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FADE IN

ON A RINGING TELEPHONE.

A hand reaches for it, bringing the receiver up to the face of CASEY BECKER, a young girl, no more than sixteen. A friendly face with innocent eyes.

CASEY Hello. MAN'S VOICE (from phone) Hello.

Silence.

CASEY

Yes?

MAN Who is this? CASEY Who are you trying to reach?

MAN What number is this? CASEY What number are you trying to reach?

MAN

I don't know.

CASEY

I think you have the wrong number.

MAN

Do 17

CASEY It happens. Take it easy.

from the Affluent. The CAMERA PULLS BACK to She moves She hangs up the phone. The CAMERA FULL Casey in a living room, alone. She move: room to the kitchen. It's a nice house. living reveal CLICKI

The phone RINGS again.

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INT. KITCHEN

Casey grabs the portable.

CASEY

Hello.

MAN I'm sorry. I guess I dialed the wrong number.

CASEY

So why did you dial it again?

MAN To apologize.

CASEY You're forgiven. Bye now.

MAN Wait, wait, don't hang up.

Casey stands in front of a sliding glass door. It's pitch black outside.

CASEY

What?

MAN I want to talk to you for a second.

CASEY

They've got 900 numbers for that. Seeya.

CLICK! Casey hangs up. A grin on her face.

EXT. CASEY'S HOUSE - NIGHT - ESTABLISHING

A big, country home with a huge sprawling lawn full of big oak trees. It sits alone with no neighbors in sight.

The phone RINGS again.

INT. KITCHEN

Popcorn SIZZLES in a pot on the stove. Casey covers it with a lid, reaching for the portable phone.

CASEY

Hello.

(CONTINUED)

MAN Why don't you want to talk to me?

CASEY Who is this?

CONTINUED:

1

MAN You tell me your name, I'll tell you mine.

CASEY (shaking the popcorn) I don't think so.

MAN What's that noise?

Casey smiles, playing along, innocently.

CASEY

Popcorn.

MAN You're making popcorn?

Casey

Uh-huh.

MAN I only eat popcorn at the movies.

CASEY I'm getting ready to watch a video.

MAN Really? What?

CASEY Just some scary movie.

MAN Do you like scary movies?

CASEY

Uh-huh.

MAN What's your favorite scary movie?

He's flirting with her. Casey moves away from the stove and takes a seat at the kitchen counter, directly in front of the glass door.

CONTINUED: (2)

4

CASEY don't know. н

You have to have a favorite. MAN

second. ۵ Casey thinks for CASEY

the guy with the white mask who just sorta walks around and stalks the baby-sitters. What's yours? You know, the one with Uh. BALLOWEEN.

MAN

Guess.

ON ELM STREET CASEY Uh...NIGHTMARE (

MAN

Is that the one where the guy had knives for fingers?

CASEY Yeah..Freddy Krueger.

 $\frac{1}{2}$

I liked that MAN Freddy--that's right. movie. It was cool

one was, but the rest sucked. CASEY The first

NAN

So, you gotta a boyfriend?

ask me out? (giggling) You wanna CASEY Why? MAN

Do you have a boyfriend? Maybe.

GIRL

No.

MAN told me your name. You never

twirling her hair. Casey smiles,

CONTINUED: (3)

CASEY Why do you want to know my name?

MAN Because I want to know who I'm looking at.

Casey spins around like lightning facing the glass door.

CASEY What did you say?

MAN

I want to know who I'm talking to.

CASEY That's not what you said.

MAN

What do you think I said?

Casey CLICKS on the outside light. A flood light illuminates the backyard. Her eyes survey the grounds. But it's empty. No one's there. She turns the light out.

On the stove, the popcorn POPS.

CASEY I have to go now.

MAN Wait..I thought we were gonna go out.

CASEY Nah, I don't think so...

MAN Don't hang up on me.

CASEY

Gotta go.

MAN

Don't...

CLICK! Casey hangs up. She checks the glass door making sure it's locked and then moves to the stove as...

THE PHONE RINGS.

She slides the popcorn from the stove, reaching for the phone.

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CASEY

Yes?

MAN I told you not to hang up on me.

CASEY What do you want?

MAN

To talk.

CASEY Dial someone else, okay?

MAN You getting scared?

CASEY

No--bored.

CLICK. She hangs up. The phone RINGS again. She grabs it.

CASEY

Listen, asshole...

MAN

(deadly serious) NO, YOU LISTEN, YOU LITTLE BITCH. IF YOU HANG UP ON ME AGAIN I'LL GUT YOU LIKE A FISH. UNDERSTAND?

Total silence. He has gotten her full attention.

CASEY

Is this some kind of a joke?

MAN More of a game, really.

Casey eyes the glass doors, then looks up the hallway to the front door...moving to it. It's unlocked. She bolts it.

CASEY I'm two seconds from calling the police.

MAN

They'd never make it in time.

Casey moves her face flush against the door, her eye looking through the peephole.

(CONTINUED)

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CONTIN	CONTINUED:

ANGLE THROUGH PEEPHOLE.

She It is empty. A distorted view of the front porch. relaxes a bit, relieved.

CASEY What do you want? MAN (pure evil) TO SEE WHAT YOUR INSIDES LOOK LIKE

She hangs Casey's jaw drops as total fear storms her face. She up the phone, throwing it down on a side table when...

THE DOORBELL CHIMES.

t Fi She turns to the door as Casey leaps out of her skin. CHIMES again.

CASEY (calling out) Who's there? Another CHIME. She moves to it.

CASEY (louder) Who's there? She goes Just as she picks it up... It's time for the police. No answer. Fuck this. for the portable phone.

IT RINGS.

Casey almost drops it, losing her breath ...

She brings it to her ear with trembling hands, saying nothing...listening, waiting...

A long silence. And then.

MAN You should never say "Who's there?". Don't you watch scary movies? It's a death wish.

She tries her the wall, nearly collapsing. (CONTINUED)

your 1 else. CASEY Look, enough is enough. You had now you better leave me alone or

CONTINUED: (6)

fun

.

MAN

Or else what?

CLOSE ON her face, her mind thinking, calculating..

•

and second CASEY My boyfriend will be here any seco he'll be pissed when I tell him...

I thought you didn't have a boyfriend. MAN

She holds steady. Busted.

and your ass better be I do have a boyfriend and he'll any second and your ass better b CASEY be here I lied. gone.

MAN

Sure...

40 it. And he's big and plays and will beat the shit out CASEY I SWEAR i football You.

I'm getting scared. NAM

CASEY I'm telling the truth.

I lied before.

I believe you... NNN

CASEY

So you better leave.

NAN

would it? His name wouldn't be Steve, losing it. Casey buckles at the knees, Silence.

How do you know his name? CASEY

. œ CONTINUED: (7)

MAN

Go to the back door and turn on the porch light--again.

Casey, terrified, forces herself to move...staggering to the kitchen...to the glass doors. Her shaky hand finds the light switch...she hits it. The back yard is lit.

Sitting in a lawn chair in the middle of the backyard is a big, line backer of a guy, her boyfriend...

STEVE

tied and gagged. He's been roughed up, but he's alive. CLOSE ON his eyes..wide in fear..staring at his girlfriend, pleading with her.

CASEY

Oh Goddddd...

Casey SCREAMS. Her hand moves to the lock on the door.

MAN I wouldn't do that if I were you.

Terror rides Casey's face. She's petrified.

CASEY Where are you?

MAN

Guess.

Her eyes search the yard, combing bushes, trees. He could be anywhere--anywhere.

CASEY (begging) Please don't hurt him.

MAN That all depends on you.

CASEY Why are you doing this?

Tears find their way, streaming down Casey's face.

MAN I wanna play a game.

CONTINUED: (8)

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CASEY

No.

Right now MAN dies. Then he

CASEY

TOOON

MAN Which is it?

at the glass...staring is crying too. Casey touches Steve...this big jock of a guy A long silence.

CASEY What kind of game?

Turn off the light. MAN

switch...Steve tugs and pulls at his straps...as if begging her...his face sweat and tears... to the Her hand goes

CLICK

unbelieving, horrified. Casey moves away from the He disappears in the darkness. Casey glass, back towards the living room,

MAN

H ask a question. Here's how we play. I ask a g you get it right--Steve lives.

crouches down socket, Three curtainless windows line one wall. Casey behind the couch, ripping a lamp cord from it's darkening the room. Her body quivers.

CASEY

Please don't do this..

It'll be fun. Come on.

CASEY

No...please.

MAN

easy category. It's an

Movie trivia.

CASEY

(begging)

..please...

CONTINUED: (9)

MAN

I'll even give you a warm up question.

CASEY

Don't do this. I can't..

MAN

Name the killer in HALLOWEEN.

CASEY

No...

MAN

Come on. It's your favorite scary movie, remember? He had a white mask, he stalked the baby-sitters.

Casey goes silent...a nervous wreck...she can barely speak much less think.

CASEY I don't know...

MAN Come on, yes you do.

CASEY Please..stop...

Casey is SOBBING.

MAN What's his name?

CASEY

I can't think.

Casey has officially reached hysteria, petrified beyond all reality.

MAN Steve's counting on you.

Suddenly...through tears...Godsent...

CASEY (a whisper) Michael...Michael Myers.

MAN

YES !

(CONTINUED)

Casey SIGHS...relieved.

MAN Now for the real question.

CASEY

MAN But you're doing so well.

CASEY Please go away! Leave us alone!

MAN

Then answer the question. Same category.

Casey is a blubbering, wet mess on the floor.

CASEY

..please..no...

MAN Name the killer in FRIDAY THE 13TH.

A mad smile purses Casey's lips. She knows this. She leaps up, through tears, screaming...

> CASEY JASONI JASONI...JASONI

A slight PAUSE.

MAN I'm sorry. That's the wrong answer.

CASEY No it's not. It was Jason.

MAN

Afraid not.

CASEY

It was Jason. I saw that goddamned movie twenty times. It was Jason.

MAN

Then you should know Jason's MOTHER--Mrs. Vorhees was the original killer. Jason didn't show up until the sequel.

Casey is stupefied.



CASEY

You tricked me...

MAN Lucky, for you there's a bonus round. But poor Steve..I'm afraid..he's out.

This implication sends Casey running to the kitchen...to the glass doors. She flips on the porch light to see...

STEVE

eyes wide, sitting in the lawn chair...his belly gaping open...a mass of blood and ripped flesh...his insides lay on the ground between his feet...steam rising.

A SCREAM erupts from the bottom of her soul as Casey collapses to the floor...nearly passing out. CLOSE ON her face...pale and ghostly white. She SOBS.

> MAN Final question. Are you ready?

She doesn't answer. A long, maddening silence. Casey, reaches up and CLICKS off the light, making Steve go away...wishing, hoping...

CASEY

..leave me alone..please...

MAN

Answer the question and I will.

Casey is curled up on the floor like an infant, rocking slowly back and forth.

MAN What door am I at?

CASEY

What?

MAN There are two doors to your house. A front door and a back one. If you answer correctly--you live.

From where Casey sits she can see both front and back doors. She deliberates...with her last bit of strength she tries to strategize. Eyeing both, the front door...the back door...trying to decide between the two.

CONTINUED: (12)

CASEY Don't make me..I can't...I won't.

MAN

Your call.

In the darkness, Casey crawls to the kitchen counter--she leans up and grabs a long, sharp knife.

Casey looks around her...she looks down the hall to the front door...then turns back to the kitchen glass door as it suddenly...

SHATTERS TO BITS...

as a lawn chair comes flying through it. Exploding glass sprays everywhere.

This incites Casey like fire. She springs to her feet...bolting out of the kitchen as a SHADOW moves quickly through the shattered doorframe.

ANGLE ON CASEY

Somewhere in the house, back flat against a window, listening to FEET ON CRACKING GLASS. She turns and unlocks the latch, quietly sliding it up. She can hear him move to the foyer...to the front door.

Casey lifts herself up and puts her legs through the window. She holds the knife in one hand, the phone in the other.

Casey eases out the window, fumbling, dropping the knife back inside the house. She starts to reach for it. Fuck it, she takes off...

EXT. SIDE OF HOUSE

Casey is at the back corner of the house.

MAN

I can hear you. I know you're here.

Casey eases along a narrow path between a tall fence and the side of the house...going for the front yard. She must pass the three curtainless windows. She gets to the first one and peeks in...

The FIGURE has pulled open the foyer closet, searching for her.

Casey creeps along, to the next window, she looks in...the FIGURE is completely on the other side of the room moving toward the hall that leads to other parts of the house.

CONTINUED:

She moves further along the house...squeezing by hedges...to the third window...she peeks in to see the FIGURE...

STARING BACK AT HER...

His face covered with a ghostly white mask, inches from her...his eyes piercing through...soulless...Casey SCREAMS BLOODY MURDER as a hand...

CRASHES through the glass window grabbing hold of her neck...she beats at him trying to free herself...her nails dig into his arm...she wrenches from side to side...finally breaking free as the hands disappear inside the house...

EXT. CORNER OF HOUSE

Casey sails around the corner of the house, eyeing the front door. It remains closed. Her eyes cover the sprawling, country yard when suddenly...

HEADLIGHTS APPEAR

in the distance, coming down the road towards the house...she recognizes them instantly. Mom...Dad...she tears off across the yard toward them...moving like lightening...

The car turns into the driveway...Casey SCREAMS, waving madly, rushing by a tree as...

THE GHOST MASKED FIGURE APPEARS

Casey stumbles back, catching her balance...the FIGURE moves on her, arm poised high...a flash of silver...and Casey is struck, across the chest. She looks down to see her shirt blossoming red...a look of bewilderment as she drops to one knee.

The knife rises again...Casey throws her hand forward...the blade comes down...but it's blocked by the portable phone still in her hand. She turns, staggering to...

EXT. DRIVEWAY

A MIDDLE-AGED COUPLE emerge from the parked car. They move to the front door completely unaware of what's happening to their daughter, only feet from them.

EXT. FRONT YARD

Casey stumbles forward...her parents ten feet away...she opens her mouth to scream but no sound resonates...she is beyond words...staggering, swaying...the FIGURE moving behind her.

EXT. FRONT DOOR

Her parents approach the door.

FATHER That fish smelled strong MOTHER I told you to send it back ither discovers the front door ajar. A puzzled look is right behind them with one arm outstretched. If Casey is right behind them they'd only turn around... The father discovers

They enter the house and close the door as..

Casey collapses on the ground, clutching her bloody chest...the FIGURE upon her.

INT. FOYER

The father sees straight back into the kitchen...the shattered patio door.

FATHER

Jesus...

MOTHER What is it? Where's Casey?

FATHER (calling out) Casey? Casey?

father 8 begins searching the house frantically. The mother hysterical.

EXT. FRONT YARD

CLOSE ON Casey...she's dragged by her feet through damp soil...the life going fast from her body...her hand still clutching the phone.

INT. FOYER

ž,

Back in the house.

MOTHER Where is she?



,

FATHER Call the police.

The mother moves to the phone in the foyer, picks it up...there's no dial tone. She jiggles the base.

FATHER

(searching) Casey? Where are you honey? Call the police, goddammit.

MOTHER The phone's dead.

Then...the softest...faintest voice is heard...

CASEY

(from phone) Mom...

MOTHER

Oh dear God..Casey baby.

The slightest breath....a whimpering almost...from the receiver.

CASEY (from phone) ..help me...

MOTHER

She's here, God, I can hear her. Where's my baby?

The husband returns to the foyer finding his wife clinging to the phone.

FATHER

Where is she?

MOTHER I can hear her. Oh Mother of God, I can hear her.

The father upturns the living room.

FATHER Casey! CASEY!

MOTHER Not my daughter...not my...

(CONTINUED)

CONTINUED: (2)

The husband grabs hold of his wife.

-

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FATHER Get in the car and drive down to the Mackenzie's. The mother throws the front door open and rushes out...the father moves through the house when a SCREAM echoes out. He tears off for the front door. father moves through That of his wife.

EXT. FRONT DOOR

tree knees, bent over, retching. His eyes move beyond to a tred in the front yard...his stomach fails him...his dinner rises...as he bares witness to the single, most horrifying sight he'll ever see. on her His eyes move beyond to a wife, out the door to find his retching. The father rushes knees,

open That of his only daughter as she hangs from a big, oak tree...strung up...very much dead...her stomach ripped That of his only daughter as

BLACKOUT!

BEGIN MAIN TITLES

FADE IN:

INT. BEDROOM - SAME NIGHT

The bed , books . A teenage girl's room. Neat and pinkish. On the amongst age-old stuffed animals lie opened school CAMERA PANS to a desk against the wall where... A teenage girl's

SIDNEY PRESCOTT

ON her face. Sharp and She's comfortable in a plain, girl of 17, sits, her face glued to the computer in front of her. CLOSE ON her face. Sharp and lonely eyes. flannel nightgown. clever with deep, a young monitor

Her hands are at work, typing feverishly, when suddenly...

CRASH--BOOM

and turns abruptly, eyeing an open A SCRATCHING sound. She stands She window across the room. A noise behind her. it. toward BOVEB

EXT. WINDOW

۵ Sidney sticks her head out the window. The late night wind hits her face as a SRADOW appears just to the left of her, a hand reaches out, grabs her and suddenly a FIGURE is on top of her...

INT. BEDROOM

Sid SCREAMS...pulling away from the FIGURE...breaking free, falling back onto the floor.

VOICE

(o.s.) Hey...it's just me.

Sid looks up to see ...

BILLY LOOMIS

• 1 Handsome and alluring He sports A young, strapping boy of seventeen. Handsome a A star quarterback/class president type of guy. smile that could last for days.

SIDNEY Billy? What the... BILLY I'm sorry. Don't hate me

.

SIDNEY

What are you doing here?

BILLY You sleep in THAT? Billy pulls himself through the window.

SIDNEY (whispering) My dad's in the other room.

BILLY I'll only stay a sec.

Suddenly...

doorknob catches on the it, holding it in place. the open. The it jaming The door BURSTS door behind open closet The bedroom

VOICE (from behind door) What's going on in there?

Sidney of sight behind the bed. to reveal ... Billy quickly rolls out unjams the door to revea ame

A distracted MR. PRESCOTT, late 40'8, a severe presence. man, nervous and pre-occupied.

Billy takes a flying leap and lands on the bed.

What are you doing here? SIDNEY

Close call

good trip. Have a

MR. PRESCOTT

Sleep tight, sweetie.

He gives her a wink and pulls the door closed.

Billy

reappears.

BILLY

MR. PRESCOTT No? Oh, well...I'm hitting the sack. My flight leaves first thing in the morning. Now the expo runs all weekend so I won't be back til Sunday. There's cash on the table and I'll be staying at the Raleigh Hilton...

the airport. SIDNEY ..out at

if you need me. MR. PRESCOTT ..so call

SIDNEY

Got it.

the bedroom a quick once over. He gives

coulda swore I heard screaming PRESCOTT Ř.

н

Sidney distracts him, giving him a peck on the cheek

SIDNEY

.

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MR. PRESCOTT Are you okay?

CONTINUED:

SIDNEY

Can you knock?

PRESCOTT

Ĕ.

screaming.

I heard

SIDNEY

No you didn't.

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UED:
NITEN
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BILLY 18t Occurred to me that I'

It just occurred to me that I've never snuck through your bedroom window.

SIDNEY Now that it's out of your system.

ALLIR

And I was home, bored, watching television, THE EXORCIST was on and it got me thinking of you.

SIDNEY Oh it did?

ATII

Yeah, it was edited for TV. All the good stuff was cut out and I started thinking about us and how two years ago, we started off kinda hot and heavy, a nice solid "R" rating on our way to an NC17. And how things have changed and, lately, we're just sort of...edited for television.

SIDNEY

So you thought you could sneak in my window and we would have a little bumpbump.

BILLY

No, no. I wouldn't dream of breaking your underwear rule. I just thought we might do some on top of the clothes stuff.

into responds like a shark, She snuggles up next to him, planting a kiss on his lips. Passionate and gentle. He, however, responds like a shar moving on top of her, his hands everywhere as he presses her...Sidney breaks away.

SIDNEY Time to go, stud bucket. His heart isn't racing ... it's POUNDING. Billy sits up.

BILLY See what you do to me. Sweat has popped out all over his forehead, his breathing heavy.

(3)
CONTINUED:

SIDNEY You know what my dad will do to you?

-

BIILY . I'm going..I'm going. follows, motioning to his wound She to the window. He moves

SIDNEY I appreciate the romantic gesture. Sweet and simple She gives him a kiss goodnight.

BILLY (whisper)

I'm not trying I was only half serious Hey.. about the sex stuff. to rush you.

She kisses him again as he eases through the window.

SIDNEY Would you settle for a PG-13 relationship?

BILLY What's that? nnel gown open for a split second...flashing His mouth drops open...surprise. shork His mouth drops open...surprise, shock They share a smile. She pulls her flannel her left breast. His Their eyes meet. They

SIDNEY Get outa here. CUT TO:

INT. SIDNEY'S BEDROOM - EARLY MORNING

pillow, sleeping peacefully snuggling her Sidney **CLOSE ON** when..

t THE RADIO ALARM BLASTS from the night table loud enough wake the dead. Sidney bolts up.

DISC JOCKEY (from radio) ..found brutally murdered...

shuts it off Sidney, quick with the reflexes, s .y. A car trunk SLAMS shut outside instantly. CLICK.

the window just She half waves Sidney pulls herself out of bed and leans to in time to see her Dad jumping in his car. S

VTINUED:	
CON	

good as gone, down the road. pulling out of the driveway and disappearing 98 He's doesn't see her. at him but he **L**mop

staring out after Sidney stands at the window, A moment as him.

EXT. SCHOOL - MORNING

CLOSE ON A SIGN

"BAYBORO HIGH SCHOOL. HOME OF THE FIGHTING BULLDOGS"

tot Doving small THE CAMERA PULLS BACK TO REVEAL a picture perfect school. Old and charming. Students come and go, the... except for Nothing unusual, about.

CLOWDB and off campus. six police cars, four news vans, flashing cameras, and crowds of lookie-loo's gathered just off campu

EXT. SIDEWALK

Sidney approaches the school seeing the commotion. Four different REPORTERS stand in front of four different cameras giving four different news reports.

interest Her She moves passed a policeman standing guard. Her peaked, she stops at the first reporter who is...

GALE WEATHERS

flashy smile Thirties. Her smart face is overshadowed by a and a massive mane of chemically enhanced hair.

GNE

The small town of Bayboro, North Carolina was devastated last night when two young teenagers were found brutally butchered. Authorities have yet to issue a statement but our sources tell us that no arrest has been made and the murderer could the camera) strike again... (for

a finger taps her From behind, Moved, disturbed. From | She spins around to see... disturbed. ON SIDNEY. shoulder.

TATUM RILEY, same age, feisty, carefree.

TATUM Do you believe this shit?



SIDNEY

What happened?

They break away from the crowd and head for school.

TATUM

Oh God! You don't know? Casey Becker and Steve Forrest were killed last night.

SIDNEY

No way.

TATUM

And not just killed, Sid. We're talking splatter movie killed--split open end to end.

SIDNEY

Casey Becker? She sits next to me in English.

TATUM

Not anymore. Her parents found her hanging from a tree. Her insides on the outside.

SIDNEY

Do they know who did it?

TATUM

Fucking clueless--they're interrogating the entire school. Teachers, students, staff, janitors...

SIDNEY

They think it's school-related?

TATUM

They don't know. Dewey said this is the worse crime they've ever seen. Even worse than... (stopping herself) Well it's bad. They're bringing in the

feds. This is big.

Sidney looks back at Gale, her face deeply pained.

INT. CLASSROOM - LATER

A frumpy old woman, MRS. TATE, faces her class. Her hands clasped together. A tragic look upon her face.

(CONTINUED)



MRS. TATE ..a terrible tragedy. An unbearable loss. It's days like today we need prayer in school...

Sidney sits near the rear of the room. The desk in front of her sits vacant. Sidney can't take her eyes off it.

The door opens and a student enters with a slip of paper. He hands it to Mrs. Tate.

MRS. TATE Sidney. It appears to be your turn, dear.

INT. PRINCIPAL'S OFFICE

The room is at capacity...wall to wall with police, and the likes. Some sit, stand, lean...

SHERIFF BURKE, a round man in his fifties, wipes the stress from his face.

SHERIFF BURKE Who's up next?

A young officer looks at a clipboard. This is DEPUTY RILEY, better known as DEWEY. He's a big guy, 20's, handsome in a scrubbed-clean boyish way.

DEWEY

Sidney Prescott.

Sheriff Burke gestures to bring her in. PRINCIPAL HIMBRY, 50's, an old codger of a man wearing a sour face speaks up.

MR. HIMBRY Sidney Prescott. She was daughter of...

DEWEY We all know Sidney, Mr. Himbry.

SHERIFF BURKE How she doin'?

MR. HIMBRY She's adjusted well. Maintains an "A" average. You'd never know she....

Himbry stops short, seeing Sidney in the doorway. He rises and seats her. SHERIFF BURKE Hi Sidney.

SIDNEY Sheriff Burke. Dewey.

Dewey shakes his head seriously.

CONTINUED:

DEWEY I'm Deputy Riley today, Sid.

SHERIFF BURKE How is everything?

SIDNEY

Good.

SHERIFF BURKE And your Dad? How's he doing?

SIDNEY We're fine. Thanks.

MR. HIMBRY We'll be brief Sidney. The police have a few questions they'd like to ask you...

Sidney eyes them all nervously.

EXT. SCHOOL COURTYARD- LATER

Students sit at outdoor tables eating lunch. Crowded at one table is the "gang". This consists of Sidney and Billy and Tatum.

Next to Tatum, sits her boyfriend STUART, with his arm draped across her back. He's a Billy wannabe. Almost the jock, almost handsome, almost cool. He tries way too hard.

Across the table is the fifth wheel, RANDY. A tall and gangly kid with no such Billy-like aspirations. A witty jokester who elevates geek to coolness.

> TATUM Hunt? Why would they ask you if you like to hunt?

STU I don't know, they just did.

The whole table rolls their And then: could have You take a knife and slit from the groin I liked to hunt That was an ice pick--not exactly the Yeah, Casey and Steve were completely That is so sexist. The killer could easily be female--BASIC INSTINCT. serious silence. RANDY Because their bodies were gutted. to do (quiet, almost to herself) girl It's called tact, you fuckrag. a man Because there's no way a killed them. How do you gut someone? Sidney shivers down to her soul. 뛰 Or a man's mentality. hollowed out. Takes something like that. They didn't ask me 4 She asked. SIDNEY TATUM TATUM TATUM BILLY BILLY RANDY to the sternum. to Sidney. STU STU PES PES Thanks Randy. Sidney flinches. Wbat? same. at Stu. CONTINUED: eyes еуев TT

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27.

(CONTINUED)

STU

Sorry.

RANDY

Remember in JAWS when they caught the wrong shark at first and Richard Dreyfuss cut it open to to look for body parts and all they found was a license plate and all this white milky goo.

Stu leans over and socks Randy in the arm.

STU You heard Billy--shut the fuck up. SIDNEY Hey, Stu? Didn't you use to date Casey?

little off guard ۵ Stu's taken back,

STU For about two seconds

RANDY

Before she dumped him for Steve.

Tatum turns to Stu, surprised.

TATUM

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thought you dumped her for me.

STU I did. He's full of shit.

RANDY

And are the police aware you dated the victim?

STU

(offended) What are you saying? That I like killed her or something?

RANDY It would certainly improve your high school Q.

TATUM Stu was with me last night. (CONTINUED)

CONTINUED: (3)

RANDY

Oooooh...before or after he sliced and diced.

TATUM Fuck you, nut case. Where were you last night?

RANDY Working, thank you.

TATUM I thought Blockbuster fired you.

RANDY

Twice

0

STU

I didn't kill anybody.

BILLY No one's saying you did.

RANDY

Besides--(perfect Stu mimic) "Takes a man to do something like that."

STU

I'm gonna gut your ass in a second.

RANDY

(to Stu) Did you really put her liver in the mailbox? I hear they found her liver in the mailbox.

TATUM (eyeing Sidney) Randy, you goon-fuck, I'm eating here.

Stu nibbles at Tatum's neck.

STU

Yeah, Randy, she's getting mad. I think you better liver alone.

Stu cracks up at his own joke. The others just MOAN. Sidr is about to crawl out of her skin, trying hard to ignore it all.

\$ and boots ЧÖ The house looks big and lonely as Sidney moves up the walk the front door. Sidney Sidney comes down the stairs, her arms carrying a change computer a t the blue and Uh-huh, it's just...you know, the police and reporters...it brings it all back. A huge two story country home with a spacious lawn dad won't the house I promise it up. She sifs in front of it staring at screen...her own reflection staring back. (through phone) ob. I'll pick you up after are you okay? seat at her £ Tell your mom I said thanks. stops in front of over? seven. clothes, toothbrush, make-up... (into phone) a sure I can stay (back til Sunday. ٩ Yeah, yeah...look, She takes a in front of - LATER Sidney is on the telephone. I'll be there by SIDNEY SIDNEY SIDNEY SIDNEY TATUM TATUM TATUM TATUM Tatum. INT. LIVING ROOM - LATER INT. BEDROOM - LATER EXT. SIDNEY'S HOUSE school bus No prob. practice. be back Thanks, sidney hangs up. it up. She sits Later. ΤΟΓ steps off. yellow 4

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 (CONTINUED)

CONTINUED:

She opens the hall closet and pulls a small overnight bag from the top shelf. Moving into the living room she loads it up, plopping down on the sofa, hitting the TV remote.

CLOSE ON THE SCREEN

A news reporter fades in.

REPORTER #1

(On TV)

The entire nation was shocked today by the teen murders in North Carolina...

Sidney switches channels.

REPORTER #2

The State Bureau Of Investigation has joined forces with local authorities to help catch what the Governor has called the most heinous...

The channel switches again. Gale Weathers appears, standing in front of the school. Her white teeth gleaming.

GALE This is not the first time the small town of Bayboro has endured such tragedy. Only a year ago, Maureen Prescott, wife and mother, was found raped and murdered...

An old black and white snapshot fills the screen--a woman, beautiful and familiar.

CLOSE ON SIDNEY

eyes frozen, mesmerized by the image. Suddenly she CLICKS the TV off. Her eyes go to the clock on the end table. 5:45 PM. Her eyes then move to the framed photo next to it...the same black and white photo stares at her...a healthy, vibrant woman. An older version of Sidney.

Sidney curls up on the sofa, closing her eyes tight...

INT. LIVING ROOM - LATER

The clock on the end table reads 7:15 PM. Sidney is fast asleep on the couch. The phone RINGS. Sidney leaps up grabbing the portable phone.

TATUM (from phone) Practice ran late. I'm on my way. A week a state of the second

(CONTINUED)

(eyes clock) It's past seven. SIDNEY

CONTINUED:

Don't worry. Casey and Steve didn't bite it til way after 10. TATUM

SIDNEY I'm not worried. TATUM

Good, 'cause I wanna swing by BLOCKBUSTER and get us a video. I was thinkin' Tom Cruise in ALL THE RIGHT MOVES. You know, if you pause it just right you can see his penis.

Just hurry. SIDNEY Whatever.

TATUM

Bye.

immediately RINGS again. H She hangs up the phone.

(into phone) Tatum? SIDNEY

MAN'S VOICE (from phone) Hello, Sidney. THE VOICE FROM BEFORE IT'S HIM.

Who is this? SIDNEY HÌ.

NAM You tell me.

It's sounds trying to place his voice. distorted. Sidney thinks, little distorte

۵

SIDNEY idea.

I have no

With the murders a horror MAN Scary night, isn't it? With the and all, it's like right out of movie or something. 4

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SIDNEY

Aha, Randy, you gave yourself away. Are you calling from work? Tatum's on her way over.

MAN Do you like scary movies, Sidney?

SIDNEY I like that thing you're doing with your voice, Randy. It's sexy.

MAN What's your favorite scary movie?

SIDNEY Don't start. You know I don't watch that shit.

MAN And why is that?

SIDNEY

(playing along) Because they're all the same. It's always some stupid killer stalking some big breasted girl--who can't act--who always runs up the stairs when she should be going out the front door. They're ridiculous.

A brief silence.

MAN Are you alone in the house?

SIDNEY

That is so unoriginal. You disappoint me Randy.

MAN Maybe that's because I'm not Randy.

SIDNEY

So who are you?

MAN

The question isn't who am I. The question is where am I?

(CONTINUED)

SIDNEY

So where are you?

MAN Your front porch.

This gives her pause. She moves to the window and pulls aside the drapes.

SIDNEY

Why would you be calling me from my front porch?

MAN

That's the original part.

ANGLE THROUGH WINDOW. She can't quite see all of the porch.

SIDNEY Oh yeah? Well I call your bluff.

Sidney goes to the front door. She unlocks the bolt, unsnags the chain, and pulls the door open...revealing the front porch...

COMPLETELY EMPTY.

She steps out onto it, phone still in hand. A single light shines overhead illuminating the porch, but little beyond. Darkness is all around.

> SIDNEY So where are you?

MAN

Right here.

Sidney peers out into the darkness past thick shrubs that grow on either side of the porch.

SIDNEY

Can you see me right now?

MAN

Uh-huh.

SIDNEY

What am I doing?

She sticks her finger up her nose, pretending to pick. Silence. No answer.

SIDNEY Good try, Randy. Tell Tatum to hurry. Bye now.

MAN If you hang up, you'll die just like your mother.

Sidney's stops dead in her tracks, speechless.

MAN (deadly) Do you want to die, Sidney? Your mother didn't.

His seriousness unnerves her. Sid flies off the handle.

SIDNEY FUCK YOU! YOU CRETIN!

She hangs up on him. Moves back inside the house. Locks, chains, and bolts the door when...

A FIGURE COMES LEAPING OUT OF THE HALL CLOSET

rushing her, ramming into her side..the phone flies...the FIGURE is on top of her as she goes down...SCREAMING...

She looks up to see the FIGURE, darkly dressed with a pale, distorted face, white and ghostly...a mask.

Her instincts surface and she kicks up with her foot making contact with his leg...he topples over...coming right at her, his hand finding her neck. Suddenly, a long, silver blade appears above her.

Sidney pulls, jerks, twists...finally she lifts her torso forward knocking the FIGURE off her...sending him reeling into the living room. Wasting no time, Sidney leaps to her feet.

She moves to the front door, unlocks it...pulls it open...it catches on the chain. Shit! She pushes it closed again looking behind her..the FIGURE has risen, knife in hand. Sidney pulls on the chain and then--inexplicably turns and...

RUNS UP THE STAIRS. The FIGURE right behind her.

INT. UPSTAIRS LANDING

The FIGURE leaps at Sidney taking hold of her foot, she grabs madly at the wall...her hands grasp a framed painting--a quiet country home, subdued colors, done in oils--she rips it from the wall swinging it behind her...

(CONTINUED)



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CONTINUED:

It catches the FIGURE head on, smashing against his skull, sending him backwards, tumbling down the stairs. Sidney races to her bedroom...

INT. BEDROOM

She locks the door shut, then pulls her closet door open, placing the edge right at the door knob just as...

THE FIGURE POUNDS AGAINST THE BEDROOM DOOR...

ramming it, it rips open, but the closet door catches it in a crazy vice-like hold.

Sidney grabs the desk phone. It's dead..off the hook downstairs.

The figure rushes the door several times..the frame splinters..but won't give.

Sidney is at her computer, she punches at the keypad madly.

CLOSE ON SCREEN AS WORDS APPEAR.

FAX MODEM

9-1-1 SEND

The knife slashes through the crack in the door wildly.

ON SCREEN AGAIN

HELP KILLER

34 ELM ST

Sidney presses SEND when it occurs to her--all is quiet. The FIGURE is gone. A fearful silence. She looks around...the only sound her own rapid, terrified BREATHING.

ON THE SCREEN

"Stay calm. Police enroute."

Suddenly a NOISE at the window...Sidney looks up to see...

BILLY

her boyfriend, staring at her, surprised.

LINUED:
CONT

SIDNEY Oh Billy...please...God... BILLY I heard screaming. The door was locked. Are you okay...

SIDNEY He's here. He's trying to kill me.

floor as small ۵ As he does, It hits the Billy pulls himself through the window. As he do black object falls from his dark jeans. It hits Sidney eyes it...a sleek, compact cellular phone.

eyes meet...an eternity Sidney bolts... Their Sidney stops in her tracks. Their A SIREN is heard in the distance.

BILLY Hey...wait...what's goin..

Sidney unblocks the bedroom door and for her. the room. Billy reaches out of tears

INT. LANDING

Sidney nearly falls down the stairs...

INT. FOYER

She rips the chain off the door, pulls it opens, coming face to face with a white, ghostly mask. A massive SCREAM erupts **a**8... from her gut

THE CAMERA PULLS BACK

flash, Red lights to find Dewey--Deputy Riley, holding it. Red ligh sirens BLAST as car after car surrounds the house. holding

Sidney falls into the safety of Dewey's

EXT. FRONT YARD - MINUTES LATER

squad An ambulance, a whirlwind of activity. cars, cops everywhere... The yard is

CLOSE ON BILLY'S FACE

His hands the hood of a police car. rights being read. as it SMASHES against are being cuffed, his

CONTINUED:

BILLY (screaming) I didn't do anything! Sid...where's Sid? Ask her, she'll tell ya...

out. Sheriff Burke steps car door open as Dewey holds a

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DEWEY We got him, Sheriff. Billy Loomis

SHERIFF BURKE Hank Loomis' kid? Aw..Jesus...

DEWEY He's her boyfriend.

Car a squad as he's being placed in approach Billy They

BILLY Sheriff...I didn't do it...please, call my Dad..please...

۵ The squad car disappears with Billy as another car comes to stop in front of the house. Tatum gets out, freaked beyond stop in belief.

Back to the Sheriff and Dewey as they storm across the yard.

DEWEY I was first to respond. SHERIFF BURKE What were you doing out here?

DEWEY Drive by patrol.

SHERIFF BURKC How is she?

DEWEY She's tough. SHERIFF BURKE

The shit she's gone through. Have to be.

g sits Sidney, in the back of an ambulance her out. Across the yard, PARAMEDICS check

Sheriff Burke and Riley approach.

(CONTINUED)

CONTINUED: (2)

SHERIFF BURKE We're seeing a lot of you today.

She tries to smile but fails.

DEWEY You gonna be able to come down to the station and talk to us a bit?

SIDNEY

..yeah...

Tatum appears, barreling past an OFFICER.

TATUM What happened? Oh God...

Tatum rushes to her, grabbing hold of her.

DEWEY

(to Tatum) What are you doing here?

TATUM Oh, God, Sid, I'm sorry I was late.

DEWEY You can't be here, Tatum. This is an official crime scene.

SIDNEY

It's okay. She was supposed to pick me up.

TATUM Her dad's out of town. She's staying with us.

Dewey Does mom know?

TATUM Yes, you doofus.

Two news vans come driving up the street.

SHERIFF BURKE

The vultures are coming. Let's get you out of here.

A big, white news van comes to a stop in front of the house. The side door slides open and Gale Weathers hops out just in time to see Sidney being escorted to a squad car.

> GALE I'll be damned.

Jumping from the driver's seat is KENNY, Gale's cameraman and flunky. An earnest, young chap on the chubby side.

KENNY What? What?

GALE Jesus! The camera--hurry!

But it's too late. Sidney is as good as gone. Gale sees Tatum moving quickly to her car.

GALE

Excuse me?

Tatum looks up to see Gale Weathers rushing her.

GALE Was that Sidney Prescott they took away?

TATUM

I don't know.

Tatum hops in her car, ignoring her.

GALE What happened to her?

TATUM I'm not talking to you.

Tatum's car peels out as Kenny comes running up with his camera.

KENNY Where'd she go?

Gale spins around, flashing her pearly whites.

GALE

Look, Kenny, I know you're about fifty pounds overweight but when I say hurry please interpret that as...MOVE YOUR FAT TUB OF LARD ASS NOW!



40.

Gale moves back to the van leaving Kenny miffed.

INT. POLICE STATION - LATER

A small town station. The bull pen is a little square room with four desks and tonight--it's hopping. Cops everywhere.

INT. SHERIFF'S OFFICE

Sidney sits at a desk drinking a cup of water. She wears the Sheriff's jacket over her shoulders. Dewey approaches.

SIDNEY Did you reach my Dad?

DEWEY You're sure it was the Hilton?

SIDNEY

At the airport.

DEWEY He's not registered. Could he have gone

to another hotel?

SIDNEY I don't know. I guess.

DEWEY We'll find him, Sid. Don't worry.

Sidney stares blankly, numb.

INT. SHERIFF'S OFFICE

Billy sits opposite Sheriff Burke. Next to Billy, sits his father, HANK LOOMIS, an older version of Billy.

SHERIFF BURKE What are you doing with a cellular telephone, son?

MR. LOOMIS It's my phone. He was just playing around with it.

SHERIFF BURKE You got some idea of playing around, boy.

BILLY I didn't call anyone with it. I just took it for fun. .

MR. LOOMIS

Everybody's got one now. Why don't you check the phone bill for chrissakes. Call my carrier--AirFone Comp. They'll have records of every number dialed.

SHERIFF BURKE

Thank you, Hank. We're on it. What were you doing out at Sidney's tonight?

BILLY

I just wanted to see her, that's all.

SHERIFF BURKE You rode your bike out there?

BILLY

Yes, sir.

SHERIFF BURKE And last night? Sidney said you crawled through her window last night too?

MR. LOOMIS (surprised) You were out last night?

BILLY

I watched TV for awhile but then I felt like going for a bike ride.

SHERIFF BURKE Did you ride past Casey Becker's house?

BILLY

No, I didn't. I didn't kill anyone, Sheriff.

SHERIFF BURKE

We're gonna have to keep you, Billy. The governor's got SBI, FBI, and god knows who else on their way down here.

Billy fights tears.

BILLY

This is crazy. I didn't do it.

Sheriff Burke eyes him up and down, very carefully.

(CONTINUED)

INT. POLICE BULL PEN - MINUTES LATER

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Tatum has joined Sidney. The sheriff's door opens and Billy is led out by a coupla UNIFORMS. Burke and Dewey appear in the door watching Tatum comfort Sidney.

OUT OF EAR SHOT

That ghost mask is sold at both Kroger's and WalMart. Neither of which keep purchase records. DEWEY

What about the cellular phone bill? SHERLFF BURKE

They're pulling Loomis' account. But it'll be morning before we see something. You think he did it? DEWEY

Н Twenty years ago I woulda said not a chance. But these kids today...damn if SHERIFF BURKE Know.

Can we go now? TATUM Hey..Dewey. (0.8.)

Bec ... DEWEY Hold up a SHERIFF BURKE She staying with you?

DEWEY

We haven't located her Dad yet.

(o.s.) Goddarmit, Deweyl TATUM

Dewey turns to her, his face red.

this law. When I wear a man of the you? like badge you treat me (screaming) What did Mama tell DEWEY

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(CONTINUED)

TATUM I'm sorry, Deputy Dewey-boy but we're ready to go.

CONTINUED:

SHERIFF BURKE Use the back way. Avoid the circus.

EXT. POLICE STATION - SIDE DOOR

Å The door opens and Sidney, Tatum, Dewey, and a coupla OFFICERS exit avoiding the horde of REPORTERS that can seen around the corner waiting anxiously at the front entrance.

DEWEY I'll get the car. Wait here. the alley, Gale mera. They've been Dewey takes off. From the darkness of the a Weathers appears with Kenny and his camera. waiting.

GALE Hello Sidney. Sidney spins around to see Gale, standing, smiling at her. Sidney's body tightens and her face goes taut.

GALE Some night. Are you alright?

Sidney says eyes meet in a cold familiar stare. She's visibly shaking. nothing. Their

GALE

What happened?

TATUM She's not answering any questions. Just leave us alone, okay?

SIDNEY It's okay, Tatum. She's just doing her job. Right, GALE?

job. Right, GALE? GALE

Yes, that's right.

into the alley and pulls up. isened up. They begin to flock Dewey, in a squad car, turns into the a The other news people have wisened up. alley. the

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CONTINUED:

How's the book?

GALE It'll be out later this year.

Sidney tries to contain herself..squeezing a clenched fist.

SIDNEY I'll look for it.

GALE I'll send you a copy.

In a blurred, unexpected instant, Sidney brings her fist forward, SMASHING it hard into Gale Weathers's face. The impact sends Gale reeling backwards, knocking into Kenny as they both tumble to the pavement.

ON SIDNEY...breathing deep, a sense of satisfaction on her face.

INT. TATUM'S BEDROOM - LATER

A spacious bedroom. Typical. Tatum and Sidney lay on the bed. They both wear night shirts.

TATUM

God, I loved it. "I'll send you a copy." BAM! Bitch went down. "I'll send you a copy." BAM! Sid--SuperBitch!

Dewey appears in the doorway holding a bag of ice.

DEWEY

I thought you might want some ice for that right hook.

Sidney sits up, takes the ice, and puts it on her hand.

DEWEY

I'll be right next door. Try to get some sleep.

Dewey moves back out the door.

SIDNEY Any word on my Dad?

DEWEY

(turning to her) Not yet, but we're looking. If you need anything... 45.

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46

Yeah, yeah, yeah ... TATUM

Sidney Dewey smiles, pulling the door closed on his way out. lies back down.

Just another sleepover at the Riley's. SIDNEY

TATUM Just like old times, ain't it?

SIDNEY No, nothing's like it used to be.

Sidney rolls over on her side, away from Tatum.

A telephone RINGS somewhere in the house.

Do you really think Billy did it? TATUM

He was there, Tatum. SIDNEY

He was I knew the guy was too perfect. destined to have a flaw. TATUM

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A KNOCK at the door. It opens and a friendly, graying woman pops in. This is MAMA RILEY. She wears a comforting smile.

MAMA RILEY

Telephone, dear.

TATUM

Who is it?

MAMA RILEY It's for Sid.

SIDNEY

My Dad?

Mama Riley shakes her head sadly

TATOM Take a message.

SIDNEY ht. I'll get

It's alright.

Ŀt.

(2) CONTINUED:

47.

Mama Riley motions to Tatum. out the door. Sidney takes off

RILEY (whispers) How is she? MAMA

Tatum shrugs

INT. BALLWAY

٠ Sidney grabs the phone at the end of the hall

SIDNEY

Hello?

(from phone) Hello Sidney. MAN

. The CAMERA does a Hitchcock as Sidney's entire weak..his VOICE moving through her..invading her OUT. IT'S HIM. body goes She CRIES

SIDNEY

N0000000

е Ч Tatum comes bolting out Mama Riley turns in the doorway. the bedroom.

An innocent doesn't stand a chance with you. (from phone) Poor Billy-boyfriend. MAN

Aug

SIDNEY LEAVEMENLONE (

fingered the wrong Looks like you guy...again. NAN

Who are you?

TATUM sid. Hang up,

find out soon IL'uor I promise. NAM Don't worry. enough.

Mama Riley BEATS on a closed bedroom door

(CONTINUED)

MAMA RILEY Dewey! Dewey!

MAN This is gonna be fun, Sidney. Just like old times.

CLICK.

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CONTINUED:

Dewey flies out of his room wearing only his boxers..holding his gun.

DEWEY

What? What?

The phone goes dead. Sidney stands frozen.

EXT. BAYBORO MAIN STREET - DAWN - ESTABLISHING

The morning sun shines high over Bayboro Townsquare. Cars come to life, townsfolk stir as the picture postcard community awakens from a restless sleep.

INT. KITCHEN - MORNING

Sidney and Tatum sit at the kitchen table, dressed and ready for school as Mama Riley serves up breakfast. A small television sits on the counter BLARING.

Dewey, in uniform, stands near the door, talking on the phone.

MAMA RILEY

I think you girls really should stay home today.

TATUM Your objection is duly noted.

SIDNEY

I'd rather be around a lot of people, Mama Riley.

From the TV, Sidney hears her name, "SIDNEY PRESCOTT..." All eyes go to the television.

REPORTER

(On TV)

..who escaped a vicious attack last night was the daughter of Maureen Prescott who was brutally killed last year when convicted murderer Cotton Weary...

CONTINUED:

A once handsome in prison fatigues. and worn. WEARY, man, now haggard COLTON INSERT of

REPORTER

(cont'd) ..broke into their home and savagely raped and tortured the deceased. Cotton Weary is currently awaiting appeal for the death sentence handed down after the young Sidney testified against him. She was the key witness in the state's prosecution...

SIDNEY It's never gonna stop. Is it?

Dewey is off the phone.

DEWEY Billy was released. His cellular bill was clean. He didn't make those calls

SIDNEY Somebody called me, Dewey. I'm not making it up. DEWEY I know. We're checking every cellular account in the county. Any calls made to you or Casey Becker are being crossreferenced. It's gonna take time but we'll find him.

SIDNEY And my Dad? Any word on him?

Riley shakes his head "no".

EXT. SCHOOL STREET - LATER

questions, hungry for attacking students asking **REPORTERS line the street** máke their way to school, teenage insight. again, Once they that

from the Sidney watches Dewey's patrol jeep cruises by. passenger's window.

INT. PATROL JEEP

Tatum hops out while Dewey takes notice. Dewey pulls up in front of the school. Sid lingers, suddenly unsure. Dewey to



DEWEY

Hey, it's school. You'll be safe here.

Sidney forces herself out of the jeep as a microphone is shoved in her face...

REPORTER

How does it feel to almost be brutally butchered?

Dewey leaps from the car, intercepting the reporter.

DEWEY

Leave the girl alone, will ya? She wants to go to school.

Sidney eyes the newsvan that's pulled up behind her. The side door slides open and Gale Weathers steps out.

TATUM Come on, Sid.

SIDNEY

Just a sec... I need to talk to someone.

She heads over to Gale.

EXT. NEWSVAN - STREET

Sidney, puts her head down, hiding her face...avoiding other reporters as she makes her way to...

Gale who sits in the open door, checking her face in a mirror. Makeup tries hard to hide Sid's handiwork--a swollen black and blue right cheek.

Gale spots Sidney immediately and leaps to her feet.

GALE Stop right there.

Sidney throws her hands up in surrender.

SIDNEY I'm not here to fight.

GALE Just stay back.

SIDNEY I want to talk to you. GALE (calling into the van) Kenny. Camera. Now.

Kenny's head darts out from the van.

SIDNEY Off the record. No cameras.

GALE

Forget it.

Sidney contains herself.

CONTINUED:

SIDNEY Please. You owe me.

GALE

I owe you shit.

Gale moves inside the van. But Sidney is relentless.

SIDNEY You owe my mother.

GALE

Your mother's murder was last year's hottest court case. Somebody was gonna write a book about it.

SIDNEY

And it had to be you with all your lies and bullshit theories.

GALE

What is your problem? You got what you wanted. Cotton Weary is in jail. They're gonna gas him. A book is not gonna change that.

SIDNEY

Do you still think he's innocent?

Gale's interest is peaked. She eyes Sidney suspiciously.

GALE

He was convicted in a court of law. Your testimony put him away. It doesn't matter what I think.

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SIDNEY During the trial, you did all those stories about me. You called me a liar. GALE I think you falsely identified him. Yes.

SIDNEY Have you talked to Cotton?

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GALE Many times. SIDNEY Has his story changed?

GALE

Not one word. He admits to having sex with your mother but that's all.

SIDNEY

He's lying. She wouldn't have touched him. He raped her, then butchered her. Her blood was all over his coat.

CALE

He was drunk that night. He left his coat at your house, after your mother seduced him...

SIDNEY

saw him leave wearing it.

н

GALE

But couldn't it have been someone else you saw wearing that coat? The same person who planted it in Cotton's car, framing him? The same person who really killed your mother? Sidney considers this for the millionth time. A long beat.

SIDNEY

No, Cotton murdered my mother.

face lights up. Gale's But there's doubt in her voice.

GALE

You're not so sure anymore, are you?

Sidney clams up.

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(CONTINUED)



SIDNEY No, it was Cotton.

Tatum comes waltzing up.

TATUM (to GALE) Nice welt.

Gale ignores her, zeroing in on Sidney, half realizing.

GALE The killer is still on the loose, isn't he? These murders are related.

TATUM Yo--let's rock.

Sidney starts to fidget.

SIDNEY I'm sorry I mangled your face.

She takes off with Tatum. Gale calls after her.

GALE

Wait, Sidney, don't go...

But Sidney and Tatum have already disappeared in the crowd of students moving across campus.

Gale looks to Kenny.

GALE

Jesus Christ! An innocent man on death row. A killer still on the loose. Kenny, tell me I'm dreaming.

KENNY

You want to go live?

Gale's mind races with possibilities.

GALE

No, not so fast. We have nothing concrete.

KENNY When did that ever stop you? You can't sit on this. This is huge.

(CONTINUED)

GALE

If I'm gonna blow this up--I need hard proof.

KENNY But it's so much easier when we make it up.

GALE Not this time. I owe Cotton that much. Hell, even I thought the man was guilty.

EXT. SCHOOL CAMPUS - SECONDS LATER

Tatum and Sidney make their way across campus.

TATUM

Just relax. You're at school now. No one can get you here.

SIDNEY

But if it wasn't Billy it could be anybody. He could be here at school right now.

They move up the walk as a FIGURE falls in step behind them, sporting a WHITE GHOST MASK.

TATUM

Serial killers are smart by definition. They minimize their risk. They plan and pre-calculate everything. Showing up here would be like the most lame-brain move he could make.

SIDNEY

He promised me he'd be back.

As easy as the figure appeared, it disappears--falling out of sight, unseen by either of them.

TATUM

I wouldn't put too much stock in a psycho's promise.

They move up the front steps toward the main doors of the school as the GHOST MASKED FIGURE reappears...standing at the top of the steps..Sidney sees it first, stopping dead in her tracks.

She steps back, spinning around to find...

CONTINUED:

A GHOST FACE behind her as well, both of them approaching, closing in on her. Sidney starts to SCREAM when the two ghosts bust up LAUGHING, tearing off across campus.

EXT. STREET

6

In front of the school we catch a REPORTER doing a live remote. He holds a mask in his hand.

REPORTER This morning several students, in what appears to be a prank, have been spotted wearing masks. School officials have yet to comment but this is the same type of mask worn by the killer...

INT. HALLWAY - MINUTES LATER

Just before the bell. The hallway is congested with students heading to class. Tatum is at her locker with Sidney.

SIDNEY This is a mistake. I shouldn't be here.

TATUM

I want you to meet me right here after class, okay?

Billy appears in the crowd, with Stu tagging behind. Tatum spots him first.

TATUM Shit, what is he doing here?

SIDNEY I bet he's pissed.

TATUM

Just ignore him. You had good reason to think what you did.

Billy and Stu approach. Billy's face is solemn.

BILLY

Hi, Sid. Can we talk a sec?

Sidney says nothing. She can barely look at him. Tatum intervenes.

TATUM

You know if I were accused of carving up two people, I'd take the opportunity to skip school. 55.

1 1 20

1.45 1 6.



STU Hey, go easy, Tatum. He didn't do it. BILLY Talk to me, Sid.

Suddenly, a SCREAM erupts. All eyes go to a GHOST MASKED STUDENT running down the hall, screaming wildly, running Ł amuck.

SIDNEY Why are they doing this? STU Are you kidding? This is like Christmas.

Billy punches Stu in the side.

STU

λį.

Owwww...

BILLY You open your mouth and stupidity pours out.

NTR

Sorry

Billy races Sidney, clearly upset, takes off down the hall. off after her.

TATUM (yelling) Stay away from her, Billy. Tatum SLAMS her locker shut as the bell RINGS.

INT. CORRIDOR - SECONDS LATER

One or ٠ to class With first period underway, the halls have cleared. two straggling students can be seen rushing to class

Sidney moves quickly down the hall, rounding a corner, running smack into...

ATTIE

guard, scaring the life Billy catches her fall. They collide hard catching Sidney off out of her. She falls backwards, but SIDNEY Jesus, SHIT!

BILLY Hey, hey, it's just me.

Sidney pulls away from him quickly. Billy feels the slight.

BILLY

What? You don't still think it's me?

Sidney catches her breath.

CONTINUED:

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SIDNEY

No.. I don't...it's just... Oh God, Billy, someone was there, someone tried to kill me.

BILLY The police say I scared him off. It wasn't me, Sid.

SIDNEY I know. He called again last night at Tatum's house.

BILLY See, it couldn't have been me. I was in jail. Remember?

SIDNEY

I'm so sorry...please understand.

BILLY

Understand what? That I got a girlfriend who would rather accuse me of being a psychopathic killer than touch me.

SIDNEY

You know that's not true.

BILLY Then what is it? Is there somebody else?

SIDNEY

No...

BILLY Is it the sex thing? Am I being too pushy?

Large and spacious. Closed bathroom stalls line one wall facing a row of sinks and a huge mirror. Sidney enters as TWO GIRLS tinkle and talk--each from their respective stalls. Sidney disappears through a door marked GIRL'S BATBROOM, leaving Billy alone in the hallway. He's SMACKS his forehead, pissed at himself. I think she made Bame L' When are you gonna let that go, Sid? When my mom left my dad--I just accepted it. This is the way it is. She's not I'm glad to know you're coping so well with life, Billy. But some of us aren't with life, Billy. But some of us aren't so perfect. Some of us are just trying to hold on. . H H angry she's not It's not the . tine turns back, It's been a year since she died One year tomorrow. need town, Why would she lie about it? No, it's me, Billy. I nee still adjusting to my mom. You have to move on, Sid. She was never attacked. Your parents split up. thing. Your mom left (correcting him) Sidney starts to walk away but thing. Your mom le a coffin somewhere. GIRL #1 GIRL #2 SIDNEY SIDNEY SIDNEY SIDNEY BILLY BILLY BILLY (sharply) coming back. TOBOLIOW. INT. GIRL'S BATHROOM it all up. CONTINUED: (2)

(CONTINUED)

58.

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CONTINUED

GIRL #1 For attention. The girl has some serious issues.

Sidney listens intently.

A toilet FLUSHES. Sidney quickly jumps in a stall, hiding, just as GIRL #1 appears from a stall. She looks like her voice--a snotty little twit.

GIRL #1 What if <u>she</u> did it? What if Sidney killed Casey and Steve?

GIRL #2 And why would she do that? GIRL #1 Maybe she was hot for Steve and killed them both in a jealous rage.

Another toilet FLUSHES.

GIRL #2 What would Sidney want with Steve? She has her own bubble-butt boyfriend Billy.

GIRL #1 Maybe she's a slut just like her mom. Her face weakening. INSIDE THE STALL Sidney listens.

GIRL #2 You're evil. GIRL #1 Please, it's common knowledge. Her mother was a trollop.

They both appears from her stall--another twit. They both I front of the mirror adjusting two snotty faces. stand in GIRL #2

GIRL #2 Cut some slack. She watched her mom get butchered.

GIRL #1 And it fucked her up royally. Think about it. It makes perfect sense. Her mom's death leaves her distraught and hostile at a cruel and inhumane world, she's disillusioned, where's God, etc. Completely suicidal. And one day she

(MORE)

(CONTINUED)

CONTINUED: (2)

GIRL #1 (cont'd) snaps. She wants to kill herself but realizes teen suicide is out this year. And homicide is a much healthier therapeutic expression.

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jaw Sidney listens, her heart pounding, stall, quivering. From the

GIRL #2 Where do you get this shit?

GIRL #1

.

Ricki Lake.

the stall, catching Ч Sidney moves out reflection in the mirror. exit. girls two her The

SIDNEY

Pathetic

It sounds Ъ. Water DRIPS somewhere from a leaky pipe as wind WHISTLES from the cracked transom above the bathroom door. It sou 8 "Siddneey.. almost like a whisper,

She bends No one. Sidney spins around. What the... She checks out the bathroom. The doors to the stalls are all closed. Si down and scans beneath them, looking for feet. No on Nothing.

Suddenly... Sidney turns back to the mirror.

MAN (o.c.whisper) Siddneey...

nail ٩ Unmistakable this time. The VOICE strikes Sidney like a through the eye. It comes from one of the stalls. She thunderstruck, eyeing the stalls thru the mirror through the stands thunc

SIDNEY Is someone there? A long, morose silence. And then:

MAN (softly, simply) It's me, Sidney.

Terror floods her she row of stalls Sidney spins around. Fuck no! HE'S HERE. face. She eyes the exit door, then the : to it. to get must pass (CONTINUED)

CONTINUED: (3)

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She checks under the stalls again. Nothing...where the fuck is he? She takes a step forward when...

TWO FEET step down from a toilet onto the floor in the last stall. Sidney's face draws tight as the stall door begins to CREAK open. She bolts forward, making a break for it...but slips on wet floor...her feet flying out from under...

Sidney reaches out...grabs hold of a sink...saves herself from falling...she glimpses a GHOST MASK in the mirror coming for her. A hand grabs her shoulder as she SLAMS her body through the exit door...narrowly escaping.

INT. CORRIDOR - CONTINUOUS

Sidney flies out of the bathroom door SCREAMING...burning up the hallway, not looking back. A TEACHER, hearing her SCREAM, peers out from an open doorway...as Sidney sprints by him, not stopping...running madly.

INT. PRINCIPAL'S OFFICE - CONTINUOUS

CLOSE on a red-faced Principal Himbry as he reads someone the riot act.

MR. HIMBRY

I'm sickened. Your whole havoc-inducing, thieving, whoring generation disgusts me.

The CAMERA SWINGS AROUND to reveal two GHOST MASKED STUDENTS standing at attention. Mr. Himbry rips the mask off of one of the student's heads.

MR. HIMBRY

Two students have been savagely murdered. And this is how we express our compassion and sensitivity?

He rips the mask off the other student.

MR. HIMBRY

We throw on a mask and dance around campus just hoping someone else gets butchered before we get bored again. You're both expelled.

The GHOSTS doth protest...

GHOST #1 Aw, come on, Mr. Himbry, it was just a joke.

the door BURSTS open and Sidney appears, hysterical. He A deep rooted hostility has taken over Mr. Himbry's face. Neither student budges, scared to even breathe. Dewey shuts the jeep door and heads for campus when Gale Dewey's patrol jeep is parked in front of the school. stands in the open driver's door talking on the radio. Looks like some boys were Himbry's shuttin' down the jh. I want you to take a look desensitized, heartless little shits that Field Correspondent, No, it's not fair. Fairness would be to rip your insides out and hang you from a tree so you can be exposed for the How's the . (crying) He's here...1 saw him...he's here.. Mr. Himbry rushes to her, arms outreached. Weathers appears, her fake face aglow. I know who you are, ma'am. EXT. SCHOOL STREET - MINUTES LATER SHERIFF BURKE Yeah, that's not fair. MR. HIMBRY MR. HIMBRY Gale Weathers. Sidney collapses in his arms. GHOST #2 Yes, sir, sheriff. (from radio) SIDNEY She's okay. Loc teasing her. Hi school though. DEWEY DEWEY CALE INSIDE STORY. Easy child. you are. around. **eye**? HII CONTINUED: Suddenly

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(CONTINUED)

6

GALE Productive. So they're c

CONTINUED:

Productive. So they're closing down the school?

DEWEY

Well..uh..yes ma'am. For the time being.

- -

along Gale scurries school building. side him flirtatiously. the Dewey heads for

GALE

And why is that? Has something happened?

DEWEY You're not supposed to be here, ma'am.

GALE

I know, I should be in New York covering the Sharon Stone stalker but who knew? Please, call me Gale. You look awfully young to be a police officer.

the way her Dewey's eyes wander down to Gale's long legs, the hips move as she walks...he's clearly distracted.

DEWEY

I'm twenty-five years old, ma'am.

CALE

Twenty-five, huh? In a demographic study I proved to be most popular amongst males, 11-24. I just missed you. Of course, you don't look a day over twelve, except in the upper torso area. Does the force require that you work out?

Dewey looks away, blushing a bit.

DEWEY

No, ma'am. Because of my boyish good looks, muscle mass has increased my acceptance as a serious police officer.

campus Suddenly, Mr. They approach the school's front entrance. Suddenly, Rimbry's VOICE is amplified through intercoms across They stop to listen. via the PA system.

MR. HIMBRY (via PA) "Your attention please. Due to the recent events that have occurred and until it comes to a resolve--effective immediately--all classes are suspended (MORE)

63.

The Bayboro Police at 6 o'clock Dept. has also asked me to announce a city wide curfew beginning at 6 0'clow PM. I repeat... (cont'd) HIMBRY further notice. Ĕ. til

CONTINUED: (2)

Gale speaks over Mr. Himbry's VOICE

CALE

people sure do make a fuss over killer. Boy, you a serial

killer is not really accurate, The killer has yet to strike DEWEY Serial ma'am. twice.

ghost 4 We Well, we can hope, can't we? CALE

mask, a čellular phone--not much there. certainly don't have any leads.

the cellular phone bill DEWEY We're tracking

CALE

Really? You small town guys are good And have you located Sidney's father?

DEWEY

No, not yet.

is he? a suspect, CALE He's not

We haven't ruled out that possibil.. DEWEY

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clams up. too much, Dewey, realizing he's said

DEWEY

ехсиве ве, ва'ав. If you'll

CALE

I'm sorry keeping you? H R H

DEWEY

may say so, ma'am, you're much prettier in person. If I That's quite alright.

Dewey starts up the school's front steps as the bell RINGS.

GALE

So you do watch the show?

He turns to her earnestly as STUDENTS come pouring out the front doors.

DEWEY I just turned 25. I was 24 for a whole year.

GALE You are precious. Please, call me Gale.

She smiles deliciously, gives him a wink, then struts off as Dewey, like a nervous little school boy watches her go.

INT. SCHOOL CORRIDOR - SECONDS LATER

School is clearing out. The halls have begun to empty as Tatum escorts Sidney down the hallway.

TATUM It was just some sick fuck having a laugh.

SIDNEY It was him, Tatum. I know it.

Tatum wants to believe her but ...

TATUM

You are not to be alone again. Is that clear? If you pee--I pee.

Stu appears.

STU Is this not cool or what?. Hey, Sid, what happened?

TATUM For once, Stu, drop it.

STU

Okay, but whatever you did--the entire student body thanks you.

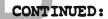
Stu moves to Tatum and gives her a kiss.

STU

And to celebrate this impromptu fall break, I propose we have a party. Tonight, my house.

(CONTINUED)

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SIDNEY

Are you serious?

STU

My parents are out of town. It'll be like my hurricane bash last year. Nothing extreme. Just a few of us, hangin'.

Tatum warms to the idea.

TATUM This could be good. What do you think, Sid?

SIDNEY I don't know...

TATUM Come on. Pathos has it's perks.

Sidney considers trying hard to be good spirited.

STU Remember, there's safety in numbers.

SIDNEY (giving in) Yeah, okay...whatever.

STU

Cool. See you guys tonight. Bring food.

Stu speeds off, sliding down the empty hallway.

INT. PRINCIPAL'S OFFICE - LATER

Mr. Himbry sits at his desk staring at the ghost masks before him. He picks one of them up, snickering.

MR. HIMBRY

Damn...

He stands and moves to the closet next to his office door. He pulls it open to reveal a mirror hooked inside the door. He tries the mask on, pulling it over his face, looking in the mirror when..

A KNOCK AT THE DOOR stops him. He rips the mask off his head, turns to his office door and opens it to reveal...

AN EMPTY DOORWAY. He pokes his head into the outer office area and looks around. But no one's there.

MR. HIMBRY

Yes? Hello?

CONTINUED:

The place is empty. A little suspicious he closes the door, catching his reflection in the closet mirror. He looks at the mask in his hands. Jesus, even he's jumpy. Two seconds later...

ANOTHER KNOCK AT THE DOOR. Himbry grabs the door quickly, this time throwing it open. Again no one's there. He steps out into the outer office determined to catch a prankster.

INT. OUTER OFFICE - CONTINUOUS

Completely empty. Mr. Himbry moves through the outer office and into the school corridor. The overhead lights have been turned off and the corridor is now dark and deserted. He looks up and down the hall. Only a JANITOR is seen in the distance pushing a broom.

MR. HIMBRY

Little shits.

Mr. Himbry returns to his office.

INT. OFFICE - CONTINUOUS

Himbry reenters his office, moving to his desk, when he spots the closet door NOW CLOSED SHUT.

This gives him pause--he had left it open. Hadn't he? Suddenly, he can't remember. He shifts, uneasy, reaching for the door knob, pulling the door open to reveal...

AN EMPTY CLOSET. He stands still a moment, suddenly realizing someone could easily now be standing behind the open closet door. Nervously, he pushes it shut to reveal...

NOTHING. Himbry shakes away his jitters, realizing he's spooked himself. He continues to his desk, pushing his office door shut when...

A GHOST MASKED FIGURE lunges from behind it...knife in hand. Quick and easy. Three quick jabs to the stomach and Himbry goes down. The GHOST MASKED FIGURE towering above him.

EXT. TATUM'S HOUSE - AFTERNOON - LATER

The late afternoon sun is quickly disappearing.

Tatum and Sidney rock on the front porch looking out onto the small town neighborhood. Dewey's patrol jeep is parked in the driveway.

ы. Ч this Despite loud music, BLARING from an inside stereo, quiet moment.

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TATUM Maybe Cotton Weary is telling the truth. Maybe he <u>was</u> having an affair with your mom.

SIDNEY SIGNEY

So you think my mom was a slut too?

TATUM I didn't say that, Sid. But you know there were rumors. Your dad was always out of town on business. Maybe your mom was a very unhappy woman.

SIDNEY If they were having an affair how come Cotton couldn't prove it in court?

TATUM TATUM You can't prove a rumor. That's why it'

You can't prove a rumor. That's why it's a rumor.

SIDNEY Created by that little tabloid twit Gale Weathers.

TATUM (delicately) It goes further back, Sid. There's been talk about other men.

SIDNEY And you believe it? TATUM Well...you can only hear that Richard Gere-gerbil story so many times before you have to start believing it.

out She and stares A long silence as Sidney agonizes over all of this. porch the to the edge of onto the neighborhood. up and moves stands

SIDNEY If I was wrong Cotton, then he's still out there.

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(CONTINUED)

CONTINUED: (2)

TATUM

Don't go there, Sid. You're starting to sound like some Wes Carpenter flick. Don't freak yourself out--we've got a long night ahead of us.

SIDNEY

You're right. I'm cracking up. Ignore me.

TATUM Come on, let's rock.

tree. MASKED FIGURE that stands across the street, under a tree. His presence so subtle and unobstrusive you'd have to see this movie a second time to know he was there all along. follows Tatum inside the house never seeing the GBOST Sid

EXT. MAIN STREET - LATER

9 Stu is moving along main street when Billy comes barreling next to him.

BILLY How'd you do? STU Biene of cabe She'l

Piece of cake. She'll be there.

BILLY Thanks, butt wart. You did good.

STU

So you gonna try and make up with Sid?

BILLY Duh..that's quick. STU I was just asking. Why are you always at me?

BILLY Because I'm trying to build your selfesteem. You're far too sensitive.

STU Oh.... Billy thumps Stu's forehead.

70. CONTINUED:	BILLY You ready to party hard tonight?	STU You know it.	They come to a building centrally located in the heart of Main Street. A huge, blue monstrosity that's bigger than the local bank and post office combined. The sign in front reads BLOCKBUSTER.	INT. BLOCKBUSTER - CONTINUOUS	Your typical Blockbusterhuge and crowded. Randy, in his Blockbuster get up, is busy reshelving returns when Stu appearsknocking the videos out of his hand.	STU Jesus, this place is packed.	RANDY (picking up videos) We had a run in the mass murder section.	STU You coming tonight?	RANDY Yeah, I'm off earlycurfew you know. (looking off) Now that's in poor taste.	STU What?	Randy refers to Billy who's stands down the aisle talking to TWO GIRLS. (The twits from the bathroom perhaps.)	RANDY If you were the only suspect in a senseless bloodbath would you be standing in the horror section?	STU It was all a misunderstanding. He didn't do anything.	RANDY You're such the little lap dog. He's got killer printed all over his forehead.		
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See No.

STU Then why'd the police let him go? RANDY Because, obviously, they don't watch enough movies. This is standard horror movie stuff. PROM NIGHT revisited.

Randy moves down the aisle, reshelving videos.

STU Why would he want to kill his own girlfriend? RANDY There's always some stupid bullshit reason to kill your girlfriend. That's the beauty of it all. Simplicity. Besides, if it's too complicated you lose your target audience.

STU So what's his reason? RANDY Maybe Sidney wouldn't have sex with him.

STU She's saving herself for you RANDY Could be. Now that Billy's tried to mutilate here, you think Sid would go out with me?

vith me? STU

I think her father did it. How come they can't find his ass?

RANDY Because he's probably dead. His body will come popping out in the last reel somewhere...eyes gauged. See, the police are always off track with this shit, if they'd watch PROM NIGET they'd save time. There's a formula to it. A very simple one. Everyone's always a suspect--the father, the principal, the town derelict... CONTINUED: (2)

STU

Which is you...

RANDY

So while they're off investigating a dead end, Billy, who's been written off as a suspect, is busy planning his next hunting expedition.

BILLY

(o.c.) How do we know you're not the killer?

Randy spins around to find Billy right behind him. Busted.

RANDY Uh...hi, Billy.

BILLY Maybe your movie-freaked mind lost it's reality button?

Randy shrugs, laughing it off.

RANDY

You're absolutely right. I'm the first to admit it. If this were a scary movie, I'd be the prime suspect.

STU And what would be your motive?

RANDY It's 1995--motives are incidental.

EXT. MAIN STREET - LITTLE LATER

Dewey's patrol jeep makes it's way down mainstreet. It's almost dark. The street is close to deserted.

INT. PATROL JEEP - CONTINUOUS

Dewey's behind the wheel having a heated conversation with Tatum while Sid stares out the window.

DEWEY A party? Mom's gonna kill you. Then me.

.TATUM Don't be so self-righteous. It's just a little blow out--we'll be perfectly safe.

Sid stares out the window. CLOSED SIGNS fill the storefronts, a few people rush to their car, in a hurry to beat curfew.

SIDNEY

God, look at this place, it's THE TOWN THAT DREADED SUNDOWN.

DEWEY Hey, I saw that movie. True story, 'bout some killer in Texas.

TATUM Hey, Sid. Just think if they make a movie about you. Who's gonna play you?

SIDNEY

Oh, god...

Dewey comes to a stop, parking the car in front of the police station. He looks to Sid with a brotherly smile.

DEWEY

I see you as a young Meg Ryan myself.

SIDNEY

Thanks, Dewey. But with my luck they'd cast Tori Spelling.

EXT. PATROL JEEP - CONTINUOUS

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They pile out of the jeep. Dewey heads for the station.

DEWEY I'll just be a few minutes. Don't go far.

The girls take off for the local supermarket that sits across the street.

SIDNEY

Is Billy going to be there tonight?

TATUM

He better not be. I told Stu to keep his mouth shut. I think we can live without EVERYBODY'S ALL AMERICAN for one night.

They approach the grocery store. Small and simple. Sid and Tatum grab a shopping cart from the bin and enter the store, pushing the cart through two sliding glass doors.

A lone CHECK OUT LADY behind the counter, big and frumpy looks up from counting money.

CHECK OUT LADY You girls gonna have to hurry it up. We're under curfew.

TWO minutes tops.

the 8 just section They make a bee-line for the junk food section automated doors slide shut behind them and a.. bee-line

store windows standing just GHOST MASKED FIGURE appears, out of nowhere, outside, watching, quietly through the glass

EXT. POLICE STATION - SHERIFF'S OFFICE

Ŀ, face heats up as Deputy Riley marches Sheriff Burke's hurriedly.

SHERIFF BURKE Dewey! Where the hell you been, boy?

DEWEY Keeping my eye on Sidney.

SHERIFF BURKE

Listen up, Dewey, because it's bad. Real bad. Aircomp just faxed us. The calls were listed to Neil Prescott--Sidney's father. He made the calls with his cellular phone. It's confirmed.

DEWEY Idn't bie celluler

Couldn't his cellular number have been cloned? SHERIFF BURKE There's more. Guess what tomorrow is? The anniversary of his wife's death. It all fits. He's our man.

DEWEY

Have you contacted the bureau?

ve jou contracted the but eau

SHERIFF BURKE They believe he's out of state by now. We'll keep roadblocks and curfew in effect through the night. If he's not picked up by morning--we'll do a house to house.

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(CONTINUED)



DEWEY

You think he could still be in town?

SHERIFF BURKE He'd have to be crazy. Where's Sidney?

DEWEY

She's with my sister. Should I bring her in?

SHERIFF BURKE Hold off for now. Just stay close to her.

DEWEY She'll be with her friends over at Stu Maker's tonight.

SHERIFF BURKE Watch her. Don't let on--just keep your eye out.

DEWEY

Yes, sir.

INT. SUPERMARKET - FEW MINUTES LATER

Sidney and Tatum push a basket through the junk food section. The store is completely empty. The girls gab freely.

SIDNEY

Billy's right. Whenever he touches me, I just can't relax.

TATUM

You have a few intimacy issues as a result of your mother's untimely death. It's no big deal. You'll thaw out.

SIDNEY

But he's been so patient with me, Tatum. You know, with all the sex stuff. How many guys would put up with a girlfriend whose sexually anorexic?

TATUM

Billy and his penis don't deserve you.

Sidney grabs some chips and salsa from the shelf. Down the aisle, through the storefront window the GHOST MASKED FIGURE still stands watching their every move.

(CONTINUED)



76

EXT. SUPERMARKET

Ľ. pushes the cart out the glass door with Tatum riding GHOST MASKED FIGURE is nowhere to be found. Sid The

SIDNEY What do you think about when you're having sex?

TATUM

With Stu, there's little time to stop and reflect. But sometimes before, to relax and get in the mood, I think about Grant Goodeve.

the cart and Tatum across the street. Sid pushes

SIDNEY

Who?

TATUM

Grant Goodeve--the oldest brother on EIGHT IS ENOUGH. Remember that show? He was the one who lived off alone. He would come around every now and then with his guitar and sing "Eight is enough to fill our lives with love..." He had all these brain dead sisters and that idiot brother from CHARLES IN CHARGE. God, I was in love with Grant, he was so hot. The show came on every day afterschool right during my puberty years. Grant Goodeve was very instrumental in my maturing as a woman.

SIDNEY

How does that get you in the mood with Stu?

TATUM

During foreplay, I sing the theme song to myself, "Eight is enough to fill our lives with love..." It's a real turn on.

SIDNEY

No way.

TATUM

21

Grant wrote the song himself. I'm convinced the lyrics had a secret meaning, "Eight is enough..."

off. Tatum hops pushes the cart up to Dewey's jeep. Sid

Satanical đ Like What secret meaning? thing? SIDNEY

Watch the show, Sid. His basket is bigger than the one you're pushing. TATUM

اه ا

SIDNEY

TATUMI

A guy can talk tits the minute you mention Watch out. til he's dead but the an eight inch weenie. WEAT? TATUM Sidney. ଟ

Sidney stops just short of a laugh. Tatum pulls the back jeep door, loading the groceries in. Behind her, the GHOST MASKED FIGURE appears, just out of their sight, behind the jeep's open back door.

have some knew it use of humor. I Ohh, Sid, let's There's that sense of humor. TATUM existed. fun tonight. still

SIDNEY

Deal.

Sidney moves to the back door and closes it shut, when from behind...

Sid jumps, startled DEWEY stands.

DEWEY

ready. You girls SIDNEY

Yeah.

bodyguard Looks like I'm your personal DEWEY sid. tonight,

ruin the whole night. You'11 TATUM No, Dewey.

Ч С out stay 11.1 Sorry, police orders. the way, I promise. DEWEY

CONTINUED: (2)	TATUM Shit.	Tatum kicks the shopping cart out of the way, blindly. It rolls down the road by itself, gaining speed on a decline running smack into the GHOST MASKED FIGURE who stops the cart cold with one hand.	EXT. COUNTRY ROAD - NIGHT	Dewey's jeep makes it's way down a long, winding road. Headlights illuminate the thick woods that line each side. Following behind them at a discreet distance is a huge white newsvan.	Dewey comes to the end of the road. It dead ends at	STU'S HOUSE which sits alone in a clearing, big and ominous with no neighbors in sight. A huge old home just ripe for a night of fun andterror.	From the looks of things the party has already started. Music is BLARING. A few KIDS hang on the porch.	INT. LIVING ROOM - MINUTES LATER	A big room with KIDS sprinkled throughoutsmoking, drinking, cutting up. A stereo BLASTS music while the TV airs around the clock killer coverage.	Tatum and Sid enter with groceries. Various FRIENDS greet them.	TATUM Caterer's here.	The girls carry bags through a hallway that opens up onto an enormous kitchen. Stu and some GUYS are leaning over the sink drinking beer from a funnel.	That's mature.	STU Where you guys been? We had to start without you.	EXT. STU'S HOUSE - ROAD	The newsvan pulls up and parks unobtrusively on the side of the road a few feet down from the front yard.
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Kenny and Gale move around inside the van. Kenny hovers over a control panel complete with video monitors.

> KENNY What's the plan?

> > GALE

Prep the compact, we'll hide it in a window and tape all of tonight's festivities.

Kenny picks up a compact video camera the size of his fist. He checks its battery pack.

> KENNY The control board's glitched. You know we can't carry a live picture.

GALE What's the delay?

KENNY About thirty seconds.

GALE

As long as it records I don't give a shit. We're not doing a remote.

Gale slides open the side door and steps out into the darkness, not seeing the FIGURE that stands behind her. A hand grabs her shoulder, Gale's heart stops as she spins around to find...

Dewey, smiling, extremely pleased to see her.

Evening, ma'am.

GALE

Deputy...good evening.

DEWEY

What brings you out to these parts?

GALE

You never know when or where a story will break.



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DEWEY

Not much story here. Just a bunch of kids cutting loose.

GALE Then what are you doing here?

DEWEY Keeping an eye on things. Checking the place out.

GALE Mind if I join you?

Dewey considers for a whole two seconds.

DEWEY

Not at all.

Gale leans in the van, grabs the camera from Kenny's hand, and throws it in her bag. She gives Kenny a wink.

INT. KITCHEN

CLOSE ON a microwave. Popcorn POPS inside. CAMERA WIDENS TO REVEAL...

Sid, Stu, and Tatum moving about the kitchen, preparing a junk food feast. Other TEENS pop in and out. Randy appears amongst them. He carries an armful of videos.

RANDY

I thought we'd make it a BLOCKBUSTER night.

He lets the videos splatter across the kitchen counter. Stu and Tatum dive in.

STU I thought everything was checked out.

RANDY I had 'em hid in the foreign section.

Sidney peruses the videos.

SIDNEY

THE FOG, TERROR TRAIN, PROM NIGHT--How come Jamie Lee Curtis is in all these movies?

RANDY She's the Scream Queen.

STU With that set of <u>lungs</u>--she should be.

TATUM (to Sid) Tite--see.

CONTINUED:

INT. LIVING ROOM - FEW MINUTES LATER

The party is going strong. Ten maybe fifteen people stand, sit, lean. Some crowd around the floor in front of the television. Randy is taking a vote.

> RANDY How many EVIL DEAD'S? (hands go up) How many HELLRAISER'S?

Hands go up. BICKERING AD-LIB, etc.

The doorbell RINGS. Stu goes for it.

STU

I got it. Tatum get me a beer. They're in the fridge in the garage.

TATUM What am I? The beer wench?

STU

(o.c.) Hey, guess who's here? It's that chick from INSIDE STORY?

They look up the hallway to see Dewey and Gale standing in the foyer.

TATUM

Shit, Dewey!

Everyone perks up, eyeing Gale.

TATUM What is she doing here?

DEWEY She's with me. I just wanted to check on things.

The GUYS in the room are drooling over Gale. Including Stu.

TATUM So you did--now leave...and take your media muff with you.

Tatum takes off for the kitchen.

Gale has quickly become the focus of the party. All eyes are on her.

SOME TEEN I watch your show religiously.

STU This must be big news to be on INSIDE STORY.

GALE

Huge.

ANOTHER TEEN Wanna interview us?

RANDY

We could be like two grief stricken students and we'll say really nice things about our good friends who were slaughtered senselessly.

STU

I can cry on cue.

Gale eyes the bookshelf above the television.

GALE

Maybe later?

Suddenly, Gale starts to COUGH.

GALE Can I trouble you for some water?

STU How 'bout a beer? Randy--get the lady a beer.

RANDY

You get it.

Gale slips the camera from her bag--hits the ON switch and holds it behind her...waiting for the right moment.

BACK IN FOYER

SIDNEY Have they found my father?

DEWEY

Afraid not.

SIDNEY Should I be worried?

DEWEY

Not yet.

INT. KITCHEN

Tatum is alone in the kitchen. She empties popcorn into a bowl, then pulls open the refrigerator...looks quickly, then remembers...

She moves through the adjoining laundry room to the ...

INT. GARAGE

The kitchen door opens and light floods the darkened garage. Tatum stands in the doorway searching for a light switch.

She finds a button and hits it. BRRRRMM! The electric garage door starts to rise. Wrong switch. She hits it again and it closes.

She finds another switch. CLICK. A small lightbulb overhead comes on, barely lighting the large two-car garage, leaving pockets of shadows along the wall.

Tatum spots the refrigerator against a far wall and heads for it, not seeing the kitchen door, quietly, slowly, closing behind her, sealing her off from the rest of the house.

Tatum stumbles to the refrigerator and throws it open. It's light casts a glow across her face.

CRASH-BOOMI

Tatum jumps, spinning around just in time to see a cat escape through a large pet door that's built into the garage door. She smiles at her jumpiness.

Tatum loads up with as many beer as her hands will carry and heads back to the kitchen.

At the kitchen door, she juggles the beer, reaching for the knob. It's locked.

TATUM

SHITI

She KICKS it with her foot several times.

TATUM Hey, Shitheads!

A moment. No answer.

TATUM OH, SHIT PISS!

Tatum leans over and, with her elbow, hits the garage door button. BRRRRMM! It begins to rise.

She moves towards the rising door, beer in hand. Suddenly, CRR-BRRRM! The garage door RESETS, reversing direction, moving down, closing.

TATUM

What the ...

Tatum spins around to see ...

A GHOST MASKED FIGURE

f ?

silhouetted in the dark, next to the kitchen door, his hand on the switch. Tatum at once, GASPS, taken back, but then relaxes.

> TATUM Is that you, Randy? Cute.

The FIGURE stares at her, blankly.

TATUM And what movie is this from? I SPIT ON YOUR GARAGE.

Tatum takes a step towards the FIGURE.

TATUM Lose the mask. If Sidney sees it, she'll flip.

The FIGURE shakes his head slowly from side to side.

TATUM

Oh you wanna play psycho killer?

The FIGURE slowly nods.

84.

TATUM

Can I be the helpless victim?

The FIGURE slowly nods again.

TATUM

Okay, let's see. "No, please, don't kill me, Mr. Ghostface. I want to be in the sequel."

Tatum takes a step to move around the FIGURE, but he steps too, blocking her.

TATUM

Cut, Casper. That's a wrap.

Tatum moves again, sidestepping the FIGURE, but he's faster and cuts her off.

Tatum juggles the beer against her chest with one hand and with the other pushes the FIGURE hard, knocking him aside.

TATUM

Randy--will you stop?

But the FIGURE intercepts, lunging forward, grabbing her wrist hard...Tatum stumbles...beer cans hit the floor...spewing...

TATUM

You little shit.

Tatum yanks hard, releasing his hold when a flash of silver catches her eye. She looks down, glimpsing a long, sharp blade as it darts forward, cutting into her forearm...

Tatum pulls back, horrified, as the moment turns deadly serious.

The FIGURE advances on her--knife out, ready. She staggers backwards, holding her bloody arm, backing into the refrigerator, SCREAMING.

TATUM

Who are you?

The FIGURE lashes out with the knife. Tatum dodges it, leaping back against the fridge. The FIGURE advances. Instinctively, she rips the top freezer door open, BASHING the FIGURE in the face, sending him backwards, reeling.

Tatum bolts to the...CLOSED GARAGE DOOR. In a panic, she BEATS and PULLS on it, trying to make it lift. She eyes the FIGURE...he's recovering.



(CONTINUED)



She goes for the pet door, dropping to the floor, diving for it...she wedges her upper body through, her head, shoulders, torso just as the...

FIGURE pounces, grabbing hold of her feet. Tatum goes crazy SCREAMING and KICKING trying to get through.

EXT. GARAGE DOOR

Tatum is half in/half out the pet door. She BEATS and JERKS wildly, unable to see the FIGURE on the other side...

A true fighter, Tatum kicks hard, making direct contact with the FIGURE, knocking him away.

She takes the moment to pull herself through further...but she stops...stuck. She pulls and tugs but can't move. She listens but hears nothing. Where did he go? An agonizing silence. And then...

CRR-BRRRM! The garage door is activated. It begins to rise upward, taking Tatum with it. She SCREAMS MADLY.

TATUM

N000000....

Tatum's arms and legs fly about violently as she tries to free herself from the door, but it moves too fast, carrying her up...

She looks above to see where the door rolls back into the garage rafters just as her neck hits the first beam, SNAPPING instantly.

INT. FOYER - MINUTES LATER

It's getting late and SOME KIDS leave through the front door, muttering, "parents and curfew" etc. The door hangs open wide. Sid moves to close it when...

BILLY appears in a classic fake scare.

SIDNEY Billy? Jesus, you scared me.

Stu appears.

STU (with a wink) Dude. What are you doing here?



BILLY I was hoping Sid and I could talk.

SIDNEY If Tatum sees you--she'll draw blood.

STU You guys can go up to my parents room? To talk and...whatever.

BILLY Subtlety, Stu. Look it up.

SIDNEY It's okay. We need to talk.

Sid grabs his hand and leads him up the staircase. Randy appears from the kitchen just in time to see Sid and Billy disappear upstairs.

> RANDY What's Leatherface doing here?

> > STU

He came to make up.

RANDY There goes my chance with Sid.

STU

Like you had one.

INT. NEWSVAN

Kenny fidgets at the control board. He hits a coupla buttons, bangs the side of the monitor and a picture emerges...the living room. The camera is positioned just above the television...

ON SCREEN

The party is in full swing. Several TEENS sit right in front of the television. Because of the camera's position they appear to be staring right into the lens.

Suddenly, the van's side door slides open and Gale pops in.

RENNY

Got a picture. Perfect placement. We can see everything.

Gale is ecstatic.

88. CONTINUED:	GALE Tell me, Kenny, has a cheesy tabloid journalist ever won the Pulitizer?	A large, master bedroom with glass doors that lead out onto a balcony.	Sid and Billy stare at each other for a long moment. Awkward.	So	BILLY SoI'm sorry. I've been a selfish shit and I'm sorry.	SIDNEY No, Billy. I'm the one who's been selfish and self absorbed with all of my post traumatic stress.	BILLY You lost your mom	SIDNEY But you're rightenough is enough. I can't wallow in the grief process forever and I can't keep lying to myself about who my mom was.	Billy bows his head quietly, knowingly.		BILLY Oh Sidney	SIDNEY Everytime I get close to you I see my mom. I know it doesn't make sense.
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BILLY Sure it does. It's like Jodie Foster in SILENCE OF THE LAMBS when she kept having. flashbacks of her dead father.

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SIDNEY But this is life. This isn't a movie.

Sure it is, Sid. It's all a Life's one great big movie. can't pick your genre. BILLY movie. Only you

Billy moves g her. They embrace, tenderly.

н SIDNEY н do. .

Sashh...everything's promise. BILLY gonna be okay. н

Sidney takes the long and hard. the e iniative, She breaks acting on impulse, away passionately, out of breath. kissing him

Why can't SIDNEY I be a a Meg Ryan movie?

Billy nibbles her neck.

Sshh..it's okay. BILLY

Or even a good porno. SIDNEY

(shocked) BILLY

What?

She stares at him, her eyes sexually charged.

You heard me.

Are

BILLY (incredulous) you serious?

They smile at each other.

Yeah...I

think so.

(surprising herself)

SIDNEY

SIDNEY

INT. LIVING ROOM - MINUTES LATER

The camera sits on the book shelf lodged between two knick knacks, completely inconspicuous. The CAMERA WIDENS to the reveal several TEENS watching the TV--the horror diehards.

TEEN #1

Look, here it comes. SPLAT!

TEEN #2

The blood's not the right color. Why do they do that? It's too red.

RANDY

Here comes another ...

TEEN #3

Predictable. Knew he was going to bite it.

BORED TEEN

How can you watch this shit over and over?

RANDY

Shhhhh.

STU

I wanna see Jaime Lee's breasts. When do we see Jaime Lee's breasts?

RANDY

Not until TRADING PLACES in '83. Jaime Lee was always the virgin in horror movies. She didn't show her tits til she went legit.

BOY TEEN

No way.

RANDY

That's why she always lived. Only virgins can outsmart the killer in the big chase scene in the end. Don't you know the rules?

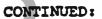
Stu finishes his beer.

STU

What rules?

Randy hits the pause button on the remote and stands in front of the television, explaining.

(CONTINUED)



RANDY

There are certain rules that one must abide by in order to successfully survive a horror movie. For instance: 1. You can never have sex. The minute you get a little nookie--you're as good as gone. Sex always equals death. 2. Never drink or do drugs. The sin factor. It's an extension of number one. And 3. Never, ever, ever, under any circumstances, say "I'll be right back."

STU Wanna another beer?

RANDY

Yeah.

STU I'll be right back.

Everybody "ooohhs".

RANDY

There he goes folks--a dead man. Wave bye-bye.

INT. NEWSVAN - CONTINUOUS

Gale and Kenny watch the monitor. The party is clearing out some.

A RAP at the van door. Gale pulls it open to see Deputy Riley standing, his face all smiles.

> DEWEY Sheriff just radioed me. I'm gonna check out a possible lead. Thought you might like to join me.

GALE What kind of lead?

DEWEY A car was spotted in the bushes a little ways up the road.

GALE I'd love to. If you're sure it's alright?

Ma'am, I am the Deputy of this town. CONTINUED: GALE Can I bring Kenny? NOI I mean...I should probably take just Gale steps out of the van turning back to Kenny. I'll be back. She slides the van door closed. EXT. ROAD - CONTINUOUS Gale heads for Dewey's patrol jeep. Actually, I thought we could walk. It's Gale appears skeptical, but smiles anyway. She's genuinely smitten by this young guy. SCARY MUSIC fills the room. The Party is reduced to the diehards in front of the television. smitten by this young guy. INT. LIVING ROOM - CONTINUOUS diehards in front of the television. ((pointing to TV) Look, here comes the obligatory tit shot. OTHER GUYS Billy and Sidney are going at it...passionately. He has h head buried in her neck. Beautiful! Finally! INT. BEDROOM - CONTINUOUS head buried in her neck. "Eight is enough to fill our lives with vorking. Sidney pushes Billy off her as she pulls

92.



CAMERA RUSHES IN on her breasts. Just as Sid's bra straps slide off her shoulders...

Billy moves in front of the CAMERA, pulling his jeans off, blocking Sidney from view.

INT. LIVING ROOM - SECONDS LATER

Back in the living room, the horror fest continues when the phone RINGS. Everyone ignores it. It RINGS again.

Finally, Randy grabs the receiver from the side table.

RANDY

Hello? Yeah....HOLY SHIT.

Randy, freaked, drops the phone, finds the TV remote and pauses the movie, the others protest "Hey, Put it back..." etc.

RANDY

Listen up. They found Principal Himbry dead. He was gutted and hung from the goal post on the football field.

This stills the room. Complete silence as the news sinks in. ON different faces...a moment of devastation..disbelief. And then:

> TEEN #1 So what are we waiting for?

TEEN #2 Let's get over there before they pry him down.

And in seconds, the room is empty as everyone bolts for the door..HOOTIN' and HOLLERIN'...leaving Randy, near drunk, alone in the living room. He returns to the movie.

RANDY

We were just getting to the good part.

INT. NEWSVAN - MINUTES LATER

Kenny is barely watching the monitor, he reached boredom some time ago. He finds a bag of Cheetos and chows down when he hears SCREAMING from outside. He peers out the window to see the last of the PARTY KIDS pile into two cars and race off down the road.

He chews a Cheeto slowly, his interest piqued.

94.

INT. BEDROOM - MINUTES LATER

The sex is over...and both Sid and Billy are dressing respectively. That post-sex awkwardness.

Sid brushes out her hair as her eyes come to rest on the telephone on the nightstand...it puzzles her as a stark revelation crosses her face. She turns to Billy who's sits on the floor, putting on his shoes.

SIDNEY Who did you call?

BILLY

What?

No.

SIDNEY

When you're arrested--you're allowed one phone call? Who did you call?

BILLY

I called my dad.

SIDNEY

No, Sheriff Burke called your dad. I saw him.

BILLY

Yeah...and when I called no one answered.

SIDNEY

Uh-huh.

BILLY

You don't still think it was me?

SIDNEY

No, but if it were you, that would have been a very clever way to throw me off track. Using your one phone call to call me so I wouldn't think it was you.

Billy stands up.

BILLY

What do I have to do to prove to you I'm not a killer?

He makes a move toward her when..from behind, in a split instant, from the open balcony doors comes...

THE GHOST FIGURE

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tries Billy Sidney sees the FIGURE immediately, SCREAMING. to calm her, oblivious to the advancing GHOST.

SIDNEY BILLYWATCHOUT !!!!

blood the 88 Ъ. Billy barely turns as a long steely blade rises high air. It strikes down with force...hitting his chest sprays the air.

to put up His body face...as the ON SIDNEY as red crimson splatters across her face. knife is thrust in and out of Billy who tries hard a fight..but it's useless...he never had a chance. falls to the floor..lifeless.

ANGLE ON GBOST

to a still before quietly, as he watches Billy's body come to calmly turning his attention to... And only when the c. She takes off the door. SIDNEY who stands, numb...scared to death. Ar GHOST takes a step forward does Sidney break. like a rocket...leaping over the bed and out

INT. BALLWAY - CONTINUOUS

. coated tears out the door and down the hall, Sidney tears u Billy's blood.

ANGLE ON THE GHOST

She • he catches up with her, grabbing hold of her collar lls away from him...her shirt ripping down the back. pulls 0

the Her hands find a door knob and she goes for it, pulling the door open...moving quickly inside...locking it behind her.

INT. DARK SPACE - CONTINUOUS

rotal darkness. Sidney's hands scour the wall for a light switch. The doorknob turns...the lock holds..as the door is nearly SEAKEN from it's hinges...and then...

Only Sidney's rapid BREATHING fills the space around her. All goes silent. NOTEING.

feeling..until naking, reaches above her, feeling.unt She pulls it...as a lightbulb SWITCHES shaking, a string. trembling, on overhead. she finds Sidney,

She's in a small box of a room. The door is on one side, a small, narrow staircase on the other. She eyes the doorknob, then the staircase...contemplating...but it's an easy She's in a small box of a room.

(CONTINUED)

decision. There's no fucking way she's going up to the attic.

She unlocks the door and pushes on it. But it won't give...she pushes on it again. It's locked from the other side. Shit. She turns to the staircase.

EXT. DARK ROAD - CONTINUOUS

A long, deserted country road. In the distance, a single flashlight beams ahead, the only light in the black night. Gale and Dewey can be heard.

> GALE So is Dewey your real name?

DEWEY

Dwight. Dewey was something I got stuck with a long time ago.

GALE

I like it. It's...sexy.

DEWEY

Nah...it's just this town's way of not taking me serious.

GALE

What about Gale Weathers? I sound like a meteorologist...

CLOSE ON Gale and Dewey, walking closely, side by side-flirtatiously. Gale is surprisingly nervous.

> GALE People treat me like the Antichrist of television journalism.

DEWEY I don't think you're so bad.

Gale smiles.

GALE

Are all the local boys as sweet as you?

Dewey blushes. He starts to say something when headlights appear behind them. They both spin around as TWO CARS loaded with KIDS come racing right at them.

Dewey grabs Gale and pushes her off the road...just as the cars speed by, oblivious to them.



IN THE DITCH

Gale lands face up with Dewey right on top of her. He steals a glance in her eyes before rolling off her.

DEWEY

You okay?

Something takes Gales attention.

GALE

What's that?

Dewey looks to where Gale points. He finds the flashlight and aims it into the brush. The tail end of a car is just visible.

DEWEY

Looks like a car.

Dewey helps her up and they move to it. He shines the flashlight on the plates but it's already obvious to the CAMERA. This is the same car we last saw Sidney's father driving away in.

> DEWEY Shit. It's Neil Prescott's car.

> > GALE

Sidney's father?

DEWEY

We gotta get back. Jesus. He's here. What the fuck is he doing here?

Dewey is panicked. He grabs Gale and they race off down the road.

INT. LIVING ROOM - CONTINUOUS

Randy continues to watch TV. He is now sloppy drunk, completely involved in the movie on screen.

SCARY MUSIC SWELLS, filling the room.

RANDY

(to TV) No, Jaime. Look behind you! Watch out! Behind you!

And if he followed his own advice, he would see the GHOST MASKED FIGURE that stands directly behind him...knife poised

INT. NEWSVAN - CONTINUOUS

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Kenny finishes off a soda and crushes the can in his hand. He tosses it to the floor when a movement from the monitor catches his eye.

ON THE MONITOR is Randy, still on the couch, engrossed in the movie. Directly behind him...the GHOST. Kenny does a double-take. No fucking way. He watches as the GHOST stands still, unmoving, knife raised.

KENNY

JESUS...FUCK...

The GHOST takes a silent step forward.

KENNY

(screaming at monitor) BEHIND YOU! LOOK BEHIND YOU!

This kid needs help. Kenny bolts out of his seat and goes for the side door. He slides it open and sticks his head out as...

A LONG, SHARP BLADE

comes at Kenny, fast and furious...slicing into his throat. Kenny falls forward...out the door as the GHOST MASKED FIGURE is upon him.

THE CAMERA PANS TO THE MONITOR

just in time to see the GHOST MASKED FIGURE turn away from Randy, leaving him unharmed, moving instead, out the front door, on a thirty second walk to the newsvan.

INT. ATTIC - CONTINUOUS

AND INCOME.

The attic is long and narrow...cluttered with furniture, boxes, and the likes...moonlight filters in through a small, raised window on the front wall of the house.

Sidney moves through the attic...BUMPING into this, KNOCKING over that...she passes a dusty mirror, jumping at her own reflection. She cringes at her image, drenched in Billy's blood. She stares long and hard...something about the blood, the redness of it. She moves on, determined.

She eyes the raised window above her...a way out...if she could only reach it...

EXT. FRONT YARD

Gale and Dewey come running up the drive, frantic.

DEWEY I'll call for backup.

GALE

I'll get my camera.

They split up. The CAMERA FOLLOWS GALE as she rushes to the newsvan, throwing open the door.

GALE Kenny! Camera! Quick!

The van is empty.

GALE

Kenny?

A CAR HORN goes off. Gale spins around. It came from the patrol jeep in the driveway.

GALE (calling out) Dewey?

She moves across the yard to the jeep, the door hangs open...Dewey is nowhere to be found.

GALE

Dewey? Where are you?

A look of pure dread comes over Gale.

INT. ATTIC - CONTINUOUS

Sidney has stacked object after object building a ladder to the window. She climbs to the top, holding onto the window frame.

She spots Gale almost immediately. She SCREAMS OUT, looking for the window latch. But there's not one. It doesn't open. Sidney starts beating on it...trying to break it...

EXT. FRONT DOOR - CONTINUOUS

Gale, hanging tough, approaches the front door, unable to hear Sidney's SCREAMS three floors up. Gale reaches for the door just as she hears LOUD, HORRIBLE SERIERS from just inside. She backs away. INT. LIVING ROOM - CONTINUOUS

the it'B SCREAM BLASTS through AN EAR-CURDLING JAIME LEE CURTIS SCREAM BLASTS throug empty living room as the horror movie on TV comes to horrifying climax.

Randy is now gone.

EXT. FRONT YARD - CONTINUOUS

and putting distance between her to the van... cross the yard She moves back across races the house. Gale

INT. ATTIC - CONTINUOUS

a solid She swings found an old tennis racket. forehand at the window. Sidney has

THE WINDOW SPRAYS GLASS

Sidney moves quickly, lifting herself up over broken glass and pulling herself through the window frame.

EXT. SIDE OF HOUSE

but She looks for Gale, SCREAMING, Sidney wastes no time. Gale is gone.

down the ledge, sliding down a sloped Sid lowers herself down the portion of the roof onto...

THE MASTER BEDROOM'S BALCONY.

letting herself hang as low as she can...then she lets go, free-falling the rest of the way...but in a split instant. eases herself over the railing and lowers herself she Then

THE GHOST APPEARS

grabbing her wrists in midair.

The Her body hangs, dangling against the side of the house. The GHOST begins to lift her, pulling her back onto the balcony.

Sidney jerks, pulls, twists...but the BANDS have her, hoisting her up...Sidney SCREAMS MADLY...yanking one last time, freeing herself.

SHE DROPS TO THE GROWN, a good seven feet, landing on her back, hitting hard. She grabs at a pained leg and brings herself upright.



INT. NEWSVAN - CONTINUOUS

Gale is frantic. She starts the engine up and hits the headlights when she discovers she can't see out of the windshield.

Gale rubs at the glass. Sure enough, something is on the windshield outside, blocking her sight. Gale hits the wipers as BLOOD SMEARS across the glass, it drips down from above.

Gale SCREAMS as a HAND reaches in through the open window...she looks up to see...

RANDY, staring at her madly.

RANDY

What's going on?

A sheer moment of fear as Gale hits the gas plummeting the car forward, into a ditch. She hits the BRAKES. Randy is thrown forward, away from the van.

Gale reverses, backs up, hits the brakes again...just as Kenny's face comes sliding down the outside of the windshield...eyes wide, face distorted, blood everywhere.

Gale hits the gas, and yanks the wheel, sending Kenny's corpse flying off the top of the van.

Gale spins the van around, onto the road, hits the gas madly, gaining speed just as...

SIDNEY APPEARS

in the middle of the road, drenched in blood, very much resembling a young Sissy Spacek.

Gale swerves to miss her, but she turns too sharp and the van veers off the road at top speed...flipping over on its side, sliding off into the thick foliage.

EXT. ROAD - CONTINUOUS

Sidney races to where the van lay on it's side. Sidney peers through the windshield...Gale's body lay limp and bloody.

SIDNEY CRIES OUT, turning, limping to the driveway. She sees the patrol jeep with it's open door...she goes for it.

INT. JEEP

Sidney hops in, reaches for the ignition...NO KEYS! Shit. Just then, Sidney's eyes go to the front porch. She watches

in the darkness, the front door opens and a FIGURE appears undetectable. 8

Ч С headlights...illuminating the front side the house, revealing... Sidney throws the

DEWEY STANDING IN THE DOORWAY.

DEWEY! SIDNEY

opens the jeep door, moving to him, noticing his body, 1, knees buckled... slumped, Sidney

deliberately, And then his body falls forward, slowly, deliberat hitting the porch hard. Standing behind him is...

THE GHOST

SIDNEY SCREAMS FROM THE BOTTOM OF HER SOUL.

NOOOOOOOOIIIII

. . .

Ŀt. locking door and then door, the reaches over and locks the passenger's closing jeep, inside the jumps back she...waits. Sid

רי די And watches as the GHOST leans over Dewey's still body, fumbling with something. Then the FIGURE stands upright, fumbling with something. his hands he holds...

THE KEYS

They jingle in the wind, the GROST toying with her, enjoying • this

t Sidney, hysterical, locks eyes with the FIGURE as he moves to the door, Sidney leaps on it, holding the lock button down, making it impossible to unlock. Her face is pressed against the glass...inches from the MASKED FIGURE.

her view **CHOST** She uses every ounce of strength when suddenly, the DISAPPEARS, dropping down, below the window, out of

Sidney moves to the center of the jeep...trying hard to listen over her own RAPID BREATHING, every sound AMPLIFIED.

t F She pounces on the lock, holding the the soft JINGLING of keys near Then she hears it, the passenger's side door. - Emop (CONTINUED)

CONTINUED: (2)

A shadow cuts the beam of the headlights, unseen by Sidney. The lock turns on the other side. Sidney leaps over and holds it down, securing it. This is beyond nerve-racking. Sidney is certifiable.

Her eyes spot the police radio for the first time. She grabs the mouthpiece and hits the switch.

SIDNEY

Help! Please! I'm at Stu Maker's house on Turner Lane. Please, HE'S GONNA KILL ME!

EXT. FRONT OF JEEP

ANGLE through front windshield. Sidney RANTING into the police band. She doesn't see the...

GHOST FIGURE open the tailgate door of the jeep and slowly crawl in behind her.

The GHOST FIGURE reaches out and grabs hold of Sidney's neck.

Sidney, with surprising strength, spins around and attacks the GHOST.

She falls back against the dash, legs out, kicking wildly at him.

Her hand reaches for the door, finds the lock, the door lever, she pulls...

The door swings open...

Sidney falls out of the door, hitting the ground.

EXT. FRONT YARD - CONTINUOUS

Sidney, on her stomach, squirms away from the jeep. She brings herself up to her hands and knees, looking behind her to see nothing...

THE GHOST HAS DISAPPEARED.

Sidney's eyes roam the yard but he's nowhere. Completely gone. Vanished. Sid crawls to the front porch where...

DEWEY'S BODY LAY

Thinking quickly, precisely, she reaches to Dewey's holster and grabs his gun when a VOICE ECHO'S behind her... VOICE (0.C.)

Sidney!

CONTINUED:

She turns to see Randy racing to her, limping. He appears stone cold sober.

RANDY Jesus, Sid. We gotta get out of here.

Sidney throws the gun forward.

SIDNEY Stop. Right there.

RANDY Don't shoot. It's me.

SIDNEY Don't come any closer.

RANDY

Listen to me, Sid. I found Tatum. She's dead, she's been killed...I think Stu did it.

He takes a step forward when another VOICE SPEAKS UP.

VOICE

(O.C.) Don't believe him, Sid.

Sidney spins around to see Stu moving up the walk.

STU

He's lying. He killed Tatum. And Billy.

Stu moves closer to Sidney.

SIDNEY

Stay away.

She aims the gun in his direction.

STU His movie nut mind has snapped, Sid. He's gone psycho.

RANDY Don't listen to him. It's him. He's the one.

(at the door) GOAWAYLEAVENEALONE! SIDNEY

Sid moves back to the door. RAN She eyes the lock, deliberating. RANDY'S SCREAMS ARE MADDENING.

She throws the phone down, disconnecting the call.

N000000000111

SIDNEY

Sidney falls apart, SCREAMING.

Please!

VOICE

Having fun (from the phone) g fun Sidney?

Godi SIDNEY

Help ne l

uarkness, rushes to the phone in the living room. she reaches for it...it RINGS. It scares the life her. She SCREAMS, yanking it up. stumbling in the Just as out 0 H

1

Fuck you both.

SIDNEY

They

both move toward her. Finally...

There's

7 0

tine.

She must

act

No, Sid.

RANDY

on,

STU Sid.

Give me the gun.

DOW.

And with that, front door shut door shut. Sidney steps back into the house and SLAMS the

INI. LIVING ROOM/FOYER

Sid locks and bolts the door. hear Randy SCREAMING. From the other side she can

NO, SI CRAZY. SID. RANDY OPEN UP. FLEASE ... HE'S GONE

105.

CONTINUED: (2)

the gun at

Sidney has

lost it, she doesn't know who to trust. Stu..then Randy..then Stu...

She

A NOISE UPSTAIRS **CLUNK** I

7

Sidney looks up the staircase, into the darkness, her faced SHOCKED to see...

BILLY

Very emerging from the shadows, stumbling down the stairs. much alive.

SIDNEY Billy! Oh God.

Sidney meets him at the He's blood-soaked and dazed. Sidney landing, grabbing him, holding him..

. I thought you were. SIDNEY

Gotta...get...help. BILLY I'm alright.

Billy goes for the door.

SIDNEY

He's out there.

SCREAMING AT THE TOP OF Randy continues POUNDING ON THE DOOR, HIS LUNGS.

He's gonna (through door) Please, you gotta let me in. kill me.

Sidney blocks him. Billy goes for the door.

Don't believe him. SIDNEY ION

BILLY Give me the gun. It's okay.

and unlocks the door, Billy, pleading... Billy turns n, grabbing in, Sidney hands him the gun. opening it. Randy rushes

(calming him) BILLY

(CONTINUED)

It's okay. shhhh.

Help me..

RANDY

(2)	
CONTINUED:	

gone mad. He's Stu's flipped out. RANDY

face. small smile creeps across Billy's ۵ slowly,

go a little mad sometimes." BILLY "We all and

Randy squints, confused, as Billy aims the gun at Randy and pulls the trigger. The BLASTS throws Randy's body against the wall before sliding to a heap on the floor...still.

Anthony Perkins--PSYCHO. BILLY

BILLY TURNS TO SIDNEY.

face aghast... Who stands only feet away,

her Billy's eyes are on no...this can't be happening. . puivomuu Fuck,

ç He sticks his tongue out and slowly licks the blood dried his face...tasting it.

BILLY

for stuff they used Corn syrup. Same stuf pig's blood in CARRIE. step back, moving Sidney is dumbfounded. Slowly, she takes a into the dark refines of the kitchen. She takes fake-out, baiting her. another step back--petrified. Billy, lurches forward in a

Sidney. His t t CLOSE ON BILLY'S FACE. It is no longer familiar to There is something inhuman now about his features. expression is pure evil. She takes another step back, shrinking into the dark kitchen.

the 88 THE CAMERA TAKES A MOMENT TO ADJUST TO THE DARRNESS outline of a FIGURE appears ...

STANDING RIGHT BEHIND SIDNEY.

She continues to back up, moving right into the arms of.. ES

Sidney spins around...her mouth open in speechless horror.

(CONTINUED)

a

SIDNEY

Stu...please...help me...

Stu stares back at her, eyes wide, lips curled in a subtle smile as he holds a small compact CELLULAR PHONE up to his face.

> STU (whispering into phone) Surprise, Sidney.

His VOICE sounds affected now...the VOICE of the killer.

Sidney looks back to Billy, then to Stu, then to Billy again. It's become all too clear.

She stands between them, her mind racing, calculating...

SHE BOLTS INTO THE LIVING ROOM

If for no other reason than to put space between her and them...they stand in the entryway, trapping her in.

BILLY

Where ya going? It's not over yet. We've got one more surprise--Stu, I believe it's your turn.

STU

Oh yeah.

Stu disappears into the kitchen.

BILLY

(to Sidney) What's wrong? You look like you've seen a ghost.

Sidney stands, trying hard to hold a calm resolve.

A NOISE comes from the kitchen. A low, DRAGGING sound. Stu reappears from the front hall...wrestling with something... someone...

CLOSE ON STU...he has a body in tow, he thrusts it forward and it rolls into the living room. Sidney looks down to find...

HER FATHER

bound and gagged. His eyes wide in fear, very much alive.

CONTINUED: (4)

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SIDNEY

Daddy!

She starts for him.

BILLY

Close enough.

Stu places the cellular phone in Mr. Prescott's shirt pocket.

STU

Guess, I won't be needing this anymore.

SIDNEY Why are you doing this?

STU It's all part of the game.

BILLY It's called GUESS HOW I'M GOING TO DIE!

SIDNEY

Fuck you.

BILLY We already played that game. You lost, remember?

STU You have to play, Sid. Don't want to disappoint your dad. He's been waiting around all night.

BILLY It's an easy game. We ask you a question. If you get it wrong--you die.

STU And if you get it right--you die.

SIDNEY You're crazy--both of you.

STU

The official term is "psychotic".

SIDNEY

You'll never get away with this.

BILLY Tell that to Cotton Weary. You wouldn't believe how easy it was to frame him. STU Yeah, we just watched a few movies. Took a few notes. It was fun. Billy and Stu relish their madness, proud of themselves.

Sidney looks to her dad, sees the tears in his eyes. She looks back to Billy, unflinching..a determined look on her Sidney looks face.

SIDNEY Why did you kill my mother? BILLY Why? WHY? Did you hear that, Stu? I think she wants a motive. Rumm...I don't really believe in motives, Sid. I mean, did Norman Bates have a motive?

Stu plays along, shaking his head.

NIS

Nope.

BILLY

And did they really ever explain why Hannibal Lecter liked to eat people? Don't think so. You see, it's scarier when there's no motive, Sid.

SIDNEY

(fighting tears) I don't understand...

BILLY

We did your mom a favor, Sid. The woman was a slut bag whore who flashed her shit all over town like she was Sharon Stone or something.

STU

(laughing) ..so we put her out of her misery. I mean, let's face it, your mom was no Sharon Stone. Stu cracks up over this while Billy turns very serious

1

BILLY

Is that motive enough for you? Or how about this? Did you know your slut mother was sleeping with my dad and she's the reason my mom moved out and deserted me.

A sudden silence. Sidney is rigid with shock, his words resonant with truth.

SIDNEY

What?

Even Stu is surprised with his seriousness.

BILLY

Think about it. On the off chance I get caught--a motive like that could divide a jury for years, don't you think? You took my mother, so I took yours. Big sympathy factor. Maternal abandonment causes serious deviant behavior. It certainly fucked you up. It made you have sex with a psychopath.

STU

That's right and now that you're no longer a virgin. You gotta die--those are the rules.

Billy sits the gun down on the table near the foyer. And then moves to Sidney with the butcher knife in hand.

> BILLY Pretend this is all just a scary movie, Sid. How do you think it's going to end?

Sidney doesn't respond.

STU

(excited)

This is the best part, Sid. Billy's got it all figured out. Why do you think we kept your father alive so long? Why did we save you for last?

BILLY

You know what time it is, Sid? It's after midnight. It's your mother's anniversary. We killed her exactly one year ago today. CONTINUED: (7)

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Billy turns to Stu with the knife. They eye each other.

BILLY

Ready?

STU

Yeah...

Billy pulls the knife back and brings it forward quickly, slicing into Stu. He stumbles to his knees, WINCING in pain.

STU

Jesus...

Sidney SCREAMS...as blood gushes..real blood, a dark, deep red. Stu inspects the wound to his side...then he smiles...

STU Good one. My turn.

He takes the knife from Billy.

BILLY

Don't forget--stay to the side and don't go too deep.

Stu stabs at Billy's belly, puncturing him...Billy doubles over...

BILLY Jesus...fuck, that hurt.

SIDNEY

Stop it!

BILLY (squelching the pain) Got the ending figured out yet? Times running out.

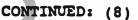
STU

Come on, Sid. Think about it. Your Father is the chief suspect. We cloned his cellular. The evidence is there.

Billy takes the knife and slashes at Stu's arm, two quick cuts...he doubles over...

BILLY

What if your father snapped? Your mom's anniversary set him off and he went on a murder spree, killing everyone...



STU

(in major pain) Except for me and Billy...we were left for dead...

BILLY

And then he kills you and then shoots himself in the head. It's a perfect ending.

STU

Everyone dies but us. We get to carry on and plan the sequel. Let's face it, these days--you gotta have a sequel.

Stu takes the knife and cuts at Billy.

SIDNEY

You sick fucks--you've seen one too many movies.

Billy looks at her, bent over, crazed.

BILLY

Oh Sid, don't blame the movies...Movies don't create psychos. Movies just make psychos more creative.

Stu staggers a bit.

STU That's it, Billy. I can't take any more. I'm feeling woozy.

BILLY Get the gun. I'll untie Pops.

Billy moves to Sidney's father.

STU Where'd you put it?

Stu is searching the foyer for the gun.

BILLY It's on the table.

STU No, it's not.

Billy hobbles over. The gun is gone.

113.

CONTINUED: (9)

BILLY Where the fuck is it?

VOICE (off camera) Right here, asshole.

Billy and Stu look up in unison to see...

GALE WEATHERS--CORRESPONDENT FROM INSIDE STORY

standing in the front door way, gun in hand. Her body, tattered and bloody. Her hair a mess.

BILLY I thought she was dead.

STU She looked dead. Still does.

Gale holds the gun firm, in total control.

GALE

I've got an ending for you. The reporter left for dead in the newsvan comes to, stumbles upon you two dipshits, finds the gun, fumbles your plan, and saves the day.

Sidney steps forward.

SIDNEY I like that ending.

Billy lunges at Gale, but she holds steady. Billy and Stu eye each other.

BILLY She can't get both of us.

STU

Odds are--she'll miss anyway.

In a mad rush, they storm Gale, heading straight at her. She pulls the trigger, but nothing happens...the safety is on.

Billy charges forward, grabbing hold of the front door, SLAMMING IT SHUT. It catches Gale in the face, knocking her backwards out the door. She goes down...out.

and Stu look at each other mbles over to the phone. **ç** staggering now, bleeding heavily...Sidney appeared. Only her father, bound and gun from The cellular phone is gone. fuming now...slightly staggering...and starting He SCREAMS at Stu who has fallen to his knees. Then he turns back inside the house to Not so fast. We're gonna play a little game. It's called GUESS WHO JUST CALLED THE POLICE AND REPORTED YOUR SORRY door and retrieves the the phone RINGS. Billy and wer to I don't know Billy but I'm hurtin'. You bitch--where the fuck are you? the house? Where the fuck did she go? Billy looks around the living room (picking up phone) Hello? MOTHERFUCKING ASS? Billy looks to Mr. Prescott. (from phone) Are you alone in SIDNEY SIDNEY BILLY front BILLY BILLY Where'd she go? BILLY BILLY **BHS** SFS Suddenly, the phone RJ Completely surprised. Cool move. out the Find her. Gale lays. SIDNEY GONE. steps Billy is lose it. find... Billy where

CONTINUED: (10)

(CONTINUED)

BILLY FIND HER YOU DIPSHIT! STU I can't...I'm bad off, Billy. You cut too deep.

the He mouths to him, so Sid Then Billy takes off for Billy throws the phone at Stu. can't hear. "Talk to her..." Stu takes the phone. kitchen.

SIDNEY (aware) So Stu, what's your motive? Billy's one. The police are on their way. V are you going to tell them?

a got What

STU Peer pressure...I'm way too sensitive.

. Stu Billy flies back in the room, grabbing the phone from S' He's completely nuts now, staggering, bleeding, totally the phone from insane.

BILLY (SCREAMING in phone) I'm gonna rip you up bitch. Just like your slut whore mother.

SIDNEY Gotta find me first, you pansy-assed Mama's boy.

۵ Billy starts ripping the room up, overturning furniture in mad fit of rage...when he notices the hall closet. Touchel He smiles deliriously, heading for it, ripping it open as.. A GHOST MASKED FIGURE strikes from within, with an umbrella, the sharp end hitting him in the chest as it fans out. Billy stumbles back, stunned, as the GHOST comes at him again...the umbrella lodges in his chest, and he goes down.

Sidney rips the GHOST MASK off her head. She looks at Billy, disgusted, throwing the mask on Billy's now still body. A movement behind her sends her reeling around to find...

He's RANDY slowly sitting up. His body drenched in blood. alive...barely. He looks to Sidney...through pain...

RANDY You know what I hate most about horror movies? The final scene...it just goes on and on...and it gets so stupid...



Randy manages to stand when a FIGURE COMES LEAPING at him, completely unexpected...it's Stu...barreling into him...they fall back into the living room. Sidney grabs the gun next to Billy and turns to the living room to find...

Randy and Stu rolling across the floor in a dead lock, fighting, both seriously injured...Sid tries to find aim when a...

HAND GRABS HOLD of Sidney's ankle, toppling her to the floor...once again she finds Billy on top of her...

IN THE LIVING ROOM

Randy and Stu pound at each other, beating and clawing...

ON SIDNEY as she fights viciously, attacking with everything she's got...

Randy is desperately trying to pry away from Stu...he grabs hold of the television set and tries to pull himself off the floor out of Stu's clutch...

His hands find the top of the TV...the VCR...he yanks on it, gripping it with his hands, bringing it around with force--CRASHING the VCR into Stu's head. Stu drops.

ON SIDNEY as she digs her hand into Billy's open chest wound. He CRIES OUT BLOODY MURDER. Her other hand brings the gun up to his face...but he head bunts it out the front door...suddenly a flash of silver appears above Sidney.

Billy has grasped the butcher knife...he rises it high above Sidney ready to strike...when a bullet RIPS THROUGH THE FGYER striking Billy knocking him back into the living room.

Sidney looks up to see...

GALE WEATHERS, holding the gun in a death grip as smoke rises above the gun's chamber.

Sidney sits up as Gale moves to her, helping her. Their eyes meet. A life truce.

INT. LIVING ROOM - CONTINUOUS

Billy and Stu lay face up, head to head. Sid and Gale move over them, staring down. Randy joins them.

> RANDY Sid, you found me out...I'm a virgin. And pretty happy about it right now.



Sidney nudges their bodies. They both stir.

RANDY Careful. This is the moment when you think the killer's dead, but then he springs back to life for one last scare.

Sidney grabs the gun from Gale.

SIDNEY

Not this time.

She positions her foot on Stu's chest and aims.

SIDNEY This is for my Mom, asshole.

She SHOOTS him in the forehead, a clean and perfect shot. Then she aims the barrel at Billy who's eyes suddenly open, blinking up at her, blood bubbling from his lips. He's not yet dead. Their eyes lock.

SIDNEY

And this Billy stud-bucket is for having an incredibly small weenie.

She FIRES another perfect shot. They're both goners.

Sidney drops the smoking gun, standing silent over the bodies. A quiet moment when suddenly...

A FIGURE LUNGES AT THEM

Both Sid and Gale and Randy SCREAM in epic, final scare proportions as Mr. Prescott leaps forward, still bound and gagged.

Sid catches her breath, relaxing.

SIDNEY

Oh Daddy...

She rushes to him, untying him...while Gale moves to the bookcase and retrieves the hidden camera.

GALE

I wanna close-up.

Randy appears by Sidney's side, helping her untie her father.



RANDY

I know this is probably an inappropriate moment, but you think you'd want to maybe go out with me sometime...like on a date?

Sidney looks at him, dumbfounded.

RANDY Maybe catch a movie?

A long moment as Sidney's face goes from disbelief to resignation to the slight trace of a smile.

SIDNEY

Only if it's a nice Meg Ryan movie.

RANDY

You got it.

He smiles at her...watching as Sidney grabs hold of her father, holding him tight as Gale Weathers, with camera in hand, gets one hell of an ending to this SCARY MOVIE.