

"SCREAM"

by

Kevin Williamson

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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 I?

CASEY

It happens. Take it easy.

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

The phone RINGS again.

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.

MAN

Why don't you want to talk to me?

CASEY

Who is this?

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.

CASEY

I don't know.

MAN

You have to have a favorite.

Casey thinks for second.

CASEY

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

MAN

Guess.

CASEY

Uh... NIGHTMARE ON ELM STREET.

MAN

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

CASEY

Yeah... Freddy Krueger.

MAN

Freddy – that's right. I liked that movie. It was scary.

CASEY

The first one was, but the rest sucked.

MAN

So, you gotta boyfriend?

CASEY

(giggling)

Why? You wanna ask me out?

MAN

Maybe. Do you have a boyfriend?

CASEY

No.

MAN

You never told me your name.

Casey smiles, twirling her hair.

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 now 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.

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 doors... 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.

ANGLE THROUGH PEEPHOLE.

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

CASEY  
What do you want?

MAN  
(pure evil)

TO SEE WHAT YOUR INSIDES LOOK LIKE.

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

THE DOORBELL CHIMES.

Casey leaps out of her skin. She turns to the door as it chimes again.

CASEY  
(calling out)  
Who's there?

Another CHIME. She moves to it.

CASEY  
(louder)  
Who's there?

No answer. Fuck this. It's time for the police. She goes for the portable phone. Just as she picks it up...

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.

Casey clutches the wall, nearly collapsing. She tries her damndest to hang tough.

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

MAN  
Or else what?



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

CASEY

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

MAN

I thought you didn't have a boyfriend.

Busted. She holds steady.

CASEY

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

MAN

Sure...

CASEY

I swear it. And he's big and plays  
football and will beat the shit out  
of you.

MAN

I'm getting scared.

CASEY

I'm telling you the truth. I lied  
before...

MAN

I believe you...

CASEY

So you better leave.

MAN

His name wouldn't be Steve, would  
it?

Silence. Casey buckles at the knees, losing it.

CASEY

How do you know his name?

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 Godddd...

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.

CASEY

No...

MAN

Then he dies. Right now.

CASEY

NOOO!

MAN

Which is it?

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

CASEY

What kind of game?

MAN

Turn off the light.

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

CLICK

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

MAN

Here's how we play. I ask a question.  
If you get it right – Steve lives.

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

CASEY

Please don't do this...

MAN

Come on. It'll be fun.

CASEY

No... please.

MAN

It's an easy category. Movie trivia.

CASEY  
(begging)  
...please...

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!

Casey SIGHS... relieved.

MAN  
Now for the real question.

CASEY  
NOOOO....

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 mass 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  
Jason! Jason!... JASON!

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 lights 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 collapse on 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.

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 come 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 through 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 in the house. She starts to reach for it. Fuck it, she takes off...

EXT. SIDE OF HOUSE

Casey it 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.

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

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.

The father discovers the front door ajar. A puzzled look. Casey is right behind them with one arm outstretched. If they'd only turn around...

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?

In a split second they're both panic stricken. The father  
begins searching the house frantically. The mother is  
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

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 is no dial tone. She jiggles the base.

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

MOTHER  
The phone's dead.

The... the softest... faintest voice is heard...

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...

The husband grabs hold of his wife.

FATHER  
Get in the car and drive down to the  
Mackenzie's.

The other throws the front door open and rushes out... the father moves through the house when a SCREAM echoes out. That of his wife. He tears off for the front door.

EXT. FRONT DOOR

The father rushes out the door to find his wife, on her knees, bent over, retching. His eyes move beyond to a tree 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.

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

BLACKOUT!

BEGIN MAIN TITLES

FADE IN:

INT. BEDROOM - SAME NIGHT

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

SIDNEY PRESCOTT

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

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

CRASH-BOOM

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

EXT. WINDOW

Sidney sticks her head out the window. The late night wind  
hits her face as a SHADOW 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

A young, strapping boy of seventeen. Handsome and alluring. A star quarterback/class president type of guy. He sports a 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...

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

VOICE

(from behind door)

What's going on in there?

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

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

MR. PRESCOTT

Are you okay?

SIDNEY

Can you knock?

MR. PRESCOTT  
I heard screaming.

SIDNEY  
No you didn't.

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...

SIDNEY  
...out at the airport...

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

SIDNEY  
Got it.

He gives the bedroom a quick once over.

MR. PRESCOTT  
I coulda swore I heard screaming.

Sidney distracts him, giving him a peck on the cheek.

SIDNEY  
Have a good trip.

MR. PRESCOTT  
Sleep tight, sweetie.

He gives her a wink and pulls the door closed. Billy  
reappears.

BILLY  
Close call.

SIDNEY  
What are you doing here?

Billy takes a flying leap and lands on the bed.

BILLY

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

SIDNEY

Now that it's out of your system.

BILLY

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

SIDNEY

Oh it did?

BILLY

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 sot of... edited for television.

SIDNEY

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

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.

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

SIDNEY

Time to go, stud bucket.

Billy sits up. His heart isn't racing... it's POUNDING.

BILLY

See what you do to me.

Sweat has popped out all over his forehead, his breathing heavy.

SIDNEY

You know what my dad will do to you?

BILLY

I'm going... I'm going.

He moves to the window. She follows, motioning to his wound.

SIDNEY

I appreciate the romantic gesture.

She gives him a kiss goodnight. Sweet and simple.

BILLY

(whisper)

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

She kisses him again as he eases through the window.

SIDNEY

Would you settle for a PG-13 relationship?

BILLY

What's that?

She pulls her flannel gown open for a split second... flashing her left breast. His mouth drops open... surprise, shock. Their eyes meet. They share a smile.

SIDNEY

Get outa here.

INT. SIDNEY'S BEDROOM - EARLY MORNING

CLOSE on Sidney snuggling her pillow, sleeping peacefully when...

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

DISC JOCKEY



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

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

Sidney pulls herself out of bed and leans to the window just in time to see her Dad jumping in his car. She half waves down at him but he doesn't see her. He's as good as gone, pulling out of the driveway and disappearing down the road.

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

EXT. SCHOOL - MORNING

CLOSE ON A SIGN "BAYBORO HIGH SCHOOL. HOME OF THE FIGHTING BULLDOGS"

THE CAMERA PULLS BACK TO REVEAL a picture perfect small town school. Old and charming. Students come and go, moving about. Nothing unusual, except for the... six police cars, four news vans, flashing cameras, and crowds and crowds of lookie-loo's gathered just off campus.

EXT. SIDEWALK

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

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

GALE WEATHERS

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

GALE

(for the camera)

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

strike again...

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

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 worst 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.

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 opens with a slip of paper. He hands it to Mrs. Tate.

MRS. TATE

Sidney. It appears to be your turn.

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 the 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 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.

DEWEY

It's 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, 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 to 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 if you like to hunt?

STU

I don't know, they just did.

RANDY

Because their bodies were gutted.

Sidney flinches.

BILLY

Thanks Randy.

TATUM

They didn't ask me if I like to hunt.

STU

Because there's no way a girl could have killed them.

TATUM

That is so sexist. The killer could easily be female – BASIC INSTINCT.

RANDY

That was an ice pick – not exactly the same.

STU

Yeah, Casey and Steve were completely hollowed out. Takes a man to do something like that.

TATUM  
Or a man's mentality.

SIDNEY  
(quiet, almost to  
herself)  
How do you gut someone?

All eyes turn to Sidney. A serious silence. And then:

STU  
You take a knife and slit from the  
groin to the sternum.

Sidney shivers down to her soul. The whole table rolls their  
eyes at Stu.

STU  
What? She asked.

BILLY  
It's called tact, you fuckrag.

STU  
Sorry.

RANDY  
Remember in JAWS when they caught  
the wrong shark at first and Richard  
Dreyfuss cut it open to look for  
body parts and all they found was a  
licence 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?

Stu's taken back, a little off guard.

STU  
For about two seconds.

RANDY

Before she dumped him for Steve.

Tatum turns to Stu, surprised.

TATUM

I 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 killed her or something?

RANDY

It would certainly improve your high school Q.

TATUM

Stu was with me last night.

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.

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. Sidney is about to crawl out of her skin, trying hard to ignore it all.

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... 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...

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.

SIDNEY

(eyes clock)

It's past seven.

TATUM

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

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.

SIDNEY

Whatever. Just hurry.

TATUM

Bye.

She hangs up the phone. It immediately RINGS again.

SIDNEY

(into phone)

Tatum?

MAN'S VOICE

(from phone)

Hello, Sidney.

IT'S HIM. THE VOICE FROM BEFORE.

SIDNEY

Hi. Who is this?

MAN

You tell me.

Sidney thinks, trying to place his voice. It sounds a little distorted.

SIDNEY

I have no idea.

MAN

Scary night, isn't it? With the

murders and all, it's like right out of a horror movie or something.

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 is not who am I. The question is where am I?

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 call 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 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  
the contact with his leg... he topples over... coming right  
at her, his hand finding her neck. Suddenly, along, 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...

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, she 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.

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...

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

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

BILLY

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

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

INT. LANDING

Sidney nearly falls down the stairs...

INT. FOYER

She rips the chain off the door, pulls it open, coming face to face with a white, ghostly mask. A massive SCREAM erupts



from her gut as...

THE CAMERA PULLS BACK

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

Sidney falls into the safety of Dewey's arms.

EXT. FRONT YARD - MINUTES LATER

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

CLOSE ON BILLY'S FACE

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

BILLY

(screaming)

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

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

DEWEY

We got him, Sheriff. Billy Loomis.

SHERIFF BURKE

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

DEWEY

He's her boyfriend.

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

BILLY

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

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

How is she?

DEWEY

She's tough.

SHERIFF BURKE

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

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

Sheriff Burke and Riley approach.

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.

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!

Gale moves back to the van leaving Kenny miffed.

INT. POLICE STATION

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 ideas 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 the 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.

INT. POLICE BULL PEN - MINUTES LATER

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

## OUT OF EAR SHOT

DEWEY

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

SHERIFF BURKE

What about the cellular phone bill?

DEWEY

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

SHERIFF BURKE

Twenty years ago I woulda said not a chance. But these kids today... damn if I know.

TATUM (O.S.)

Hey... Dewey. Can we go now?

DEWEY

Hold up a sec...

SHERIFF BURKE

She staying with you?

DEWEY

We haven't located her Dad yet.

TATUM (O.S.)

Goddamnit, Dewey!

Dewey turns to her, his face red.

DEWEY

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

TATUM

I'm sorry, Deputy Dewey-boy but we're

ready to go.

SHERIFF BURKE

Use the back way. Avoid the circus.

EXT. POLICE STATION - SIDE DOOR

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

DEWEY

I'll get the car. Wait here.

Dewey takes off. From the darkness of the alley, Gale Weathers appears with Kenny and his camera. They've been 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?

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

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?

GALE

Yes, that's right.

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

SIDNEY



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...

TATUM  
Yeah, yeah, yeah...

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

SIDNEY  
Just another sleepover at the Riley's.

TATUM  
Just like old times, ain't it?

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

Sidney rolls over at her side, away from Tatum.

A telephone RINGS somewhere in the house.

TATUM  
Do you really think Billy did it?

SIDNEY  
He was there, Tatum.

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

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.

TATUM  
Take a message.

SIDNEY  
It's alright. I'll get it.

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

MAMA RILEY  
(whispers)  
How is she?

Tatum shrugs.

INT. HALLWAY

Sidney grabs the phone at the end of the hall.

SIDNEY  
Hello?

MAN  
(from phone)  
Hello Sidney.

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

SIDNEY  
NOOOOOO...

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

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

SIDNEY  
LEAVEMEALONE!

MAN

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

SIDNEY  
Who are you?

TATUM  
Hang up, Sid.

MAN  
Don't worry. You'll find out soon  
enough. I promise.

Mama Riley BEATS on a closed bedroom door.

MAMA RILEY  
Dewey! Dewey!

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

CLICK.

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...

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

REPORTER

...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 cross-referenced. 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

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

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

INT. PATROL CAR

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

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 murdered?

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 handwork – 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.

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.

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?

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.

GALE

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

SIDNEY

I saw him leaving wearing it.

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?

A long beat. Sidney considers this for the millionth time.

SIDNEY

No, Cotton murdered my mother.

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

GALE

You're not so sure anymore, are you?

Sidney clams up.

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 take 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.

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 that 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 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 site, 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...

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

In front of the school we catch up 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 here right 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.

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 amuck.

SIDNEY

Why are they doing this?

STU

Are you kidding? This is like Christmas.

Billy punches Stu in the side.

STU

Owwwww...

BILLY

You open your mouth and stupidity pours out.

STU

Sorry.

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

TATUM

(yelling)

Stay away from her, Billy.

Tatum SLAMS her locker door shut as the bell RINGS.

INT. CORRIDOR - SECONDS LATER

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

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

BILLY

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

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.

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?

SIDNEY

No, it's me, Billy. I need time. I'm  
still adjusting to my mom.

BILLY

It's been a year since she died.

SIDNEY

(correcting him)

Tomorrow. One year tomorrow.

BILLY

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 coming back.

SIDNEY

(sharply)

Your parents split up. It's not the  
same thing. Your mom left town, she's  
not in a coffin somewhere.

BILLY

You have to move on, Sid.

Sidney starts to walk away but turns back, angry.

SIDNEY

I'm glad to know you're coping so  
well with life, Billy. But some of

us aren't so perfect. Some of us are just trying to hold on.

Sidney disappears through a door marked GIRL'S BATHROOM, leaving Billy alone in the hallway. He SMACKS his forehead, pissed at himself.

INT. GIRL'S BATHROOM

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.

GIRL #1

She was never attacked. I think she made it all up.

GIRL #2

Why would she lie about it?

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 that voice – a snotty little twit.

GIRL #1

What if she 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

Why would Sidney want to be with Steve? She has her own bubble-butt boyfriend Billy.



GIRL #1

Maybe she's a slut just like her mom.

INSIDE THE STALL Sidney listens. Her face weakening.

GIRL #2

You're evil.

GIRL #1

Please, it's common knowledge. Her mother was a trollop.

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

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 snaps. She wants to kill herself but realizes teen suicide is out this year. And homicide is a much healthier therapeutic expression.

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

GIRL #2

Where do you get this shit?

GIRL #1

Ricki Lake.

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

SIDNEY

Pathetic.

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

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

Sidney turns back to the mirror. Suddenly...

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

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

SIDNEY  
Is someone there?

A long, morose silence. And then:

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

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

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 the 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, peer 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 sensivity?

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.

GHOST #2

Yeah, that's not fair.

A deep rooted hostility has taken over Mr. Himbry's face. Neither student budes, scared to even breathe.

MR. HIMBRY

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 desensitized, heartless little shits that you are.

Suddenly the door BURSTS open and Sidney appears, hysterical.

SIDNEY  
(crying)  
He's here... I saw him... he's here...

Mr. Himbry rushes to her, arms outstretched.

MR. HIMBRY  
Easy child.

Sidney collapses in his arms.

EXT. SCHOOL STREET - MINUTES LATER

Dewey's patrol jeep is parked in front of the school. He stands in the open driver's door talking on the radio.

SHERIFF BURKE  
(from radio)  
She's okay. Looks like some boys were teasing her. Himbry's shutting down the school though. I want you to take look around.

DEWEY  
Yes, sir, sheriff.

Dewey shuts the jeep door and heads for campus when Gale Weathers appears, her fake face aglow.

GALE  
Hi! Gale Weathers. Field Correspondent, INSIDE STORY.

DEWEY  
I know who you are, ma'am. How's the eye?

GALE  
Productive. So they're closing down the school?

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

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

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.

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

DEWEY

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

GALE

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.

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

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 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 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.

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.

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 ghosts 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?

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 a 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 into the small town neighborhood. Dewey's patrol jeep is parked in the driveway.

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 that 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 thumbs Stu's forehead.

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

You typical Blockbuster – huge and crowded. Randy, in his Blockbuster get up, is busy re-shelving 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 poor taste.

STU

What?

Randy refers to Billy who 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 a little lap dog. He's got killer printed all over his forehead.

STU

The 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 her, 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 formula to it. A very simple one. Everyone's always a suspect – the father, the principal, the town derelict...

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.S.)

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

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 CHECKOUT 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 eyes 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 who's 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.

EXT. SUPERMARKET

Sid pushes the cart out of 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 after school 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..."

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.

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 through 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.

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.S.)  
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 regularly.

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. Its 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.

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. BRRRMM! 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..

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.

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 as 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...

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 of 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  
NOOOOOOOOO...

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 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.

KENNY

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

Gale is ecstatic.

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 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.

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

Sssh... it's okay.

SIDNEY

Or even a good porno.

BILLY

(shocked)

What?

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.

INT. LIVING ROOM - MINUTES LATER

The camera sits on the book shelf lodged between two knickknacks, completely inconspicuous. The CAMERA WIDENS to 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 Jamie Lee's breasts. When do we see Jamie Lee's breasts?

RANDY

Not until TRADING PLACES in '83. Jamie Lee was always the virgin in horror movies. She didn't show her tits until 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.

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?

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 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 his head buried in her neck.

SIDNEY  
(to herself)

"Eight is enough to fill our lives  
with love..."

It's working. Sidney pushes Billy off her as she pulls her shirt over her head. She fumbles with the clasp of her bra as the...

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 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

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 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 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 Gale's attention.

GALE

What's that?

Dewey looks to where gale points. He finds the flashlight and aims it into the bush. 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 the screen.

SCARY MUSIC SWELLS, filling the room.

RANDY

(to TV)

No, Jamie. 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 the  
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...

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-CURDLING JAMIE 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 THE HOUSE

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

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

THE MASTER'S BEDROOM 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 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 passengers side door. She pounces on the lock, holding it down.

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 (O.S.)

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.S.)

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.

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  
NOOOOOOOOOO!!!

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)  
GOAWAYLEAVEMEALONE!

CLUNK! A NOISE UPSTAIRS.

Sidney looks up the staircase, into the darkness, her face  
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 in 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.

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 BLAST 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 confines 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.

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 becomes 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.

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 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.

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.

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 ho 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? Time's  
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 killed 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.

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 news van 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.

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.

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 to 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...

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 head 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 butts 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.

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. The 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...

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

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.

THE END