

TB

SCARY MOVIE

**WRITTEN BY
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**REWRITE
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TB
CONTINUED: (11)

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)

EXT. SIDNEY'S HOUSE - LATER

A huge two story country home with a spacious lawn.

A yellow school bus stops in front of the house and Sidney steps off.

The house looks big and lonely as Sidney moves up the walk to the front door.

INT. BEDROOM - LATER

Sidney is on the telephone.

SIDNEY
(into phone)
You sure I can stay over? My dad won't
be back til Sunday.

TATUM
(through phone)
No prob. I'll pick you up after
practice.

SIDNEY
Tell your mom I said thanks.

TATUM
Yeah, yeah...look, are you okay?

SIDNEY
Uh-huh, it's just...you know, the police
and reporters...it brings it all back.

TATUM
I'll be there by seven. I promise.

SIDNEY
Thanks, Tatum.

TATUM
Later.

Sidney hangs up. She takes a seat at her computer and boots it up. She sits in front of it staring at the blue screen...her own reflection staring back.

INT. LIVING ROOM - LATER

Sidney comes down the stairs, her arms carrying a change of clothes, toothbrush, make-up...

(CONTINUED)

EXT. STREET

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!

(CONTINUED)

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

Gale speaks over Mr. Himbry's VOICE.

GALE

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

DEWEY

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

GALE

Well, we can hope, can't we? We certainly don't have any leads. A ghost mask, a cellular phone--not much there.

DEWEY

We're tracking the cellular phone bill.

GALE

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

DEWEY

No, not yet.

GALE

He's not a suspect, is he?

DEWEY

We haven't ruled out that possibil....

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

DEWEY

If you'll excuse me, ma'am.

GALE

Am I keeping you? I'm sorry.

DEWEY

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

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

CONTINUED: (3)

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)

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.

T B
CONTINUED:

MR. HIMBRY

Yes? Hello?

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.

(CONTINUED)

Despite loud music, BLARING from an inside stereo, this is a quiet moment.

TATUM

Maybe Cotton Weary is telling the truth. Maybe he was having an affair with your mom.

SIDNEY

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

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.

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

SIDNEY

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

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.

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

EXT. MAIN STREET - LATER

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

BILLY

How'd you do?

STU

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 self-esteem. You're far too sensitive.

STU

Oh.....

Billy thumps Stu's forehead.

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 Blockbuster--huge and crowded. Randy, in his Blockbuster get up, is busy reshelving returns when Stu appears--knocking 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 early---curfew 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.

(CONTINUED)

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?

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 NIGHT 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.

CONTINUED:

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

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.

TATUM

Two minutes tops.

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

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

EXT. POLICE STATION - SHERIFF'S OFFICE

Sheriff Burke's face heats up as Deputy Riley marches in, 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

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?

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.

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)

EXT. SUPERMARKET

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

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.

Sid pushes the cart and Tatum across the street.

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

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

CONTINUED:

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

SIDNEY

What secret meaning? Like a Satanical thing?

TATUM

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

SIDNEY

TATUM!

TATUM

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

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.

TATUM

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

SIDNEY

Deal.

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

DEWEY stands. Sid jumps, startled.

DEWEY

You girls ready.

SIDNEY

Yeah.

DEWEY

Looks like I'm your personal bodyguard tonight, Sid.

TATUM

No, Dewey. You'll ruin the whole night.

DEWEY

Sorry, police orders. I'll stay out of the way, I promise.

(CONTINUED)

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 and...terror.

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 throughout--smoking, 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.

TATUM

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.

INT. NEWSVAN

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.

DEWEY

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.

(CONTINUED)

CONTINUED:

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 lungs--she should be.

TATUM
(to Sid)
Tits--see.

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.

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CONTINUED:

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. BRRRRMMM! 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-BOOM!

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.

(CONTINUED)

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TATUM

SHIT!

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

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.

CONTINUED: (2)

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)

TB
CONTINUED: (3)

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

TATUM

NOOOOOO....

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?

(CONTINUED)

CONTINUED:

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 couple 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.

KENNY

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

Gale is ecstatic.

(CONTINUED)

CONTINUED:

GALE

Tell me, Kenny, has a cheesy tabloid journalist ever won the Pulitzer?

INT. BEDROOM

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.

SIDNEY

So...

BILLY

So...I'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 right--enough 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.

SIDNEY

I think in some weird analytical, psychological bullshit way I'm scared that I'm gonna turn out just like her, you know? Like the bad seed or something...

BILLY

Oh Sidney...

SIDNEY

Everytime I get close to you I see my mom. I know it doesn't make sense.

BILLY

Sure it does. It's like Jodie Foster in SILENCE OF THE LAMBS when she kept having flashbacks of her dead father.

CONTINUED:

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

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

Billy moves to her. They embrace, tenderly.

SIDNEY
I wanna let go. I do...

BILLY
Sssh...everything's gonna be okay. I
promise.

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

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

Billy nibbles her neck.

BILLY
Sshh..it's okay.

SIDNEY
Or even a good porno.

BILLY
What? (shocked)

She stares at him, her eyes sexually charged.

SIDNEY
You heard me.

BILLY
(Incredulous)
Are you serious?

SIDNEY
(surprising herself)
yeah...I think so.

They smile at each other.

TB

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 dishards.

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 "ooohs".

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?

(CONTINUED)

CONTINUED:

DEWEY
Ma'am, I am the Deputy of this town.

GALE
Can I bring Kenny?

DEWEY
(too quickly)
NO! I mean...I should probably take just
you.

Gale steps out of the van turning back to Kenny.

GALE
I'll be back.

She slides the van door closed.

EXT. ROAD - CONTINUOUS

Gale heads for Dewey's patrol jeep.

DEWEY
Actually, I thought we could walk. It's
not too far.

Gale appears skeptical, but smiles anyway. She's genuinely
smitten by this young guy.

INT. LIVING ROOM - CONTINUOUS

SCARY MUSIC fills the room. The party is reduced to the
diehards in front of the television.

RANDY
(pointing to TV)
Look, here comes the obligatory tit shot.

OTHER GUYS
Beautiful! Finally!

INT. BEDROOM - CONTINUOUS

Billy and Sidney are going at it...passionately. He has h
head buried in her neck.

SIDNEY
(to herself)
"Eight is enough to fill our lives with
love..."

working. Sidney pushes Billy off her as she pulls
her head. She fumbles with the clasp of her

CONTINUED:

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.

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?

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

CONTINUED:

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

SIDNEY
BILLYWATCHOUT!!!!

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

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

ANGLE ON GHOST

as he watches Billy's body come to a still before quietly, calmly turning his attention to...

SIDNEY who stands, numb...scared to death. And only when the GHOST takes a step forward does Sidney break. She takes off like a rocket...leaping over the bed and out the door.

INT. HALLWAY - CONTINUOUS

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

ANGLE ON THE GHOST

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

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

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

NOTHING. All goes silent. Only Sidney's rapid BREATHING fills the space around her.

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

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

(CONTINUED)

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.

(CONTINUED)

CONTINUED:

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

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

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 SHRIEKS from just inside. She backs away.

INT. LIVING ROOM - CONTINUOUS

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

Randy is now gone.

EXT. FRONT YARD - CONTINUOUS

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

INT. ATTIC - CONTINUOUS

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

THE WINDOW SPRAYS GLASS

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

EXT. SIDE OF HOUSE

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

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

THE MASTER BEDROOM'S BALCONY.

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

THE GHOST APPEARS

grabbing her wrists in midair.

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 HANDS have her, hoisting her up...Sidney SCREAMS MADLY...yanking one last time, freeing herself.

SHE DROPS TO THE GROUND, 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

(CONTINUED)

CONTINUED:

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

Sidney throws the headlights...illuminating the front side of the house, revealing...

DEWEY STANDING IN THE DOORWAY.

SIDNEY

DEWEY!

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

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

THE GHOST

SIDNEY SCREAMS FROM THE BOTTOM OF HER SOUL.

SIDNEY

NOOOOOOOO!!!!!!

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

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

THE KEYS

They jingle in the wind, the GHOST toying with her, enjoying this...

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.

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

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

Then she hears it, the soft JINGLING of keys near the passenger's side door. She pounces on the lock, holding it down.

(CONTINUED)

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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...

(CONTINUED)

CONTINUED:

VOICE
(o.c.)
Sidney!

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.

(CONTINUED)

CONTINUED: (2)

Sidney has lost it, she doesn't know who to trust. She aims the gun at Stu..then Randy..then Stu...

STU

Come on, sid. Give me the gun.

RANDY

No, Sid.

They both move toward her. There's no time. She must act now. Finally...

SIDNEY

Fuck you both.

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

INT. LIVING ROOM/FOYER

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

RANDY

NO, SID. OPEN UP. PLEASE...HE'S GONE CRAZY.

His fists POUND against the door. Sidney, stumbling in the darkness, rushes to the phone in the living room. Just as she reaches for it...it RINGS. It scares the life out of her. She SCREAMS, yanking it up.

SIDNEY

Please! God! Help me!

VOICE

(from the phone)
Having fun Sidney?

Sidney falls apart, SCREAMING.

SIDNEY

NOOOOOOOO!!!

She throws the phone down, disconnecting the call.

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

SIDNEY

(at the door)
GOAWAYTLEAVEALONE!

(CONTINUED)

CONTINUED:

CLUNK! A NOISE UPSTAIRS.

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

BILLY

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

SIDNEY
Oh God. Billy!

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

SIDNEY
I thought you were...

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

Billy goes for the door.

SIDNEY
He's out there.

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

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

Billy goes for the door. Sidney blocks him.

SIDNEY
NO! Don't believe him.

BILLY
It's okay. Give me the gun.

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

RANDY
Help me...
BILLY
(calming him)
Shhhh. It's okay.

(CONTINUED)

RANDY
Stu's flipped out. He's gone mad.
Slowly, a small smile creeps across Billy's face.

BILLY
"We all go a little mad sometimes."

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.

BILLY
Anthony Perkins--**PSYCHO**.

BILLY TURNS TO SIDNEY...

Who stands only feet away, face aghast...

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

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

BILLY
Corn syrup. Same stuff they used for pig's blood in **CARRIE**.

Sidney is dumbfounded. Slowly, she takes a step back, moving into the dark refines of the kitchen.

Billy, lurches forward in a fake-out, baiting her. She takes another step back--petrified.

CLOSE ON BILLY'S FACE. It is no longer familiar to Sidney. There is something inhuman now about his features. His expression is pure evil.

She takes another step back, shrinking into the dark kitchen.

THE CAMERA TAKES A MOMENT TO ADJUST TO THE DARKNESS as the outline of a **FIGURE** appears...

STANDING RIGHT BEHIND SIDNEY.

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

STU

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

CONTINUED: (3)

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)

CONTINUED: (4)

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.

(CONTINUED)

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 face.

SIDNEY

Why did you kill my mother?

BILLY

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

Stu plays along, shaking his head.

STU

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.

CONTINUED: (6)

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)

CONTINUED: (7)

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...

(CONTINUED)

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.

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.

(CONTINUED)

STU

Cool move.

Billy steps out the front door and retrieves the gun from where Gale lays. Then he turns back inside the house to find...

SIDNEY GONE.

BILLY

Where'd she go?

Stu looks around, staggering now, bleeding heavily...Sidney has completely disappeared. Only her father, bound and gagged remains in the living room.

STU

I don't know Billy but I'm hurtin'.

BILLY

Where the fuck did she go?

Suddenly, the phone RINGS. Billy and Stu look at each other. Completely surprised. Billy scrambles over to the phone.

BILLY

(picking up phone)

Hello?

SIDNEY

(from phone)

Are you alone in the house?

Billy looks to Mr. Prescott. The cellular phone is gone.

BILLY

You bitch--where the fuck are you?

SIDNEY

Not so fast. We're gonna play a little game. It's called GUESS WHO JUST CALLED THE POLICE AND REPORTED YOUR SORRY MOTHERFUCKING ASS?

Billy looks around the living room.

BILLY

Find her.

Billy is fuming now...slightly staggering...and starting to lose it. He SCREAMS at Stu who has fallen to his knees.

BILLY
FIND HER YOU DIPSHIT!

STU
I can't...I'm bad off, Billy. You cut too deep.

Billy throws the phone at Stu. He mouths to him, so Sid can't hear. "Talk to her..." Then Billy takes off for the kitchen. Stu takes the phone.

SIDNEY
(aware)
So Stu, what's your motive? Billy's got one. The police are on their way. What are you going to tell them?

STU
Peer pressure...I'm way too sensitive.

Billy flies back in the room, grabbing the phone from Stu. He's completely nuts now, staggering, bleeding, totally 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.

Billy starts ripping the room up, overturning furniture in a mad fit of rage...when he notices the hall closet. Touche! 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...

RANDY slowly sitting up. His body drenched in blood. He's 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...

TB
CONTINUED: (12)

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 FOYER 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.

(CONTINUED)

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.