

# RIVERDALE

"The Witching Hour"

a CHILLING ADVENTURES OF SABRINA crossover

written by

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Based on characters from Archie Comics ©

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PREVIOUSLY ON RIVERDALE

S3E11 "The Red Dahlia"

VERONICA hires JUGHEAD to find out who shot her father, HIRAM, in "The Stranger". While Jughead investigates, BETTY starts her own probe into many suspicious deaths surrounding PENELOPE. ARCHIE, haunted by his past with Hiram, lashes out.

Jughead discovers Hiram and HERMIONE were both having affairs - with MS. MORAY and SHERIFF MINETA, respectively. Meanwhile, Betty discovers Penelope's brothel, "The Maple Club", and Penelope admits to several murders. When Betty threatens to turn her in, Penelope holds one of Betty's secrets over her head. Veronica and REGGIE steal and burn equipment and drugs from Hiram's lab.

Jughead discovers that Hermione ordered his Dad, FP, to shoot Hiram. As he did not succeed, she enlists Mineta to finish the job. Archie, initially hoping to kill Hiram himself, catches Mineta and scares him off. When Mineta returns to Hermione, unsuccessful, she kills him.

FP and Betty's Mom, ALICE, hold a conference and pin Hiram's shooting on TALLBOY. Hiram thanks Archie for saving him by agreeing to a truce. Veronica pays Jughead, but doesn't want to know who actually shot Hiram.

PREVIOUSLY ON THE CHILLING ADVENTURES OF SABRINA

S2E9 "The Mephisto Waltz"

Although she was hellbent on avoiding her fate, SABRINA inadvertently fulfills the prophecy and allows LUCIFER to return to the mortal plane. Assuming his angelic true form, he asks Sabrina join him in ascension, and to rule over creation as his queen. Sabrina rebuffs him, insisting he choose LILITH - but he's set on Sabrina. After all, much to Sabrina's horror, Lucifer reveals she is his biological daughter.

Lucifer instructs Sabrina to blow Gabriel's horn, and open the Gates of Hell. Her friends - HARVEY, ROZ, and THEO - manage to keep them closed. When Lilith's plan to wound Lucifer backfires, Sabrina comes up with a Plan B - to entrap Lucifer within her father's Acheron Configuration. It manages to work, although temporarily. Sabrina's boyfriend, NICK, capitalizes on Lucifer's moment of weakness, and binds the Dark Lord within his own body. Sabrina's cousin AMBROSE casts a sleep spell, and Lilith carries Nick's body back with her to hell -- but not before taking Sabrina's crown, and restoring her powers.

"The Witching Hour"

**TEASER**

EXT. RIVERDALE - DAY

Open on various shots of Riverdale, in black-and-white -- the high school, the city hall, the main street drag with quaint shops.

The classic "Night of the Living Dead" horror theme plays over the scene.

JUGHEAD (V.O.)

Our story is about a town called Riverdale, and the people that live in it. It's the kind of place that, if you passed it by on the highway, you'd almost wish you lived there. But nothing in Riverdale is ever what it seems.

As we move over the town, we come to--

EXT. SWEETWATER RIVER - CONTINUOUS

A fast-moving white-water river, hemmed by a pine forest.

JUGHEAD (V.O.)

And just across Sweetwater River, is another town. Greendale, the town that time forgot. As mysterious as it is dangerous.

We keep moving through the trees, and come to--

EXT. HIGHWAY - GREENDALE - CONTINUOUS

A blacktop road. Slick with dew or rain. PUSH IN on a town WELCOME SIGN. Close in on the words.

**LET GREENDALE CAST A SPELL ON YOU.**

As we hold on this slogan, the color bleeds back into the scene.

JUGHEAD (V.O.)

A town that, if you peel back the skin and expose the insides, is much more sinister and dark than you could ever imagine.

MIST rolls over the highway in the background, obscuring our view into Greendale.

A SINGLE TRUCK breaks the fog, gunning down the highway towards Riverdale. Red as blood. A couple of TEENS ride in the truck bed.

EXT. POP'S CHOCK'LIT SHOPPE - RIVERDALE - DAY

On the signature NEON SIGN. One of the letters flickers, almost burning out.

JUGHEAD (V.O.)

It was a day like any other.  
Milkshakes at the diner, a calm before the storm. We never could have imagined, as we talked and joked and reminisced, that something wicked was this way coming.

We move down along the exterior of Riverdale's famous diner. Past spotless glass windows with open shades, through which we can see various CUSTOMERS.

As we move through the doors--

INT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

The horror music fades into a 1950s up-tempo hop.

Pop's is pretty much the same as ever. Gleaming counters, tiled floor, chrome metal bar stools. Timeless, a snapshot of vintage Americana.

Track with POP TATE, carrying a platter of MILKSHAKES. He stops at a booth, delivering them to--

Four teens - ARCHIE ANDREWS, BETTY COOPER, VERONICA LODGE, and JUGHEAD JONES.

BETTY

(to POP)  
Thank you.

ARCHIE

(to VERONICA)  
I heard your father's back home.

VERONICA

Yeah. Mom signed him out of the hospital last night. Thinks he'll be in better hands with our family's private physician.

ARCHIE

I mean, is that wise? He was shot.

VERONICA

Mother knows best.

BETTY

(to ARCHIE)

By the way, how are you doing? Reggie told me what happened at La Bonne Nuit.

Veronica sits up.

VERONICA

Oh? What happened?

ARCHIE

(dismissive)

I had a bit to drink. It wasn't a big deal.

JUGHEAD

Turning to the sauce, eh? I guess we all have our vices.

BETTY

Jughead!

ARCHIE

Honestly, I'm okay guys. Josie helped me out. Got me sober, and... slapped some sense into me. Made me realize how close I was to rock bottom.

BETTY

Oh, Archie...

Betty reaches out and squeezes Archie's hand.

VERONICA

(forced)

So, Josie? You guys are getting close?

ARCHIE

Yeah, we've been hanging out. Jamming after school sometimes.

VERONICA

You're singing again?

ARCHIE

Just back-up. But--

(he smiles)

Yeah.

For the first time in a very long time, Archie looks genuinely happy and at ease. And it's killing Veronica that she isn't the root of it.

JUGHEAD

Good for you, man. You haven't picked up your guitar since--

ARCHIE

Since Grundy. Yeah.

(beat)

But, it felt like time. You know?

BETTY

I'm really glad, Archie. I know how much you love music.

Veronica stands, and loudly declares--

VERONICA

We'll have to celebrate. Tonight, at La Bonne Nuit. Drinks on the house.

JUGHEAD

(smirking)

Garçon, your finest champagne please!

BETTY

Jug!

(beat)

But seriously, Vee. I don't know if that's such a good idea.

Considering...

ARCHIE

Thanks for the offer, Veronica. I mean it. But... probably best I stay away from the party scene for a little while. Just 'til I get my head back on straight.

Veronica looks a little disappointed.

VERONICA

Well, can I at least buy you a burger?

JUGHEAD

I'll take a double cheeseburger.

Veronica rolls her eyes. Fine.

ARCHIE

Same for me.

VERONICA

Okay. Betty?

BETTY

I'm good, thanks.

Veronica walks towards the REGISTER. Outside the windows, we see a RED TRUCK pull up. The same one from earlier.

For a second, everything moves in slow-motion. As Veronica orders at the counter--

The CHIME rings. The FRONT DOORS open. Veronica turns and looks, the white daylight blinding her momentarily.

FOUR TEENS enter the diner. The FRIGHT CLUB -- SABRINA SPELLMAN, HARVEY KINKLE, ROZ WALKER, and THEO PUTNAM.

And they stand out. Especially Sabrina, with her silver hair and dark lipstick.

She lowers her white Riviera sunglasses, and smirks.

SABRINA

So this is Riverdale.

SMASH TO CREDITS:

The RIVERDALE logo flashes, changing from blue to red. BLOOD drips from the letters.

END OF TEASER

"The Witching Hour"

ACT ONE

INT. POP'S CHOCK'LIT SHOPPE - DAY

Archie reacts to Sabrina's presence, hurrying to slide out of the booth.

ARCHIE

Sabrina!

Sabrina catches sight of him, and breaks into a huge grin.

SABRINA

Archie!

He runs up and gives her a big hug.

ARCHIE

What are you doing here?

SABRINA

Well, you spoke so highly of this place. We decided to get out of Greendale for a spell, and... here we are!

ARCHIE

You should have called!

SABRINA

(smiling)

I wanted to surprise you.

Veronica, carrying a tray of burgers, edges into the conversation. She side-eyes Sabrina hard.

VERONICA

(what the hell)

Archie?

ARCHIE

Oh! Veronica. This is Sabrina.

SABRINA

Enchanté.

She offers her hand to shake, but Veronica rebuffs it. Sabrina's cheeriness fades a little.

VERONICA

(stiff)

Pleasure.



ARCHIE

And that is Betty and Jughead.

Jughead waves from the booth, but Betty rises to greet Sabrina.

BETTY

(genuine)

Hi! So lovely to meet you.

ARCHIE

Sabrina, why don't you guys join us?  
The more the merrier.

Sabrina looks to Harvey, Roz and Theo. They shrug. Why not?

INT. BIG BOOTH - POP'S CHOCK'LIT SHOPPE - MOMENTS LATER

Archie, Betty, Veronica and Jughead are squeezed into a horse-shoe shaped booth in the corner. Sabrina, Harvey, Theo and Roz have joined them. It's cozy, and the table is covered in food.

SABRINA

Archie, I don't believe you've met them before. But this is Harvey, Roz, and Theo.

She points to each of her friends, who wave timidly. The groups exchange muted re-introductions and pleasantries.

ARCHIE

It's an honor to meet you guys.

(beat, to SABRINA)

I'm surprised Nick isn't with you. Was he busy, or...

He trails off, as he picks up on Sabrina's gang's depressed mood.

THEO

That's a sore subject right now.

ARCHIE

Did they break up?

ROZ

Not exactly. It's... complicated.

HARVEY

Long story.

Sabrina gives a small smile, and squeezes Harvey's shoulder.

SABRINA

It's okay guys. We're here to have fun. Let's not get too negative, okay?

Veronica leans forward, resting her face in her hands.

VERONICA

So how do you two know each other? You and Archie?

ARCHIE

(chuckling)  
Well that's another long story.

He smiles to Sabrina, as we cut to--

FLASHBACK - EXT. THE WOODS - SUNSET

Archie and his dog, VEGAS, trudge through the woods near Greendale. His hair is still dyed dark. He's holding a map, following a hiking trail.

JUGHEAD (V.O.)

Archie passed through Greendale on his way back from Canada. Although the bear attack had left him shaken, he kept to the trees, hiding from the man who hunted him for sport. But little did Archie know... he was being hunted. Just not by Hiram Lodge.

There's a RUSTLE in nearby brush. Archie looks around him, as the undergrowth shakes and stirs. He's on alert, and Vegas GROWLS.

Archie turns around, to see--

A DEMON. With twisted, warped features and gray skin. It's mouth opens up like a blooming Devil's Finger.

He SCREAMS. Runs.

FLASHBACK - INT. CERBERUS BOOKSHOP - SUNSET

BLAM! Archie bursts through the doors with Vegas.

JUGHEAD (V.O.)

On the run from another kind of evil, Archie took refuge in a gaunt little bookshop called Cerberus, hung with dreadful décor. But inside? A glimmer of hope, in the form of a white-haired teenage witch... who was a bit more than your average girl next door.

Archie throws his body weight against the doors, bracing. Vegas barks madly.

ARCHIE  
Somebody help!

Sabrina and NICK SCRATCH turn, and rush over to Archie.

SABRINA  
What's going on?

ARCHIE  
I saw something in the woods. I-I think... it's following me.

NICK  
What did you see?

ARCHIE  
You wouldn't believe me if I told you.

Sabrina touches his shoulder, comforting.

SABRINA  
Try us.

FLASHBACK - INT. CEREBUS BOOKSHOP - MOMENTS LATER

With assistance from HILDA SPELLMAN and DR. CERBERUS, the teens manage to barricade the door.

FLASHBACK - INT. CERBERUS BOOKSHOP - NIGHT

Some time has passed. The sun has set. A storm rages outside the windows.

The DEMON SHRIEKS, breaking through the furniture barrier. As the door flies open, LIGHTNING strikes. Wind and rain swirl into the bookshop.

Sabrina and Nick guard Archie, hands up. Chanting a spell in unison.

SABRINA/NICK  
*Ex spiritibus enim sie te aeris.  
Qui Omnipotentiam Tuam parcendo clavem  
ad.*

Sabrina and Nick clap their hands together, and push magical energy towards the demon. He roars, as his body begins to disintegrate.

SABRINA

(loudly, with authority)  
Expel this demon. Return him to the  
Dark Lord. Visit us spirits, intercede  
on our behalf.

White lights surround the demon, and engulf him completely.  
When the light breaks, the demon's gone.

Sabrina and Nick turn, to see--

Archie, breathless. Completely in shock. He can't believe  
what he's just witnessed.

INT. BIG BOOTH - POP'S CHOCK'LIT SHOPPE - PRESENT

The memory hangs between Sabrina and Archie. It hides in  
their secret smile.

ARCHIE

There's this bookshop in Greendale.  
Cerberus. That's where we met. It's  
pretty cool. Covered in horror  
decorations year round.

BETTY

(weird)  
And you guys like to hang out there?

THEO

I mean, yeah. Spooky stuff is sorta  
par for the course. Every day feels  
like Halloween in Greendale.

JUGHEAD

Every day here feels like "The Maltese  
Falcon".  
(off BETTY's look)  
In a good way.

BETTY

Jug's a nerd for old movies.

SABRINA

Oh, us too! The Paramount runs classic  
horror marathons. They're showing  
"House of Wax" next week.

JUGHEAD

(to ARCHIE)  
I knew I liked her.

Betty looks a little uncomfortable.

"The Witching Hour"

SKREE! Suddenly, there's a squeal of TIRES on pavement outside the diner windows. And then a loud CRASH!

Various patrons react, rushing to the windows to look. Archie's gang and the Fright Club look at one another, and run outside.

EXT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

A PICKUP TRUCK has smashed into one of the parked cars outside the diner. The front is pretty badly damaged, and it steams.

Archie's Dad, FRED ANDREWS, stands with REGGIE MANTLE, who paces near the wreck, visibly upset.

VERONICA  
Reggie! Are you okay?!

She pulls him into a hug, and he tears up.

REGGIE  
I didn't mean it, Vee. I didn't see--

VERONICA  
What happened?

FRED  
Archie, don't...

Archie keeps moving past them, rounding the truck's body to see--

VEGAS. Lying in the road, guts spilling out.

ARCHIE  
(destroyed)  
VEGAS!

He drops to his knees next to the dog, and pulls Vegas' head into his lap.

ARCHIE (CONT'D)  
No no no! It's okay. You're gonna be okay.  
(shouting)  
Someone help!

Fred squats down next to Archie. Squeezes his shoulder.

FRED  
I called Dr. Ward, but... there's not much they can do.  
(beat)  
(MORE)

"The Witching Hour"

FRED (CONT'D)

I'm sorry. I know he meant a lot to you.

ARCHIE

(broken)

He's my best friend, Dad. I can't... I can't lose him.

Archie strokes Vegas. Sabrina sinks down next to him, her eyes watery.

SABRINA

(quietly)

He's gone, Archie.

A stunned silence falls over the scene. You can hear the leaves rattling in the trees.

Jughead puts his arm around Betty, comforting her.

REGGIE

Archie, I--

ARCHIE

(roaring)

SHUT UP, Reggie!

His eyes burn with anger and grief.

VERONICA

Archie...

Archie carefully lays Vegas' head back on the ground, and stands. He stalks towards Reggie, and PUSHES him hard.

REGGIE

(hands up, surrendering)

Woah, hey...

ARCHIE

You killed my dog!

REGGIE

And I'm sorry!

ARCHIE

(scoffs)

You're sorry.

Beat. Then, Archie PUNCHES Reggie. Pins him to the ground, repeatedly beating him.

VERONICA

ARCHIE!

She catches his arm mid-swing, and struggles to drag him off of Reggie. Theo jumps in to help her. Archie wrenches away from both of them, pacing in anger.

VERONICA (CONT'D)

I get it. You're hurt. But he is not your punching bag.

Archie exhales, sniffing. Eyes wet.

She approaches him. Wraps her arms around him, as her head rests against his shoulder. It's oddly intimate.

VERONICA (CONT'D)

(softer)

Look, what happened sucks. I wish it didn't happen. But there's nothing we can do.

(beat)

You know we're all here for you.

Archie wears down a little. Hugs her back. Reggie looks away, hurt.

SABRINA

(breaking the silence)

I can bring him back. If you want.

The group turns. Stares.

BETTY

That's sick. How can you say things like that?

SABRINA

I've done it before.

HARVEY

(warning)

Sabrina... don't.

FLASHBACK - INT. MORGUE - SPELLMAN HOUSE - GREENDALE - NIGHT

Sabrina's cousin, AMBROSE SPELLMAN, uncovers a body - a MINER. He inspects the limbs, and sees BITE MARKS on the arm and neck.

FLASHBACK - INT. KINKLE HOUSE - GREENDALE - NIGHT

Harvey struggles with his brother, TOMMY KINKLE, as he chokes their father, MR. KINKLE. There's a murderous look in his eyes.

FLASHBACK - EXT. KINKLE HOUSE - LATER

Harvey's sitting with Sabrina on the porch. He gets up, grabs a SHOTGUN, and heads inside.

BLAM! Sabrina flinches, as a GUNSHOT rings out.

EXT. POP'S CHOCK'LIT SHOPPE - PRESENT

Harvey looks helplessly at Sabrina. Swallows hard.

HARVEY

Please. Just this once. Don't try to fix this.

SABRINA

It'll work this time.

HARVEY

How can you be sure?

Sabrina nods to Theo, who brings her a BACKPACK. She pulls out a large, worn LEATHER TOME. A glittering, blood red SIGIL is emblazoned on the front.

SABRINA

Because we have this.

(beat)

Ms. Wardwell wasn't Lilith's second gift.

THEO

Is that...?

SABRINA

(smiling)

The Necronomicon.

She lays it on the ground, flipping through the yellowed pages. We land on one that is scrawled with runes. An Egyptian glyph of ANUBIS, raising the dead back to life, accompanies the spell.

It's a frightening, ominous picture.

SABRINA (CONT'D)

Archie? Will you let me try?

Archie, tear-streaked, looks at Sabrina. Then down to the Necronomicon. He nods woodenly.

ARCHIE

Do it.



BETTY

Archie!

ARCHIE

It's okay. I've seen what she can do.  
(beat)  
If anyone can fix this, it's Sabrina.

Sabrina smiles. Nods. Then picks up the Necronomicon.

SABRINA

(reading aloud)  
*Epistula ponite Uriam ex solo tuto  
creditur. Consuendi cute. Hoc reficere  
membrum diaboli de consanguinitate  
ipsius heredis.*

Roz positions Vegas's body. But as her hand meets his fur, her eyes glaze over and she's thrown into a VISION.

QUICK FLASHES:

-- A cemetery, where graves are disturbed. Rotting hands rake over the dirt, crawling up out of their burial pits.

-- VEGAS, barking and growling, as Archie hefts a BASEBALL BAT.

-- BLOOD, splattered across BETTY's face.

EXT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

Sabrina stands, motioning with her hands. The light around them seems to dim, and an ethereal wind courses through them.

SABRINA

*Revertere anima; vulnus sanandum est.  
Vivifica sanabit, et illius annulo  
signatae in finem.*

She gasps, as she exerts a tremendous amount of energy. Her legs wobble, but she holds form.

ROZ

Wait! Sabrina!

She reaches out to Sabrina, but Harvey pulls her back. Roz struggles against him, looking frightened.

HARVEY

A vision?

Roz nods, her eyes wide.

Vegas begins to reassemble. His innards creep back into his abdomen, and the flesh zips shut.

As the daylight returns, and the scene stabilizes, Vegas's chest rises and falls with breath. His head perks up, and he looks up at Archie. His muzzle breaks into a smile, tongue lolling out of the side.

ARCHIE  
(disbelief)  
Vegas?

Vegas licks his hands. Archie inhales, tense. But then slowly softens, and pulls his dog into a huge hug.

BETTY  
How is that even possible?

SABRINA  
Magic.

JUGHEAD  
Magic isn't real.

SABRINA  
(gesturing to VEGAS)  
And yet...

The teens look on, at the miraculously recovered Vegas. He and Archie play tug-of-war with a stick, as Fred looks on.

THEO  
She cured Roz's blindness too.

Jughead and Betty look at one another.

JUGHEAD (V.O.) (PRE-LAP)  
And so a miracle was performed outside Pop Tate's humble abode. A dog lived. A boy smiled. And all seemed right in Riverdale.

EXT. RIVERDALE CEMETERY - DAY

CHERYL BLOSSOM walks hand-in-hand with her girlfriend TONI TOPAZ, dressed in mourning clothes. She cradles a bundle of calla lilies. A transparent BLACK VEIL hangs from her hat, shading her eyes.

JUGHEAD (V.O.)  
But what Sabrina knew, and what the rest of the town was about to find out, was that magic always came at a price.

They come to--

EXT. MAUSOLEUM - RIVERDALE CEMETERY - CONTINUOUS

A white marble and cement mausoleum. It's both spooky and regal. It looms above the other graves.

Cheryl and Toni pass through the IRON GATE, into--

INT. MAUSOLEUM - RIVERDALE CEMETERY - CONTINUOUS

Bleak gray sunlight streams in, painting strips of light across the metal plaques. Illuminating the names.

JASON BLOSSOM. CLIFFORD BLOSSOM. CLAUDIUS BLOSSOM.

Cheryl removes her hat and veil, kneeling as she places flowers next to Jason's grave. Her eyes water, and she smiles a sad smile.

CHERYL

Three years, T.T. It's been three years since my beloved Jason was taken from us.

She touches the plaque, her lip quivering.

CHERYL (CONT'D)

(to the GRAVE)

I miss you. Every single day. There's a hole in my life that no one can fill, and it hurts. I want you back, Jason. I would do anything.

She turns away, crying into Toni's shoulder. Toni strokes her hair.

CHERYL (CONT'D)

I wish you could have met him.

TONI

Me too. I know how much he meant to you.

Toni cups Cheryl's chin. Raises it, guiding her into a kiss. But just as their lips connect--

BANG! BANG! BANG! There's a pounding noise, loud and eerie.

Toni and Cheryl look around wildly, backing away from the graves.

TONI (CONT'D)

What is that?!

CHERYL

I don't know!

They hear muffled screams beneath the banging. It's hard to make out at first, but they're definitely male.

Toni cautiously approaches Jason's grave. Tentatively touches the wall, as--

BLAM! Some of the stone breaks away, crumbling to the floor. A HAND shoots out, grabbing Toni's wrist.

SHE SCREAMS.

JUGHEAD (V.O.) (PRE-LAP)

And so the dead began to rise in Riverdale. Familiar faces found their way home. Lovers, family and children reunited. You'd think it'd be a happy ending.

INT. HALLWAY - RIVERDALE HIGH - DAY

KEVIN KELLER and his closeted lover MOOSE MASON smash against the lockers. Kevin kisses Moose hard, breathless, while Moose gropes him.

MIDGE (O.S.)

Moose?

Moose freezes, his face a mask of shock and horror. He and Kevin turn to see--

MIDGE KLUMP, Moose's dead ex-girlfriend. Mud is smudged across her face. She's dressed in a dirty, white burial gown.

INT. ANDREWS HOUSE - DAY

Vegas scampers inside, as Fred shrugs off his coat. Vegas BARKS loudly, off-screen. It's rabid.

Fred frowns, moving into--

INT. KITCHEN - ANDREWS HOUSE - DAY

The kitchen, bathed in the dimming afternoon light.

A live TROUT flops wildly, thrashing against the Styrofoam and clingfilm packaging it's encased in. It's clear this was a store-bought fish, defrosting for dinner.

Vegas has his paws on the counter, growling and nipping at it scoots closer and closer to the edge.

FRED

What the--

He grabs a KNIFE, and plunges it through the fish. It flops weakly, as blood seeps into the tray beneath it. It's unblinking eye stares up at him, and we can see the light go out.

He squints at the label on the package. "Wild caught trout." Shakes his head, unsettled, as he rinses the blade off in the sink.

EXT. MUSIC ROOM - RIVERDALE HIGH - DAY

Archie strums his GUITAR, playing for Sabrina, Theo, Roz and Harvey. JOSIE MCCOY adjusts a standing MICROPHONE, and begins to sing an acoustic cover of Ciara's "Love Sex Magic".

JOSIE

(singing)

*All night show, just you and the crowd  
Doin' tricks you've never seen  
I bet that I can make you believe  
In love and sex and magic*

She smiles, her eyes on Archie as she sings. He rises, joining her on the stage.

Roz and Harvey dance together, a parallel of Archie and Josie. Sabrina claps to the beat, swaying.

JOSIE/ARCHIE

(singing, together)

*So let me drive my body around ya  
I bet you know what I mean  
Cause you know I can make you believe  
In love and sex and magic*

Their chemistry is incredible. It's like there's nothing else. Just them, the stage, and the music.

A female FIGURE moves behind the door. Peers through the glass window. As the door opens, cut back to Josie and Archie.

JOSIE/ARCHIE (CONT'D)

(singing, together)

*This is the part where we fall in  
love, ohh  
Let's slow it down so we fall in love,  
ohh*

As the song climaxes, Josie and Archie move closer. Lost in the music, they kiss.

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JOSIE/ARCHIE (CONT'D)

(together, quietly)

*You know that I can make you believe  
In love and sex and magic*

As they pull apart, reveal MISS GRUNDY (late 30s). Archie's dead old flame and music teacher. The hurt is clear on her face.

JUGHEAD (V.O.)

But as anyone who lives here will tell  
you, there's no such thing as happy  
endings in Riverdale.

Josie notices her first, and SCREAMS. She accidentally knocks the microphone stand over as she backs away in terror.

**END OF ACT ONE**

ACT TWO

ON BLACK:

Pre-lap a SCREAM, as we fade in--

INT. JONES HOUSE - AFTERNOON

A scene from "Night of the Living Dead". ZOMBIES shuffle mindlessly towards a screaming WOMAN.

Jughead and Betty cuddle on the couch, watching the film. She reacts, flinching as a zombie tears into the woman's neck.

BETTY

Ugh, gross.

JUGHEAD

Aw, come on, it's not that bad.

Onscreen, a zombie munches on intestines. Yuck.

BETTY

(peevied)

Do you think that's gonna happen to Vegas?

JUGHEAD

Why would you think that?

BETTY

He was dead, then raised back to life. That's the literal definition of a zombie.

JUGHEAD

(smirking)

Vegas going Kujo? Scary.

Betty doesn't look amused.

JUGHEAD (CONT'D)

Oh, come on. There's nothing to worry about. Zombies aren't real... Or are they?

He leans over, and playfully nips her neck. Betty shrieks, and tries to scoot away.

BETTY

This is serious, Jug!

JUGHEAD

(okay, okay)  
Alright, I'm sorry. You're right.  
(terrible poker face)  
Serious business, zombies.

He gestures to the television. To the cheesy movie special effects.

Betty pauses the film, and shifts on the couch so she's facing him.

BETTY

Look. This morning? We didn't think magic existed. What else might be real?

Jughead thinks a moment.

JUGHEAD

You're thinking the Gargoyle King?

BETTY

Maybe?

JUGHEAD

Betty, we're like the teens from Scooby-Doo. At the end of the day, the ghouls and ghosts are always human.

Betty deflates a little, but doesn't look entirely convinced.

BETTY

I hope you're right.

Just as a hush blankets the scene, Betty's PHONE chimes. She picks it up, and frowns.

BETTY (CONT'D)

It's Cheryl.  
(answering)  
Hello?

We can hear Cheryl's muffled voice on the other end. She's in a breathless panic.

BETTY (CONT'D)

Wait wait, slow down.  
(beat, listening)  
What?! Are you sure?  
(another beat)  
Oh my God.

She hangs up. Looks like she's going to be sick.

"The Witching Hour"



BETTY (CONT'D)

Jason's alive.

Off Jughead's reaction--

INT. MUSIC ROOM - RIVERDALE HIGH - AFTERNOON

Archie's dumbfounded. He drops his guitar. It clatters to the floor, with a dissonant bang.

MISS GRUNDY

Hi, Archie.

Miss Grundy starts to move towards him, but he flinches. Steps back.

ARCHIE

You're dead. You're supposed to be dead.

MISS GRUNDY

I was. I... am, I think? I don't really know.

(beat)

You look good.

SABRINA

Miss Grundy, what are you doing here?

Sabrina, Harvey, Theo and Roz move between Archie, Josie and Miss Grundy. They're tense, suspicious.

MISS GRUNDY

(surprised)

Oh, Sabrina! Roz, Susie...

THEO

It's Theo now.

ARCHIE

Wait, you know each other?

ROZ

Miss Grundy was our choir teacher.

THEO

Until some killer from Riverdale garroted her with a cello bow.

ROZ

(sharply)

Theo!

THEO

What? It's true.

Miss Grundy nervously tugs on her sleeves.

ARCHIE

I saw your body. Your neck, it...  
(he swallows)  
We buried you, months ago.

MISS GRUNDY

And I remember everything. The strength. Each string, as it cut through my skin. The burning in my lungs as I suffocated.  
(beat)  
And then, nothing. Just blackness, for a long time. But I woke up, and I had to find you, Archie. There are so many things I've wanted to say.

Miss Grundy moves closer to Archie. She reaches for him, trying to touch his face, but he catches her arm.

ARCHIE

No. You don't get to do that.

MISS GRUNDY

(taken aback)  
What?

ARCHIE

This is wrong. It took me a long time to come to terms with it, but my Dad, the school... they were right to put a stop to this. To us.

MISS GRUNDY

But you said--

ARCHIE

I was sixteen. And you were my teacher, Miss Grundy. When you asked if I wanted a ride home that day, I... I trusted you. Because teachers are supposed to make you feel safe, right?

Miss Grundy blinks, frowning. Josie hugs herself, while Sabrina, Harvey, Theo and Roz listen with horrified curiosity.

ARCHIE (CONT'D)

But then you kissed me, and I... I felt like I couldn't say "no". I just did what you wanted.

The normally confident, sure Archie's been chipped away. He stands before his friends, a girl he likes, and his old flame, exposed. Vulnerable, in a way that he usually isn't.

ARCHIE (CONT'D)

(emotional)

You... you raped me, Miss Grundy.

(beat, exhaling a shaky breath)

I said nothing. Did nothing. Because that's what guys are supposed to do, right? Bury our heads in the sand and pretend nothing's wrong?

He breaks down. His friends pull rank, surrounding him. Supporting him. Even Harvey squeezes his shoulder, sharing a stoic, understanding nod.

MISS GRUNDY

How can you say that? You're making me about to be this villain... I'm the victim here.

Miss Grundy stands alone, shaking. Embarrassed. She wipes angry tears away from her eyes.

ROZ

Miss Grundy, you're a predator. Can you really not see that?

Miss Grundy scoffs.

MISS GRUNDY

It takes two, Archie. You wanted it as much as I did.

ARCHIE

I didn't know what I wanted. Yeah, the attention was nice, and of course I liked you. But... that doesn't make it right.

They stare at each other. Archie, supported, standing tall. Miss Grundy, a shrinking violet, withering under the truth of it all.

MISS GRUNDY

(beat)

Archie, I--

And she stops. Her breath hitches, as her eyes dilate.

GRUNDY'S POV -- Suddenly, she can see through everyone in the room. Straight through the clothes to the muscles. To veins and blood and bones and brains.

She clenches her jaw. Suddenly hungering for something. Then, shakes her head.

MISS GRUNDY (CONT'D)

I shouldn't be here.

She tears out of the room. Archie, Sabrina, and the group follow her, running out into--

INT. HALLWAY - RIVERDALE HIGH - CONTINUOUS

Sunset streams through the windows, painting the hall a bright tangerine hue. The kids look both ways, but Miss Grundy is gone.

There is, however, Midge, Kevin, and Moose. Midge is clawing at Kevin, tearing his ROTC shirt. Moose struggles to restrain her.

MOOSE

Archie! Help!

Archie and the others rush to help. Sabrina, Harvey and Theo work to pull Midge off of Kevin, while Archie tries to put himself between them. Roz stands off to the side, unsure what to do.

ARCHIE

Hey, hey, knock it off!

HARVEY

God, she's strong!

Midge snarls, struggling against the four teens holding her. Her nails dig into Kevin's shoulder. One cuts his throat, drawing blood. He screams.

MOOSE

Midge! Midge, please. Please don't hurt him. I'm so sorry. Just let me explain.

With a shriek, Midge lashes out. Punches Moose.

SABRINA

Roz!

ROZ

Okay! Okay.

She grabs Midge's arm, and--

We're thrown into another vision.

QUICK FLASHES:

-- Swirling fog and darkness, as it envelopes the "Welcome to Riverdale" town sign.

-- Hands pawing at the windows of Pop's Chock'lit Shoppe. Like a scene out of The Walking Dead. Pop Tate cocks a SHOTGUN.

-- KEVIN, eyes opaque. There's a BITE on his neck. The skin around it is necrosed. Black as sin.

Roz gasps, coming back to reality. She involuntarily lets go of Midge, and staggers backwards. Fear written plainly on her face.

ROZ (CONT'D)

Harvey... Harvey, something's happening. Something wrong.

HARVEY

What did you see?

Midge capitalizes on Harvey's distraction. She throws her head back, knocking his face. And, free from yet another teen, she lunges forward and BITES Kevin. Right on the neck.

ARCHIE

Midge! No!

SABRINA

Archie, get back!

ARCHIE

Wha--

He turns, jumping back just as Sabrina swings at Midge with the Necronomicon. The book is heavy. It connects with a satisfying THWACK.

Midge goes down hard. Her body splayed awkwardly against the ground, like a marionette cut loose.

Kevin sinks down, his back to the lockers. He's shaking, clamping one hand over the bitemark. We can see BLOOD beneath his palm.

ARCHIE (CONT'D)

Kevin, stay with me buddy. We'll get you to a doctor. You're gonna be okay.

Kevin tries to nod, but the shaking worsens. His eyes roll back into his head, and he starts convulsing.

CLOSE ON HIS FACE, as we cut to--

INT. THORNHILL - DUSK

As twilight bleeds across the sky, Toni and Cheryl stand with her (formerly dead) twin brother JASON BLOSSOM. They take in the charred, collapsed wreckage that is THORNHILL, the Blossom family mansion.

JASON

You really did it.

CHERYL

I had to. Too much blood's been spilled. I couldn't let that be our legacy.

JASON

It was the right thing.

He takes her hand, squeezes it. Cheryl faces him.

CHERYL

I've missed you. So much. And I don't want anything to come between us ever again. Not Daddy. Not Uncle Claudius. I just want things to go back to the way they were. Before all this insanity.

JASON

I would like that.

Toni clears her throat.

TONI

Are... are we not going to talk about this?

CHERYL

(innocently)  
About what, T.T.?

TONI

Well, for starters. It's been three years, Cheryl.

Cheryl and Jason look at her, uncomprehending.

TONI (CONT'D)

He was murdered. By your Dad, no less.  
Who, I might also mention, is also  
wandering this town somewhere.

JASON

If you're worried about our father...

TONI

I'm not. That's a whole 'nother...  
(she trails off, shakes her  
head)

Ugh. Besides the point. Don't you  
think we should be telling people?  
Asking questions? I mean, this kind of  
thing doesn't happen every day. It's  
not normal.

Cheryl softens. Offers a small smile.

CHERYL

It's not my place to question  
miracles.

She takes Toni's hand, and joins it with hers and Jason's.

CHERYL (CONT'D)

And now we can all be together.

Toni looks creeped out.

CHERYL (CONT'D)

Speaking of... J.J., would you like to  
meet your twins?

INT. LA BONNE NUIT - NIGHT

The air is musty, swirling with smoke and dust. The speakeasy  
gives off a vibe that is at once both seedy and classy, with  
gilded, 1920s-themed décor.

Reggie cleans GLASSES, as Veronica reviews her accounting  
ledger. He pauses, and puts his rag down.

REGGIE

Just say it.

Veronica looks up, lowering her glasses.

VERONICA

Excuse me?

REGGIE

Say it. Whatever you're keeping bottled up.

VERONICA

I don't know what you're talking about.

REGGIE

We've barely spoken since... since this morning. At Pop's.

Veronica takes off her glasses.

VERONICA

What do you want me to say, Reggie?

REGGIE

I dunno. That everything's going to be okay? I just can't take this cold shoulder.

VERONICA

I'm not giving you the cold shoulder.

Reggie scoffs. He picks up his rag, and starts wiping down the bar.

Veronica chews on the stem of her frames, thinking.

REGGIE

It's Archie, isn't it?

VERONICA

What?

REGGIE

I'm not blind, Veronica. I see how you look at him.

VERONICA

(flustered)  
He's my friend.

REGGIE

But you don't want him to be. You want more. What you had before.  
(beat, then dejected)  
I'm such an idiot.

Veronica stands. Rounds the bar, and takes his face in her hands. Kisses him.



VERONICA

Things are different now. Look, I don't know what this is. What we are. But... me and Archie? That's over.

Reggie looks at her. Tries to read her expression. See deep into her eyes.

REGGIE

Then... be my girlfriend. Make it official.  
(beat, kissing her)  
No more hiding, no more sneaking kisses in the storeroom.

Their faces are close. So close their noses almost brush.

VERONICA

Reggie...

Veronica almost leans into it. Almost considers it. But she pulls back.

VERONICA (CONT'D)

Customers are waiting.

She straightens her skirt. Swipes a finger around her lips, to clean any lipstick streaks. Then, adjusts his bowtie.

VERONICA (CONT'D)

Showtime.

Veronica goes to the doors. Throws them open, a smile plastered on her face.

VERONICA (CONT'D)

Welcome! We're open--

But she's greeted with the business end of a PISTOL. Her eyes widen.

PAPA POUTINE, her father's dead former rival, cocks the gun. Bares his teeth in what we assume to be a smile.

PAPA POUTINE

Table for three, please.

The gun clicks. Safety's off.

EXT. SUBURBAN STREET - NIGHT

The streets are slick. The asphalt glitters in the moonlight. Jughead's motorcycle roars down the road. Betty's arms are wrapped around him, and her breath mists the night air.

JUGHEAD (V.O.)

The residents of Riverdale were conflicted, at odds with themselves as they struggled to comprehend what was happening. Was it a blessing? A curse?

The pair come upon a CHURCH. Betty looks at it as they drive by, taking in the brick and stained glass.

JUGHEAD (V.O.)

Many were finding it difficult to accept the phenomenon for what it was. A second chance. Another opportunity to say everything they'd hoped to once express to their loves ones. After all, tonight, above all nights, was a night of reconciliation.

Betty taps Jughead's shoulder, and gestures for him to pull over. He complies, and cuts the engine. Betty removes her helmet, dismounting.

JUGHEAD (V.O.)

But as the hours passed, and midnight approached, the major players of Riverdale realized they weren't prepared to face their pasts, or their secrets long dead and buried.

She walks forward, into--

EXT. OLD CEMETERY - CONTINUOUS

Beside the church is a GRAVEYARD. One of the oldest in the town. The tombstones sag and crack, worn from time. Large stone ANGEL STATUES punctuate the site, weeping for the lost.

She turns on her FLASHLIGHT. The bright white sweeps across the scene, and Betty stops dead in her tracks. Horror colors her expression as we PULL OUT to reveal--

EVERY SINGLE GRAVE has been disturbed. The dirt displaced. Coffins broken, empty and exposed. It's an unsettling sight.

She wanders further into the cemetery, stepping around graves. She opens the camera on her phone. Takes a picture.

As the FLASH goes off--

REVEAL CHIC, standing between the trees. The drifter who once posed as Betty's brother Charles. It was assumed the Black Hood killed him in Season 2.

CHIC

Hello, Betty.

She SCREAMS. Turns to run. Trips and falls into an open grave.

JUGHEAD (V.O.)

The Black Hood understood it, as did the Gargoyle King. In life, and especially in Riverdale, you reap what you sow.

EXT. RIVERDALE GENERAL - NIGHT - ESTABLISHING

On a multi-level hospital. Archie's 1916 Ford Model-T screams up the driveway, drifting to a stop curbside.

ARCHIE

We'll meet you inside.

The boys nod. Moose, Theo and Harvey carry Kevin's body into--

INT. RIVERDALE GENERAL - CONTINUOUS

The lobby of Emergency. It's a typical night - busy, but not super crowded.

MOOSE

Help! Somebody, help!

NURSES stand, grabbing their STETHOSCOPES. One pushes an empty STRETCHER towards the group.

Kevin's convulsing body is laid on the stretcher. He's foaming at the mouth. The bite mark on his neck burns an angry red, and tendrils of black snake out beneath the skin.

NURSE #1

Keep him on his side. Pillow!

NURSE #2

Got it!

She cushions his head. DR. MASTERS joins the team, examining the bite on Kevin's neck.

DR. MASTERS

Jesus. What bit him? That looks--

THEO

Human. Yeah.

Dr. Masters takes a deep breath through his nose.

DR. MASTERS

How long has he been seizing?

HARVEY

Fifteen minutes, I think. We weren't exactly timing.

DR. MASTERS

Understood. We'll take it from here.

MOOSE

Can't we go with him?

DR. MASTERS

Right now, our priority is stabilizing him and cleaning that bite. Once he's in the clear, we'll discuss visitation.

They wheel the stretcher away, into Trauma, just as Archie, Sabrina and Roz run in.

ARCHIE

What they say? Is he going to be okay?

HARVEY

They're taking good care of him.

Moose sinks into an empty chair in the waiting room. Places his head in his hands.

MOOSE

It's all my fault.

SABRINA

No. It's mine.

He looks up. Sees Sabrina, and how upset she is.

SABRINA (CONT'D)

Miss Grundy... Midge... that's me. That's my magic. It has to be.

HARVEY

Sabrina...

They lock eyes, but she flinches. Turns away.

SABRINA

Don't say it.

HARVEY

I wasn't going to.

He pulls her into a hug. Roz and Theo join.

THEO

You were trying to help.

ROZ

Your heart was in the right place.

SABRINA

But that doesn't matter. I'm cursed!  
Don't you see?

(beat, sadly)

It infects everything I touch.

She stares at her hands. Clenches them.

ROZ

That's not true at all. You healed me.  
Returned my sight.

SABRINA

That only worked because the Dark Lord  
willed it.

ARCHIE

(wait, what?)

The Dark Lord?

SABRINA

(casually)

Lucifer. Or Satan, depending on your  
persuasion.

THEO

Her Dad.

SABRINA

(hissing)

That monster is not my father.

Archie's floored.

ARCHIE

Okay. Uh. That's a lot to unpack right  
there. But, first things first.

EXT. RIVERDALE GENERAL - CONTINUOUS

Archie, Sabrina, Roz, Theo and Harvey stand around his  
jalopy. He removes a tarp in the backseat, to expose--

Midge's body. Unconscious, tied up.

ARCHIE

What do we do about her?

INT. COOPER HOUSE - NIGHT

Betty's mother, ALICE COOPER, nurses a glass of WINE. She looks tired. Betty's older sister POLLY COOPER carries one of her twin children, JUNIPER BLOSSOM. She bounces her comfortingly, trying to soothe her to sleep.

POLLY

Where's Betty? It's getting late.

ALICE

Probably out with Jughead. Who knows?

Alice takes a long sip of wine, and sighs.

POLLY

Is she avoiding us?

ALICE

She's a moody teenager.

There's a KNOCK at the front door. Polly and Alice frown.

POLLY

Who'd be calling at this hour?

She goes to the door. Opens it, cradling Juniper with one hand. It swings open to reveal--

Cheryl. And Jason. Her mouth falls open.

JASON

Polly...

The way he says her name... it says it all. And as his eyes shift, he notices Juniper.

JASON (CONT'D)

Is that?

Polly's speechless. She backs away, hugging Juniper tighter. The baby CRIES.

Jason enters, reaching for her. Cheryl trails behind him.

Alice finally sees Jason, and she drops her glass of wine. It shatters on the kitchen floor, as red splashes everywhere.

ALICE

(gasping)

Jason! But you're...

CHERYL

Polly, it's okay. Really. He's back.

Polly's trembling. Her eyes watery with tears. Both from fear and from fresh grief.

POLLY

That's not possible.

JASON

(quietly)  
Can I hold her?

He calmly closes the distance to Polly. Makes eye contact, as he touches Juniper. Polly's resistant, but eventually she yields. Jason pulls Juniper into his arms, cradling her.

JASON (CONT'D)

Like this?

POLLY

(voice wavering)  
Support her head.

She takes his hand, and places it under the baby's head. Juniper quiets, looking up at Jason with wide, questioning eyes.

Polly laughs. It's short, breathless. She cups Jason's face, runs her fingers through his hair. Jumps when she discovers it's real.

POLLY (CONT'D)

(to CHERYL)  
How?

CHERYL

Does it matter?

Alice's eyes dart around the room. She notices her husband's HUNTING RIFLE, suspended over the fireplace. Slowly, cautiously, she sidles towards it.

Jason strokes Juniper's head, cooing her. CLOSE on her face, as a HEARTBEAT pulses over the scene.

Jason's eyes darken, as a moan builds deep in his throat.

JASON'S POV -- as we move through the baby's skin and skull, and see her brain.

Drool drips from the corner of his mouth. It's muddy colored. As he brings Juniper closer to his face, his mouth opens.

END OF ACT TWO

"The Witching Hour"



ACT THREE

EXT. OLD CEMETERY - NIGHT

Moonlight filters through the trees, casting patches of white light across the open graves.

Chic grabs a shovel, and stalks across the yard. Inching closer and closer to Betty. Jughead runs forward, arms raised in surrender.

JUGHEAD

Woah woah, hey! You don't want to do this.

Betty scrambles to climb out of the grave, wincing as she puts weight on one of her legs. One of her ankles is injured.

CHIC

(ignoring JUGHEAD)  
You left me. In the hands of that monster.

BETTY

I'm sorry! I'm sorry, Chic.

CHIC

But you're not, are you? You knew when you took me there. You knew what would happen to me. What he would do.

Betty's hands slide, and she tumbles back into the grave. Cries as she lands on her hurt leg.

JUGHEAD

Betty!

He kneels down, and offers Betty his hand. She's just about to grab it, when--

BANG! Chic hits Jughead with the shovel. Jughead falls over, out cold.

BETTY

(screaming)  
JUGHEAD!

CHIC

Shut up.

He stands over the grave, hefting the shovel. She's out of moves.

He scoops a shovel's worth of dirt, and tosses it into the grave. The dirt crumbs rain down on her, smelling of mulch and rot. Betty coughs.

BETTY

Fine, Chic. You want revenge? Go after the Black Hood.

CHIC

Too easy. There's no thrill, no satisfaction, in picking off someone in a six by eight cell.

(he shovels more dirt)

But you, Betty, you've always been a fighter. Such a feisty little thing.

She tries to climb out of the grave again. Struggles to find purchase on the top of the hole. Her fingers inch towards Jughead, trying to reach him.

CHIC (CONT'D)

(tsking)

Ah ah ah.

He walks around the grave. Kicks her fingers off of the lip. She cries out, as she tumbles back in again.

CHIC (CONT'D)

(taunting)

Come on. You can do it!

Betty huffs, backing away. There's a RUMBLE in the distance. Light pans across their faces.

She stares up at him, defiant.

BETTY

You won't win, Chic.

CHIC

Pretty sure I already have.

ROZ (O.S.)

Think again, jerk wad.

BLAM! Roz decks Chic with a tire iron. Chic falls to his knees, before tumbling down into the grave with Betty.

BETTY

(screaming)

Oh my God!

(beat, breathless)

Roz!

Roz and Sabrina scramble to the edge of the hole. They offer their hands, and pull her up and out, to safety.

ROZ

Jesus, Betty. Are you okay?

BETTY

(wincing)

I'm fine. Ankle's just a little messed up.

Jughead GROANS, shifting. Pushes himself to his knees.

JUGHEAD

(touching his head)

Ow.

BETTY

(to the GROUP)

Not that I'm not grateful, but... what are you guys doing here?

ARCHIE

We've got our own mess to deal with.

He gestures to his car. To Harvey and Theo, who wave.

BETTY

So, what do we do now?

Jughead reaches down, picking up Chic's shovel.

JUGHEAD

We finish this.

He takes a shovel-full of dirt, and drops it into the grave.

EXT. LA BONNE NUIT - NIGHT

A group of teenagers approach the doors to Veronica's speakeasy, but are turned away by Papa Poutine's security detail.

INT. LA BONNE NUIT - NIGHT

The interior is empty. The tables deserted. Goons hover near the edges of the room.

Papa Poutine sits across a cocktail table from Veronica and Reggie. They're not bound, but the atmosphere is repressive. Veronica looks around, sizing their odds.

VERONICA

What do you want?

PAPA POUTINE

What I've always wanted. Hiram Lodge's  
head on a silver platter.

VERONICA

And I'm the bait.

PAPA POUTINE

Clever girl.

Underneath the table, Veronica works her phone out from her  
jacket pocket.

VERONICA

You should know, my father and I  
aren't exactly copacetic right now.

PAPA POUTINE

You're his daughter. His golden girl.  
You might be oil and water now, but  
blood is blood. He'll come.

Reggie notices what Veronica's trying to do, and his eyes  
snap back up. His jaw clenches.

REGGIE

What makes you think he'll believe a  
message from a dead man?

PAPA POUTINE

It's a mobster's promise. Grudges are  
eternal.

He eyes Veronica, with a hungry expression. Something in his  
demeanor indicates a struggle. Like he's at war with his own  
nature.

He busies himself with screwing a silencer onto the end of  
his pistol.

PAPA POUTINE (CONT'D)

(unnerved)

One way or another, we always get our  
revenge. Eh?

A GOON approaches Papa Poutine. Whispers in his ear. Papa  
Poutine nods, waving him away.

PAPA POUTINE (CONT'D)

The guest of honor has arrived. Let's  
welcome him, shall we?

Veronica fumbles with her phone. Shoots off a text. She drops it under the table, as Papa Poutine drags her to her feet, gun pressed to her temple.

INT. COOPER HOUSE - NIGHT

Jason's far gone. He's devolving quickly, turning into something inhuman. His teeth wrap around Juniper's tiny head, as she starts to cry.

POLLY

What are you doing?!

She rushes forward, wrenching her daughter away from him. He looks up, and GROWLS. Polly's eyes widen, as she turns to run.

CHERYL

J.J. What's gotten into you?

He whirls on her. It's a sight. His skin shimmers, translucent. Almost ghostly. Beneath it, we can see the browned, old bones and rotted flesh of his corpse.

He staggers towards her, hands outstretched. Cheryl backs away, horrified.

CHERYL (CONT'D)

This isn't you...

She's pressed up against the wall.

CHERYL (CONT'D)

Jason, I... I'm sorry. I'm sorry I couldn't protect you, like you protected me all those years. I should have been there. I should have--  
(beat, terrified)

Oh my God. Please... please, Jason. I don't want to hurt you.

He closes the distance, shuffling towards her. The tension builds.

CHERYL (CONT'D)

I'm sorry!

She grabs a POKER from the fireplace, and STABS Jason in the abdomen. It lodges deep inside him, but it doesn't seem to slow him down.

CHERYL (CONT'D)

What the--

Jason grabs her arm roughly, and wrenches her forward. He tears into the skin of her shoulder. She screams, tries to struggle, but it just makes her injury worse.

In the background, Alice grabs the RIFLE. Cocks it.

ALICE

Get away from her!

BLAM! A rifle blast tears through him. Shaves off a third of his face. He releases Cheryl, rocked by the force.

Alice cocks the hunting rifle again, as the empty cartridges clatter against the floor.

ON CHERYL, as a high-pitched KEEN mutes all other sound. Everything seems to move in slow motion.

ALICE (CONT'D)

(muffled)

Get out of here! Run!

Cheryl stares blankly at Alice, clutching her bloody arm. It's a thousand-yard stare, dazed and uncomprehending.

ALICE (CONT'D)

(louder, still muffled)

CHERYL! GO!

Finally, Cheryl snaps into action. She stumbles towards the front door, but trips. BLOODY HANDPRINTS trail across the tile, as she crawls towards freedom.

She turns, stealing one last look at her beloved brother. He doesn't look anything like the Jason she knows anymore.

EXT. COOPER HOUSE - CONTINUOUS

Cheryl makes it down the porch steps, just as--

BLAM! BLAM! BLAM! Gunshots ring out, as the ground floor windows light up.

INT. RIVERDALE GENERAL - NIGHT - SOME TIME LATER

The ER is busy. Everyone's rushing. Doctors, nurses, it's all the same. Some of the patients are like Kevin. Some aren't.

EVELYN EVERNEVER sits in the waiting area, shaking. She bites her nails, looking scared, worried.

Cheryl staggers into the ER, clutching her bloody shoulder. She looks dazed.

EVELYN

Oh my God. Cheryl!

She rushes to Cheryl. Supports her, as Cheryl's legs give out.

EVELYN (CONT'D)

Somebody help!

We move away from them, through the chaos, to--

INT. KEVIN'S ROOM - RIVERDALE GENERAL - CONTINUOUS

Kevin's asleep, with a breathing apparatus placed over his mouth and nose. A bandage covers the bite on his neck.

Moose sits vigil, holding his hand.

MOOSE

You know, Kev, this is the first night we've spent together. Finally happened. Just took an apocalypse, but you finally got me to stay with you.

He shifts in his seat, uncomfortable in the silence. The only sound is the hiss of the oxygen machine.

MOOSE (CONT'D)

I know we've only known each other for a couple months, but, I feel closer to you than I have with a lot of people. And... I wanted you to know I think you're beautiful, in so many ways.

(beat, smiling)

The way your eyes light up when you smile. The creases at your lips. The odd scars I find on your skin.

(another beat)

Did you know you have two laughs? There's, um, a breathy one you do, when you're trying to be polite. You don't have to laugh at my jokes, I know they're garbage. And... there's this high, loud one you do, when your guard's down and you feel at home. I love all of that.

His composure falters, and his lip quivers. He swipes at his eyes, drying them.

MOOSE (CONT'D)

I love you. God, I wish I had balls, so I could actually tell you.

(MORE)

"The Witching Hour"

MOOSE (CONT'D)

I just thought... I thought we had time, you know?

He sinks back into his chair, huffing.

A NURSE enters, and checks his chart. She fusses with the various machines around Kevin's bed.

The NOISE of the scene dies down, as we move closer and closer to Kevin. But WHISPERS grow more and more persistent. Hushed voices intermingling, weaving into a web of white noise.

Kevin's EYES shoot open. They're cloudy, opaque like a dead man's.

He sits up, ripping the oxygen mask off of his face. His motions are stiff, rigid.

MOOSE (CONT'D)

Kevin?!

Kevin scratches at the gauze around his neck. It shreds, falling away to reveal--

The bite mark. Blackened, necrosed. The flesh peeling around it.

The Nurse barely has time to react. She SCREAMS as Kevin buries his teeth in her neck.

Blood spurts, splattering across the curtains, Moose, and the medical equipment.

EXT. OLD CEMETERY - NIGHT

The graveyard is quiet. Eerily so. Jughead and Betty finish patting the soil down on the only full grave in the space.

BETTY

Jug, what if he... what if this isn't over?

JUGHEAD

Then we'll deal with it. Together. Okay?

Harvey and Theo move behind them, carrying Midge's body, wrapped in tarp.

BETTY

Oh my god. Is that--?



ARCHIE

Midge. Yeah.

Betty moves a piece of the tarp away, to look at her face. She gags, stumbling back.

ARCHIE (CONT'D)

She bit Kevin.

BETTY

What do you mean? Bit Kevin?

Theo pantomimes the attack.

THEO

Got the neck.

ARCHIE

Moose is with him at Riverdale General.

BETTY

Is he going to be okay?

SABRINA

We don't know.

Betty's in disbelief. She chokes, holding back a sob.

HARVEY

(to ARCHIE, hefting MIDGE)  
Where do you want to put her?

JUGHEAD

Pick a grave. Any grave. They're all pretty much open.

Sabrina jerks, looking into the cemetery.

SABRINA

(exhaling)  
No...

She pushes through the gate, to see--

An expanse of graves. All disturbed. A familiar sight for us, but a new scene for her.

ARCHIE

So it's the whole town?

JUGHEAD

Looks that way.

BETTY

And that means...

ROZ

No one's safe.

They all exchange glances. *Shit.*

BETTY

(lightbulb)

Oh no. Mom!

She takes out her phone. Dials.

INT. COOPER HOUSE - SAME

The inside of the Cooper home is a mess. Black blood's splattered over a variety of surfaces. On walls, across pictures.

The PHONE rings, breaking the silence. Alice sits at the kitchen table, sipping a new glass of wine. Her hands are stained dark brown, like mud.

She picks up on the last ring.

ALICE

Hello?

BETTY (O.S.)

Mom?! Thank god you're okay. Please be careful. Jason, he--

ALICE

I know. I took care of it.

EXT. OLD CEMETERY - CONTINUOUS

Betty takes a steadying breath.

BETTY

Oh my God. Polly, is she...?

ALICE (O.S.)

We're fine.

BETTY

Stay inside. Lock the doors. You'll be safer.

She moves to hang up. But Alice interrupts.

ALICE (O.S.)

Betty, be careful.

BETTY

I will. Love you, Mom.

The line goes dead. In the background, the boys carry Midge's body to an open grave. They carefully lay her down in the pit.

All of the teens stand around the hole. Theo removes his hat, saying a silent prayer. Everyone looks into the face of a girl that some of them once knew, and some of them who never would.

Kneeling, they all shove dirt in. It cascades down, enveloping Midge's body. Like she's being pulled deeper and deeper.

Archie checks his phone. Frowns, as he reads a text.

ARCHIE

Guys... Veronica's in trouble.

Off the group's expression, cut to--

EXT. OLD CEMETERY - MOMENTS LATER

Archie's car turns over, roaring to life. The headlamps flicker, as the Fright Club pile in. Next to them, Jughead and Betty strap on helmets. He revvs his MOTORCYCLE.

JUGHEAD

We'll meet you there.

As the vehicles pull away, gunning down the road, we move over to Chic's grave. Hold on it.

At first, nothing happens. But then, the dirt slowly shifts. Dirty FINGERS break through the surface, reaching towards the sky.

EXT. LA BONNE NUIT - NIGHT

Papa Poutine marches Veronica and Reggie up the stairs, into--

INT. POP'S CHOCK'LIT SHOPPE - NIGHT

The diner. Owing to the late hour, there aren't many patrons. Just a few couples and lonely souls. Pop Tate wipes down the counter.

Veronica's father, Riverdale's notorious crime boss HIRAM LODGE, sits in a booth with his wife, mayor HERMIONE LODGE. His hands are clasped solemnly in front of him, as he stares down at the table.

Upon seeing Veronica, he stands. He leans heavily on a cane for assistance, as he's still recovering from his gunshot wound.

HIRAM  
Mija, you're alright?

VERONICA  
I'm fine, Daddy.

Papa Poutine shoves her into the booth, and slides in next to her. The gun is still held to her head.

A GOON grabs Reggie, holding him in a chokehold.

HIRAM  
So it's true. You survived.

PAPA POUTINE  
No. You were thorough. Expected as much from the legendary Lodge.

HIRAM  
Then what is this?

PAPA POUTINE  
An eye for an eye.

He pushes the gun into Veronica's temple. She winces.

INT. RIVERDALE GENERAL - NIGHT - SAME

A number of FIGURES emerge, pushing through the ER doors.

EVELYN  
(anxious)  
How's Kevin? Cheryl? Are they--?

But the figures step into the light. Reveal the leader IS Kevin, looking worse for wear. Cheryl and Moose shuffle behind him, their eyes dim.

EVELYN (CONT'D)  
Kevin. Hey--  
(she grabs Kevin's arm)  
Hey, what's going on? Did they release you?

Kevin doesn't flinch. Doesn't make eye contact. He just keeps moving, leading a group of zombified patients and medical staff out into--

EXT. RIVERDALE GENERAL - CONTINUOUS

The night. They move like a pack, shuffling along with purpose. Making their way towards--

A NEON SIGN in the distance. POP'S CHOCK'LIT SHOPPE.

Evelyn runs out, looking worried as she watches the group shrink away into the night.

INT. POP'S CHOCK'LIT SHOPPE - SAME

Hermione squeezes Hiram's hand.

HERMIONE  
(under her breath, to HIRAM)  
Do something. Please!

He looks around the room. Considers his options.

HIRAM  
(to PAPA POUTINE)  
How do you want to finish this?

Papa Poutine smiles. We can see hints of the bones and the skull underneath his sallow skin.

PAPA POUTINE  
I drag you back to hell with me.

He redirects the gun. Points it at Hiram.

Hiram closes his eyes, accepting his fate. Waits for the trigger to be pulled.

VERONICA  
No!

She lunges in the booth, making a grab for the gun. Her weight throws Papa Poutine off-balance.

BANG! When the gun fires, the bullet bounces off a table across the diner.

CUSTOMERS scream, reacting to the gunshot. They drop to the ground and squirm under tables.

Hiram takes his chance. He PUNCHES Papa Poutine, knocking him to the floor. He steps on his arm, and wrestles the gun free from Papa Poutine's hand.

Hiram straightens, pointing the barrel at his former rival with deadly calm.

HIRAM

Move, mija.

Veronica looks up. Scrambles to her feet, moving a safe distance away. Hermione pulls her into a hug, turning her face away from what's about to happen.

HERMIONE

(to VERONICA)

You don't need to see this.

She covers Veronica's ears, as--

BANG! BANG! BANG! Several rounds lodge in Papa Poutine. Two in the brain, one in the heart.

Reggie elbows the GOON holding him, and turns and punches him. He beats him down, pinning him to the floor.

Diner CUSTOMERS look out from beneath their tables. Many have their hands raised in surrender.

HIRAM

As you were. Meal's on me.

He pockets the gun. Helps Reggie to his feet. Tsks, unimpressed.

Pop Tate looks at the bodies on the floor. Sighs.

POP TATE

I ain't cleanin' that.

EXT. ROAD - RIVERDALE - NIGHT

Headlights blaze in the distance, illuminating several pairs of feet and legs. They shuffle along the road, congregating.

We move up, to reveal--

A crowd of ZOMBIES. A mixture of random townsfolk, and characters we know. Among the group is CLIFFORD BLOSSOM, CLAUDIUS BLOSSOM, SHERIFF MINETA, JOAQUIN DE SANTOS, and MISS GRUNDY.

At the head of the pack is--

Kevin Keller. As the lights sweep across him, he smiles. It's eerie.

We realize the lights belong to Archie's car. As they come upon the group of zombies, Archie slams on the brakes.

ROZ

Oh no...

Widen to reveal the horde converging slowly on the car.

ARCHIE

(calling back)

Hang on!

He throws the car in reverse. Guns it.

The Model T fishtails around, heading away from the diner. Jughead's motorcycle pulls an Akira slide, and follows suit.

He pulls up beside Archie.

JUGHEAD

There's another way. Through the woods to the east. It's going to be bumpy, but it'll get us there in one piece.

ARCHIE

Lead the way.

EXT. WOODS - RIVERDALE - CONTINUOUS

The car and bike tear through the woods, swerving between trees.

EXT. LOADING AREA - POP'S CHOCK'LIT SHOPPE - CONTINUOUS

The teens pull over at the back of the shop.

SABRINA

Everyone, inside! Now!

The teens hurry into--

INT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

A horror scene. Bodies. Pools of black blood. Something out of a nightmare.

Archie hyperventilates. It reminds him too much of the night his Dad was shot.

BETTY

Vee!

She runs to Veronica. Pulls her into a tight hug.

ARCHIE

Are you okay? I got your text.

VERONICA

Everything's fine now. But what--

Sabrina, Harvey, and Theo struggle to move the JUKEBOX in front of the doors. They manage to get it in place, just as--

HUNDREDS OF HANDS paw at the doors and the glass. They look dark and ghostly against the frosted exterior.

Roz yelps, backing away.

HIRAM

What the hell?

He reaches out to touch the glass, when--

THUMP! A zombie throws itself against the window. Hiram recoils.

ROZ

(anxious)  
It's happening.

HARVEY

Your vision?

WIDEN to reveal the sheer scale of what they're dealing with. Every window is getting blacked out with bodies.

ROZ

This is what I saw.

Sabrina's jaw drops. She looks between Harvey and Roz.

ROZ (CONT'D)

(to SABRINA, sad)  
I tried to tell you...

JUGHEAD

Did you see a scenario where we make it out of this?

Roz swallows. Shakes her head.

ROZ

It doesn't work like that.

VERONICA

La Bonne Nuit's built like a bomb shelter. We should get everyone we can to safety.

(beat, then to her PARENTS)  
Mom, Dad. That means you too.



HIRAM

(to VERONICA)

We'll see you down there.

It's an order, not a question. Veronica nods. Hiram takes Hermione by the hand. Leads her down towards the speakeasy.

Sabrina drops her backpack. Takes out the Necronomicon. Slides into a booth, as she spreads it on the table.

SABRINA

This has got to have some answers.  
Something I overlooked.

HARVEY

Sabrina, I think you've done enough.

He moves to take the book, but Jughead blocks him.

JUGHEAD

She might have gotten us into this mess, but she's also the only one who has a shot of fixing this.

HARVEY

The less we use magic, the better.  
There's always a price. Just look around you! It's Night of the Living Dead, and all to bring back a stupid dog!

ARCHIE

(pissed)

Take that back.

He gets in Harvey's face. The two square off.

HARVEY

Make me.

Betty pushes between them.

BETTY

Guys, this isn't helping!

ROZ

(sliding into the booth)

Sabrina, what do you need?

Sabrina's eyes rapidly scan over the text.

SABRINA

A rib. Hallowed ground. Witch hazel.  
Dead man's blood. Purified water.  
And... moonlight.

Sabrina, Roz, and Theo look at Papa Poutine's body.

ROZ

(gross)  
Well, we've got two ingredients  
already.

POP TATE

I've got some witch hazel in the back.

Jughead lifts his shoe. It's caked with mud.

JUGHEAD

Hallowed ground.

ROZ

That just leaves...

SABRINA

The water and moonlight.  
(surprised)  
This might actually work.

EXT. ROOF - POP'S CHOCK'LIT SHOPPE - MOMENTS LATER

The moon is full, rising high in the sky. It shines powerfully, bathing the scene cool whitish-blue light.

Sabrina lays the book down, and places one of the diner's silver mixing bowls in front of it. All of the ingredients - the RIB, the BLOOD, DIRT, WATER, and WITCH HAZEL - are collected before her.

Veronica and Betty position candles on either side of the bowl, and light them.

SABRINA

(to BETTY and VERONICA)  
Ready?

INT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

Roz and Theo retreat into the speakeasy, while Archie and Harvey prepare for a fight. Archie hefts a BASEBALL BAT, and Harvey has Hiram's GUN.

POP TATE (O.S.)

Remember boys. Don't be heroes.

Behind them, Pop Tate cocks his SHOTGUN.

POP TATE (CONT'D)

Order's up.

EXT. ROOF - POP'S CHOCK'LIT SHOPPE - CONTINUOUS

Sabrina combines the ingredients in the mixing bowl. She stands, and cuts her palm. The blood drips into the bowl, mixing. It hisses and bubbles.

Betty strikes a match, drops it in. The potion FLARES up.

SABRINA

Join hands.

She offers her hands to Betty and Veronica. They hesitantly accept. The three girls make a ring around the Necronomicon.

SABRINA (CONT'D)

(chanting)

*Et discocta sunt ossa.*

*Coquite sanguine.*

Veronica and Betty each read from a slip of paper. Sabrina wrote the spell out for them.

SABRINA/BETTY/VERONICA

(in unison)

*Credibile est fieri et in quas*

*maledicta congessi.*

INT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

One of the windows BREAKS in the diner, as multiple ZOMBIES stream inside.

Pop Tate stands in front of the boys, firing with his shotgun.

BOOM! BOOM! BOOM! He pauses to reload.

Archie jumps to action, swinging wildly. Harvey stands back, hands shaking. He adjusts his grip on the pistol.

One zombie in particular pushes forward. Miss Grundy. She doesn't seem to bother with Pop or Harvey, instead jumping towards Archie.

HARVEY

Look out!

Harvey fires. Strikes her mid-air. She tumbles to the floor.

POP TATE

Nice shot, son.

Archie catches a glimpse of Miss Grundy as he fights. And when he sees her face, he remembers--

QUICK FLASHES:

-- Archie and Miss Grundy, in the back seat of her Volkswagen. It's implied sex, but it's not the steamy scene we remember. He looks super uncomfortable. Pushes back. But she keeps kissing him.

-- Miss Grundy's body, in the morgue. A sheet's draped over her body, but her face is still exposed. Angry red marks cut across her throat.

Archie shakes his head, backing away. When his back hits the wall, he sinks to the floor.

EXT. ROOF - POP'S CHOCK'LIT SHOPPE - CONTINUOUS

Sabrina closes her eyes, concentrating. Mustering all of her strength.

SABRINA/BETTY/VERONICA

(in unison)

*Parcere vitae.*

*Redige ad Conscidisti.*

*Redi ad pulvis et cinis.*

The MOON moves into position. As the moonlight grows stronger, it reflects in the potion bowl, and--

BLAM! Everything goes white.

INT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

There's nothing but light. Archie, Harvey, and Pop Tate recoil, shielding their eyes.

All of the zombies, the creatures around them, start turning back into dust and ashes.

Miss Grundy, Clifford, Sheriff Mineta... they disappear. Their bodies crumbling, breaking down and decomposing into nothing.

EXT. POP'S CHOCK'LIT SHOPPE - CONTINUOUS

As the light fades, Kevin, Moose and Cheryl drop to their knees. The color bleeds back into their eyes, as they take in deep, gasping breaths.

The blackness clears from the bite on his neck, and the gash on Cheryl's shoulder.

Cheryl looks up, and sees--

Toni, running towards her. They embrace, hugging each other hard.

INT. ANDREWS HOUSE - SAME

Fred reads the newspaper in the living room, glasses halfway down his nose. Vegas lies on the floor beneath his feet.

Vegas' head pops up, and he whimpers. He barks, seemingly at nothing, before he begins to cough. Before long, he's retched a large clump of BLACK SLIME onto the floor.

FRED

Oh gross. Vegas! Bad dog.

He gets up, to get paper towels. Vegas backs away from the sludge, witch seems to move on its own.

EXT. ROOF - POP'S CHOCK'LIT SHOPPE - CONTINUOUS

Sabrina wavers. Her knees buckling. Betty and Veronica catch her.

Betty, Veronica and Sabrina all exchange glances. They smile, relieved, and hug.

EXT. POP'S CHOCK'LIT SHOPPE - MORNING

As the first rays of sun break over the horizon, Sabrina, Harvey, Roz and Theo climb into Harvey's truck.

The Riverdale teens gather around, to say goodbye.

JUGHEAD

No offense, but I hope you never come to Riverdale again.

SABRINA

Hang onto your crown while you still can, Jughead. That Pop's Burger Challenge title is mine!

He smirks, fist bumps her.

JUGHEAD

You're on.

ARCHIE

It was good to see you. Despite all the crazy.

SABRINA

Who are we kidding Archie? Crazy is our norm.

He smiles.

ARCHIE

See you around, Sabrina.

SABRINA

(smiling)  
See you, Archie.

She squeezes his hand. Harvey starts the car, begins to pull out.

SABRINA (CONT'D)

Oh! Harvey, one sec.

She leans out the window.

SABRINA (CONT'D)

Betty! Veronica!

The girls turn.

SABRINA (CONT'D)

The door will always be open to you at the Academy of Unseen Arts.

As the truck pulls away, Betty and Veronica share a look.  
*What does that mean?*

INT. HALLWAY - RIVERDALE HIGH SCHOOL - DAY

It's just another day at Riverdale High. STUDENTS swarm the halls, checking their lockers. Socializing. It's like nothing happened.

JUGHEAD (V.O.)

And so Riverdale moved on, like it always does. Embracing its darkness, and burying its secrets.

Cheryl walks alone through the hallways. She stops at her locker, and looks at the one immediately next to it.

There's still hints of a memorial to her brother, Jason. Notes and wilted flowers.

A single tear rolls down her cheek. Evelyn comes up behind her, and comforts her.

INT. LA BONNE NUIT - NIGHT

Josie stands on the stage, singing. Dressed in 1920s jazz age vintage. The speakeasy is in full swing.

JUGHEAD (V.O.)

If we learned anything from the witching hour in Riverdale, it's that second chances aren't always better ones. Sometimes, things are better left unsaid.

Veronica watches Archie from across the room. It's clear she still has feelings for him.

Track with her as she carries a tray of DRINKS. She serves them to--

Kevin and Moose. Who are out on one of the first dates they've ever actually had.

INT. COOPER HOUSE - DAY

Alice sits at the kitchen table. She's holding a picture of Jason and Polly.

JUGHEAD (V.O.)

To move on is to move forward, despite the pain. But that hurt, that ache in our chests... it might feel awful, but it proves we're still human.

With a heavy sigh, she folds the photo. Places it in a kitchen drawer.

INT. THE BLUE AND GOLD - CLASSROOM - RIVERDALE HIGH - DAY

Jughead sits in the journalism classroom, designated for the Blue and Gold Newspaper. He's at his typewriter, fingers flying over the keys, clacking away.

JUGHEAD (V.O.)

Riverdale constantly fixates on its own past. Jason Blossom's death. The Black Hood. These things are excuses, crutches. Reasons why our little slice of Americana will never change. But, I think, maybe now we finally can let go. Let our bygones be bygones. And face the future together.

He hits enter, and slides the bar across. Rips the sheet of paper out, and lays it to the side.

Betty knocks on the door, backlit with golden afternoon light.

BETTY

Are you coming?

JUGHEAD

Yeah.

He gets up to leave, as we HOLD on the typewriter and his pages.

END OF SHOW