVE

It's pronounced Neeee-ve

ANNIE

Oh, sorry. Neeeee and Crispin. Please stand.

ALICE

Point of order.

Alice (60s) is a Juilliard-trained actor. Prim, proper with a permanent stick up her ass.

ANNIE

Yes, Alice.

ALICE

This is the first GIRLS club.  
Crispin is a boy.

Crispin(20s), non-binary, saucy. He will cut a bitch.

CRISPIN

My pronouns are They/Them.

ANNIE

Janet knew that Crispin's nomination may be a bit controversial. Janet fervently supported the LGBTQIA+ community. She also felt we should expand the "First Girl" moniker to "First Person."

ALICE

Well, it's always been first girl. The club was formed to celebrate the girl whose death starts the story. The final girl gets all the love, but there would be no final girl without us. First GIRLS!!

ANNIE

Horror is changing, and we need to keep up. Crispin meets the criteria of a First Person. They were the first kill in the post-modern, meta-horror movie *Friend Request*. Post-modern, meta-horror wasn't a thing when the club started. Times change. Julie agreed.

ALICE

Well, they're both dead.

CRISPIN

And by the looks of it, you will follow them shortly.

Neve snaps her fingers several times in support of Crispin.

ALICE

Listen, you post-modern, whatever you are...

CRISPIN

Come outside, Mother. I'll show you  
what I am...

The two begin to argue and head toward each other.

ANNIE

STOP IT! I will not have this. We  
are here to celebrate Julie and  
Janet. Sit the fuck down!

A voice booms from the back of the room.

JAMIE (O.S.)

Well, well, well. Looks like this  
little get-together is devolving  
into a fight.

At the back of the room, Jamie stands flanked by Laurie and  
Heather.

ANNIE

Look, it's the four horsemen of the  
apocalypse—minus one horseman. I  
didn't know Nancy did anything  
without your permission.

JAMIE

She's a grown woman. She can do  
what she likes.

ANNIE

Can she? Who knew? These meetings  
are for first girls...persons...  
only. You're all final girls;  
therefore, not invited.

LAURIE

Yeah, well, we don't want to come  
to your silly meetings anyway.

JAMIE

Shut up, Laurie.

LAURIE

Sorry, Jamie.

ANNIE

Look. This is our thing. You get  
the glory, the adoration, and the  
big paycheck so go on the  
convention floor and thrill your  
fans.

HEATHER

Are you kidding? We would be mobbed out there. Those geeks love us.

ANNIE

Really? Had no idea.

JAMIE

Yeah, you trying to get us killed, Annie?

ANNIE

Is that an option?

JAMIE

You always were soooo funny. Oh, maybe you should have tried comedies for all those years when no one would hire you. You know, that 10-year period when the work dried up.

ANNIE

And why did the work dry up again, Jamie? Remind me.

The two begin to square off. A small voice interrupts them.

MARION

Umm, is she alright?

Marion(30s), bookish, quiet, slowly stands.

Everyone looks toward Marion. She points towards a wall behind the podium. There a woman falters as she drags herself across the wall.

Nancy stumbles along the wall. Her hands move along, searching for purchase, leaving a snail trail of blood on the nondescript wallpaper.

Annie and Jamie put aside their quarrel and head to Nancy.

JAMIE

Nancy? What are you doing? Where have you been? You were supposed to get my chia tea.

Nancy stops. Her body jerks and convulses. She can no longer stand. She falls to the ground hard, and her back bounces off the hard carpet-covered concrete.

The large axe from the prop table splits her face. Her mouth is open, and blood gushes from it.

Any other group would be in a panic at seeing this. This group, not so much.

The group gathers around Nancy.

LAURIE  
Very funny, Nancy.

HEATHER  
What are you doing? The killer in your movies didn't use an axe.

LAURIE  
Or did he? Maybe it was a gun. I think.

HEATHER  
No. It was a crossbow!

LAURIE  
Nancy, was it a crossbow? I haven't seen it in years. Honestly, it's not my favorite.

HEATHER  
That title!

They both laugh.

JAMIE  
That's Ezekiel's axe. See, Ally is carved into the handle.

HEATHER  
You better hope the fans don't see this. They won't like it, Nancy. Using a prop from a different franchise is strictly verboten. You're already on thin ice.

LAURIE  
I mean, what were you thinking doing that Lifetime movie?

Neve and Crispin kneel to Nancy, inspecting the "make-up" job.

NEVE  
Who did the make-up? It's very good.

CRISPIN  
Very convincing.

NEVE

I wish our make-up person was this good.

CRISPIN.

Yaaaas!

Neve pushes Nancy but gets no response.

NEVE

Honestly, the commitment is a 10. From your movies, I would have never guessed you had it in you.

Neve and Crispin snap away in respect.

JAMIE

Great, Nancy. It's great. Stealing props from my franchise. Did it get you the attention you so desperately crave?

Nancy spasms. Blood vomits from her mouth.

Jaime quickly steps behind Annie as blood covers the faces that look down upon Nancy.

They all look at each other in amazement.

ANNIE

This blood better have detergent in it. This is fucking Prada you bitch.

Nancy's eyes flutter. She reaches toward Jamie, who pushes Laurie forward.

JAMIE

If you get blood on this, I'll kill you myself.

Nancy grabs Laurie by the hem of her dress.

LAURIE

Nancy, stop. It's creepy.

Nancy coughs up another fountain of blood which covers Laurie.

HEATHER

Ugh, you're taking this too far!

Nancy drops Laurie's hem and goes quiet.



Faye, a tomboyish, elfin thing in her 40s, softly kicks Nancy, who does not respond. She kneels next to Nancy. She wipes her fingers across the bloody wound and slowly brings them to her lips. She tastes the blood.

FAYE

It doesn't taste right.

MARION

What?

FAYE

The blood. You know how fake blood tastes. It's always tasted the same. This tastes wrong. All coppery. Might be real.

LAURIE

What's real?

FAYE

The blood. It doesn't taste like fake blood...Oh, God!

Realizing she may have just ingested Nancy's blood, Faye lets out a horrific scream.

ANNIE

What the fuck?

Annie now kneels and takes Nancy's pulse as Faye spits, sputters, and whirls in abject horror.

ANNIE (CONT'D)

There's...I Don't think there is a pulse.

JAMIE

Don't be an idiot.

She saunters to Nancy, stops, and spits on her own hands.

CRISPIN.

Ewww.

JAMIE

What? I grew up on a farm. I had to fight to be this fabulous.

She grabs the axe and places her foot on Nancy's chest for purchase. She pulls. The axe does not budge. Jamie readjusts her hands, yanks, and rips the axe from Nancy's head.

JAMIE (CONT'D)

It's rubber. See.

She lifts the axe high above her head and swings.

The axe makes a wet whoosh as it flies through the air. It lands in Nancy's chest. It descends into Nancy with a horrific wet slurp.

A gush of blood and viscera hits Jamie square in the face.

JAMIE (CONT'D)

(screams in abject horror)

Oh my god. Is it on the dress?

Marion faints back into Alice. Faye keeps spinning. Neve and Crispin snap harder as Heather tries to get the blood off Laurie, who stands, shocked. Barbara moves to Annie as Kayako approaches.

BARBARA

What do we do?

ANNIE

She's dead.

KAYAKO

Well, technically, that makes her a first girl.

Kayako is an Asian girl in her 20s, sharp-witted and sarcastic.

KAYAKO (CONT'D)

We could invite her to the next meeting, but I don't think she'll make it.

BLACKOUT.

**INT. HALLWAY OUTSIDE BALLROOM H - TERROR CON - AFTERNOON.**

Two SECURITY OFFICERS stand outside the ornate doors.

BRACKETT, the first officer, is a chubby bearish man in his 30s. He crams his chubby fingers against a digital number pad to the left of the door.

TOKUNAGA, an Asian woman, maybe 40, pulls at the doors.

A small buzzer sounds.

BRACKETT

Try it now.

Tokunaga pulls at the door.

TOKUNAGA

No. It won't budge. Try Tina again.

Brackett presses the button on his shoulder-mounted walkie.

BRACKETT

Tina?...Tina? Come in...We got an alert and we can't get in the door.

Tina?

Wes, Kane, and Johnny hurry to the door.

Johnny desperately tries to hide his gayness, but he is horrible at it. He's about 55 and a little doughy. He wears an obvious toupee.

WES

What's going on? I got the alert.  
Get in there.

BRACKETT

My codes not working.

WES

Get out of the way.

JOHNNY

What code?

WES

Each door has a code. It's a security feature of the facility.

Wes pulls his cell phone from his pocket and looks up all the codes.

KANE

What's happened?

TOKUNAGA

We got an alert from the prop table.

Wes jams in the code. The digital panel emits a different beep.

At the door, Tokunaga hears the door's electronic release.

She grabs the handle and pulls. The door swings open.

The group rushes inside.

**INT. BALLROOM H - TERROR CON - CONTINUOUS.**

Wes leads the group to the prop table.

WES  
Close that goddamn door.

Tokunaga closes the door and heads to the group.

WES (CONT'D)  
Where the fuck is she?

BRACKETT  
I'm sorry, Sir. I don't know.

WES  
You said she was the best.

The group reaches the table. Several props are missing.

WES (CONT'D)  
FUCK! Where did they go? Do you have any idea how much I paid to get those props here? If I don't get my deposit back, I'm ruined.

KANE  
Don't worry. I'm sure we will find them. If not, the insurance will cover it.

WES  
Yeah, about that...

KANE  
About what?

WES  
I couldn't afford the insurance! That's why I hired the security with the fancy pressure-sensitive table. They are supposed to be the best and a hell of a lot cheaper.

BRACKETT  
Yes, Sir. We stake our reputation on protecting the assets we are assigned to...protect.

WES

Well, you're reputation is fucked now, isn't it Paul Blart?

JOHNNY

Look, I'm sure there is some provision somewhere to cover us.

WES

Nope! The three of us are on the line if we don't find these expensive as fuck props right quick.

JOHNNY

The three of us?

WES

Yeah. All of our names are on the contract. You, me, and Kane. Don't you remember signing your life away in front of about 50 lawyers? If we don't recover this stuff, we will be ruined.

JOHNNY

Shit, I need a new lawyer. How did she let me sign that?

WES

Hey, fuckwad. You won't be able to afford a lawyer if we can't find this shit. (to the Security Officers) You two, take a look at this list and tell me everything missing.

Wes pulls a list from his coat pocket and hands it to the Security Officers, who begin to take an inventory of the props.

WES (CONT'D)

You two (to Kane and Johnny) over here.

He walks them out of the Security officer's earshot.

WES (CONT'D)

This can't happen. I didn't want Tweedle Dee and Tweedle Dum over there to hear this, but I got a couple of those props through the Mob.

(MORE)

WES (CONT'D)

Not only will we be ruined financially, but we may end up dead.

KANE

Wes, what the fuck did you do?

WES

What I had to do. We haven't recovered from Covid. Do you know how expensive this shit is? You two are the faces of the company. I deal with the back end.

JOHNNY

But it's so crowded. The door take must be massive.

WES

It looks so crowded because this new venue is about half as big as the old one. That's why we're here. Do you have any idea how expensive one of these things is to run? I can not stress enough how well this had to go to get us out of the hole, and right now, that hole just got a lot fucking deeper.

KANE

Why didn't you tell us?

Wes's cell phone begins to ring.

JOHNNY

Wes, I swear. I'll kill you if the mob doesn't.

WES

The only thing you kill is the box office, you old queen.

JOHNNY

Well, I never...

WES

Well, now's the time to start!

Wes rips his ringing cell phone from his pocket and puts on his "everything is fine" voice to answer.

WES (CONT'D)

Alice, now is not a good time, dear. What about Nancy? Axe?

(MORE)

WES (CONT'D)

What Axe? The one from the film?  
Are you sure? Ok, we'll be right  
there.

He hangs up and shoves the phone back in his pocket.

WES (CONT'D)

(to the guards) You two. Lock the  
doors after we leave. Do not let  
those other props out of your  
sight. (to Johnny and Kane) Alice  
found the axe.

KANE

Oh, thank God. Where was it?

WES

Nancy's head.

With that, he runs out of the room.

JOHNNY

Did he say Nancy's head?

Kane shrugs, grabs Johnny, and they exit.

**INT. ROOM 333 - TERROR CON - SAME DAY.**

The room is silent. Nancy's body is covered by Alice's  
cardigan, which is now soaked through with blood. The group  
is gathered around Alice, well away from the body.

Only Annie stays kneeling near Nancy's body.

Alice hangs up her cell phone.

ALICE

He's on his way. My grandkids gave  
me that cardigan.

ANNIE

We should call 911.

LAURIE

I'm sure it was an accident.

CRISPIN.

What? Like she was just walking  
around and fell on an axe?

LAURIE

It could be.

HEATHER  
No, sweetie...no.

LAURIE  
(screams)  
WHY NOT?

JAMIE  
If the cops show up, we're all  
fucked. Was she even dead when I  
axed her? Fuck!

HEATHER  
Really, Jamie?

ANNIE  
What makes you think we're not  
fucked now?

JAMIE  
What do you mean?

Annie stands holding a bloody note.

ANNIE  
I found this in her pocket.

JAMIE  
(reading)  
You may have survived the crossbow  
killer in "*Cross Me Once, Shame on  
Me. Cross Me Twice, Death on You.*"

HEATHER  
See. I told you. Crossbow.

CRISPIN.  
Is that really the title? I thought  
it was a joke.

JAMIE  
Shut up. There's more. (continues  
reading) ...but Ezekiel's axe made  
quick work of you. The Final Girls  
are gathered near, and death will  
come to them; have no fear. They  
made it through each of their films  
but won't survive (turns the page  
over) when I introduce the killer's  
instruments from others.

NEVE  
Kinda screwed the rhyme.



BARBARA

That's what you're worried about?  
One of these fanboys has gone nuts.  
Who knows who they'll kill next?

FAYE

It says "final girls." I think the  
first girls...people...

CRISPIN.

Thank you.

FAYE

...are safe.

HEATHER

And what do you think this psycho  
is going to do when he gets through  
us? You think he'll just stop.

KAYAKO

Probably?

ANNIE

We can't take that chance.

**INT. BALLROOM H - TERROR CON - SAME DAY**

The Security Officers are finishing the inventory of missing  
items.

TOKUNAGA

The axe from the alligator movies.  
A...what do you call this?

She points at a picture on the list.

BRACKETT

Garrote.

TOKUNAGA

Garrote from "*All the Pretty Girls*  
." Some knives from "*Stab and Stab*  
*Again.*" That thing that shoots  
multiple arrows...

BRACKETT

It's some kind of crossbow from a  
movie called (he looks at his list)  
"*Cross Me Once, Shame on Me. Cross*  
*Me Twice, Death on You.*"  
Christ. Who signed off on that?

TOKUNAGA

And a... Harpoon from *"Thar She Blows."*

BRACKETT

Check again. I see all those props right here.

He picks up a scaled-down harpoon.

TOKUNAGA

No. Those are the prop props. The ones stolen are the real deal. Hero, screen used, sharp ones.

BRACKETT

Well, that dickhead producer dude was right. We're fucked.

TOKUNAGA

At least they left the wheelchair from (looks at her list) *"Killer Wheels"*.

BRACKETT

That seems ableist -that thing's badass. The killer couldn't walk so she sharpened the wheels into rolling knives to get her revenge. Some of those kills were freaking amazing.

The main door jiggles from the outside.

TOKUNAGA

Make sure that's locked.

BRACKETT

I've already checked it. No one is getting in... and I don't think our codes are working, so we're not getting out

TOKUNAGA

Great. Where the hell is Tina?? Try her again.

BRACKETT

She didn't answer the first 100 times. Why would she answer now?

TOKUNAGA

Just humor me.

Brackett begrudgingly presses the button on his walkie.

The walkie squelches. Both Officers turn to the prop table as the squelch is repeated a split-second later

Suddenly, the lights begin to pulse.

Over the loudspeakers, a warning bell begins to blare. Over and over, louder and louder.

**INT. ROOM 333 - TERROR CON - RIGHT AFTER**

The warning bell blares through the room.

ANNIE

What now?

Wes comes running through the double doors at the end of the room.

WES

Shit.

A voice booms from the PA system.

PA VOICE (V.O.)

The emergency safety system has been initiated. You have five minutes to evacuate the building.

NEVE

Or what, Wes? What happens in five minutes?

**INT. THE CONVENTION FLOOR - TERROR CON - AFTERNOON**

Everyone on the floor stops and listens to the warning.

PA VOICE (V.O.)

In five minutes, all emergency doors will lock for 8 hours or until the system is reset.

Some fans get it and begin to exit. Vendors grab their money and expensive items and begin to lock booths.

PA VOICE

Anyone still in the building will be locked in for the duration.

Pandemonium.

People begin to run for doors. Looting begins. People push and step on each other.

People meet gruesome fates in the panic.

At the exits, people are crushed as the crowd pulses forward.

**INT. ROOM 333 - TERROR CON - RIGHT AFTER**

The group in room 333 stands stunned.

KAYAKO

What does that mean, Wes?

WES

Exactly what it says. If we're not outta here in a couple of minutes. This place goes on lock-down

Kane and Johnny finally make it into the room.

KANE

Did you hear that?

JAMIE

How could he not? It's loud as fuck.

WES

I'll get it.

Wes runs to a digital panel on the wall, pulls out his phone, and frantically pushes in a code.

Johnny walks over and kneels at Nancy's body.

PA VOICE

The emergency system has been accelerated. You now have one minute until lockdown.

ANNIE

What the fuck did you do?

WES

I must have punched in the wrong code.

CRISPIN.

Why is there a code to accelerate the lockdown? Who would do that?

WES

This place used to be a prison. The system was left over from riot protection.

JAMIE

We're in a converted prison?

WES

Yes!

PA VOICE

You now have 30 seconds.

ANNIE

Don't you touch that panel again.

People run in different directions to their closest exits.

Crispin runs to Johnny, grabs him, and they run.

**INT. THE CONVENTION FLOOR - TERROR CON - IMMEDIATELY AFTER**

The panic intensifies.

At the doors, people are thrown and torn apart. Blood, guts, screams.

The voice on the PA begins to count down from 10.

Metal shutters begin to lower over all windows and doors.

Windows break as fans fly through them.

The shutters get lower and lower.

At the doors, the people trapped there begin to be cut in half as the shutters continue their relentless descent.

SALLY (20s), with a 70s hippie vibe, rushes over bodies to get to her boyfriend.

SALLY'S BOYFRIEND (20s) makes it through the shutters and reaches back for SALLY.

SALLY'S BOYFRIEND

Sally, come on. You can make it.

The shutters keep descending. Sally's Boyfriend reaches back for Sally as he lays down on the bodies of the dead.

A screaming FANBOY pushes past Sally. He hurdles over bodies, as he runs to the shutters.

He kicks Sally's Boyfriend in the head, knocking him out, and then jumps under the shutters. He lands on the man's legs breaking them as Sally finally makes it to her boyfriend and grabs his hand.

The countdown continues.

PA VOICE

3, 2...

**INT. ROOM 333 - TERROR CON - RIGHT AFTER**

The groups have each reached exits and frantically run through.

Wes trips and falls to the ground before he makes it through.

WES

Help me.

The countdown ends as the PA screams "ONE."

**INT. HALLWAY C12 - TERROR CON - DAY**

Heather, Laurie, Faye, and Marion barely make it through.

They turn back to see Wes reaching for them as the door slams shut.

**INT. HALLWAY A23 - TERROR CON - DAY**

Barbara hits the floor. Kane reaches for her. Annie and Kayako are just behind. Jamie stands by the door, pulling at her formal gown, whose train got caught when the double doors slammed shut.

**INT. HALLWAY B8 - TERROR CON - DAY**

Crispin, Neve, Johnny, and Alice are outside yet another door.

ALICE

What do we do now?

**INT. THE CONVENTION FLOOR - TERROR CON - IMMEDIATELY AFTER**

Most people, not killed, have made it out of the building.

The final shutter reaches the ground.

Sally stands on top of body parts, clinging to her boyfriend's severed hand.

Two others are all that are left alive.

Jack, the fanboy from Annie's table earlier, stands. He clutches Annie's topless pic to his chest. It, as well as him, are covered in blood and viscera.

Finally, Lisa, 18, dressed in Ally the Alligator cosplay, sits wide-eyed in the carnage.

As the shutters slam on the ground. The three spring to life.

They push their way through bodies and bang on the metal shutters.

**INT. HALLWAY C12 - TERROR CON - CONTINUOUS.**

Heather, Laurie, Faye, and Marion rush back to the door and bang on it.

MARION

Wes! Wes!

Laurie pulls out her cell phone.

LAURIE

I'll just give him a call. Make sure he's good.

She stares at the screen.

HEATHER

Well?

Laurie holds the phone up to the group.

On the screen, "NO SERVICE" blinks.

They all take out their phones. No one has a signal.

From inside the ballroom, Wes screams.

WES (O.S.)

I'm fine. Just tripped.

FAYE

Can you get out?

WES (O.S.)

I sprained my ankle. I'm down for the count.

HEATHER

How do we get him out of there?

LAURIE

He's fine. We're all fine. We're together, and we know each other. He's alone in there. Nothing can happen.

FAYE

Put in the cancel code, Wes.

WES (O.S.)

What part of "sprained ankle" didn't you get?

MARION

We're screwed here.

WES (O.S.)

Oh shit! You didn't make it out, either?

FAYE

Who's in there with you, Wes?

LAURIE

Oh, thank God. Someone is in there with him. They can help.

WES (O.S.)

Is that a harpoon?

HEATHER

Harpoon? "*Thar She Blows.*" It's from my movie.

WES (O.S.)

Stay away from me.

LAURIE

Wes, let them help you.

WES (O.S.)

I don't think they want to help me.

MARION

We've got to get him out.

HEATHER

That door is the only thing between us and a friggin' harpoon.



MARION  
But it's Wes.

HEATHER  
He's a big strapping man. He'll be  
fine.

From the other side of the door, the group starts to hear the sounds of a struggle. Things fall. Wes screams.

WES (O.S.)  
Get away from me. Leave me alone.  
Why are you doing this?

FAYE  
You who, Wes? You who??

Faye sticks her ear to the door.

A horrified scream comes from behind the door.

Just below Faye's chin, the spear of a harpoon, bloody with viscera dripping, thrusts through the door.

The group screams.

LAURIE  
(screaming)  
WHY???? He's not a final girl!

The harpoon is pulled back, but the bottom of the blade is stuck in the door.

Under the door, blood begins to flow toward the group's feet.

Heather, Faye, and Marion scream hysterically and run.

Laurie looks at the blood, disassociates, and begins to laugh.

Heather runs back, grabs Laurie and they run away.

**INT. HALLWAY A23 - TERROR CON - CONTINUOUS.**

Jamie pulls at her trapped gown.

JAMIE  
Get me the fuck outta here!

KANE  
Just unzip it, and let's go.

The women burst into laughter.

KANE (CONT'D)

What could possibly be funny?

ANNIE

It's a designer dress. Jamie only travels in fashion.

KANE

So what?

BARBARA

She's sewed into it. There is no zipper.

KAYAKO

And she's got nothing on under it.

Kane stares at Jamie, who just winks and smiles.

KANE

Jesus.

He pulls a switchblade from his pocket.

KAYAKO

Where did you get that?

KANE

I always carry it with me.

KAYAKO

That's a big blade. Big enough to kill someone.

KANE

That's the point.

He approaches Jamie, blade held high.

JAMIE

And what the fuck do you think you're doing with that?

KANE

I'm cutting you out. We need to move.

JAMIE

Like hell you are! This is a borrowed dress.

ANNIE

Wait...a designer didn't give it to you?

JAMIE  
No...I had to...rent it.

All the women gasp.

JAMIE (CONT'D)  
If I damage it, I'm on the hook for  
7 thousand dollars...which I don't  
have right now.

ANNIE  
Oh really? And why is that?

JAMIE  
My assets are tied up at the  
moment.

Annie lets out a hardy laugh.

JAMIE (CONT'D)  
You bitch.

ANNIE  
I learned from the best.

Jamie lunges, but her dress is firmly in the door. She hears  
a little rip and goes still.

Kane again approaches her with the knife.

JAMIE  
Wait...besides...I am naked under  
here.

KAYAKO  
Told ya.

BARBARA  
Kane, just give her your shirt.

Kane begins to remove his shirt.

ANNIE  
Maybe next time, a strapless bra  
and a thong?

JAMIE  
And ruin the line? Over my dead  
body.

ANNIE  
If we're lucky.

BARBARA

Annie, that's not funny.

Kane gives Jaime his shirt. The left side of his body is covered in burn scars.

He lifts the knife.

JAMIE

WAIT!

KANE

We could just leave her here.

ANNIE

I vote for that option.

BARBARA

Stop.

ANNIE

Sorry. Old habits.

JAMIE

Don't leave me...you can cut me out...just cut along the seam so I can get it repaired.

KANE

You guys go. See if you can find Wes. We'll meet you as soon as I get Jamie out.

ANNIE

Have you never seen one of our movies? We don't separate.

JAMIE

This may take a while. We need to find a way out. You'll all be together, and Kane will protect me. We'll be fine.

BARBARA

She's got a point.

KANE

Just text us your location so we can find you.

Annie takes out her phone.

ANNIE

There's no signal.

KANE

The shutters must be blocking it.

ANNIE

This is a stupid idea. How will we find each other?

JAMIE

Annie always thinks she's the smartest one in the room.

ANNIE

Well, if that room contains you and me...then yeah.

JAMIE

Kane, tell her you'll protect me.

ANNIE

I'm not worried about you. I'm worried about leaving Kane alone with you! Who knows what you'll say about him later?

JAMIE

For chrissakes. This again? Get over it.

Annie rushes toward Jamie. Kane steps in and stops her.

KANE

Annie, we need to find Wes and get out of here. We got out of the room; chances are he did, too. He's roaming these halls somewhere with the cancel code. You guys find him.

ANNIE

Why wouldn't he have used the code if he got out?

KANE

We won't know until we find him. By the time I get Jamie free, we'll be one step closer to getting the hell outta here. We will find you.

He gently kisses her on the forehead. Jamie smirks. Annie flips her off.

ANNIE

I don't like it, but I guess you're right. Be careful with her. And make it quick.

Kane pulls another knife from a pocket.

KANE  
Here. Take this.

KAYAKO  
Damn, dude. How many knives do you carry?

KANE  
Enough.

Annie takes the knife.

KAYAKO  
This looks like the holy knife that kills me in "*Ghost of the Schoolhouse*".

KANE  
It's a replica. I'm friends with the prop master. Thought it was cool, so he made me one.

JAMIE  
Hurry up. Find Wes.

Annie, Barbara, and Kayako slowly move away.

Kane moves to Jamie and begins to cut.

**INT. HALLWAY B8 - TERROR CON - DAY**

Alice has her ear to the door.

ALICE  
I swear I heard a scream.

The others all hold their cell phones.

CRISPIN.  
Well, the phones are dead. There's nothing we can do from out here.

ALICE  
Just like your generation. Never want to put in the hard work.

CRISPIN.  
Just like your generation. Making unachievable goals and then blaming others for not reaching them.

JOHNNY

Really? We're trapped...who Knows where the killer is? Nancy is dead, and the Boomer and Gen Z can't put aside their differences?

ALICE

Well, I think we can both agree that Gen X-ers are the worst.

Alice and Crispin begin to snap away. They realize the other is snapping and quickly stop. Silence as they all stare at each other.

NEVE

Fun. Well, now that we're all friends, can we figure out how to get out of here before we meet some horrible fate like...whatshername?

JOHNNY

NANCY! She was a sweet woman with a family. She was my friend, and now she's lying in there with an axe through her.

NEVE

I'm sorry. I didn't know you were close.

JOHNNY

She was the star of my first film, *Twist, Shout, and Scream*, and she made me feel welcome.

CRISPIN.

I'm sorry. Truly sorry for your loss.

JOHNNY

It was different in the 80s. She knew I was...gay and still treated me like a human. My partner was dying of AIDS. I was so young...She was always there. She touched him. She held him...and she held me. She paid for the funeral when I couldn't.

Johnny breaks down. Crispin goes to him and holds him.

**INT. NEW HALLWAY - TERROR CON - DAY**

Heather, Laurie, Faye, and Marion run through the halls pulling at doors, to no avail.

FAYE

Hold on.

They continue to run and talk.

LAURIE

What? What do you want?

FAYE

We can stop running.

HEATHER

We can't stop!

FAYE

The killer is trapped in that room.  
They can't get out.

HEATHER

What?

FAYE

The door is locked. Wes is dead,  
and he is the only one with the  
codes. That harpoon was stuck.  
We're ok. Plus, we know who the  
killer is now.

MARION

How do you know who the killer is?

FAYE

Well, we don't know exactly who,  
but we can narrow it down.

MARION

What are you talking about?

FAYE

The killer was inside with Wes.  
That clears all of us.

MARION

Wait ... she's right.

They all finally stop running. Wheezing and gasping for air,  
they sit.



LAURIE

I don't understand.

MARION

We were outside the door when Wes was killed. None of us can be the killer. We know who else was in the room. It has to be one of them. And...they're locked inside. We're fine.

They sit down and relax a little.

FAYE

Wait a minute. We can narrow it down more. Who was in the room when Nancy died? All of us, Annie, Barbara, Jamie, Kayako...

MARION

Crispin, Neve, Alice...

FAYE

That only leaves Wes... well, it can't be him ... um... Kane and Johnny. It has to be one of them.

LAURIE

No. No. It has to be a crazed fanboy. Must have snuck in when we weren't looking. It can't be someone we know.

HEATHER

No, Laurie. I think she's right. It makes sense.

She leans up against a large air conditioning grate built into the wall.

FAYE

I don't know Johnny well, but Kane is a big teddy bear.

HEATHER

He beat the living shit outta that stunt coordinator.

FAYE

You mean the idiot whose negligence almost got Kane killed?

HEATHER

I saw the pictures. That dude was messed up.

FAYE

That "dude" caused Kane to burn 50% of his body. He used the wrong gel during a burn stunt.

HEATHER

Still, that guy was a mess after. It's got to be Kane. Johnny is a wimp. He couldn't hurt a fly

Something behind the air conditioner grate watches her.

HEATHER (CONT'D)

It makes sense. He's bitter about the burns and is taking it out on the beautiful stars of other films. Wes just got in the way. This is the first convention he's done in years. Why now? He knew we would be here. Those burns show the world who he really is. He killed Nancy and Wes and now that I know it's him, I'm not gonna be next.

At that, two hands thrust through the grate on either side of Heather's head.

The garrote from "*All the Pretty Girls*" is held in the right hand. The left hand reaches across Heather's throat, grabs the left handle of the garrote, and stretches it across Heather's neck.

The others scream and back away.

Heather realizes what's going on and lunges forward. The razor-sharp garrote wire pierces her neck as she heads forward. A thick red line of blood begins to ooze from her.

She backs up against the grate. Her hands fly to her neck, trying to close the gaping wound.

In an instance, the garrote goes tight over her hands.

The killer begins sawing back and forth.

Heather's fingers are severed.

The garrote descends into the wound already on Heather's neck and begins to saw deeper.

Heather reaches her fingerless hands to Laurie. Blood gushes from the wounds covering Laurie, who screams and runs away down the hall.

Marion grabs Heather's foot and begins to pull.

MARION  
(to Faye)  
Help me.

Faye rushes forward, grabs Heather's other foot, and pulls.

The garrote goes deeper.

Heather's scream becomes a gurgle.

Marion and Faye pull harder.

The garrote saws flesh.

Heather's eyes go wide.

Marion and Faye pull Heather from the grate.

They drag Heather to the far wall.

Quite

At the grate, a hand holds Heather's severed head.

Heather's eyes blink once, then twice.

From her mouth, blood spurts as her lips form the word  
"Fuck."

Her eyes look left, then right, then straight ahead, and go dead.

The hand holding Heather's head flings it toward the terrified women.

It rolls between them, perfectly aligning with the neck from which it was severed.

Marion and Faye have had enough and scramble away down the hall.

**INT. ANOTHER HALLWAY - TERROR CON - DAY**

Annie, Barbara, and Kayako slowly walk down a hall.

ANNIE

It's been too long. Somethings wrong.

BARBARA

I'm sure they are fine.

KAYAKO

Jamie is probably micro-managing the way she's cut outta that ugly dress.

BARBARA

Thank god. I thought I was the only one who noticed.

ANNIE

That color is all wrong for her.

BARBARA

Well, she has to take what she can get now.

ANNIE

Do you remember that beautiful fuchsia dress she wore to the Ally premiere? We went to Rodeo Drive, and I helped her find it. They fitted it to her curves, and it was amazing.

KAYAKO

You helped her pick it out? You used to be friends?

ANNIE

Yes. It was a long time ago. Things changed.

BARBARA

You didn't even go to that premiere.

KAYAKO

Why not? You were in the movie?

ANNIE

I couldn't. Jamie was there.

BARBARA

They used to be thick as thieves.

ANNIE

Well...one of us was a thief.

KAYAKO  
What, did she steal something?

ANNIE  
This isn't the time or the place.

KAYAKO  
Why not? We're trapped here. Not  
like we've got anywhere to go.

ANNIE  
It just feels...

Kane, bleeding from his head, stumbles around a corner and collapses next to them.

BARBARA  
Kane? What happened?

ANNIE  
Where is Jamie?

KANE  
I don't know. I was cutting her out  
of that godawful dress.

KAYAKO  
Preach...

KANE  
Something hit me from behind. I  
woke up Jamie wasn't with me.

ANNIE  
See... never separate!

BARBARA  
What do we do?

KAYAKO  
We've got to go back.

ANNIE  
She's right. We can't leave her.

She grabs Kane. Barbara and Kayako help. The four stumble down the hall back the way they came.

**INT. A DIFFERENT HALLWAY - TERROR CON - DAY**

Alice and Neve round a corner. They try a door. It's locked. They try another—the same. Crispin holds Johnny's hand as they walk toward the women.

NEVE

This is fucking useless. We're trapped for another...(looks at her watch) 6 hours. We don't know where Wes is, and he is the only one who can let us out.

ALICE

We have to keep trying, moving at least. We're sitting ducks if we stop.

CRISPIN.

None of us are final girls. We should be fine.

ALICE

Do you really think this dude is gonna stop and ask when we died in our movies?

JOHNNY

Well, if he's got any integrity as a villain...

ALICE

For chrissakes, shut up.

They round another corner.

In front of them are the three Fans that survived the lockdown. They are dazed and traumatized. Sally still clings to the severed hand of her dead boyfriend.

Jack holds the pic to his chest.

Lisa's glassy eyes can be seen under her homemade Ally head.

All three are covered in blood and viscera.

They stand in front of the horrifying scene of carnage.

JACK

Oh...thank god. There are other people still alive. Hey, aren't you...?

Alice, Faye, Johnny, and Crispin all scream and run in the opposite direction.

ALICE

Fuck you!

JACK

No! Come on. We have to catch them.

Lisa takes off her Ally mask.

LISA

Why?

JACK

We're safer together.

LISA

How do you know they didn't close the shutters?

SALLY

They were actors. Didn't you recognize them?

LISA

None of them were in Ally, so I don't care. Besides, who better to be killers than actors?

SALLY

That's crazy.

LISA

Says the girl holding a severed hand.

SALLY

He was going to ask me to marry him.

LISA

So!

JACK

If we don't hurry, we will lose them.

LISA

Go ahead. I'm better off alone.

JACK

You do you.

He runs after them.

SALLY

You're nuts.

Sally follows.

LISA  
Enjoy the honeymoon!

Lisa is alone. She chooses a direction and heads out undeterred.

**INT. A DIFFERENT HALLWAY - TERROR CON - DAY**

Annie leads the group through the maze of hallways.

ANNIE  
Christ. Which way did we come?

BARBARA  
All these hallways look the same.

KAYAKO  
I think it was this way.

They round a corner and find themselves back in Hallway A23.

In front of them, Jamie's gown hangs in shreds.

Jamie is nowhere to be seen.

BARBARA  
Oh god.

KAYAKO  
It looks like she was ripped out of it.

Annie goes to the dress. There is blood on the floor, and the dress is stained red in places.

ANNIE  
I didn't really mean it.

KAYAKO  
Mean what?

ANNIE  
She hurt me. She hurt me like no one before, but I always thought she would come around. When I said is her dying an option, I didn't mean it. I swear.

KANE  
Annie, we know. She's fine. Come on. Let's keep moving.  
(MORE)



KANE (CONT'D)

We'll find her and the others and  
get the hell outta here.

Kane gathers the group and gets them moving.

Annie does not move. She fondles the torn-up dress.

Kane goes back for her.

KANE (CONT'D)

I promise she's fine. You know how  
resourceful she is. She probably  
just cut herself when she ripped  
herself outta that god-awful dress.

ANNIE

Sure.

He pulls her to the group, and they all hurry away.

**INT. HALLWAY WHERE HEATHER DIED - TERROR CON - DAY**

Lisa stands over Heather's headless body.

LISA

I know you.

She kneels to Heather's head, sets her Ally mask down next to  
her, and looks into Heather's eyes.

LISA (CONT'D)

This isn't how I thought it would  
be. It's not like a movie. You were  
real. They were all real and now  
they aren't anymore. You had such  
pretty eyes. This is different. I  
don't like this. None of my friends  
like horror movies. That's why I'm  
here alone. They all think I'm  
weird. You know I'm not. You get  
it.

She picks up Heather's head and cradles it in her lap.

LISA (CONT'D)

Such pretty eyes. You were Jamie's  
friend. I recognize you. Your  
movies weren't as good as Ally, but  
I still kinda liked them. Do you  
think you'll make the Oscars In  
Memoriam? I won't.

(MORE)

LISA (CONT'D)

I haven't done anything except really fucking cool cosplay, and no one remembers you for that. That's not true. I have a pretty fervent online following. You never think about what the characters haven't done before they die. I never thought about how they suffered and how their family suffered. It was just a movie, right?

She senses something to her right. She looks up and smiles. Then, she puts Heather's head in an upright position to her left.

LISA (CONT'D)

I'm glad it's you. I always wanted a cool horror movie death.

BLACKOUT.

**INT. HALLWAY OUTSIDE BALLROOM H - TERROR CON - DAY**

Barbara and Kayako round a corner and find themselves in front of Ballroom H.

The large double doors are slightly ajar.

BARBARA

Look. The doors are open. Maybe Wes is in there.

Annie and Kane meet them at the door.

They all rush through the doors into the Hall.

**INT. BALLROOM H - TERROR CON - CONTINUOUS**

The room is empty of people but full of chairs waiting to seat fans for a panel that will never happen.

The group walks down the center aisle toward the prop table.

BARBARA

Wes! Wes!?

As they approach, Kane realizes the table is now empty.

KANE

Where are all the props?

KAYAKO

Who the fuck cares about the props.

KANE

Some of them were missing before the lockdown. Now they are all gone. Someone's taken them.

KAYAKO

Good for them. I hope they become rich selling them on eBay.

KANE

One of them ended up in Nancy's head.

ANNIE

Look.

From under the table covering a pool of blood sits, congealed.

BARBARA

Is it real?

ANNIE

Only one way to find out.

She moves to the table.

KANE

No. It could be a trap.

Annie takes her cell phone from her pocket.

ANNIE

Well, this is useless in here.

She flings the phone at the table covering.

It flies forward, hits the covering, and drags it from the table. It lands on a pile of something underneath.

BARBARA

What is that?

Annie moves toward the table.

KANE

Wait. Let me do it.

He pulls his knife from his pocket and walks toward the table, Annie right behind him.

ANNIE

Kane, I'm a big girl. I've taken care of myself for years.

She pulls the knife Kane gave her from her pocket, impales the table covering on it, and quickly pulls it away.

The covering floats away, revealing the bodies of all three security guards.

Tina, with her throat cut, Brackett and Tokunaga riddled with knives.

ANNIE (CONT'D)

Is Jamie in there?

KANE

I don't see her.

BARBARA

Are they real?

KAYAKO

What?

BARBARA

This is a horror convention. They could just be props.

Kane moves to one of the bodies.

KANE

These are the knives from "*Stab And Stab Again*".

He removes a knife. Blood gushes from the wound.

KAYAKO

Great.

ANNIE

When did they die? Before or after lockdown?

KAYAKO

How can we tell?

KANE

Right before the lockdown, those two were alive. The other one, I do not know.

BARBARA

How do you know that?

KANE

Wes, Johnny, and I had been with them. They locked themselves in here to guard the props.

ANNIE

That's bad.

KANE

Why?

BARBARA

Yeah, why does it matter?

ANNIE

Well, it means the killer was inside AFTER the lockdown. Which means they are probably trapped in here, just like us.

KANE

And they have all the weapons.

**INT. THE CONVENTION FLOOR. TERROR CON - DAY**

Laurie stands before the locked shutters that block her escape.

Bodies, blood, goo lay on the floor before her.

Marion and Faye run around the corner and stop dead.

MARION

Oh my god. What happened?

LAURIE

Wow. The budget for this production must be massive.

FAYE

What are you talking about?

Laurie laughs nervously.

LAURIE

That effect with Heather was so amazing. I bet that life-cast of her head took forever to make.

MARION

Laurie...why don't you sit down for a minute? Over here. Away from...that.

Laurie does not move.

Marion walks toward Laurie. She accidentally steps into a pile of guts.

LAURIE  
(screaming) WATCH OUT!! It's a hot set. You'll mess up the continuity!

MARION  
I'm sorry.

LAURIE  
We were planning my comeback. I took a break after...Heather and I were going to produce it, but someone with much more money must have taken over.

FAYE  
Is the script good?

MARION  
Faye, don't.

She finds a small water bottle among the carnage and hands it to Laurie, who sips from it.

LAURIE  
Yes, and there are parts for all of us. I never understood why Jamie said not to be friends with you guys. Heather and I always liked you, but Jamie would not have it. She despises Annie, and you're all friends with Annie, so we couldn't be friends with you. This movie will change all that.

MARION  
You're right. It's going to be great. Oscar-worthy.

She goes to Laurie and takes her hand.

LAURIE  
Horror never wins Oscars. This is a tough business, especially for women, but you know that. The parts dry up, the fans, all you have left is your friends. Nancy and Heather were my friends...are my friends.  
(MORE)

LAURIE (CONT'D)

It will be the first time we star  
in a movie together. The fans will  
go mad.

FAYE

What about Jamie?

LAURIE

She doesn't want to do it. She's a  
big star. Bigger than the three of  
us.

MARION

She doesn't sound like much of a  
friend.

LAURIE

She's not. She's really not. She  
uses us just like props...and we  
use her clout to get the best  
tables, and the best plastic  
surgeons—blind items at TMZ. Nancy  
and Heather are my only true  
friends.

MARION

Laurie...sweetheart. Nancy and  
Heather are dead

LAURIE

No...No...they'll be fine. They're  
all I've got. When my son  
overdosed, they were the only ones  
there for me. Jamie was off  
shooting something. My husband  
couldn't deal with it so he left.  
Nancy and Heather got me through.

MARION

They are gone. I'm so sorry.

LAURIE

NO! We are the final girls. We  
always survive. We'll Be fine.

She gets up and heads to the pile of bodies blocking the  
shutters leading outside.

She begins to grab body parts and fling them away from the  
shutters.

FAYE

Stop it. It's so disrespectful.

LAURIE

You have really lost it. It's a movie. No one cares. The art director can fix it later. I need off this set.

Marion grabs Laurie pulling her away from the pile.

LAURIE (CONT'D)

Get off me. I quit. I can't play this.

She spins looking for an escape.

LAURIE (CONT'D)

I don't want to be here anymore.

From out of the air, an arrow pierces her right eye.

LAURIE (CONT'D)

I think I'll go to my trailer. I suddenly have a splitting headache.

Another arrow flies past Faye. It hits its mark: Laurie's left eye. This arrow makes it through her skull and bursts from the back of her head.

Laurie stands for a moment. The shaft of the arrows protrudes from her orbital sockets.

She reaches for the arrows and tries to pull them out.

Her knees buckle taking her to the ground.

Her body sways as three more arrows fly through the air and penetrate her upper body. She falls forward.

Her body is suspended off the floor by the shafts of the arrows for just a moment.

Slowly gravity takes its toll.

Her body begins to descend. The arrows move through her and pop out of her back.

Her body reaches the floor.

She now lays prone, dead. Five arrows stick out of her back and head.

At the end of one of the hallways, a figure stands.

It wears Lisa's Ally the Alligator Animatronic head.



The multiple crossbow prop in its hand points toward the surviving women.

The lips of the head snarl.

It points the weapon at the women.

MARION

No. We're not final girls

It shoots an arrow that narrowly misses Faye.

FAYE

Run!

Faye grabs Marion.

The women charge away from the figure, who slowly begins to follow them.

**INT. CONVENTION CENTER - TERROR CON - BAR - LATE AFTERNOON.**

The bar sits in an alcove carved out of one of the halls.

Stools sit next to a modern-ish metal bar

On the very last stool sits Campbell. He holds a bottle of high-end vodka in one hand and a glass in the other.

The bottle is empty. He goes behind the bar and grabs another bottle.

CAMPBELL

Add it to my tab, good man.

He waits for a response from someone who isn't there.

CAMPBELL (CONT'D)

Of course, I'm good for it!

He gives a little chuckle

He goes to pour the vodka, thinks better, and just drinks from the bottle.

Neve, Alice, Crispin and Johnny fly by hardly noticing the bar.

JOHNNY

WAIT!

The group comes to a halt.

NEVE

Are they still behind us?

JOHNNY

I don't think so. Look, Campbell's alive.

ALICE

Great.

JOHNNY

Don't be like that. He can hear you.

ALICE

I'm aware.

CAMPBELL

Ah ... the lovely Alice. Always were a ballbuster.

ALICE

It kept you off me, didn't it?

CAMPBELL

You're not my type.

ALICE

You mean conscious?

CAMPBELL

She's got jokes.

ALICE

I'm not laughing.

JOHNNY

For fuck's sake, this is not the time. Campbell, do you have any idea what's going on?

CAMPBELL

Haven't been paying attention.

JOHNNY

Did you hear the alarm?

CAMPBELL

Is that what that was?

JOHNNY

Yes. We're trapped in here and someone killed Nancy.

CAMPBELL  
Which one was Nancy?

JOHNNY  
You piece of shit.

He lunges at Campbell. Crispin jumps in and holds him back.

NEVE  
Stop it.

CAMPBELL  
I don't think we've been  
introduced.

NEVE  
No, but I've been warned about you.

CAMPBELL  
Don't believe everything you hear,  
dear.

ALICE  
Except in this case.

NEVE  
I'm good.

CAMPBELL  
You'll never get anywhere in this  
town without me.

NEVE  
Gotten this far.

CAMPBELL  
But I can get you better roles.  
Leading roles.

NEVE  
Maybe ten years ago.

He gets up and goes to her. He gets close, very close.

CAMPBELL  
I still know a lot of people. I can  
get you in the room.

NEVE  
I can get in the room myself.

CAMPBELL  
Can you?

He reaches for her.

ALICE  
Get away from her.

JOHNNY  
We should keep moving.

He begins to move away.

CRISPIN.  
We can't leave him here.

NEVE  
You've heard about him.

CRISPIN.  
Yeah, I know, but if we leave him here and he dies, who are the monsters then?

ALICE  
Maybe being a monster isn't such a bad thing.

JOHNNY  
Alice, you know he's right

CAMPBELL  
Please, I'm tired of being alone.

ALICE  
Listen you lecherous piece of waste. Keep up. We won't be overly worried about you.

CAMPBELL  
Mmm, so mean. Maybe you are my type.

ALICE  
Fuck you.

CAMPBELL  
Promises, promises.

CRISPIN.  
Don't make me regret this.

The group moves away down a hallway. Campbell follows behind Neve looking at her bottom. Alice, shoring up the rear, pushes him forward.

The group passes an empty hallway and moves past a conference room door.

After they pass the hallway, a dog toy, a ball filled with different bright, blinking lights rolls from the hall and stops behind them.

The ball lets out a "bark."

The group stops and turns toward the sound.

ALICE  
*"Man's Best Friend"*

The conference room door flies open. Alice is cut off from the group by the door. They can no longer see her.

The group rushes back to the door.

It slams shut.

Alice is gone.

**INT. HORROR MUSEUM - TERROR CON - LATE AFTERNOON**

Alice is pulled into the murky room and thrown to the floor.

In the gloom, she can make out horror dioramas.

This is Terror Con's horror museum.

Mannequins decked out as famous movie monsters surround Alice.

She stands but trips over her own feet.

Tumbling forward, she falls onto the mannequin of "Whaler Walsh," the killer from *"Thar She Blows"*. It holds a duplicate of the harpoon from the prop table.

She tries to get up, but the harpoon has pierced her skit, which pulls her back down.

In her peripheral vision, something moves.

She struggles on the ground but can't get untangled.

She lays for a moment looking up at all the mannequins.

Suddenly, the "Sawtooth Simon" mannequin, the killer from *"Stab and Stab Again,"* falls onto her. Its knife stabs her through the thigh.



Slowly, her eyes look to the right.

The killer holds a massive milk bone whose tip has been whittled down to a razor-sharp point.

Slowly, painfully the milk bone is shoved into Alice's temple

The tip slowly pierces Alice's head and begins its descent into her brain.

Blood begins to pool in her eyes. She twitches.

Her feet dangle and sway.

The bone won't go any deeper.

The killer drags Alice to the door, places the bone against the frame, and grabs Alice around the throat.

They hammer her head against the door forcing the bone deeper and deeper.

ALICE

(between thrusts)  
Not a final girl.

THE KILLER

(whispers to her)  
Not even close.

They shove one last time. The bone exits through Alice's opposite ear.

The killer stands, holding Alice off the floor with the bone in her brain.

It drops her on top of the pile of mannequins.

**INT. OUTSIDE THE BAR - TERROR CON - LATE AFTERNOON.**

Johnny stands by the electric entrance pad pushing in numbers as the others pull on the door.

The pad buzzes every time Johnny punches in a bogus number.

He stops for a moment and steps back.

The pad emits a different buzz and the door releases.

Crispin and Neve jump back from the door.

Johnny joins them and slowly grabs the handle.

He pulls the door open, revealing Alice's dead body on the floor.

From the side of the door. The killer steps into their eye-line.

NEVE  
It's too late.

She pushes the remaining men away from the door and slams it closed.

Johnny grabs Crispin, who is frozen in shock and drags him away. Neve follows.

**INT. BALLROOM H - TERROR CON - NIGHT**

Kayako stands at the doors staring out at the empty hall.

Marion and Faye come running around the corner.

KAYAKO  
Over here!!

The women sprint to the door and enter.

MARION  
Get inside.

Faye tries to close the large doors. They will not budge.

KAYAKO  
We've tried. They won't budge  
without the code.

FAYE  
Shit. Get into the room. Maybe we  
can hide.

KAYAKO  
From what?

MARION  
The killer.

The three run to the others.

ANNIE  
Where have you been?

MARION  
Annie! Oh, my god.



Kane enters from behind the main stage.

KANE  
I found a water cooler... Marion,  
Faye. Are you alright?

He moves toward them. They back away toward the door.

FAYE  
Stay away from us, Kane.

KANE  
What the fuck?

Marion and Faye begin to back out of the door. Neve runs into them.

NEVE  
Hurry, get inside. The killer is  
behind us.

MARION  
What?

She pushes Marion and Faye back into the room.

Johnny and Crispin are right behind her and run through the door.

JOHNNY  
Oh, thank god.

He goes to hug Faye. She winds up and punches him in the nose.

CRISPIN.  
What the Fuck, Faye.

Through the door step Jack and Sally.

ANNIE  
You.

JACK  
Annie?

NEVE  
Oh shit! Not you!

Neve, Crispin, and Johnny back away from Jack and Sally.

Marion and Faye back away from Johnny and Kane.

KAYAKO  
What the fuck is going on?

MARION  
It's one of them.

BARBARA  
Who's one of what?

MARION  
Johnny or Kane. One of them is the  
killer.

ANNIE  
What are you talking about?

MARION  
They were the only ones not in the  
room when Nancy died. Them and Wes  
and Wes is dead.

KANE  
Wes is dead?

He steps toward Marion.

MARION  
Stay away from me.

KANE  
How do you know Wes is dead?

MARION  
He was trapped in the room with  
someone, and they killed him with  
the harpoon from "*Thar She Blows.*"

KANE  
I wasn't trapped with Wes. I've  
been with Annie the whole time.

KAYAKO  
Not the whole time.

BARBARA  
Well, most of the time.

KAYAKO  
Yeah, but Jamie disappeared while  
she was alone with Kane.

BARBARA  
That's true.

KANE

But you know I wasn't in the room  
with Wes after the doors locked.

Faye makes her way to Annie.

FAYE

Okay, then it had to be Johnny.

CRISPIN.

It couldn't be Johnny.

FAYE

How do you know?

CRISPIN.

He's been with us the whole time,  
and he was holding my hand when  
Alice died.

FAYE

Alice is dead?

CRISPIN.

Yes. Just a little while ago, and  
Johnny was with us when it  
happened.

FAYE

But they were the only ones not  
with us when Nancy died.

ANNIE

What about them?  
(she points to Jack and  
Sally)

SALLY

We've been together since the  
shutters closed.

JACK

It can't be one of us.

ANNIE

Says you.

SALLY

But it's true.

ANNIE

Who else is dead?

FAYE

Heather and Laurie are gone too.

JACK

A bunch of people died when the shutters were locked down.

KAYAKO

(noticing Sally)

Why is she holding a severed hand?

SALLY

(screaming)

HE WAS GONNA ASK ME TO MARRY HIM.

JACK

It's a whole thing. I'll tell you later.

KAYAKO

Okay. Uhm, Nancy, Laurie, Heather, Wes, the security guards, a shit ton of fans...

NEVE

We just lost Campbell, so god only knows.

ANNIE

And probably Jaime.

FAYE

Why probably? Aren't you sure?

ANNIE

No. She's gone missing too. We don't know what happened to her.

KAYAKO

Do we, Kane?

KANE

I told you what happened. I didn't hurt Jaime.

CAMPBELL (O.S.)

Good ridings to bad rubbish.

Campbell comes strolling through the door.

ANNIE

What did you say?

CAMPBELL  
I would have thought you'd agree.

CRISPIN.  
Where did you go?

CAMPBELL  
Once the door opened, I felt it was better that I leave.

JOHNNY  
You just left us there?

CAMPBELL  
Dear Johnny. Why on earth would I stay for you?

CRISPIN.  
Wait. We found him at the bar. He wasn't with us when Nancy died, and we don't know where he's been.

JOHNNY  
But he was with us when Alice died. It can't be him...can it?

JAMIE (O.S.)  
Help, help. He's right behind me.

Jaime comes stumbling through the door. She is wrapped in a tablecloth, her hair a mess. She's been running.

She trips near Sally.

JAMIE (CONT'D)  
Help me!

Sally extends the severed hand she holds towards Jaime.

JAMIE (CONT'D)  
What the fuck is that?

Through Sally's midsection, a machete erupts.

She finally drops her lover's hand. It lands in Jaimie's lap.

Jaime lets out a terrified scream and backs away.

KAYAKO  
*"Machete Madness"*

The machete is ripped up through Sally separating her in two.

The halves fall to the floor, revealing the killer, still wearing Lisa's Ally head.

The killer stands. Machete high in the air. They look around the room.

ANNIE

He's between us and the door.

JAIME

There!

She points to one of the large air conditioning grates in the room.

Jaime bolts and grabs Annie, who grabs Faye as Jaime drags them towards one of the AC grates in the wall. She flings open the grate and shoves Annie in, then cuts off Faye and gets into the AC tunnel. Faye goes in after the two.

Campbell hurriedly follows into the cramped tunnel.

BARBARA

Annie!

Barbra heads toward the AC vent, but the killer swings the machete down in front of her, stopping her.

Johnny and Crispin grab her and drag her away from the blade.

The killer wildly swings the machete, keeping the others from getting to the grate.

Jack sprints past the killer and into the grate.

Kayako grabs Marion, and they head toward an AC vent on the other side of the room.

NEVE

Crispin, over here.

Crispin, Johnny, and Barbra head to the other vent, Neve leading the way.

Kayako opens the grate and pushes Marion inside.

The killer moves toward that grate.

KAYAKO

Hurry!

Kane stands his ground as the killer moves toward him.

As Neve and her group pass Kane, she grabs his arm.

NEVE

You're not gonna win against a machete.

KANE

I've got to get to Annie.

The killer closes in.

As Crispin runs past:

CRISPIN.

You can't help her if you're dead.

Crispin makes it to the grate and pushes Barbra into the tunnel. Johnny follows. Neve pulls at Kane.

They get to the tunnel, and in they go.

Kayako jumps inside and closes the grate behind them.

The killer reaches the grate.

Kayako turns to watch.

The killer takes a screwdriver from their pocket, shoves it into the grate's latch, and jams it deep into the lock.

They pull hard at the grate. It will not open.

Kayako hurries down the tunnel

The killer heads back to the grate Annie went into and disappears inside.

**INT. AC VENT - TERROR CON - JUST AFTER**

Jaime pushes Annie forward.

ANNIE

Stop pushing me.

JAMIE

Then fucking move faster.

FAYE

Don't you talk to her like that!

CAMPBELL

I agree. The faster, the better.

ANNIE

Who is that?

JAMIE  
Campbell's behind us.

JACK  
I'm back here too.

ANNIE  
Who is that?

JACK  
It's me, Jack.

JAMIE  
Who the fuck is Jack?

ANNIE  
He's just a fan.

JACK  
Not just a fan. I'm a super fan.

Super!

ANNIE

Super!

JAMIE

JACK  
Nice to meet you!

JAMIE  
You've got to be fucking kidding.

Jack stops crawling for a minute. He hears something and looks behind him.

The killer is gaining on them.

JACK  
Move faster. He's not that far behind us.

CAMPBELL  
He who?

JACK  
He, the killer.

CAMPBELL  
Shit, 50 50 chance, and I picked the wrong fifty.



JACK

Well, Jaime is the final, final girl, so I knew the killer would go in this one.

FAYE

And you followed her in here?

JACK

Annie was with her. I need to protect them.

JAMIE

Seriously dude, FUCK OFF!

JACK

Rude.

CAMPBELL

Move it! Move it!

They all crawl as quickly as they can.

**INT. THE OTHER AC VENT - TERROR CON - JUST AFTER**

The other group crawls through their vent.

Marion is in the front.

MARION

Who's in the back? Is anybody behind us?

KAYAKO

I think we're okay. I think he went the other way.

BARBARA

We need to get out of here so we can find Annie.

KANE

I agree.

MARION

Hold on; there's another grate ahead.

NEVE

Be careful, god only knows where that psycho is.

Marion gets to the grate. She peers out, checking the room.

It is the room they began in.

MARION  
It's the meeting room.

NEVE  
Is it safe?

MARION  
I don't see anyone.

NEVE  
Great. let's get out of here.

Marion grabs the grate and pushes. It won't open.

MARION  
I can't get it open.

KANE  
Hold on, I'll help.

He squeezes past the others and reaches Marion.

KANE (CONT'D)  
Push against my back.

Marion gets behind Kane and pushes against his back.

He kicks a few times until the grate pops open.

Kane, Marion, and Kayako crawl into the room.

Where Nancy's body was, only Faye's cardigan remains.

KAYAKO  
Where's Nancy?

The rest of the group empties into the room.

BARBARA  
Someone took her.

CRISPIN.  
The door's open.

KANE  
Let's go.

The group follows Kane out of the room.

**INT. AC VENT - TERROR CON - JUST AFTER**

Annie and her group frantically crawl through the dust in the dark tunnel.

The killer keeps a steady pace behind them.

JAMIE

We need to get out of here. We're fish in a barrel.

CAMPBELL

I believe Jaime may be right for once.

She kicks back, hitting Campbell straight in the nose.

CAMPBELL (CONT'D)

You bitch! Do you know how much this nose cost me?

JAMIE

Sorry...nervous twitch.

JACK

Move it! Move it!

Annie passes a grate, Jamie right behind her.

JAMIE

Here.

She grabs Annie by the leg and drags her back. Jaime shoves Annie out of the grate and follows. Faye, Campbell, and Jack are close behind.

**INT. ARTISTS' AREA - TERROR CON - NIGHT**

The group stumbles into the room. It's dark. They feel their way around.

CAMPBELL

Why are the lights off?

JAMIE

Who the fuck knows. Feel around for a switch.

The group gets to the walls and begins to feel their way.

JACK

Here.

He pushes a lever up. The lights slowly rise in the room.  
From behind him.

CAMPBELL  
Holy shit.

Jack turns.

At the Kraft services table, all the dead are arranged in a horrifying tableau.

Lisa is there. Her heart appears to have been ripped from her chest.

FAYE  
Oh my god ... but where's...

JAMIE  
You picked the wrong tunnel,  
sweetheart.

FAYE  
What does that mean?

From behind Faye, the machete swooshes through the air separating her head from her body.

Her head flip-flops through the air landing next to Heather's head on the Kraft services table.

Faye's hands reach up, grabbing at her neck.

Then her body hits the floor.

The killer moves toward the group

ANNIE  
Run!

They all head for the nearest door. The harpoon is still stuck through it, but the door is open. They run out of the room.

**INT. HALLWAY C12 - TERROR CON - NIGHT**

They run through the hallway.

Other doors are closed.

Annie tries a utility closet. It's open. The group runs inside.

**INT. UTILITY CLOSET - TERROR CON - NIGHT**

The door swings open. The group hurries into the closet, but something is different.

Well-known actors have replaced the characters.

The closet is cramped and hot.

NEW JACK (DANIEL RADCLIFFE)  
Lock the door.

New Jaime (Barbra Crampton) locks the door.

They all wait.

There is a loud knock, then the knob is turned.

New Campbell (Michael Caine) grabs New Jaime and places her firmly in front of him as a shield.

New Jack steps in front of New Annie (Jaime Lee Curtis) placing her behind him.

NEW CAMPBELL  
I can get you anything. Just  
protect me.

New Jaime slams her foot down on Campbell's foot. He howls in pain and takes a few steps back.

New Jaime rips off her tablecloth. She is wearing a bra and panties underneath. She wraps the tablecloth around Campbell's neck.

NEW JAMIE  
You pompous piece of shit.

She swings him around so his body is between hers and the door.

The killer bangs on the door.

NEW JAMIE (CONT'D)  
Blow job after blow job and where  
did it get me? At one of these  
stupid conventions, I said I would  
never do.

NEW ANNIE  
What are you doing?

NEW JAMIE  
What you never had the guts to do.

New Jaime pulls the tablecloth taut around New Campbell's neck.

NEW CAMPBELL

Please help me, Annie. It was Jaime that fucked up your career. Not me. It was her fault.

NEW ANNIE

You're asking me for help? Funny.

**INT. SOUNDSTAGE - 1989 - FLASHBACK - DAY.**

Younger Barbra screams and screams on the pier. Younger Annie is suspended in the air with the Ally mechanical head around her head. Her breasts are covered in blood.

We are back in the Ally movie ... now, we are seeing the making of it.

ALLY DIRECTOR

Cut! Check the gate.

ASSISTANT DIRECTOR.

Are we going again?

ALLY DIRECTOR

Give them a break, and we will go again. The head needs something. Annie, sorry, sweetheart, keep the blood on.

YOUNGER ANNIE

No problem, Phil.

A WARDROBE person brings Younger Annie a robe, then hands one to Younger Barbra

YOUNGER ANNIE (CONT'D)

Thanks, Carla.

Younger Jaime walks up to Younger Annie and hands her a note, then hurries away.

YOUNGER BARBRA

What is that about?

Younger Annie opens the note.

YOUNGER ANNIE

She wants to meet during the break.

YOUNGER BARBRA

Again? It's becoming a thing with you two.

YOUNGER ANNIE

I know, right?

YOUNGER BARBRA

You better get going. You don't want to keep Her Majesty waiting.

YOUNGER ANNIE

That's not nice. She's been really kind to me.

YOUNGER BARBRA

That's 'cause she likes you. Hurry up.

YOUNGER ANNIE

Thanks, Barb.

Annie heads off as a MAKEUP PERSON goes to Young Barbara and touches up her face.

**INT. SOUNDSTAGE - 1989 - JAIMIE'S DRESSING ROOM - FLASHBACK**

Younger Jaime sits at her dressing table, touching up her makeup.

She looks in the mirror, pleased with what she sees.

She still wears her cheerleading costume.

She adjusts her ample breasts to show them off to their best.

There is a knock at her door.

YOUNGER JAIME

Come in.

Younger Annie, all nerves and insecurities, trips as she enters the trailer.

Younger Jaime jumps up and catches her,

There is visible chemistry between them.

YOUNGER ANNIE

I'm sorry. I'm so clumsy. Like, all the time.

YOUNGER JAIME  
No big whoop. We all trip, girl.

YOUNGER ANNIE  
I've never seen you trip.

YOUNGER JAIME  
I have an amazing PR team.

YOUNGER ANNIE  
You must.

YOUNGER JAIME  
Here, sit down.

They head to the couch.

They pass a fuchsia gown hanging in the hall.

YOUNGER JAIME (CONT'D)  
And thanks for the recommendation.  
That dress is killer.

YOUNGER ANNIE  
It was so much fun. I have a great  
time with you.

YOUNGER JAIME  
Same.

YOUNGER ANNIE  
I've loved spending time with you  
these past few months.

YOUNGER JAIME  
Me too. It's like we click. I spend  
so much time getting smoke blown up  
my ass by people who just want to  
make money off me. It's like you're  
not afraid to tell me the truth.

YOUNGER ANNIE  
When I first met you on "*One  
Killer, Two Killer, Three Killer  
Four*," I saw that you are just so  
real. That's hard to find in this  
business.

YOUNGER JAIME  
I know. It's like I'm supposed to  
be two different people, and the  
one they want me to give to the  
public is not really me.



YOUNGER ANNIE

Yeah, I know. My agent said I have to be very careful. The movie I just wrapped is supposed to be the one that gets me there.

YOUNGER JAIME

Yeah, Campbell showed me the rough cut. You're amazing. Don't know why you took this part after that.

YOUNGER ANNIE

I did it as a favor to Campbell.

YOUNGER JAIME

Is that the only favor?

YOUNGER ANNIE

Oh my god, Jaime! I would never let that man touch me.

YOUNGER JAIME

Never say never. He could make or break a career.

YOUNGER ANNIE

Well, I got through the last film fine. Maybe I'm not his type.

YOUNGER JAIME

You've got a pussy. You're his type.

They both laugh hysterically.

There's a knock at the door.

ASSISTANT DIRECTOR. (V.O.)

20 minutes, Jamie.

YOUNGER JAIME

Got it, Jason.

YOUNGER ANNIE

Well, I better get going.

She stands to leave. Younger Jaime grabs her wrist, pulls her down on the couch, and kisses her hard on the lips.

There is a quick moment of uncertainty, and then Annie leans in and kisses her back.

We see what could be the beginning of an amazing relationship.

Younger Jaime pulls Younger Annie's robe from her shoulders.

Younger Annie's breasts are still covered in fake blood. This does not stop Younger Jaime.

Campbell enters without knocking.

The women are engrossed and do not see him.

Suddenly, Younger Annie notices Campbell. She wrenches back from Younger Jaime and pulls her robe tight around her shoulder.

Younger Jaime is looking in the other direction.

YOUNGER JAIME

Don't stop.

YOUNGER CAMPBELL

Please, don't stop.

Younger Jaime freezes, her back to Campbell.

For a moment, there is a deep, deep sadness as she stares longingly into Younger Annie's eyes.

With her back still to Younger Campbell.

YOUNGER JAIME

What do you want?

YOUNGER CAMPBELL

Take a guess.

Younger Jaime reluctantly leans in to kiss Younger Annie.

YOUNGER ANNIE

(recoils)

No.

YOUNGER JAIME

He will tell everyone. It will ruin me. Do what he says.

YOUNGER ANNIE

No. We don't need him. We have each other.

YOUNGER JAIME

That's not enough.

Younger Campbell removes his shirt.

YOUNGER CAMPBELL

Come on, ladies. I don't have all day.

He removes his pants and stands naked in front of them.

Younger Annie stands up and tries to pull Younger Jaime from the couch. She will not move.

Younger Jaime pulls her hand away.

YOUNGER JAIME

I'm sorry

Younger Annie is crushed. She heads for the door.

Younger Campbell grabs her.

YOUNGER CAMPBELL

You walk out that door, and I head right to the National Enquirer with the story of how up-and-coming Annie Abernathy is a dyke who tried to seduce Jaime Weaver, and I had to pull her off. They shelve your movie, and you'll get nowhere.

YOUNGER ANNIE

(to Younger Jaime)

Say something.

YOUNGER JAIME

I'll back him up. I have no choice. Just play the game, and he'll leave us alone.

YOUNGER CAMPBELL

Well, not completely alone.

He walks to Younger Jaime and touches her shoulder.

YOUNGER ANNIE

No career is worth that.

YOUNGER JAIME

Don't be stupid. Do you know what I had to do to get this far? I'm not giving it up now. I'm an actor. I can act straight and so can you.

YOUNGER ANNIE

But I don't want to.

YOUNGER CAMPBELL

Ugh, don't be so dramatic. We can have some fun now and then and I'll keep my mouth shut.

Younger Jaime reaches for Younger Annie.

YOUNGER JAIME

We can be together. We just have to play along.

Annie heads out the door.

Younger Campbell stands in the doorway, completely naked. No shame or fear.

YOUNGER CAMPBELL

You'll regret this, Annie.

**INT. UTILITY CLOSET - TERROR CON - PRESENT**

In the utility closet, the original characters are back.

ANNIE

The next day. Headlines everywhere outing me. You lied. You were right, Campbell, they shelved my movie and I didn't work for years. They couldn't let a lesbian headline a big film. Not then. No studio or agent would touch me. But I never lied about who I was. It took a while, but I clawed my way back. And God help me, I don't think I ever really stopped loving you.

Jaime moves to Annie.

JAMIE

What a...stupid...stupid thing to say.

ANNIE

Are you happy?

JAMIE

What the fuck is happy? I'm successful.

ANNIE

What happened to the girl I fell in love with?

JAMIE

She got everything she ever wanted.

ANNIE

Not everything.

JAMIE

Everything.

The killer bangs on the door.

CAMPBELL

Shut the fuck up the both of you.

Jaime pulls the tablecloth tight around Campbell's neck

**INT. OUTSIDE THE UTILITY CLOSET - TERROR CON - NIGHT**

The killer bangs on the door. They wiggle the handle, but the door will not open.

They stand silently for a moment.

They raise their fist and bang one last time.

They raise the machete to hack at the door, but something stops them.

Then they walk away.

**INT. UTILITY CLOSET - TERROR CON - NIGHT**

In the utility closet, the actors are back.

New Jaime continues to tighten the tablecloth around New Campbell's neck.

Campbell chokes and stutters.

NEW JACK

Be quiet. I think he's gone.

NEW JAIME

Great, why don't you just stick your head out and check for us?

NEW ANNIE

Let him go. You're hurting him.

NEW JAIME

That's the point.

New Annie pulls the tablecloth out of New Jaime's hands.  
Campbell falls to the ground

NEW CAMPBELL  
I'll get you, Jaime.

NEW JAIME  
And my little dog too?

NEW JACK  
For fuck's sake, will the two of  
you shut up!

NEW JAIME  
Look whose balls just dropped.

NEW JACK  
We've got to get out of here. What  
if he comes back with the harpoon  
or that crossbow thing and just  
starts stabbing through the door?  
We'd be trapped.

NEW ANNIE  
He's got a point.

NEW JAIME  
Like I said, you first.

New Jack steps over Campbell and slowly opens the door. He  
peaks out.

NEW JACK  
It's clear. Let's go.

The group runs from the closet.

**INT. HALLWAY - TERROR CON - NIGHT**

Kane's group moves stealthily through the halls looking for  
the other group. Recognizable actors have also replaced these  
characters.

Kane (KANE HODDER) leads the group.

NEW KANE  
Hurry, we've got to get to them.

NEW BARBARA (HEATHER LANGENKAMP)  
Oh my god. (screaming) ANNIE!  
ANNIE!

Neve (AMANDALA STENBERG) is right behind her.

NEW NEVE

Barbara, babe. We don't want the  
killer to find us before we find  
him, so please, shut up!

New Johnny (NATHAN LANE) pulls at doors as the group moves  
on. They are all locked.

New Marion (KATHRYN HAHN) points toward an open door.

NEW MARION

Look. It's open.

The group heads toward the open door. New Kayako (GRETA LEE)  
ushers everyone in.

**INT. TECH ROOM - TERROR CON - NIGHT**

The room is on the smaller side and dark.

NEW KAYAKO

I can't see anything.

NEW JOHNNY

Over here.

New Johnny pulls back a black curtain revealing Hall H below  
them. They are in the sound/projection booth high above the  
hall floor.

NEW CRISPIN (TROY SIVAN)

This does us no good. Let's keep  
looking.

He heads back to the door. It slams shut before they can get  
out.

New Barbara pulls at the door.

NEW BARBARA

It won't open. We're trapped.

NEW CRISPIN

Look!

The group comes to the window. Below them, New Annie's group  
runs into Hall H.

**INT. HALL H - TERROR CON - NIGHT**

The original characters are now in Hall H.

ANNIE

This is useless. We can't get out without Wes's codes. We could run all night and just end up back here.

JAMIE

Wes is dead.

JACK

How do you know that?

JAMIE

I...I don't know. Someone said so.

JACK

No. Marion said it and you weren't in the room yet when she did.

ANNIE

Are you sure?

JACK

I watch horror. I look for inconsistencies and plot holes. That was a major plot hole. She wasn't there. How does she know?

The killer bursts into the room.

They grab Jaime and slit her throat, blood pours down as her body hits the floor. The killer drops the knife next to Jaime's body.

The group backs away.

The killer turns to the keypad and punches in a code. The door closes.

He turns toward the group and removes his Ally mask, revealing it as Wes.

WES

Ta da!

ANNIE

Wes? What the fuck have you done?

He begins to walk toward the group. As he gets closer, there is a glitch. It's like an old film broke and was projected on the screen. It happens quickly. When it is done Wes has been replaced by NEW WES (Kid Cudi).



NEW WES

Exactly what I had to do.

**FLASH ON:** Wes cuts Tina's throat.

**FLASH ON:** Nancy gets a text. She walks into a room and an axe slams into her face. She looks up, Wes is in front of her.

**FLASH ON:** Wes removes the harpoon from under the prop table. Stirs it in Tina's blood and shoves it through the door.

**FLASH ON:** Wes' hands pop through the grate behind Heather and begin to saw the garrote into her flesh.

NEW ANNIE

But why?

NEW WES

For the future. The convention is dying. Attendance is down. Costs are up. What do you think these freaks will pay next year as we show them the exact spot where some of their favorite horror actors met their grizzly demise?

NEW JACK

That is fucked up.

NEW WES

Is it? Don't you think your friends would pay top dollar to see recreations of the crime scenes at the exact location, to take pictures with the actual props that killed their favorite star? The VIP tickets will sell themselves.

NEW ANNIE

You'll never get away with it.

NEW WES

Won't matter to you. You'll be dead.

New Wes advances on Annie.

NEW JACK

You'll have to go through me first.

NEW WES

No problem.

As he moves forward the glitch happens again. He is replaced by original Wes.

Jack leaps in front of Annie to protect her. Wes stabs him in the gut and tosses him aside.

**INT. TECH BOOTH - TERROR CON - NIGHT**

The group stuck in the sound room stares down.

KANE

We've got to do something.

He grabs a chair and tries to smash the glass.

It has no effect.

**INT. HALL H - TERROR CON - TERROR CON**

There is a muffled thud. Wes stops and he and Annie look up at a window above them. There they see the group trapped within.

ANNIE

They can all see you, Wes.

WES

Yes, yes they can. See, I trapped them there earlier. It will be easier to kill them all at once. I'm running out of props. I'm thinking I'll just set them all on fire.

ANNIE

All this for money?

WES

Why else?

CAMPBELL

I'll give you money, Wes. Let me go and I'll back you up.

WES

What about the rest?

CAMPBELL

I don't give a fuck.

The glitch. New Campbell replaces Campbell.

NEW WES

How much?

NEW CAMPBELL

Whatever you want.

NEW WES

You promise?

NEW CAMPBELL

You have my word.

New Wes gestures for New Campbell to leave the room.

New Campbell walks by New Jaimie's body.

NEW CAMPBELL (CONT'D)

I never liked you.

He continues by Jaime. The glitch happens.

New Campbell is replaced with Campbell as he walks past Jaime's body. She jumps to her feet, grabs the knife Wes dropped next to her, jumps on Campbell's back, and begins to stab him in the back over and over savagely.

JAMIE

Yeah, well I never liked you. You fucking rapist scum.

She continues to stab, but nothing happens since the knife she is using is a prop knife. Campbell struggles under her.

Wes walks to her, grabs her hand, and gives her the real knife.

She stops for a moment. Laughs then begins stabbing Campbell.

He falls to his knees as Jaime's fury takes him to the ground.

She flips him onto his back. He's still alive.

He raises his hand, palm toward Jaime. She stabs him through the palm.

JAMIE (CONT'D)

No. You never get to touch me again.

The knife rips through his palm. Jaime pulls it up bisecting his hand.

She shoves the knife into his gut over and over.

CAMPBELL  
 (with his final breath)  
 Bitch.

With that, Jaime plunges the knife into Campbell's crotch separating his manhood from his body.

She digs her hand deep into Campbell's body and flings the offending appendage through the air to thud to the ground across the room.

ANNIE  
 Jaime!

She runs toward Jaime. Like a wild cat, Jaime spins towards Annie, knife held high.

The glitch happens. Their actor counterparts replace everyone.

NEW ANNIE  
 Jaime?

NEW JAIME  
 Surprise.

NEW ANNIE  
 Are you alright?

NEW JAIME  
 Do I look alright to you?

NEW ANNIE  
 I don't understand.

NEW JAIME  
 What don't you get about Wes not being smart enough to pull this off?

NEW WES  
 Rude.

New Annie stands in shock.

NEW ANNIE  
 What have you done?

PLASH ON: New Kane kneels and cuts New Jaime out of a different fabulous dress. From behind him, a wrench smashes into his head knocking him out. New Wes stands there. He presses buttons on the door pad and New Jaime is set free. He tosses a duplicate dress, cut and bloody at New Jamies's feet. New Wes lifts the wrench to smash New Kane's head in.

They hear a sound. New Jaime grabs him and they head off into the room. The door slams behind them.

**FLASH ON:** Jaime stands in front of Lisa. She walks to her. Lisa closes her eyes and Jaime plunges the knife into her chest.

**FLASH ON:** Jaime stands in the Ally mask and shoots arrows at Laurie.

JAMIE

What the fuck do you care? You left me there with him.

ANNIE

What?

JAMIE

You heard me. You kissed me and then you left me there to deal with that. All you had to do was play along for 5 minutes, 10 minutes on one of his good days, but you couldn't do that for me.

ANNIE

I begged you to come with me.

JAMIE

How selfish. Expecting me to give up all I had.

ANNIE

You two fucking outted me...in the 90s.

JAMIE

Poor, poor Annie. You think everything is about you. Well, in this case, you're right.

ANNIE

What about me?

JAMIE

I have to kill you to be free, finally. For over 30 years all I thought about was what would have happened if I left with you. It ruined every relationship. It ruined me and it has to stop.

ANNIE

Oh my God. You did all this? Why not just kill me? What did Alice or all those fans ever do to you?

JAMIE

Oh, I thought about it. I fantasized about it...a lot. But that was thinking small. I knew Terror Con was in trouble, so I called Wes. It was way easier to convince him to kill his friends than I thought it would be. He likes money even more than I do. It finally made sense. I could be the Queen of Terror Con. Thee Final Girl. My financial mess would be cleared up. My life, back on track. Can you imagine the press when Wes and I are the only ones left after the lockdown? The fans were a bonus. I didn't plan that. I had no idea they would die like that. Have you seen that mess? It's epic. The only problem with my plan was I had to get you here.

ANNIE

But I wasn't going to come, everyone knew that.

JAMIE

Yes. You see for this all to work, you had to be here. So Tuesday had to go.

FLASH ON: TUESDAY MCCARTHY gets into her car on the way to Terror Con. As she adjusts her review mirror, Jaime pops up from the back seat and wraps a Hermes scarf around Tuesday's neck. She strangles Tuesday to death, then wraps the scarf back around her own neck and exits the car.

WES

Then I called you and the plan took off.

ANNIE

And you started to kill your friends.

The glitch and the characters change.

NEW JAIME

Friends? I know what they thought of me. I heard what Laurie said about me. They used me just like you! I learned a long time ago that I have to look out for myself. Nothing gets in the way.

NEW ANNIE

So what happens now?

NEW WES

Well, you won't be the final girl, but you'll be the penultimate girl. We'll tell everyone that those idiots up in the booth died before you. Give you a little glory.

NEW ANNIE

You're going to let him kill me?

NEW JAIME

Oh no. I would never do that. You mean too much to me.

NEW WES

But you said she was mine.

NEW JAIME

Change of plans.

She turns to New Wes, the glitch, and Jaime replaces her. Jaime stabs Wes in the eye. Wes stands for a moment unsure of what just happened to him.

WES

But...I...

JAMIE

...never saw that coming because you're a misogynist bro who thinks women couldn't possibly plan something so devious and carry it out?

WES

Touche.

He falls to the ground

JAMIE

Now it's just you and me...sort of.  
30 years of longing and having to  
hide it. I did all this. With Wes  
gone Terror Con, the publicity, the  
sympathy are all mine.

ANNIE

Oh my god. You're not the final  
girl. You're the villain!

JAMIE

(losing it) I'M NOT THE VILLAIN!  
YOU'RE THE VILLAIN!!

She runs toward New Annie, knife held high.

As Jaime runs, Jack reaches out and trips her. He's been  
lying on the floor waiting to make his move

Jaime screams and falls. She rips Annie's leg with the knife,  
then hits the floor hard. The knife flies from her hand.

Jack buries his teeth into Jaime's Achilles heel, ripping it  
from her body.

Jaime screams not only in pain but also in frustration as her  
hands rip at Jaime's pants.

JAMIE (CONT'D)

You asshole! What kind of person  
bites into your leg?

Jaime kicks Jack in the face with her good foot. He's out.

Annie grabs the knife and hobbles towards Jaime.

Jaime sees her coming and crawls away.

Before Annie can get to her, Jamie gets to the wheelchair  
from "*Killer Wheels*" and drags herself into the seat.

She starts the wheelchair up and aims it at Annie

Annie realizes the knife in her hand will do her no good. She  
throws it to the ground and looks around. She sees Jaime's  
ripped gown lying on the floor. She grabs it.

Annie is the matador, Jaime the bull. A poetic dance of death  
ensues.

Jack moans on the floor.



Jaime is between Annie and Jack. She throws the wheelchair into reverse and aims for Jack's head.

She spins around, now facing Jack. Annie reaches her and throws the torn gown over Jaime's head, disorienting Jaime.

Annie gets to Jack and drags him out of the way.

One of the gown's torn tendrils gets caught in the wheelchair's spokes. It pulls the dress tight around Jaime's neck. Jaime can't escape. She begins to panic and throws herself to the floor.

The dress tightens around Jaime's neck as the gown entangles itself in the wheels. The wheelchair keeps moving dragging Jaime behind.

Jaime gurgles and struggles, her polished nails rip at the dress to no avail. Her body goes limp.

The chair gets close to Annie and Jack but topples over before rolling over them.

Annie looks up at the production booth. There the actors stare down at her.

When we see Annie again, she has been replaced by New Annie. She cradles New Jack's head in her lap.

NEW ANNIE

Thanks Jack. You helped. You did.

NEW JACK

That's all I ever wanted.

At that New Jaime springs up. She grabs the discarded knife and raises it high into the air above New Annie and New Jack.

New Annie screams. The camera zooms into her mouth.

BLACKNESS

The words THE TERROR AT TERROR CON in blood red twirl onto the scream.

From the blackness, massive screams of joy.

**INT. TERROR CON - HALL H - ONE YEAR LATER**

Barbra, Kane, Kayako, and the others sit behind mics and beside their actor counterparts at a large table on the dais.

Behind them large portraits of all the dead, minus Jaime and Wes.

Annie and Jack stand on either side of the table mics in hand.

The Hall is filled with screaming fans many dressed in cosplay as any of the people on the dais.

A few are dressed as Jaime. Her hair, gown wrapped around their necks, their bodies only clad in a bra and panties with a bandage dripping blood over their Achilles heels and sitting in wheelchairs.

Wes was right, the place is packed to the rafters.

ANNIE

Maybe she was right. Maybe, I am the villain.

The crowd boos.

ANNIE (CONT'D)

But, One thing about the villains in a horror movie...they always win.

The crowd erupts. Hoots, hollers, squeals of joy.

ANNIE (CONT'D)

And while she may not have been dead... yet, I assure you, that bitch will not be back for the sequel.

The crowd erupts again.

JACK

That's right with the money we got from Wes's estate...

ANNIE

...and the offshore accounts our lawyers discovered Jaimie had hidden, we founded the First Persons Production Company and you've just seen the premiere of our first feature.

The crowd cannot contain its glee.

CRISPIN.

You'll just have to see it in theaters to see how it ends.

BARBARA

We are all about our fans. So, for our next feature one of you will be the writer. You can enter your idea or script at the first person dot com.

KANE

The winner will work with us and get a producer credit.

The crowd loses its mind: joy, elation, ecstasy.

**INT. TERROR CON - HALL H - THAT EVENING**

The characters and the actors who played them are all gathered in the hall. The fans are gone. Annie stands at the head of the group with a champagne bottle. She pops the cork and pours champagne into everyone's glass.

ANNIE

To us!

The group all raise their glasses.

THE GROUP

To us!

Suddenly the alarm sounds.

From the back of the hall, a wheelchair rolls through the doors as the doors slam shut behind it

In the chair is a man in Jaime cosplay. Both of his legs are mangled and held together with braces. His wheelchair controls are on the left as he is missing his right hand.

He rolls toward the group.

SALLY'S BOYFRIEND

(yelling over the alarm)

I've got an idea for the sequel.

THE END

