

SCREAM 2

by

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FADE IN:

EXT. MOVIE THEATRE - NIGHT

An old preserved movie theatre. The kind only found in a small town. Very picturesque. The marquee in front reads:

"SNEAK PREVIEW TONIGHT
'STAB'
Rated R"

A line has formed around the block, GUYS and GIRLS - mostly college age.

CLOSE on a girl, MAUREEN, no more than 18. A friendly face with innocent eyes. She stands in line with her boyfriend PHIL, same age. A handsome counterpart.

MAUREEN
I hate scary movies.

PHIL
It'll be okay, baby, I'll hold your hand.

MAUREEN
If we hurry, we can still catch the Sandra Bullock movie.

PHIL
We got free tickets.

He pulls her close, snuggling with her.

EXT. BOX OFFICE

Maureen and Phil reach the box office, presenting their tickets.

They pass through the front doors where an USHER stands randomly handing out GHOST MASKS. A Hollywood variation of a most familiar one. Phil takes one.

MAUREEN
What's that?

USHER
The studio sent them.

INT. THEATRE - A MINUTE LATER

The small theatre is nearly packed to capacity. Maureen and Phil enter, moving down the aisle searching for two seats. A YOUNG GIRL SCREAMS, whizzing by them as a GHOST MASKED GUY chases after her. The crowd LAUGHS. Everyone is having fun.

Maureen and Phil find aisle seats down towards the screen just as the lights DIM. People FAKE SCREAM in terror. A very lively crowd.

ON SCREEN

Credits roll as the movie begins. The studio logo appears followed by...

"A ROBERT RODRIGUEZ FILM"

IN THE THEATRE

Maureen turns to find a GHOST MASK in her face. Phil has slipped it on.

MAUREEN

I don't think so.

Phil gets in her face, playing with her. She swats him.

MAUREEN

Take it off.

PHIL

But...

MAUREEN

Now.

He obliges.

ON SCREEN

More credits.

"BASED ON THE BOOK "THE WOODSBORO MURDERS" BY GALE WEATHERS"

Maureen looks behind her, toward the rest of the audience. A sea of white ghost faces fill the theatre. The publicity masks actually glow in the dark. A chilling sight that leaves Maureen extremely spooked.

ON SCREEN

The movie begins. A house in the middle of nowhere. Lights burn from within.

Inside the house, a YOUNG GIRL, Alicia Silverstonish is taking a shower. The water cascades over her nubile body. Suddenly, a FIGURE is glimpsed through the curtain. It's all very PSYCHO.

MAUREEN

Now why does she have to be naked? How does that serve the plot?

PHIL

Sssshhh.

ON SCREEN

The phone RINGS. The young girl pulls the shower curtain aside to reveal a robe hung on a hook. She grabs it, running from the bathroom, into the living room, grabbing the phone.

GIRL

Hello?

A menacing VOICE responds.

VOICE

Hello?

GIRL

Who is this?

VOICE

You tell me.

IN THE THEATRE

Maureen is not having a good time. She's already spooked.

MAUREEN

I hate this shit.

ON SCREEN

The phone rings again.

VOICE

Why did you hang up on me?

GIRL

Who is this?

IN THE THEATRE

Maureen shifts in her seat.

MAUREEN

Why doesn't she just hang up and call the police? Stupid..

PHIL

Shush.

MAUREEN

I'm gonna pee. You want anything?

He nods. Maureen stands and moves up the aisle.

INT. LOBBY - SECONDS LATER

Maureen emerges from the theatre and into the small lobby. It is dark and shadowed. She moves down a long hallway to a staircase. A "BATHROOM" sign with an arrow points downstairs.

Maureen hits the stairs to...

INT. BASEMENT LOUNGE - SAME

A small lounge leads to two bathroom doors. Very low lighting. Maureen descends the stairs, heading for the...

INT. GIRL'S RESTROOM - SAME

A large bathroom. Five stalls line one wall. The door CREAKS open. Maureen enters and shoots for a stall.

INSIDE THE STALL - MOMENTS LATER

Maureen finishes up, fastening her pants. Suddenly, the bathroom door CREAKS open. Maureen listens. FOOTSTEPS are heard. Loud and heavy.

Maureen eyes the crack in the stall door. Not much is visible. Suddenly, a SHADOW sweeps by. The footsteps stop.

Maureen finishes up quickly. She flushes, throws the stall door open and rushes out to find...

THE BATHROOM EMPTY.

The stall doors are all closed. Maureen shoots for the door. She rips the door open as a FIGURE rushes her...

A YOUNG GIRL followed by her FRIEND, both perky and loud. They hurl past Maureen, LAUGHING and carrying on.

GIRL #1

I got so scared my bladder rolled.

GIRL #2

You chicken shit. It's just a movie.

GIRL # 1

No, it really happened. It's a true story.

Maureen is out the door. Now thoroughly spooked.

INT. BASEMENT LOBBY - SAME

Alone, Maureen moves for the stairs when a FIGURE emerges from the shadows. A GHOST MASKED SHAPE appearing behind her...

LUNGING FOR HER, grabbing her, spinning her around. She SCREAMS MADLY as the Ghost starts LAUGHING. The mask comes off. It's Phil.

MAUREEN

You ass.

PHIL

I'm sorry, I'm sorry but I had to. It was too easy.

MAUREEN

You are so not funny.

Phil takes her in his arms.

PHIL

Come on, baby. Lighten up a little, will ya?

MAUREEN

I get scared really easy, okay.

PHIL

You gotta go with it. Scary movies are great foreplay.

He's sincere. He leans down and plants a kiss on her. She caves, kissing him back. Sweet and sensual.

MAUREEN

I just have a hard time with insipid, sexist violence.

PHIL

(nibbling her neck)

We can still Sandra Bullock it.

MAUREEN

(nibbling back)

Sandra started without us. We can stay. He kisses her again, then breaks away.

PHIL.

Yeah? Okay. I gotta whizz. Meet me upstairs?

MAUREEN

Want some popcorn?

PHIL

Butter.

Maureen moves up the stairs out of sight. Phil turns, reaching for the bathroom door just as a...

GHOST MASKED FIGURE appears in his path. Phil steps back, surprised. Suddenly, a flash of silver shoots forth as Phil is pierced with a long sharp knife. Quick and silent. He bellies over just as the Ghost Shape strikes again. Phil goes down without a scream.

CUT TO:

INT. LOBBY - SECONDS LATER

Maureen is at the concession. A GIRL at the counter hands her change and Maureen is off with soda and a tub of popcorn.

INT. DARK THEATER - SECONDS LATER

SCREAMS and GASPS from the audience as the movie plays on.

ON SCREEN

A patio chair comes flying through a glass door. The young girl in the movie tears off running, SCREAMING, flying through the room.

IN THE THEATER

The crowd is really with the movie. Some even talk to the screen. "You dumb bitch. Get out of the house." etc.

Maureen makes her way back to her aisle seat. She sits down next to...

PHIL

Who sits with the mask on. The reflection from the movie bouncing against it in the darkness.

MAUREEN

Give it up.

She sits down, with the popcorn.

MAUREEN

How many stabs did I miss?

ON SCREEN

The young girl slips out a side door, completely terrified. In her hand, she holds a portable phone.

IN THE THEATER

Maureen offers Phil popcorn.

MAUREEN

Why doesn't she run?

Phil turns to her, bringing his finger to his masked lips, SSSHHING her.

ON SCREEN

The young girl runs by a window. She looks in. A GHOST MASKED KILLER stares back. The Figure CRASHES through the window attacking her. She fights him off, getting away, running...

IN THE THEATER

Everyone in the theater is SCREAMING. Maureen tries her best to detach herself from the movie. She eats her popcorn.

MAUREEN

This is so tired.

She turns her attention to Phil.

MAUREEN

Hey, you... pasty face...

Phil ignores her. She reaches over in the darkness putting her hand on his knee. She inches it up. The Ghost-masked Phil just stares ahead.

MAUREEN

Whatsa the matter? Can't I get your ghost?

ON SCREEN

The young girl is running through the yard. The Ghost Killer is right behind her, chasing her... she SCREAMS...

IN THE THEATER

Maureen pretends to watch the movie while her hand continues to move between Phil's legs. She stares ahead, WINCING at what's about to happen to the girl on screen.

She doesn't notice as Phil pulls a long sharp hunting knife from inside his coat jacket. Maureen's hand moves up Phil's jacket... something stops her. She feels something on her fingers... something wet. She pulls her hand back, the reflected movie illuminating bloody fingers.

Maureen stares at her hand...

ON SCREEN

The Ghost advances on the young girl, grabbing her, pulling her to him, raising high a long, hunting knife. The young girl is helpless...

IN THE THEATER

Maureen looks at Phil, confused... as if seeing for the first time... IT'S NOT PHIL. She pulls away when, the Ghost-masked

Figure grabs her with one hand, the other one clutching the hunting knife.

Maureen sees it, her mouth billowing forth a LOUD SCREAM that is matched by the entire audience as they SCREAM at the screen.

ON SCREAM

The young girl is stabbed in the heart.

IN THE THEATER

Maureen is helpless. The knife comes fast and furious, striking her in the stomach. She falls forward, into the aisle as...

ON SCREEN

The young girl, clutching her bloody chest... drags herself, crawling across wet grass... the killer behind her... raising his knife again.

IN THE THEATER

Popcorn flies as Maureen falls forward, into the aisle, clutching her bloody stomach. She's speechless, unable to SCREAM. She holds her bloody hand out for all to see, begging for help. She stumbles down the aisle.

Someone YELLS "Sit down." Maureen turns to several PEOPLE who begin to react. She turns behind her to see the Ghost Face coming at her again... knife raised.

ON SCREEN

The young girl is slashed again.

IN THE THEATER

The knife slices into Maureen again... then again. The theatre audience is starting to take note as the Ghost keeps slashing at her repeatedly with the knife. A horrifying, sickening sight.

Maureen stumbles forward, her bloody body moving down to the front of the theater. Suddenly, the entire audience begins...

APPLAUD AND CHEER

Maureen, swaying from side to side, turns to the crowd and emits a HORRENDOUS BLOOD CURDLING SCREAM as...

ON SCREEN

The young girl lets out an enormous EAR SCREECHING SCREAM that mirrors Maureen's as the killer attacks one last time, stabbing her, silencing her forever.

IN THE THEATER

The Ghost slashes out one last time, direct and fierce. Maureen falls back against the movie screen... very much dead. Her arms flail across the screen... smearing blood over the wide screen image of the GHOST MASK.

SMASH CUT TO
BLACK

TITLE CARD

"SCREAM 2"

FADE IN:

INT. DORM ROOM - MORNING

A typical college dorm room. Industrial strength furniture. There's two of everything.

A RINGING phone stirs a YOUNG GIRL in bed, asleep under a mound of blankets and pillows. The girl starts to rise as the phone is answered. A VOICE is heard. Brass and sassy.

VOICE (O.S.)

Hello... uh-huh... Who is this? Well, we identify ourselves around here. No, you can't. Uh-huh... yeah, right...

The girl rolls out of bed, her hair falls away to reveal her face - It's SIDNEY PRESCOTT. Two years older has brought a maturity to this beautiful young woman. Her face poses a survivor's edge. Stronger and more determined, she appears to have weathered the storm.

SIDNEY

I got it.

She stands and moves to...

HALLIE

Her roommate and friend. An attractive young black woman. Twenty at most. Brazen. Fun. Full of life. She hands the phone to Sidney.

HALLIE

Knock yourself out.

SIDNEY

Hello?

(silence)

Hello?

VOICE

Hello Sidney.

A VOICE spits out of the phone. Deep and haunting. Sidney doesn't flinch.

SIDNEY

Yes?

VOICE

What's your favorite scary movie?

SIDNEY

Who is this?

VOICE

You tell me.

Sidney grabs a small device hooked to the phone. She takes a look at its display.

SIDNEY

Cory Gillis. 442-8730.

Silence.

SIDNEY (CONT'D)

Hot flash, Cory - prank phone calls are a criminal offense prosecuted under penal code 653M...

CLICK! The phone goes dead.

SIDNEY (CONT'D)

Enjoy the movie.

She hangs the phone up, turning to Hallie.

HALLIE

Time to change numbers again?

SIDNEY

Nah... I think it'll die off. It's opening weekend. Let's see how it goes.

Sidney grabs her robe and shower bucket as Hallie channel surfs. Various morning news programs are on their small TV. Snippets are heard.

REPORTER

(from TV)

"... The two victims, Maureen Evans and Phil Stevens..."

The channel switches. A YOUNG MAN is being interviewed.
Attractive, sullen. Sad.

YOUNG MAN
(from TV)
Please, I just wanna be left alone.

His voice stops Sidney cold. She turns to the television.

HALLIE
He sure gives a lot of interviews for
someone who wants to be left alone.

Hallie hits the remote. The man's image disappears as the TV goes
off. Hallie turns, all smiles.

HALLIE
Get your ass in gear. You're late. Don't
forget we've got rush at the Deltas
tonight. Don't wear anything you don't
want trashed. Sid? Sid?

Sidney turns from the television. Momentarily lost. Recovery is
immediate.

SIDNEY
I can't believe I let you talk me into
going Greek.

Sid moves to the door and throws it open. A GHOST FIGURE LEAPS at
her. She SCREAMS but then stops herself.

It's just a costume hung from her doorframe. Preset, to scare.
Another prank. Sidney rips it down, turns to Hallie, throwing the
costume at her.

SIDNEY
Pumps. Nice handbag. Whaddya think?

Sid is surprisingly cool. She exits out the door, leaving Hallie
staring at the Ghost Mask in her hands.

CUT TO:

EXT. DORMITORY - MORNING - LITTLE LATER

Sid steps outside of her dorm. The morning sun shines down as Sid
breathes in, taking in the day just as FIFTY NEWS REPORTERS NOB
HER.

REPORTER #2
Sidney, did you know the victims?

REPORTER #1
Do you feel responsible for the murders?

SIDNEY
What murders?

Microphones are shoved in her face as Sidney is seiged upon by journalists and TV cameras. She starts to panic.

REPORTER #3

Do you think there will be more murders?

Sidney is mortified. She pushes and shoves but there is no escape. The questions come at her like lightning. She sees a whole in the crowd and goes for it as a REPORTER, a flashy woman - all hair and teeth, thick sunglasses, moves in her way.

FLASHY REPORTER

Did you kill them last night, Sid? Has it gotten to you? Have you finally snapped?

Sidney's eyes flare. Her fist starts to clench when...

BAM! Someone beats her to it. A fist flies out from the crowd, connecting with the flashy woman's face. She drops. Sid spins around to find...

GALE WEATHERS

Standing, tight-fisted. Their eyes meet. A quick moment. Sidney is happy to see her.

The onslaught continues. Cameras flash, reporters shove. Gale moves in front of Sid, holding the crowd at bay. The reporters begin to throw questions at Gale.

GALE

(to Sid)

Quick, get outta here.

SIDNEY

What's going on?

GALE

Just go. I'll find you later.

Sid wastes no time. She takes off, running around the side of the building. She stops, takes a breath, but the reporters are on her tail. She looks up to see a...

SMALL CAMPUS SECURITY VEHICLE

Appear, moving towards her. It slows down.

MAN'S VOICE

(from the vehicle)

Hop on, Sid.

Sid goes for it as two hands reach out to help her. One smooth move and Sidney is in the arms of...

DEWEY RILEY

She looks at him. Her face a book of questions.

SIDNEY

What's going on, Dewey?

He smiles at her. A safe, warm smile. His face as cute as ever.

DEWEY

It'll be alright.

CUT TO:

EXT. SECURITY CART - MINUTES LATER

The security cart trots along, passing STUDENTS coming and going. Dressed smartly in a campus security outfit, Dewey maneuvers the cart across the campus grounds. Sidney rides beside him, horrified as she listens to him.

SIDNEY

Three hundred people watched? Nobody did anything?

DEWEY

They thought it was a publicity stunt.

SIDNEY

Oh my God. How could it happen?

DEWEY

They don't know. It was carefully planned. Earlier in the day the victims received anonymous passes to the movie.

SIDNEY

It's a copycat killer I knew this would happen. That fucking movie.

The cart comes to a stop in front of a building.

DEWEY

As of now, they don't see any relation. But they're checking it out. The state, Special Task Force, FBI - they're all here. They'll find the guy.

SIDNEY

Yeah, right.

DEWEY

Look, Sid, why don't you take off? Disappear for a few days. I'll come with you.

SIDNEY

No. I will not crawl under a rock. This is a fucked-up world and people kill people all the time. I'll just get used to it.

Dewey steps down off the security cart and helps Sid off.

DEWEY

Nothing will happen to you. I promise.

Sid's tough demeanor is cracking. She takes a deep breath.

DEWEY

That's why I'm here, right? We take care of each other. C'mon, I'll walk you to class.

He starts off, for the first time, a severe limp is visible as his left leg drags behind him.

SIDNEY

You go, it's all stairs, I can take it from here.

DEWEY

Don't worry...

SIDNEY

Dewey, I'm completely equipped with mace, alarm whistle, keyring, knife, a degree in defensive combat...

DEWEY

Just in case...

SIDNEY

No. This is nothing, Dewey. I'll be okay. Go back to work and let me get back to my quasi pseudo-happy existence.

Sidney reaches up and gives her pseudo-brother a kiss, then takes off for the building. Dewey watches until she disappears inside, then limps back to his security cart.

CUT TO:

EXT. STUDENT UNION PARKING LOT - MINUTES LATER

A newsvan pulls up and parks next to a trough of other newsvans and REPORTERS. Some are doing live remotes, others ready themselves for the next onslaught.

Gale gets out of the newsvan, her cellular affixed to her ear.

GALE

I don't know... no one's talking. What's the studio's position? Never happen. They'd be stupid to pull the movie. With all this free press - they're gonna have huge numbers this weekend. It'll break box office records. Of course I have bumps.

Gale's CAMERAMAN can be seen behind her, in the van fussing with equipment.

GALE (CONT'D)

I need two minutes at six o'clock. I wanna do a piece on the slain kids - no sympathy shit - let's stick with the movie angle. I wanna pull a clip from an old film...

Gale turns to her cameraman, snapping her fingers.

GALE (CONT'D)

Hey, what was the name of that movie?

The guy looks up at her. It's RANDY. Two years older but still the charming jokester.

RANDY

HE KNOWS YOU'RE ALONE. MGN/UA. 1980. Tom Hanks' first film.

GALE (CONT'D)

(into phone)

HE KNOWS YOU'RE ALONE. Yeah, find it. Don't worry, I've got it covered... I have a plan. Yeah, I'll get it. Give it a rest - I said I'll get it. Later.

She hangs up, turning to Randy.

GALE (CONT'D)

Pressure's on. You ready for this?

RANDY

I'm there, man. No worries. I got ya covered. I'm so there. That's why I'm here - because I'm there.

Randy holds up his camera - stoked.

CUT TO:

INT. SCHOOL OF FILM - LATER

Sidney moves down a hallway. Not your typical school building. Through open doorways, film equipment is glimpsed. Editing bays and the like. She's in the Film Department.

She comes upon an open door and peers in. A large room, a class is in progress. She slips in quietly.

INT. CLASSROOM - SAME

Sidney takes a seat at the back of the room. A handful of FILM STUDENTS sit around on torn couches heavy in discussion. Sid goes unnoticed as she watches a whirlwind debate. A SNOTTY GUY is pontificating a point.

SNOTTY GUY

Sequels are too handicapped. By definition alone, they're inferior films.

Hallie sits on a couch next to MICKEY, 20's, atheletic, cool and rowdy. Arms enwrapped.

MICKEY

Bullshit generalization. Many sequels have surpassed their original.

SNOTTY GUY

Name one.

MICKEY

ALIENS Far better than the original.

ANOTHER GUY

Subjective.

SOME GIRL

Life's subjective. I much prefer Ridley Scott.

The conversation overlaps, everyone arguing... making their point about ALIENS VS. ALIEN.

HALLIE

No way. ALIENS rocked. "Stay away from her, you bitch."

SNOTTY GUY

I'll give you that one. Name another.

MICKEY

T2.

SOME GIRL

You've got a hard-on for Cameron.

SNOTTY GUY

A bigger budget does not make a better movie. TERMINATOR one is historical.

Someone screams out, "You Sarah Connor?" as the TEACHER, a young artsy type, speaks up.

ARTSY TEACHER

How about THE GODFATHER PART II?

Oooooohhh. The whole room goes worship silent. All in agreement.

SNOTTY GUY

The almighty exception. Name another.

A YOUNG MAN, handsome and smooth, jumps into the conversation. His name is Derek.

DEREK

EMPIRE STRIKES BACK. Smarter story.
Improved effects.

From the back of the room, Sidney watches him. Fixated.

HALLIE

I liked JEDI. With the furry things.

Everyone BOO'S. "Ewoks blow."

MICKEY

Lucas and his Romper Room stage.

HALLIE

I got. I got it. FRIDAY THE 13TH, PART 20.

SNOTTY GUY

Case in point. The entire horror genre was destroyed by sequels.

ARTSY TEACHER

Really? And why do you think that is?

SNOTTY GUY

Sequels suck. Hello. It becomes about:
money and no one's interested in quality.

DEREK

It's more than that. Horror films are only as good as their villains. How can Freddie and Jason possibly be scary after they've been diluted through five or six sequels.

TEACHER

What's the solution? If you were making a sequel today what would you do differently?

The class stews on this. Derek turns, spotting Sidney in the back of the room. She gives a half wave. He starts for her, excusing himself.

SNOTTY GUY

The point is - I made my point. Sequels suck.

INT. CORRIDOR - SAME

Derek and Sidney move out into the hallway. Derek throws his arms around her protectively.

DEREK

How are you? You weren't in class. I called as soon as I heard...

SIDNEY

I skipped. Too many "That's her" looks.

DEREK

I'm sorry, baby. What can I do'?

SIDNEY

Don't ask what you can do. No coddling. Life rolls on status quo.

He looks at her with bedroom eyes.

DEREK

I can do that. And I can also do this.

He moves on her, wrapping her in his arms and kissing her passionately. She breaks away, laughing.

SIDNEY

No PDA.

But it's a failed objection. He kisses her again and they're soon devouring each other like two people in love. Right in the middle of the hallway.

CUT TO:

EXT. STUDENT UNION - LATE AFTERNOON

The place is a circus. The front steps of the student center have been roped off to form a platform. A podium and mike have been placed center.

CROWDS have gathered for the press conference that is being held by the university. Reporters and cameras have been roped off to the side. On stage, DEAN FISHER, a sharp looking woman in her forties is talking to spectators.

DEAN FISHER

(reading from a prepared statement)

"... and we feel this unfortunate isolated tragedy in no way reflects upon our fine school and we should trust that the authorities and FBI are acting quickly to bring us answers..."

Beside her stand uniformed COPS, the local SHERIFF, FBI AGENTS. She continues on...

IN THE ROPED OFF NEWS SECTION

Gale walks through the crowd, listening to the Dean.

FEMALE VOICE (O.S.)

Gale? Can I have a second?

Gale spins around to find DEBBIE SALT, the flashy reporter who she decked earlier, standing in front of her.

GALE

Look, I'm sorry about the face.

DEBBIE SALT

Job hazard. Debbie Salt, stringer.
NEWSWEEK. Answer a few questions?

GALE

Fair enough.

DEBBIE SALT

What are you doing here? I thought you had
retired from field reporting?

The woman has immediately put Gale on the defensive. TWO OTHER
REPORTERS have taken notice. Suddenly, CAMERAS are on Gale.

GALE

Well, you know I'm dear to the subject
matter.

DEBBIE SALT

And much richer as a result.

GALE

Do I know you? You look familiar.

DEBBIE SALT

I took your vulture seminar seminar at
Berkeley last year.

GALE

Good for you.

And in seconds the vultures are upon her as Gale Weathers is
beseiged by REPORTERS. The questions spew forth. "Why are you
here?" "Is this the work of a copycat killer?" "Have you talked to
Sidney?" etc.

GALE

(ever smooth)

Guys, you're missing the show.

And with that Gale wanders off into the crowd.

ON STAGE

The LOCAL SHERIFF, a smart looking guy in his 50's is fielding
questions.

SHERIFF

No, we have no evidence of a serial killer. We think the killer acted deliberately and not at random...

ON THE LAWN

Students and concerned faculty stand. Among them are Sidney, Derek, Hallie and Mickey. Next to them stand JOEL, 20's, black, sensible and friendly. A very intelligent face.

DEREK

But what are they doing? He's talking but he's not saying anything.

JOEL

Sounds like they don't know anything.

HALLIE

Do you think they'll cancel Hell Week?

MICKEY

You're getting nailed - you're not getting out of it.

From across the way, two gorgeous sorority type girls, LOIS and MURPHY stand with their FRATERNITY JOCK BOYFRIENDS. All looks and attitude. Their eyes are on Sidney as they huddle in a conspiratory stance.

JOEL

Have they questioned you yet, Sid?

SIDNEY

This has nothing to do with me, Joel. There's an estimated 270 serial killers currently active in the US at any given time. I can't control that. Who's hungry?

HALLIE

I have rehearsal.

MICKEY

I have to watch rehearsal.

Hallie kicks him. Joel moves to Sid.

JOEL

I gotta hit the library. Anatomy. Some of us have real majors. You gonna be okay, Sid?

SIDNEY

You're not allowed to ask that.

JOEL

I'll stop by the Deltas tonight.

SIDNEY

Thanks, Joel.

Joel smiles, heading out as the two sorority girls, Lois and Murphy saunter over.

LOIS

Hello, pledges. Enjoying yourselves?

Instantly, Hallie stands at attention. Sidney joins begrudgingly.

HALLIE

Yes, sister Lois. Very much so. Thank you for asking.

MURPHY

Good. We need your help, pledges. Are you familiar with the Deltas TP fundraiser?

The pledges shake their heads. Suspicious. Lois withdraws two rolls of toilet paper from her book bag and passes them out.

LOIS (CONT'D)

In our efforts to raise money for our favorite cause...

MURPHY

... this week's TKE kegger...

LOIS

Ne ask that you sell individual squares of toilet paper for a mere nickel a piece.

MURPHY

We've set you each at a five dollar quota.

MICKEY

Come on, guys. Uncool.

MURPHY

Am I getting fraternity interference, Mickey?

SIDNEY

It's okay. I can peddle toilet paper.

DEREK

Sid, you don't have to.

Sidney takes her toilet paper.

SIDNEY

No special treatment. I can do this. C'mon Hallie.

She throws him a comforting glance. She's okay with this. She heads off with Hallie. Derek watches.

DEREK

How do you put up with this Greek shit?

MICKEY

Hey, it's cool. Hallie's into it, I'm into Hallie...

ACROSS THE WAY

Gale moves through the crowd as the press conference/rally continues. She runs dead smack into...

DEWEY

Their eyes meet. A long moment. The silence between them is revealing.

GALE

Hello, Dwight.

DEWEY

Miss Weathers.

GALE

I've been trying to reach you but you haven't returned...

DEWEY

I'm on crowd patrol, Miss Weathers, excuse me.

He tips his hat curtly, then starts off. She stops him.

GALE

The name's Gale, remember'?

He turns on her. His eyes on fire.

DEWEY

Yes, Miss Weathers, your name is embedded clearly between my ears.

GALE

I see you read the book.

DEWEY

Yes, I do retain reading skills. Shock.

GALE

And an explanation is, of course, out of the question.

DEWEY

Page 32. "Deputy Dewey filled the room with his dim-witted Barney Fifish presence." I think you've explained yourself.

GALE

Oh Dewey, I'm sorry.

DEWEY

No, what you are is a money hungry,
fame seeking liar and, forgive me for
saying, mediocre writer who has a cold
storage shed where her heart should be.

This stings Gale.

GALE

You have every right to be upset.

DEWEY

Page 41. "Deputy Dewey oozed with
inexperience."

GALE

I never meant to imply...

DEWEY

How do you know my dim-witted inexperience
isn't merely a subtle form of manipulation
used to lower people's expectations
thereby enhancing my ability to
effectively maneuver within any given
situation?

Gale is at a loss.

GALE

I'm sorry. I don't know what else to say
except I'm sorry.

DEWEY

No, I'm the one who's sorry. I misjudged
you. Now if you'll excuse me, I have some
oozing to do.

Dewey turns and limps away, leaving Gale staring after him. Her
face smashed fiat.

ON STAGE

The sheriff continues fielding questions from reporters.

SHERIFF

No, there has been no evidence that more
than one killer is responsible...

ACROSS THE WAY

Sidney and Hallie have split up. They move through the crowd
selling toilet paper. Several STUDENTS make their purchase.

Sidney pockets her change, looks up to see Gale, standing alone.
She goes to her.

SIDNEY

Hello, Gale.

GALE

Sidney. Hello. How are you?

SIDNEY

I'm okay. PEOPLE magazine won't stop calling but other than that...

GALE

I'm sorry.

SIDNEY

Yeah, well... you are the definition of mixed emotions. I really should hate you... I see your movie's getting good reviews.

GALE

It seems to be causing a stir. What's with the toilet paper?

SIDNEY

It's hell week. I'm pledging the Deltas.

GALE

It's good to see you involved.

SIDNEY

My morn was a Delta.

Beat. People have begun to notice the two of them talking. Reporters and spectators have slowly circled them. Gale looks around. She spots Randy, who appears behind Sid, with his camera. Gale gives him the nod. He throws the camera up, hits the light.

Sid spins around, surprised to see him.

SIDNEY (CONT'D)

Randy? What are you doing here?

But then she sees someone else, standing off to the side. A man she recognizes immediately. He looks at her, his face sullen, broken. Sidney loses her breath.

SIDNEY (CONT'D)

Cotton...

He moves to her.

COTTON

Hello, Sidney.

Gale motions to Randy. He maneuvers, getting the two of them in frame. A long moment, Sidney just stares at him. Completely off guard. She looks to Randy who aims the camera directly at her... filming her.

SIDNEY

What are you doing?

She turns back to Gale, staring holes through her, realizing she's been set up. She looks back to Cotton. She doesn't know what to say. She turns back to Gale. Eyes aflame.

SIDNEY (CONT'D)

You BITCH!

Sidney storms off, disappearing in the crowd. Cotton turns to Gale. His face pained.

COTTON

This was a mistake. I shouldn't be here.

He takes off, pushing through the crowd. Randy stops filming.

RANDY

Can you say backfire?

GALE

Did you get it?

RANDY

Yeah, I got it.

Randy is clearly not happy about his part in this. It's in his voice.

GALE

You need to check your conscience at the door. We're not here to be loved.

Randy's face reveals otherwise.

AT THE PODIUM

The sheriff continues.

SHERIFF

No, we don't anticipate another murder but we are taking every precaution possible...

CUT TO:

EXT. SORORITY ROW - NIGHT

A small street that dead-ends in a cul de sac. Large old homes populate it. Greek signs adorn the place. Welcome to Sorority Row.

INT. SORORITY HOUSE / LIVING ROOM - NIGHT

A huge living room. Divided sensibly in several sections. Nicely done. Et is empty except for one girl who lies on the couch watching television. This is CICI, pretty with a lively energy about her. She channel surfs while talking on the phone.

CICI

(on phone)

No, they broke up again. Bailey won't stop drinking and Sarah can't take it anymore.

GIRL ON PHONE
(from phone)
Thought he was doing AA.

CICI
No, he quit the whole God thing. He has
issues. The previews for next week...

BEEP! BEEP! Call waiting bleeps through.

CICI (CONT'D)
Hold up... someone's calling. (she clicks
over) Chi Omega House.

MAN'S VOICE
Hello.

A MAN'S VOICE. Deep and alluring.

CICI
Yes.

MAN'S VOICE
Who is this?

CICI
Cici. Who's this?

MAN'S VOICE
Someone who wants to talk to you.

CICI
Ted? Where are you? Are you drinking? Hold
on.

She clicks back over.

CICI (CONT'D)
Teddy's on the other line. He sounds
drunk. I'll call you back.

GIRL ON PHONE
That shit. He only calls you when he's
drunk. Don't go over there.

CICI
I won't.

GIRL ON PHONE
Don't. Think Bailey.

CICI
Alright, alright... I'll call you back.

She clicks back over.

CICI (CONT'D)
Okay, Ted, you sound loaded. What's up?

MAN'S VOICE

Who's Ted?

Realizing, it's not Ted.

CICI

Oh, I'm sorry. My bad. I thought you were someone else.

MAN'S VOICE

That's okay.

CICI

Who do you want to speak with? Nobody's here.

MAN'S VOICE

Where is everybody?

CICI

We're co-sponsoring the Acid Rain mixer at the Sig Ep. house tonight.

MAN'S VOICE

Why aren't you there?

CICI

I'm designated driver. I have to be here in case a sister calls and needs a ride.

MAN'S VOICE

That's too bad.

CICI

"Drink with your brain." That's our motto. Who are you calling for?

MAN'S VOICE

What if I said you?

CICI

What if I said goodbye?

MAN'S VOICE

Why would you wanna do that?

CICI

Why do you always answer a question with a question?

MAN'S VOICE

I'm inquisitive.

CICI

I'm impatient. Look, do you wanna leave a message for someone?

Silence. No response.

CICI (CONT'D)
Hello? Hello? Where'd you go?

Silence again. And then...

MAN'S VOICE
Do you wanna die tonight, Cici ?

Almost a whisper. Simple. Direct. His voice pierces Cici. Her eyes widen. BEEP! Call waiting CLICKS through.

CICI
Just a second.
(clicks over)
Yes?

Cici gets up and moves to...

INT. FOYER - SAME

Cici checks the front door, making sure it's locked.

GIRL ON PHONE
Was it Teddy?

CICI
No, some creep asshole trying to scare me.

GIRL ON PHONE
It's hell week. Chill. The movie murders
have brought out the crazies. It's
nothing.

BUMP! A noise from upstairs. Cici spins around to the staircase.

CICI
Shit.

GIRL ON PHONE
What is it?

CICI
I heard a noise.

GIRL ON PHONE
Where?

CICI
Upstairs.

BUMP! Something moves upstairs. It sounds almost like footsteps.

CICI
Shit. Cici moves to the staircase. She
peers up it.

CICI (CONT'D)
(calling out)
Hello? Hello?

GIRL ON PHONE
(à la Friday the 13th)
Kill, kill, kill, kill, hah, hah, hah,
hah...

CICI
Stop it...

GIRL ON PHONE
I can't believe you're alone in that
house.

Cici looks up the staircase again.

CICI
(soft whisper)
I don't think I'm alone.

Floorboards CREAK above her. Cici freaks.

CICI
I'm outta here.

She flies to the door, unlocking it, throwing it open. She moves
out onto the...

EXT. FRONT PORCH - SAME

A wooden porch with a bulb glowing overhead. She stands on the
porch steps, looking back, through the open door, into the house.
The phone starts to CRACKLE.

GIRL ON PHONE
You're breaking up. Where are you?

CICI
Outside.

GIRL ON PHONE
That's smart.

Cici looks up and down the street. A YOUNG GUY walks along the
sidewalk.

CICI
(calling out to him)
Hey, you? HELLO? HELLO?

The guy wears a headset, his head bobbing to the beat. He doesn't
see her. Cici looks up the street to a sorority house down the
block. Lights burn from within. People come and go.

CICI (CONT'D)
There's something going on at the Delta
Zeta's. I'm gonna walk down.

Cici moves further down the porch steps. The phone begins to CRACK
severely.

GIRL ON PHONE
(phone begins to go out)
Don't do that. Hang up... call...
(static)

CICI
What? I can't hear you...

GIRL ON PHONE
(major static)
Hang up... call...

CICI
I'm losing you.

GIRL ON PHONE
... campus security... send someone...
check out... place...

CICI
Okay, okay. I'll call now. I'll call you
back.

Cici hangs up the phone. She hits the "TALK" button. Nothing but static. She tries again. She can't get a dial tone. She looks back to the front door. She hesitates quickly, debating, then she moves back up the porch steps.

She tries the phone again. It still won't connect. She moves back to the front porch. It connects. Major static. She dials 511.

VOICE
(major static)
Campus Security.

CICI
Hello, I'm calling from the Chi Omega...

VOICE
(too much static)
I'm sorry. I can't hear you. Hello?

Cici eyes the open front door. She inches back to it.

CICA (CONT'D)
Can you hear me now?

VOICE
We... bad..connec... call back.

The phone goes dead.

CICI
Shit.

Cici redials. The same static.

VOICE
Hello?

CICI
I'm calling...

VOICE
I can't hear you.

Cici peers through the front door, into the house. It's completely empty. Cici steps back inside the house. The connection becomes much clearer.

CICI
I'm calling from the Chi Omega house.
Someone is harassing me. Hello?

There's no one on the line.

CICI (CONT'D)
Shit!

SUDDENLY, A FIGURE APPEARS BEHIND HER. A HAND GRABS HER.

Cici spins around, SCREAMING BLOODY MURDER.

GIRL'S VOICE
Did the phone ring?

Standing before her is DAWNIE, a young girl, sweet, pre-occupied.

CICI
Jesus, you scared me. What are you doing here?

DAWNIE
I live here.

CICI
I thought you were going to the mixer?

DAWNIE
I had to change. Did anyone call?

CICI
Just some asshole trying to scare me.

The front door remains wide open. The phone RINGS. Cici stares at it in her hand. She doesn't answer it.

DAWNIE
Are you okay?

Cici nods, answering the phone. ROCK MUSIC BLARES from the receiver.

CICI
Hello?

DRUNK GIRL
(from phone)
We need a ride. Taxi! Taxi!

CICI
Where are you?

DRUNK GIRL
(from phone)
We're at Groggs and need a ride to Acid
Rain.

DAWNIE
Who is it? Is it Tina?

CICI
They're at Groggs.

Dawnie grabs the phone, moving into the living room. She moves to a mirror and fusses with her hair.

DAWNIE
Tina, it's Dawnie. I'm on my way. Cici
follows her back into the living room.

CICI
I'll go. I don't mind. Really.

Dawnie hangs up the phone, turning to Cici.

DAWNIE
Take the next one. You should set the
alarm. There's a killer on the loose.

Reflected through the mirror is the foyer. Neither see as a SHROUDED FIGURE appears through the front door. Dawnie turns back to the mirror just as the Figure sweeps into the dark dining room and out of sight.

Dawnie starts back for the front door. The phone RINGS.

Dawnie grabs it.

DAWNIE (CONT'D)
Hello?

MAN'S VOICE
Is Cici there?

DAWNIE
Who's calling?

MAN'S VOICE
Ted?

Dawnie throws her the phone and races out the door.

DAWNIE (CONT'D)
It's your ill-concieved boyfriend. Seeya
later. Set the alarm.

She SLAMS the door shut behind her. A second later we hear it lock. Dawnie brings the phone up to her ear.

CICI
Hello? Ted?

MAN'S VOICE
No, it's me.

Cici nearly collapses. She's starting to lose it.

CICI
WHAAAAATT?

MAN'S VOICE
Don't forget to set the alarm.

Cici hangs up, throwing the phone across the room. She moves back to the foyer where an alarm panel is positioned in the wall. She hits a coupla digits and a BEEP is heard as she activates the alarm.

She checks the door, making sure it's locked, then she turns and moves into the...

DARK DINING ROOM

Cici finds the light switch. CLICK! The room is illuminated. Two long dining tables run the length of the room. It's empty. Void of the Figure.

INT. KITCHEN - SAME

A large, dark kitchen. Cici moves to the frig and opens it, She gives it the once over. The frig light reflects against her face. She closes the refrigerator, not seeing the Shadow that bounces across her back.

Cici moves to a sliding glass door that overlooks the backyard. She checks the lock. Secure. Then, the phone RINGS.

She turns to the phone that's attached to a nearby wall. It RINGS AGAIN. She reaches for it, answering it.

CICI
Hello?

SUDDENLY, TWO HANDS LUNGE OUT OF THE DARKNESS

One finds her neck, the other grabs her by the hair, wrenching her head backwards and spinning her around, shoving her, pushing her into the...

SLIDING GLASS DOOR

Glass explodes everywhere, shattering to bits as Cici's body crashes through it, setting off the ALARM. A loud, shrill RING resonants through the house as Cici's body lands on the deck outside. Still. (NOTE: WES DOES REALLY SCARY SHIT HERE.)

CUT TO:

EXT. DELTA ZETA HOUSE - MINUTES LATER

Two doors down from Chi Omega. A big, old Gothic home serves as the Delta Zeta sorority. MUSIC PLAYS from inside. It sounds like a party.

EXT. DELTA ZETA LIVING ROOM - SANE

The room is filled with fifteen to twenty people. SORORITY GIRLS and FRAT BOYS who SCREAM and CHEER as they watch four girls who sit on their knees, hands behind their back, in front of a coffee table devouring plates of macaroni and cheese topped with whipped cream.

Sidney, Hallie, and two other girls, TERI and LUCE tear into the macaroni with all their might. Gobbling it up, making a mess of themselves. Mickey is next to Hallie, coaching her on. On Sid as she finishes her plate.

A whistle BLOWS.

MURPHY (CONT'D)

Looks like we have a winner.

Sid sits up. Macaroni and whipped cream is all over her face. She smiles the victor. Everyone APPLAUDS.

MURPHY (CONT'D)

Sidney gets to skip the next round of Bulimia bingo.

Hallie, a face full of grime, eyes Sid.

HALLIE

You bitch.

They crack up. Someone passes her a towel. She stands wiping her face, looking across the room as Derek enters through the front door. She waves at, him. He hurries over.

SIDNEY

Where have you been'? You missed my shining moment. I won the macaroni sundae binge.

DEREK

I'm sorry honey. I got behind.

ON HALLIE AND MICKEY

Mickey is cleaning off Hallie's face.

MICKEY

I don't want you to choke or anything but
you're trailing. You need to pick the pace
up.

She swats him.

ON SID AND DEREK

Sid and Derek stand arm in arm watching the next round.

SIDNEY

(complete throw away)

Any news?

DEREK

About what?

SIDNEY

The forbidden subject.

He shakes his head.

Suddenly, a FRAT BOY pops into the room.

FRAT BOY

Yo, guys, outside. Something's up at the
Chi Omega. Police are everywhere.

People begin to stand, moving to the windows and front door.
Sidney looks to Derek.

EXT. DELTA ZETA HOUSE - SAME

Everyone comes flying out of the front door and into the yard as
POLICE CARS WHIP BY. SIRENS BLARING.

ANGLE ON STREET

Two doors down sits the Chi Omega house crawling with police,
ambulances, reporters...

"Yo - let's check it out." "C'mon." The entire crowd takes off in
droves down the street. All except for...

SIDNEY AND DEREK

They stand on the porch, watching as the street becomes a circus.

CLOSE ON SIDNEY'S FACE

She knows.

INT. CHI OMEGA HOUSE - SAME

Captain Tyler, the Sheriff, police, FBI... the house is crawling. Dewey sifts around on his own, checking things out.

IN THE KITCHEN

Captain Tyler and the Sheriff stand at the shattered glass door.

SHERIFF

Lots of blood. But no body.

CAPTAIN TYLER

Have you checked the...

SHERIFF

Attic, garage, basement, nothing.

CAPTAIN TYLER

Take the neighborhood.

The Sheriff turns to his men.

SHERIFF

Alright men, listen up...

Dewey is all ears.

INT. DELTA ZETA HOUSE - SAME

Derek and Sid stand on the porch, his arms around her. Her face is numb.

SIDNEY

It's starting all over again.

DEREK

Lemme take you home.

SIDNEY

I'll get my jacket.

Sidney, indifferent, moves through the open front door, back inside the house. Her face and mind detached from what's going on. Derek remains on the porch, watching the spectacle. Slowly, the door behind him closes.

INT. DELTA ZETA LIVING ROOM - SANE

Sid moves through the living room, she grabs her coat when the phone RINGS. She looks at it suspiciously... knowingly... she reaches for it.

SIDNEY

Hello?

MAN'S VOICE

Hello Sidney?

The VOICE. Low and haunting. Sidney closes her eyes. When she opens them tears are immediate But still, she refuses to crack.

SIDNEY

Who are you?

MAN'S VOICE

Soon, Sidney, soon.

SIDNEY

What do you want?

MAN'S VOICE

To see every ounce of blood drain from
your body.

The Voice has never sounded more evil... more seductive. Sidney doesn't flinch. She holds steady.

SIDNEY

Then come and get me.

And with that Sidney hangs up the phone, SLAMMING it down. Silence. And then...

MAN'S VOICE

My pleasure.

The Voice comes from inside the room... behind her. Sidney spins around and finds herself staring at the...

GHOST MASKED FIGURE

But not the one from the movie theater. The one from Sidney's nightmare long ago. It stands in the foyer archway, staring at her.

A sustained moment. A stand off. Sidney doesn't move. But then the killer withdraws his trademark. A long, steel hunting knife... blood stained.

SIDNEY BOLTS

As the GHOST LEAPS at her. She SCREAMS, dodging him,

ON THE PORCH

Derek hears her SCREAM. He turns to the front door. He finds it locked. He starts to BEAT on it.

DEREK

Sid? Sid?

IN THE LIVING ROOM

Sid just dodges the Ghost, just missing the knife's blade. She bolts through the living room, to the front door. Derek beats on it from outside.

IN THE FOYER

SIDNEY

Derek. He's in the house. Help... me...

She struggles with the door, there are too many locks, the Ghost is already upon her. She looks to the stairs, thinks better of it... flies through the dining room.

INT. FRONT PORCH - SANE

Derek is going nuts trying to get into the house. He moves along the porch to the windows, looking through. He watches as the Ghost Figure chases her into the kitchen. Derek looks about the porch. He rears his foot back and kicks in the window.

INT. KITCHEN - SAME

Sid moves through the kitchen to the back door. She struggles with the lock as the Ghost is right behind her. She barely makes it out the back door...

EXT. BACK YARD - SAME

A large, fenced in yard. Lots of big oak trees. Sid flies down the back porch and into the yard. She moves across it, passed trees and shrubs. She spots a closed fence door in the back of the yard. She looks behind her to find...

NOTHING

She scans the yard, the Ghost Figure has completely disappeared. She moves behind a big tree, hiding behind it.

Sid stops, catches her breath, then peers from behind the tree. The yard is completely empty. She goes for the fence door, slowly moving around the tree.

BUMP! A noise in the darkness. She spins around, still making her way around the tree, moving backwards, walking right into a FIGURE. She SCREAMS, spinning around, finding herself face to face with...

CICI'S BODY

Hanging, dangling, hung from the tree, her stomach a ripped, bloody mess. Sidney SCREAMS IN UNFORGETTABLE HORROR. She steps back, falling right into the arms of...

DEWEY

She turns, SCREAMING.

DEWEY

It's okay. It's okay. It's just me.

He takes her into his arms, comforting her, as she holds on for dear life.

EXT. COLLEGE CAMPUS - MORNING

The early sun casts light upon an otherwise dark and joyless morning as the blood stained campus slowly comes to life.

EXT. CAMPUS SECURITY STATION - MORNING

The local campus security office has been converted into a media event. News trucks, cameras and REPORTERS stand guard outside while inside...

INT. CAMPUS SECURITY STATION - MORNING

The place is packed. No longer just a campus security office. The place has been converted to the local police station as well as FBI headquarters. UNIFORMS and SUITS swarm the place.

In a back section of the room, Sheriff Hartley and Captain Tyler are in a huge discussion with Dean Fisher. Tempers are heated. Its been a sleepless night for all.

CAPTAIN TYLER

We don't know if it's random. We haven't been able to connect the victims.

SHERIFF

The first two were stabbed without thought. The sorority girl was gutted with autopsy precision.

DEAN FISHER

Christ! Just do something. I will not have a repeat of Gainesville. Not on my campus.

.

Dewey listens to this exchange, slowly stepping forward.

DEWEY

Sidney Prescott, sir.

They both turn to him.

DEWEY (CONT'D)

She's the connection.

CAPTAIN TYLER

We know that, son.

DEWEY

The killer was trying to get to her. That sorority girl was a distraction.

CAPTAIN TYLER

We're aware of that.

Sheriff Hartley steps forward.

DEWEY

The killer is obviously repeating Woodsboro. I can fill you in on what I know.

Dewey is not a welcome participant. Eyes roll. Captain Tyler pulls Dewey aside.

CAPTAIN TYLER

Look, son. I know you've lived through this, but we got it under control. Why don't you have some coffee?

Just then, Gale Weathers appears being ushered in by TWO UNIFORMS. Dean Fisher greets her with smiles The FBI and local police fawn over her.

SHERIFF

Thank you, Miss Weathers for coming in.

GALE

Of course, what can I do?

Captain Tyler gives Dewey a patronizing pat on the back, sending him off.

CAPTAIN TYLER

We were hoping you could help with the killer's profile.

Dewey's face couldn't be more burned.

INT. CAMPUS SECURITY STATION - MORNING - MINUTES LATER

A chalk board in front of them. Three names are written on it under the label "Victims" - "MAUREEN EVANS, PHIL STEVENS, CICI TAYLOR"

Gale is at the chalk board

GALE

Maureen Evans - Maureen Prescott. Sidney Prescott's mother. The first victim in the Woodsboro Murders. Phil Stevens - Stephen Orth - the first kid to be murdered. Ten to one - Cici is not the third victim's real name.

SHERIFF

It's Cassandra.

GALE

Nickname Cassie or Casey. The third victim in Woodsboro. She was hung from a tree and gutted.

The room goes quiet. Dewey watches from the back of the room. His eyes burning holes into Gale.

CAPTAIN TYLER

Jesus...

GALE

This is a complete copycat. Your killer is even going in sequence.

Captain Tyler sits up.

CAPTAIN TYLER

Who was the next victim in Woodsboro?

GALE

In the book or in the movie?

DEAN FISHER

Let's try reality.

GALE

Mr. Himbry, the principal was the next victim. However, in the movie version, Tatum Riley was killed next. Dramatic license.

SHERIFF

Jesus Christ. Captain Tyler flies out of his seat and into action.

CAPTAIN TYLER

(to his men)

Find me every variation of Himbry and what was the other name...

DEWEY

Tatum Riley.

Dewey speaks up. His voice soft but heard. The entire room stares at him, knowingly. Gale's eyes find his. He looks away.

CAPTAIN TYLER

Both on campus and the surrounding community. I want names ASAP.

DEAN FISHER

I'll get you full access.

The room breaks into a fury as they jump into action. Gale stops Captain Tyler.

GALE

What about Sidney? Is she safe?

CAPTAIN TYLER
She's completely insulated. I've got my
top men on her.

CUT TO:

INT. SIDNEY ' S DORM ROOM - MORNING

Sid, Derek, Hallie, Mickey, and Joel lounge among pillows and
blankets. The remains of a sleepover. Joel parts the blinds.

ANGLE THROUGH WINDOW

Two plains clothed policemen are in view, milling about outside,
standing guard.

JOEL
How many guys they have on you?

MICKEY
I counted four.

Hallie reads from a notebook in her hand.

HALLIE
Okay, you're sure about skipping Calculas?

SIDNEY
Please, I have the perfect excuse.

HALLIE
What about rehearsal?

SIDNEY
Gotta.

HALLIE
I'll cover you through rehearsal. Derek
when do you get outta docu-drama?

DEREK
Two.

HALLIE
So you'll relieve me at 2:30...

DEREK
And watch her til 8:00 - I've got to edit.

JOEL
Perfect. I'll be outta Micro-bio and we
can grab a bite.

SIDNEY
Guys, guys, I'm sorry but, no way.

HALLIE

Shut up. Mickey, you and I can take her late evening.

MICKEY

Sig Ep's gotta band, tonight.

HALLIE

Too bad.

SIDNEY

This is exactly what I don't want.

DEREK

I think it's out of your control.

Derek puts his arms around her, pulling her close. Mickey and Hallie argue about this evening. Joel moves out the door.

JOEL

Sid, I'll seeya tonight.

SIDNEY

But...

Derek kisses her sweetly.

SIDNEY

My screwed up life shouldn't have to bleed onto my friends.

DEREK

Let us decide that.

SIDNEY

What about your film? Isn't it due next week? Have you even started it?

DEREK

It's under control.

He kisses her again.

CUT TO:

INT. STUDENT UNION - LATER

A huge one-stop for students. Comprised of several open floors, it looks like a mini-mall. A cafeteria, book store, movie theatre, arcade, etc. fill the place.

Gale moves through the lobby area when she sees Debbie Salt heading her off. She tries to bolt but she's not fast enough.

DEBBIE SALT

Hi, Gale, any leads?

GALE

Tons and tons.

DEBBIE SALT
Where is Sidney's father?

GALE
Home. Where he lives.

DEBBIE SALT
And are the police sure about that?

GALE
Why don't you ask them?

DEBBIE SALT
Already did. He's the perfect suspect,
don't you think?

GALE
No, I don't.

DEBBIE SALT
Parents are always responsible. It all
starts in the home.

GALE
Look, I know you kinda hold me up as your
career template and it gives you some anal
charge to challenge me but you win. Okay?
I'm not interested in the scoop anymore.
Excuse me.

Gale charges off, moving to a nearby newsstand. The tabloid papers exploit what's going on. Crazy headlines about the murders dominate the newsrack.

Gale is clearly bothered by this. Just then, a phone RINGS. She pulls it from her pocket.

GALE (CONT'D)
Hello?

MAN'S VOICE
Hello, Gale.

It's the Killer. His voice is unmistakable.

GALE
Who is this?

MAN'S VOICE
I'll give you one guess.

Gale knows immediately. She looks around for help. A CAMPUS COP is across the lobby.

GALE
Who are you?

MAN'S VOICE
That's not the way we play the game.

GALE

I don't play games.

MAN'S VOICE

What if your life depended on it?

Gale gets testy with him.

GALE

What do you want?

MAN'S VOICE

You're pretty when you're angry.

Gale stops cold. She looks around. The place is alive with people. He could be anywhere.

GALE

Where are you?

MAN'S VOICE

I'm everywhere.

She continues moving to the Campus Cop.

GALE

Oh a God complex

MAN'S VOICE

Stay away from the cop.

A deadly warning. Gale stops. She plays it cool. She looks above her to the upper floor. STUDENTS hang over a balcony.

GALE

What do you want from me?

MAN'S VOICE

It's what you want from me.

Silence.

GALE

What do you mean?

MAN'S VOICE

You are writing another book, aren't you? That's why you're here. The story's not over.

GALE

You're getting obvious.

MAN'S VOICE

No, Gale, I'm just getting started. Seeya soon.

GALE

No, wait...

MAN'S VOICE

Watch your back.

CLICK. The phone goes dead. Gale spins around, doing quick circle to make sure no one's around her. She turns and heads off, right into...

DEWEY

They both GASP.

CUT TO:

INT. CAMPUS THEATRE - DAY

A large tiered theatre. Seats five-hundred. Old but preserved and updated. A rehearsal is in progress. SEVERAL ACTORS stand stage center running lines as stagehands work on the set around them.

Sidney is one of them. She moves around the stage, very animated. More alive than ever. She dons a Russian accent. Convincing. A promising actress.

SIDNEY
(in character)

"Pain, yah, such pain. Pain."

An awkward silence. Everyone looks at each other. Finally, Lois, the bitchy sorority girl speaks up.

LOIS
That's not the line. You jumped.

SIDNEY
Shit. Did I?

LOIS
About a page.

DIRECTOR
(off stage)
CUT! Let's take five.

The actors break up as Sidney, frustrated, walks across a make shift bridge that takes her across the orchestra pit and down the stairs into the house where Hallie sits watching. Sid's bodyguards can be seen sitting scattered about.

HALLIE
That was good.

SIDNEY
Yeah, right.

The DIRECTOR, mid-30's, intelligent, friendly.

DIRECTOR

Sid, why don't you get outta here? We'll pick this up tomorrow.

Sid nods in agreement. The Director smiles at her.

DIRECTOR (CONT'D)

Work on the accent.

She grabs her things and heads off with Hallie when...

VOICE

Sid?

Sid turns to find Randy moving through an aisle. He had been watching rehearsal. Sid's face tenses.

HALLIE

Who is that guy?

SIDNEY

It's okay. Look, Hallie, I'll meet you outside.

HALLIE

No, girletta, I don't leave your side.

SIDNEY

I've got my entourage. Take a break. Please.

Sid is definite. Hallie backs off, heading up the aisle, against her better wishes.

SIDNEY

What do you want?

RANDY

I'm sorry, Sid, please. I never should have gone along with Gale. I know I'm stupid. I wish I had some good reason to give you but I'm just stupid. Please, Sid, don't be mad at me.

SIDNEY

Do you work for her now?

RANDY

Well, yeah... she gave me a job. Freelance. It got me outta Woodsboro. I'm sorry about Cotton and yesterday. It was a bad idea. I knew it was a bad idea but it seemed like a quasi harmless bad idea. Ah, shit, Sid, I'm fucked up.

Sidney looks at him long and hard, a smile slowly appearing.

SIDNEY

Me, too. Randy. Me too.

He nods, knowingly.

SIDNEY (CONT'D)
Wanna get outta here?

CUT TO:

INT. CAMPUS SECURITY STATION - AFTERNOON

Gale and Dewey are with Captain Tyler and Sheriff Evans.

CAPTAIN TYLER
If he calls again - find help. Don't
engage him in conversation. I'm gonna put
a man on you - to cover you.

DEWEY
I can do it, Captain.

CAPTAIN TYLER
Thanks, Dewey, but I was thinking I'd pull
Jesse off...

GALE
I'd prefer Dewey, Captain.

Tyler doesn't argue. He's too crazed. Dewey avoids Gale's stare.

DEWEY
How's the name search going?

CAPTAIN TYLER
37 usages of Himbry located in the
registrar's office. 9 Tatum's, 47 Riley's.
And that's just on campus. It's hopeless.

CUT TO:

INT. CINEPLEX MOVIE THEATRE - LITTLE LATER

A movie is in progress. STAB.

ON SCREEN

A young girl, looking a lot like Tori Spelling, runs down a school
corridor. She runs smack into a young, handsome boy. He could very
well be Johnny Depp.

TORI
(in movie)
Oh, God, Billy, you scared me. What are
you doing here?

JOHNNY
(in movie)
They let me go, Sid, I didn't do it. I'm
innocent.

IN THE THEATRE

Sid and Randy sit in the small cineplex mall type theatre. Behind them sit Sid's trusting police guards. Sidney shifts in her seat.

RANDY
You okay, Sid?

SIDNEY
Yeah.

ON SCREEN

Tori Spelling and Johnny Depp continue their dramatic discussion.

JOHNNY
When my mom left my dad, I accepted it.
That's just the way the cookie crumbles.
Moms leave.

TORI
Yeah, but your mom left town. She's not
dead. My mom's dead. Do you hear me? She's
dead. Dead. And she's never coming back.
Ever, Ever.

IN THE THEATRE

Sidney grows increasingly uneasy.

CUT TO:

INT. STUDENT CAFETERIA - LATER

Mickey, Joel, and Derek are crowded around a table in the Student Union Cafeteria.

DEREK
My documentary is due on Tuesday.

MICKEY
What's your subject?

DEREK
I WAS A SORORITY SLUT.

JOEL
You should of done it on Sidney. That
would have been a cool.

DEREK
She wouldn't let me.

MICKEY
Not with Primetime Live and 20/20 coming
at her. I'd save my shit too.

Hallie comes waltzing up.

DEREK

Where's Sid?

HALLIE

Damned if I know. She ditched me.

DEREK

You weren't supposed to leave her alone.

HALLIE

I didn't say she was alone. That guy from her home town showed up. They went off together.

Hallie plops down, giving Mickey a big kiss.

MICKEY

I've been waiting for you, baby.

JOEL

Is that cool? Just to leave her like that?

HALLIE

She's got guards with her.

DEREK

What guy?

HALLIE

Randy somebody.

JOEL

Randy Meeks. He was with Sid that night in Woodsboro.

MICKEY

Her old boyfriend?

JOEL

No, she killed her boyfriend. Randy was a friend.

MICKEY

Watch out, Derek.

HALLIE

He tried to kill her first.

MICKEY

Is Sid in therapy?

JOEL

She was for a while. Gave it up.

DEREK

How do you know so much about her?

JOEL
I read the book.

MICKEY
I could use some therapy.

DEREK
Should we be worried about this guy? Isn't it kinda weird he just showed up and now people are dying?

HALLIE
He seemed harmless.

DEREK
Aren't most serial killers seemingly harmless?

JOEL
And white.

MICKEY
Easy black boy.

JOEL
It's documented. Most serial killers are attractive slightly off white males in their twenties.

HALLIE
That's you, honey.

Hallie kisses Mickey again.

MICKEY
I got a surprise for you.

HALLIE
What?

Suddenly, he leaps up on the cafeteria table and begins to sing at the top of his lungs.

MICKEY
"If I should stay. I would only be in your way. So I'll go. And yet, I know, I'll think of you each step of the way..."

HALLIE
Don't do this.

MICKEY
"And I I I I I I I I Y E I I I I I I will always love you
O O O O O W U O O O O O O O O will always love you."

Everyone has taken notice. They begin to cheer and sing with him.

JOEL
(to Derek)
Whitney?

DEREK

I think he's doing Dolly.

MICKEY

"And I hope life treats you kind and I hope you have all you dreamed of offffff. I wish you JOYYY."

DEREK

Definitely Whitney.

Hallie can't help but be touched. He finishes up, ending on a last, final note. As he does, he pulls a necklace from around his neck. His Greek letters dangle from it. He places them around her neck, kissing her.

JOEL

Isn't that a big no-no?

DEREK

I think so.

Hallie breaks away. She swats him.

HALLIE

You're going to get it. You know what happens.

MICKEY

But I love you. And I want the whole world to know it.

Hallie smiles, her eyes misty. Derek and Joel eye each other.

CUT TO:

INT. CINEPLEX MOVIE THEATRE - LITTLE LATER

Sid and Randy continue watching the movie. The guards behind them are way engrossed.

ON SCREEN

It's the end of the movie. Tori Spelling is running for her life from two killers - Johnny Depp and his sidekick. She finds herself trapped in the kitchen. Johnny Depp holds the knife up to Tori's face.

TORI

Why did you kill my mother?

JOHNNY

Because she was sleeping with my dad. She's the reason my mom left. She was a whore just like you.

IN THE THEATRE

These words sting Sid. Randy notices her flinching.

ON SCREEN

TORI

My mom was no whore. Don't you say that.

JOHNNY

Whore! Whore! Whore! Whore!

Tori starts to cry.

IN THE THEATRE

Tears find their way down Sidney's cheeks.

ON SCREEN

Johnny Depp and his murderous sidekick start stabbing each other.

JOHNNY (CONT'D)

It's the perfect alibi, Sidney.

SIDEKICK

Just like in the movies.

IN THE THEATRE

Sidney can't take it anymore. She gets up and races out of the theatre.

INT. LOBBY - A SECOND LATER

Sid emerges from the theatre and into the lobby. She moves into a curtained section where the water fountain is. She looks up and sees Randy flying out of the theatre. He exits outside looking for her. The cops are right behind him.

VOICE

Hello Sidney.

Sidney spins around. Cotton Weary stands before her. shoulders slumped, his face pained.

SIDNEY

Cotton.

COTTON

Can we talk?

SIDNEY

I don't think that's a good idea.

COTTON

Look, yesterday wasn't my idea. That was all Gale and dollar signs and ratings.

SIDNEY

What do you want from me, Cotton?

COTTON

You could start with an apology.

SIDNEY

I did that.

COTTON

You wrote me a letter. Very cordial. Very appropriate.

SIDNEY

How? What could I say that would make a difference? I took away a year of your life. How do I apologize for that?

COTTON

I wish it was just a year. I lost everything because of you. I have nothing now. Look at me, this is what I've become.

A long silence. Sidney is hanging on by threads.

SIDNEY

Cotton, there isn't one day, one hour, one minute when I'm not reminded of what I've done. I have not had one second of reprieve and no therapy or religion or spiritual plane can ever erase what I feel in every vein of my being. And I wish I had in me what you need to hear but I don't think the words exist.

More silence.

COTTON

I just thought if I saw you face to face, maybe it would help.

SIDNEY

Did it?

COTTON

It helped me realize one thing.

SIDNEY

What?

COTTON

You're a self-obsessed little cunt like your mother.

And with that, Cotton flips on a dime. His face turns evil. Sidney races by him as he throws out his arm, stopping her just as...

THE TWO POLICE GUARDS

Appear, grabbing him from behind. They throw him against the wall, retaining him. Randy appears at Sid's side.

RANDY

You okay?

Sid nods as she watches the officers arrest him. They do a body search, pulling from his coat a large revolver. Cotton just smiles.

CUT TO:

EXT. CAMPUS LIBRARY - LATER

Sid and Randy walk up the steps to the school library. The ever helping guards behind them.

SIDNEY

I don't know. I don't think Cotton did it.
It's too predictable.

RANDY

If he's innocent he'll have an alibi.

SIDNEY

I guess Gale's going to be pissed she missed her exclusive.

RANDY

I'll relay it. You sure you don't wanna go home?

SIDNEY

I have this button I press. See? It insulates me.

She mimes an air lock valve.

RANDY

I gotta coupla of those buttons myself.

There's something sad about this exchange. These two people understand each other

SIDNEY

Thanks for the movie, Randy.

RANDY

Anytime. Sorry it sucked. It just had that been there done that feeling.

Sidney watches as Randy shoves off, disappearing across campus. Sid turns to find Derek leaning against a pole.

DEREK

I had the four o'clock shift. You weren't there. You had us worried. Is everything okay?

SIDNEY

No, it's not.

DEREK

I don't really know what happened in Woodsboro, Sid. But I know you don't trust me.

SIDNEY

It's not you, Derek. I don't trust myself. I tend to make big selection errors when it comes to men.

DEREK

Then I'll make this easy for you. I like you. I'm crazy about you, Sid. But I'm gonna stay away. Until you say otherwise.

A long moment. He looks at her, hoping she'll say otherwise.

SIDNEY

I'm sorry, Derek.

Derek nods. So that's how it's going to be. He turns and wanders off, not looking back once.

CUT TO:

EXT. NEWSVAN - CAMPUS - LATER

The newsvan is parked at a curb. It sits out of the way overlooking the student commons area. A grassy area where students sit and conjugate.

Gale walks back and forth with the cellular attached to her ear. Dewey sits leans against the van, watching her. He still has a crush but hides it as best he can.

GALE

(on phone)

The interview's not going to happen. I changed my mind. I've harassed the girl enough. It's in poor taste and a bad idea.

FROM THE PHONE

Your entire career is in poor taste...

GALE

Gotta go, call me when you have something nice to say.

Gale hangs up, she looks to Dewey. Smiles.

DEWEY

So what made you change your mind about Sidney?

GALE

Mood swing. I'm manic depressive.

DEWEY

You're a hard one to figure out.

GALE

It's that complex yet shallow quality. It's deliberate.

DEWEY

I think you're all an act.

GALE

And deep down I'm a good person? Make no mistake, Dewey, I'm a shit.

DEWEY

I know that.

GALE

Yeah?

DEWEY

I also know that you're an aging TV reporter slash writer who, despite huge tabloid success, has some self worth issues regarding your personal life which directly effects your professional life in a non-positive manner. A coupla failed relationships with - I'm guessing balding, older men - have turned you into this bitch with a cell phone. But I bet sometimes, late at night, when you're all alone a sadness seeps to the surface and in a moment of clarity you know that all you really want is to be touched and held and fondled.

Gale stares at him, stunned. A moment as the tension swirls about them.

GALE

And where did you gain all of your Gale Weather's insight?

Dewey approaches her. Gale has never been more taken with him. They stand incredibly close.

DEWEY

After my spinal cord was damaged I was laid up for over a year. A lot can happen when you're on your back.

They're nearly touching now. Just then, Randy approaches.

RANDY
What'd I miss?

Gale backs away from Dewey, breathless. Her cellular phone RINGS. She eyes Dewey, then hands it to Randy.

GALE
I'm not here.

Randy takes the phone.

RANDY
Hello?

MAN'S VOICE
Gale?

RANDY
She's not here right now.

MAN'S VOICE
But she's standing right next to you.

Shit! Randy motions to Gale and Dewey. It's him. He points around campus, mouthing "He's watching." Gale grabs Dewey.

GALE
C'mon.
(to Randy)
Keep him talking.

Gale and Dewey race off, across the grassy area where STUDENTS come and go.

ON RANDY

He holds the phone, scared, not knowing what to say?

RANDY
So... what's your favorite scary movie? No response. Silence.

MAN'S VOICE
They'll never find me.

Randy eyes Dewey and Gale, they move through Students, searching.

RANDY
What do you care? Let 'em have their fun.
So, what's up?

MAN'S VOICE
What's your favorite scary movie?

RANDY
SHOWGIRLS. Absolutely frightening. What's yours? Wait, let me guess. THE HOUSE ON SORORITY ROW? FINAL EXAM. GRADUATION DAY? THE DORM THAT DRIPPED BLOOD? SPLATTER UNIVERSITY? Am I close?

MAN'S VOICE
Closer than you think.

ON DEWEY AND GALE

They move through passing STUDENTS.

GALE
He has to be nearby. He likes the game.
Dewey is on the his walkie. "I need back-up." He has a hard time keeping up with Gale. He hobbles along.

BACK ON RANDY

He goes on a tirade pacing back and forth.

RANDY
So what's your deal? Can we talk openly for a second? How does one become a serial killer? Huh? Are you psychopathic or merely psychotic? And what is the distinguishing feature? Were you slapped around as a child? Is it hereditary? Did your Mom take test drugs? You know, have you tried getting laid? It's done wonders for my homicidal tendencies.

MAN'S VOICE
Do you want to die?

RANDY
Gee, let me think. "Do you want to..." Is that the best you can do? Some tired hand me down rehash? Hey, pal, no one's gonna write a book about you. No movie rights. Nothing. I've been through this before and much better I might add.

ON GALE AND DEWEY

Gale spots a YOUNG MAN, sitting with some other KIDS. He's talking on a cellular phone. She races to him and rips it from his hands. He leaps up ready to pounce on her.

Dewey appears.

DEWEY
It's okay. C'mon, Gale.

BACK ON RANDY

Randy won't let up. He continues dissing.

RANDY

And if you're such a brilliant smart killer why copycat? Why not be original? Where's the innovation? Let's pioneer some new ground. Make a statement. Go down in history. Now you'll always be the Woodsboro copycat killer. That's lame. It's like a bad sequel. And why Woodsboro? What about Manson, Bundy, Son of Sam? Why imitate two high school loser-ass dickheads? I knew the guys. Stu was a wussy ass wet rag and Billy, Jesus, what a rat-looking homo-repressed, mama's boy.

Suddenly the newsvan door RIPS OPEN, a GHOST MASKED FIGURE lunges out grabbing Randy by the neck. The move is quick and precise. A hard yank and Randy is wrenched back into the newsvan. The door SLAMS shut.

ON DEWEY AND GALE

As they run back to the newsvan. SIRENS are heard in the distant. Gale races up to find Randy nowhere.

GALE

Randy? Randy? Where did he go?

Dewey circles the van as Gale moves to the sliding side door. She tears it open as...

RANDY'S BODY FALLS OUT. Blood everywhere. His throat slit.

Gale's SCREAM is heard all over campus.

CUT TO:

EXT. CRIME SCENE - NEWSVAN - LATER

Yellow tape has been placed around the newsvan. People have gathered as Randy's body is taken out on a stretcher.

Captain Tyler and Sheriff Hartley share frustrated faces.

SHERIFF

He's broken his pattern.

CAPTAIN TYLER

They've broken their pattern.

SHERIFF

You're sure about this two person thing?

CAPTAIN TYLER
Broad daylight, a crowded movie theatre.
This is too much fun for one person.

Different UNIFORMS whirl by.

SHERIFF
I would say we are now officially baffled.

CAPTAIN TYLER
On national television.

Sheriff Hartley looks up as REPORTERS flock them, surrounding them in questions.

CUT TO:

INT. LIBRARY - RESEARCH COMPUTER ROOM - LATE AFTERNOON

A room of the library sectioned off exclusively for computer use. It consists of thirty to forty cubicles that house computer terminals. Every cubicle is full. The place is packed.

Sid sits at a terminal busy at work. Her two police guards wander up and down the cubicles keeping an eye out.

CLOSE ON SIDNEY

Her face appears concentrated, focused. She scans the computer screen in front of her.

ON THE MONITOR

Sid is typing feverishly. Suddenly, her screen starts flashing and BEEPING, freezing her words.

ON SIDNEY

Confused, she tries to make it stop but it won't. She leans back, turning to the GUY next to her. A handsome young man.

SIDNEY
Excuse me? Did your computer just freeze?

The guy leans over and takes a look at Sid's monitor.

GUY (CONT'D)
You have an instant message, that's all.
Just hit ALT M.

SIDNEY
I'm not signed on.

GUY
Someone here in the room. All the
terminals are connected.

The guy returns to his own computer. Sidney eyes the screen suspiciously. She hits ALT + M. A message pops up on the screen.

"YOU'RE GOING TO DIE TONIGHT."

Sidney freaks. A muffled CRY. She shoots up, looking about the crowded room. He could be anywhere. The two guards take notice, rushing over to her.

SIDNEY

He's here. He's in the room right now.

She points to the screen. The men instantly break up and cover the room. They start pulling people from their terminals to check their screens.

Sidney backs away from her screen, her terror growing.

Suddenly, it starts flashing and BEEPING again. She looks around. She slowly moves toward it, drawn uncontrollably. She hits ALT + M. Another message pops up:

"THE POLICE CAN'T SAVE YOU."

CLOSE ON SIDNEY'S FACE

It's stone pale. She takes a deep breath and begins to type.

ON THE MONITOR

The words "FUCK YOU" appear. Sid hits "SEND".

INT. CAMPUS SECURITY STATION - PRIVATE OFFICE - LITTLE LATER

Captain Tyler and Sheriff Hartley are drilling a very subdued and cool Cotton.

COTTON

What better alibi could I have? I was here in custody.

CAPTAIN TYLER

Maybe you don't work alone.

COTTON

Yeah, that's it.

SHERIFF

Why did you attack Sidney Prescott?

COTTON

There was no attack, we were talking. Very heatedly. Miss Prescott and I have a very complicated past. That's no crime.

CAPTAIN TYLER

And the gun?

COTTON

I have a permit. It's registered. I have a legal right to carry it.

SHERIFF

Why do you need a gun?

COTTON

Gentlemen, your growing hysteria is not reason enough to hold me here. I've been down this road before. And unless you're going to charge me with a crime I'd like to walk outta here. I have an interview at 6:00.

CUT TO:

INT. CAMPUS SECURITY STATION - OUTER OFFICE

Gale sits at a table. Dewey approaches. He places a hand on her shoulder. They're both at a loss.

GALE

Where's Sidney'?

DEWEY

She's safe.

Silence.

DEWEY (CONT'D)

How you doin'?

GALE

Not good. How you doin'?

DEWEY

Not good.

Just then, the Sheriff and Captain emerge from their office. Cotton is escorted out behind them. Gale moves to him.

DEWEY

Can't we hold him?

CAPTAIN TYLER

No, we got pressure from California State. The man practically has clemency. We can't run the risk of falsely accusing him. He has to be standing over the victim with knife in hand before we make a move.

DEWEY

What now?

ON COTTON

He stands at a counter, signing forms. Gale approaches.

GALE

What's going on, Cotton?

COTTON

You know the story, Gale. Man falsely accused, sent to prison, proved innocent, released back into the real world and never trusted again. Want the exclusive?

GALE

Did you do it?

She looks him dead in the eyes.

COTTON

Now, Gale, you were so instrumental in my freedom. You're not having character doubts now, are you?

GALE

You have a right to be angry.

COTTON

No, Gale, I don't have any rights. You made sure of that.

GALE

Cotton, I've done nothing but help you.

COTTON

You've done nothing but get rich off of me. How many books have you sold, Gale? You think I don't understand points and royalties and ancilliary rights?

Just then, the OFFICER behind the counter brings him his gun in a plastic bag. Cotton takes it out and checks it over. Gale is surprised to see the gun.

GALE

Don't do anything stupid, Cotton. You've come to far.

COTTON

Gale, I don't know what I'm doing from one moment to the next. I'm just taking it as it comes.

Cotton pockets the gun and heads out. Gale rejoins Dewey and the others.

CAPTAIN TYLER

Night's coming. I think its time to beef up security on the Prescott girl.

GALE

Where is she?

SHERIFF

She was just escorted to her dorm room.

DEWEY

Is she safe there?

CAPTAIN TYLER

We're going to bring her in. Hide her out for a coupla days. And we're issuing a campus lock-in this evening. No one is allowed out after dark.

DEWEY

That doesn't work, sir.

GALE

You're just isolating people. You're giving the killer a blank canvas.

CUT TO:

EXT. CAMPUS - NIGHT

Day turns to night and college life comes to a deadly stand still as everyone observes the imposed campus restrictions.

EXT. SIGMA PHI EPISILON - NIGHT

The fraternity house sits dark and quiet. A YOUNG MAN walks up the walk to the front door. He TAPS on it three times and it quietly opens as he's ushered in.

INT SIGMA PHI HOUSE - NIGHT - SAME

The young man makes his way down a long hallway, down a spiral staircase, through a thick basement door and into...

A RAGING PARTY

Music peels paint as YOUNG COLLEGE STUDENTS rock to deafening tunes. A row of kegs line one wall as the party gears up for a drunken night ahead.

Derek is seen with his video camera. He's filming Lois and Murphy. They talk into the camera. Both tipsy chatty.

LOIS

It's all about sisterhood. Everybody thinks its about partying and blowjobs but...

MURPHY

... we only promote safe rubbered sex.

LOIS

... it's really about family and tradition...

MURPHY
... harmonica style is okay.

LOIS
I just love being a sister.

Mickey approaches as Derek finishes up.

DEREK
Thanks, ladies.

They take off to the kegs.

MICKEY
Are they aware of your not so positive
portrayal of Greek life?

DEREK
Not one bit.

MICKEY
Where's Sid?

DEREK
She dumped me.

MICKEY
No way.

DEREK
Yeah.

MICKEY
You freakin?

Derek shrugs. He's clearly upset by it when from out of nowhere,
SEVERAL FRAT BOYS appear, picking Mickey up, lifting him over
their heads. Everyone starts CHEERING and CLAPPING.

FRATERNITY JOCK
He lavaliered. He's dead.

They carry him around the room, CHANTING. The frat boys abduct
Mickey, taking him up the stairs and out sight. Others lookie
loo's follow. Derek grabs his camera and bolts.

CUT TO:

INT. SIDNEY'S DORM ROOM - EVENING

Sidney is trying to focus on homework while Hallie channel surfs.
She finds a channel. On screen, Siskel a Ebert are reviewing a
movie.

EBERT
(from TV)
I enjoyed its clever execution...

HALLIE

We're missing the Sig Ep party.

SIDNEY

No, Hallie, not tonight. Parties and mass murderers don't go together. Trust me.

HALLIE

No, no, I hadn't planned on going, it's just Mickey will be pissed.

Hallie clearly wishes she were there.

SISKEL

(from TV)

It was just an excuse to kill young, big breasted girls. I didn't like it.

They're reviewing STAB. Hallie switches channels. There's a KNOCK on the door. Sid answers. It's Dewey and Gale. From the look on their faces...

SIDNEY

Someone else has been killed.

CUT TO:

EXT. DELTA ZETA HOUSE - BACK YARD- LITTLE LATER

SPLAT! Gobs of gooey food goes flying through the air exploding perfectly all over...

MICKEY

Who stands buck naked, tied... chained to a tree in the back yard. The yard is crowded with FRAT BOYS and SORORITY GIRLS who delight in torching him. Mounds of syrup, eggs, and other wet and slimy food is plunged upon him.

FRATERNITY JOCK

Who do you love?

MICKEY

Hallie.

FRATERNITY JOCK

Did you say "My TKE brothers"?

MICKEY

No, I said Hallie.

More food and slime come barreling at him. A drunk Lois and Murphy pull the police tape down from the previous night's crime scene and begin to Mayflower him. The crowd goes crazy.

INT. SIDNEY'S DORM ROOM - NIGHT

Hallie consoles Sidney. Dewey and Gale nearby. Sidney is a stone rock. It's frightening to watch her hold it together.

SIDNEY

I'm fine. I wish people would stop treating me like glass. I'm not gonna break.

HALLIE

It's okay to break, girl. You shatter if you have to.

SIDNEY

I'd really just like to be alone.

DEWEY

The police are waiting outside. They're going to take you somewhere safe.

SIDNEY

Dewey, there's no such place.

DEWEY

Humor me, Sid.

Sidney starts packing an overnight bag.

HALLIE

Can I come with her?

SIDNEY

No, Hallie, I'm not gonna take you down too. I'll be alright.

GALE

Sid, I'll come with you.

SIDNEY

But who would operate your camera?

A burn. It comes out of nowhere. Gale goes silent. A KNOCK at the door. Dewey opens to find a Police guard standing with Joel.

SIDNEY (CONT'D)

He's cool, Remy.

Joel is ushered in. He says his hello's, moving to Hallie. Gale and Dewey move out into the hall with the guards. Sid continues to pack. Her face rigid.

JOEL

They got Mickey. He's being toasted at the Deltas.

HALLIE

I knew it. Shit! I gotta get over there.

JOEL

We're under quarantine.

He points to Dewey who talks to Gale in the hallway.

HALLIE

I'm the only one who can cut him down.

SIDNEY

It's not a good idea, Hallie.

JOEL

I'll go with her.

HALLIE

Be safe, girl.

She gives Sidney a hug before she can object, then she and Joel race out into the hallway as Dewey sticks his head in.

DEWEY

Sid, you should get going.

He looks at Joel and Hallie.

DEWEY (CONT'D)

Where are you two headed?

JOEL

(instant cover)

Hallie forgot her footage at the film dept. I'm gonna walk her over before it's gets too late

DEWEY

You really...

HALLIE

I gotta have it, Dewey.

Gale steps in.

GALE

Hey, Dewey?

HALLIE

Seeya, Dewey.

Hallie and Joel race outta there before any more objections. Dewey turns to Gale.

GALE

If you were truly a copycat, wouldn't you want to emulate everything about the killer that you could?

DEWEY

Meaning?

GALE

He's already gotta be a part of Sid's life. What do you know about this Derek?

DEWEY

Solid alibis. He was with Sidney when she was attacked.

GALE

Billy had alibis too.

Dewey turns to Sid who now stands ready in the doorway.

DEWEY

Hey, I got stuff to do. But I'll find you later, okay.

SIDNEY

Whatever.

Sidney's exterior keeps hardening.

CUT TO:

EXT. DELTA ZETA HOUSE - BACK YARD- LITTLE LATER

Mickey is still tied to the tree. He's so completely covered in hardened gook it looks like he's wearing clothes. The last of the crowd has left. They've gone back to the party. He stands shivering in the cold.

He checks the chain that holds him secure. It's composed of several bike locks and steel twine. He's not going anywhere.

BUMP! He hears a noise. He looks to the nearby shrubs and beyond. Nothing. Just a noise of the night.

MICKEY

(whispering)

Come on, Hallie, baby...

CUT TO:

INT. DEREK'S DORM ROOM - LATER

A dark room. A slight disturbance at the door and it comes popping open. Light from the hall floods the room as Dewey and Gale slip in and close the door behind them.

GALE

(checking door)

You broke the lock.

DEWEY

You broke my heart.

GALE

What are we looking for?

DEWEY

A bloody knife. A ghost mask. Something like that?

GALE

Can we turn the light on?

DEWEY

That's not the way it's done.

Dewey pulls out his flashlight and begins to search the room. He sifts through drawers and a closet.

DEWEY

And it's sexier in the dark.

GALE

Dewey, you and I would never make it.

DEWEY

Maybe not. But think about the sex. As frustrated as I am...

GALE

... and as lonely as I am...

DEWEY

We'd break some furniture.

Gale LAUGHS at this. She reaches over and pats his buttock.

GALE

Tell you what. We get through this one. And we'll take out a hotel room. Over here with the light.

Dewey points the light to a framed picture. It's of Joel and Derek. A buddy pose. She sifts through some text books on the desk.

DEWEY

They're roommates.

GALE

And Joel's pre-med.

DEWEY

The sorority girl was gutted with autopsy precision.

GALE

Shit! It's both of them. The first murders were to throw us - using the same names as Woodsboro. But they've moved on. They're getting closer to Sidney. They're not looking for a Himbry or a Tatum to kill. They're looking for the new Tatum.

DEWEY

Hallie?

A moment. Then in a splash, they're outta there.

CUT TO:

EXT. RESIDENTIAL STREET - MINUTES LATER

A squad car makes it's way down the quiet campus street.

INT. SQUAD CAR - SAME

Sidney sits in the backseat. The two police officers ride in front.

SIDNEY

Where are you taking me?

POLICE GUARD #1

Actually, I don't know.

POLICE GUARD #2

We're meeting another car that will transport you the rest of the way.

POLICE GUARD #1

Safety precautions.

SIDNEY

I feel like Eddie Murphy.

The car comes to a halt in front of a stop light.

POLICE GUARD #1

We feel like Kevin Costner.

Sidney smiles at this just as the car door rips open on the passenger's side. Two hands reach in and yank Police Guard #2 from the car. He starts to CRY OUT but it's cut short.

Sid SCREAMS as the Police Guard behind the wheel struggles with his seat belt. He looks up to see a Ghost Masked Figure move around the side of the car towards his door. He reaches for his gun but it's too late. The Ghost has the door open.

A flash of silver and the Police Guard's throat is slit.

IN THE BACK SEAT

Sidney SCREAMS and SCREAMS, BEATING on the door of the car. It won't open. She's trapped like a caged animal.

IN THE FRONT SEAT

The Ghost pulls the Police Guard from the car, then gets in, behind the driver's seat. The Ghost puts the car in drive and takes off down the road.

Sidney looks behind her as the guard's dead bodies lay sprawled in the middle of the road. She turns to the door, BEATING and CLAWING at it. She leans back, manic, and KICKS at the window with her feet. No use.

EXT. CAMPUS DRIVE - SAME

The car makes its way down the deserted street

IN THE BACKSEAT

Sidney is beyond frantic. She eyes the Ghost through the gate. She turns and twists looking for an escape. Through the window, she sees approaching headlights. She SCREAMS through the closed window as a car passes by.

Sidney takes notice as the car turns onto another campus street. Big, stone school buildings line each side of a thin, road.

She eyes the Ghost through the rearview window. The white masks turns as hidden eyes bore through her. The Ghost hits the gas, picking up speed.

Sidney looks to the book bag on the seat beside her. She rips it open, rustling through it frantically. She pulls books, pencils, paper... Sid grabs a long, yellow No.2 pencil. She grips it hard, looking to the metal grate just behind the driver's seat. The Ghost's neck is right up against it.

Sid takes the pencil and positions it right behind the Ghost's head, ready to attack.

Without pause, Sid RAMS the pencil through the grate, into the Ghost's neck. It lodges there as the Ghost falls forward in pain, losing control of the wheel for a moment.

The car jumps the curb and SLAMS against a building. The Ghost yanks the wheel, over correcting. He tries to bring it back to the road but doesn't see the lamp post that stands directly in the car's path.

The Squad car makes direct contact with the lamp post, SLAMMING into it, bringing the car to a CRASHING HALT, lodging it against the building's stone exterior.

Smoke rises from a bashed engine as it emits a fatal rumbling.

INSIDE THE CAR

All is still. In the backseat, Sidney rises from the floorboards. She looks up to see the Ghost Masked figure slumped over the steering wheel. Out.

Sid quickly pulls herself together, looking about, sizing up her options. She tugs on the door handle. It won't budge. She looks to the passenger's side of the car. It's flush against the building.

Then she notices the metal grate. The edge has been pried apart in the crash. Sidney reaches for it, pulling on it, bending it backwards...

CREAK!

Sid tries to stifle the noise it makes, all the while eyeing the Ghost who remains unconscious. She creates an opening large enough for her to crawl through. She lifts herself up and pulls herself through to the...

FRONT SEAT

Sid falls down into the seat, her eyes never leaving the Ghost. She lay crumpled up against the smashed passenger's door, the only sound is her own TERRIFIED BREATHING. She watches the Ghost Masked Figure. His body doesn't move. She contemplates her next move.

The only way out is through the driver's door.

After what seems an eternity, she slowly reaches over with her foot and nudges the Ghost. No movement. Nothing.

She slides across the seat towards the Ghost, moving to his side. She reaches with her hand and pushes on the Ghost's shoulder. His body moves, slumping back against the back of the seat. It clears space for her to pass through.

She sits up on her feet, facing the Ghost. With her leg, she reaches over him, straddling him. She leans against the steering wheel, her arm quickly reaching for the door knob.

HONK!

Her back brushes against the horn. Sid TENSES, her face a little more than a foot from the Ghost Mask. He doesn't move. He's completely out cold. Sid pushes the car door open and starts to slide completely over the Ghost when she stops.

She looks to the Ghost.

CLOSE ON HER FACE

As she fights with a decision. Then, with a fierce determination, Sid reaches for the Ghost Mask. She finds the edge and begins to peel the Mask away when...

THE GHOST COMES TO LIFE

Lunging forward. Sidney SCREAMS, leaping, falling out the car door.

OUTSIDE THE CAR

BAM!

Sid hits the pavement hard. She lifts herself up when her entire body is YANKED VIOLENTLY BACKWARDS.

The Ghost has hold of her foot, pulling her back into the car. Sidney KICKS and WRITHES breaking free. She hops to her feet as the Ghost emerges from the car. Sidney SLAMS the car door shut. It catches the Ghost, knocking him backwards.

Sid tears off, down the street, running, burning up the pavement.

CUT TO:

EXT. FILM SCHOOL - MINUTES LATER

The film school sits in the still darkness.

INT. HALLWAY - SAME

Dewey and Gale move down a dark and shadowed hallway. THUMP! They stop cold.

GALE

Ssshh! What was that?

DEWEY

Let's find out.

Dewey keeps moving.

GALE

This is all too familiar.

DEWEY

Over here.

Dewey has lead her to a door marked "LECTURE HALL".

INT. LECTURE HALL - SAME

The same room seen earlier. A large, rounded room with three levels of seats that shoot straight up to the ceiling. A podium stands center. Video monitors hang from the ceiling in different places around the room.

Dewey and Gale enter. If not for the red EXIT SIGNS that hang over the exit doors, the room would be completely dark.

They move down the first level of chairs to the lecturn.

GALE

Maybe they never got here. He could have taken her anywhere.

DEWEY

C'mon. Let's go.

CLICK! STATIC! A noise from above takes their attention. They look up as a video monitor comes to life. Images appear.

CLOSE ON MONITOR

Home-made video footage fills the screen. A movie theatre, people standing in line. The home camera ZOOMS in to a YOUNG COUPLE. Maureen and Phil come into view.

ON DEWEY AND GALE

Gale watches the screen as Dewey looks around the room, searching for it's source.

CLICK! Another monitor comes to life. More home shot video footage. This time of a big house. A closer look reveals it to be the Chi Omega Sorority House. A young girl stands on the front porch talking on a portable phone. It's Cici.

ON GALE AND DEWEY

GALE

Jesus Christ!

DEWEY

He filmed his victims.

CLICK! ANOTHER MONITOR TURNS ON.

It's Randy standing outside the newsvan with the cellular phone to his ear.

CLICK! Another monitor turns on. It's of a man and woman back to the camera. The couple move in frame. It becomes apparent quick. It's Gale and Dewey. As they stand in the room live. They're being taped.

CLOSE ON DEWEY AND GALE

GALE

Shit!

Dewey spins around. He reaches for the gun he no longer carries.

DEWEY

Dammit!

He looks around the room, up to the two levels above them. He spots a small light on the second level. He squints his eyes and sees a FIGURE standing behind it.

GALE

Let's go.

DEWEY

No, wait here.

Dewey hands her his flashlight and takes off for the stair rise that leads to the upper level.

GALE

No, Dewey, let's call for backup.

But Dewey is gone, leaving Gale alone. She turns to the monitor to see her face in fear-stricken CLOSEUP.

ON THE UPPER LEVEL

Dewey moves fast, limping his way to the level's edge. He approaches the railing and makes his way around to the shining light.

He reaches it, finding nothing but a camera and tripod. It sits alone against the railing. Dewey surveys the second level. Empty seats everywhere. Completely bare.

Dewey looks down to the main floor... to Gale who looks up to him.

GALE

Dewey?

DEWEY

There's nothing. I'm coming down.

Dewey turns to leave, his eye catching a monitor that hangs level with the railing. On the monitor, Gale is in frame, looking up at Dewey, her face fear stained. She takes a step forward, moving out of frame, revealing

THE GHOST

Who stands right behind her. Dewey looks down to see the Ghost standing directly behind Gale.

DEWEY (CONT'D)

Watch out!

DOWN BELOW

Gale turns just in time to see the gleam of a killer's knife as it darts out of the darkness. Gale catapults, just dodging it. She moves like lightning up the aisle of seats.

UP ABOVE

Dewey races for the stairs, going as fast as his handicapped leg will allow.

DOWN BELOW

Gale tears out the exit door, the Killer right behind her.

AT THE LECTURN

Dewey arrives, searching, looking for Gale.

DEWEY (CONT'D)

Gale!

He eyes the exit door as it slowly closes. He moves for it.

INT. CORRIDOR - SAME

Gale races down the hallway, eyeing the nearest door. She tears it open, disappearing into...

INT. SOUND STAGE - SAME

Gale finds herself in the student studios. She stands in a huge control booth that overlooks a dubbing stage. Lots of glass walls and doors. It has a maze quality.

Gale moves out a side door and into a dubbing room. Darkness everywhere Gale stops for a second, listening as she main door CREAKS open. And then FOOTSTEPS are heard, making their way towards her.

Gale proceeds deeper into the studio. She moves into a sound proof room and closes the door. Not seeing the...

GHOST FIGURE

That stands behind her. She turns around and SCREAMS. She starts out, but then realizes he's standing in the control booth. She's protected by a clear, large, plexiglass window that wraps around the room. The ghost moves out the side door, heading her way. He disappears out of view. Gale freaks. She races to the door, trying to secure it. There's no lock.

AT THE MAIN DOOR

Dewey slips through quietly, trying his best to be quick on his toes. Through the control booth window, he immediately spots Gale.

INSIDE THE DUBBING ROOM

Gale looks for objects to block the door with. She drags a shelf of sound equipment towards the door.

OUTSIDE THE DUBBING ROOM

Dewey moves to the window.

DEWEY

Gale! Gale!

She doesn't hear him. The room is sound proof. He BEATS against the glass. Still, she doesn't turn to him.

INSIDE THE DUBBING ROOM

Gale shoves everything she can find against the door, not seeing or hearing Dewey as he POUNDS against the sound proof barrier behind her.

She also doesn't see the Killer that appears behind Dewey. He moves on him swift and focused.

INSIDE THE DUBBING STAGE

Gale can't take her eyes off the door. Her face is terrified. If she'd only turn around, she would see Dewey. His face terror stricken as a knife is hurled into him repeatedly. With each thrust, blood is splattered against the glass.

IN THE CONTROL BOOTH

Dewey SCREAMS for his life, caught completely off guard. He falls forward onto the control panels. Suddenly, microphone feedback tears through the studios as Dewey's CRIES are heard throughout the stage.

IN THE DUBBING STAGE

Dewey's DEATH SCREAM rips through the room.

Gale turns to the window to see Dewey, his face smashed against it, blood smeared across the glass. She moves to the window, her face only inches from his. A moment as their eyes meet. Dewey's life is near gone. His eyes reveal it.

Gale BEATS against the glass window.

GALE

(through tears)

NOOOOOO!

Dewey's body slides down, out of view. Gale is mortified. She looks to the Killer who has already made his way through the control booth. He's coming for her. She races to the door, throws the things away.

She manages to pull the door open just enough to slide through. And she's off and running.

Gale finds a door and plows through it, stopping only long enough to lock it.

BAM! The Ghost RAMS it from the other side but it holds. Gale surveys her surroundings. She's in a storage room. She eyes another door. She moves through it and out into...

THE HALLWAY

Gale shoots down it.

CUT TO:

EXT. CAMPUS STREET - SECONDS LATER

Sidney races down the deserted street. Not a soul in sight. She reaches a corner, moves off the road and passes through a series of trees and shrubs, coming out onto...

EXT. SORORITY ROW - SAME

The houses have long since gone to sleep. The Delta Zeta House stares at Sidney. Lights burn from within. Sid goes for it.

EXT. DELTA ZETA FRONT PORCH - SAME

Sid makes her way up the front porch. She POUNDS on the front door, SCREAMING her lungs out.

SIDNEY
SOMEBODYPLEASEOPENUPSOMEBODY!

Sid wastes no time, she moves along the wraparound porch, beating at the windows. But nothing. Everybody is off partying. Suddenly, Sid hears something. A WHIMPERING. She turns to find Murphy and Lois, laying, strewn across the end of the porch. Passed out.

Sid runs to them.

SIDNEY (CONT'D)
Oh God, help me. We have to call the police.

Sid kneels over Murphy, shaking her. Murphy's eyes open and she GIGGLES. The girl is completely wasted. She has no comprehension skills at all.

SIDNEY (CONT'D)
Do you have keys? I need to get inside.

Sid looks to Lois. She's in worse shape.

SIDNEY (CONT'D)
Shit!

Sid contemplates, not knowing what to do. She leaves them, moving down off the porch and around to the back of the house. She gets to the back door, tries it. It's locked too.

Sidney checks out the yard. Off to the side, she spots a big tree with a...

BODY, lying next to it in a heap on the ground She moves toward it.

As Sid approaches she sees clearly that it's Mickey. He lay on his side, curled, knees to chest, his arm still chained to the tree.

SIDNEY (CONT'D)

Mickey? Mickey?

A look of dread creeps across her face. He lay there very much dead.

SIDNEY (CONT'D)

Oh God, no, Mickey...

She kneels over his body just as it stirs, lifting up, rising. Mickey's face comes into view, coated in dried funk, his eyes wide.

MICKEY

Sid? Jesus, where's Hallie? I've been here all night.

SIDNEY

Listen to me. We've got to get help. The Killer's here.

MICKEY

What are you talking about?

SIDNEY

He's after me.

Mickey pulls on his chained arm.

MICKEY

Shit! You've got to cut me down, Sid.

Sid inspects the chain. It's meant to hold.

SIDNEY

I'll be right back.

MICKEY

Where you going?

Sidney moves to the shed that's attached to the garage. Leaning against the side are a row of garden tools. Sid settles on a shovel.

Sid returns to Mickey who has risen to his feet. He's pulling and twisting the bike chain that binds him.

SIDNEY

Watch out.

Sid lifts the shovel up and brings it down directly on the lock. It bends somewhat but stays in tact.

MICKEY

Do it again.

CLANK! A noise behind them. They both spin around peering into the night.

MICKEY (CONT'D)

What was that?

SIDNEY

Don't panic.

Sidney, determined, raises the shovel high and brings it down with great force. It CRACKS the lock, loosening it.

Mickey pulls on it. It won't quite give.

SIDNEY (CONT'D)

Watch out.

Sid raises the shovel again, unfaltering. She doesn't see the Ghost Masked Figure that slides down from the tree branch behind her. The Figure moves quickly and gracefully, coming to a stance directly behind Sid.

Mickey looks up, just in time.

MICKEY

SIDNEYWATCHOUT!

Sid turns just as the Killer strikes. But Sid is ready. Without thought, she swings the shovel at the Ghost, catching his mid-section, sending him flying.

Mickey goes ballistic chained to the tree. He pulls, twists, squirms... anything to free himself.

The Ghost rises, moving on Mickey. Sidney sees this.

SIDNEY

Hey.

Sidney distracts the Ghost. She takes off, the Ghost following her. She moves around the tree, sprinting across the yard, running smack into...

THE GHOST MASKED KILLER

But Sidney spins around as two Ghosts appear on each side of her. She stands THUNDERSTRUCK as the two Killers descend on her. She dives between the two but they counter, keeping her surrounded.

Sid watches as one of the Ghosts withdraws his knife. She turns to the other. His knife is already poised. They close in on her, ready to strike.

She looks for an escape. There's not one. BAM!

Suddenly, Mickey appears, barreling into one of the Ghosts. They go sprawling across the grass.

MICKEY

Run, Sid...

Sidney makes her break, she runs passed them, towards the front of the yard.

Mickey leaps to his feat. The Killer right behind him. He now finds himself in Sid's predicament. He doesn't know where to run. The two Killer's close in on him.

Sidney gets to the corner of the house. She stops... she doesn't want to leave Mickey. She turns back around just in time to see...

Mickey sandwiched in between the two Ghosts. They're knives strike at the same time. One through the stomach, the other through the back. They withdraw their knives. Mickey's body suspends, momentarily hanging in the air. Then collapses to a heap on the ground.

Both Ghosts turn to Sid at the same time. She takes off running, along the side of the house, through a row of shrub that take her to...

EXT. STREET - SAME

Sid is back on the campus street, running down the middle of it.

She spots a car stopped at a red light half a block up. KIDS are inside, rock music BLARES. Sid SCREAMS and SCREAMS but they don't hear her. She runs, feet pounding, toward them but the light turns green and the car takes off. It's taillights fading in the night.

She turns finding herself alone in a parking lot. The theatre sits in the distance. She spots someone entering the theatre. It looks like Hallie.

SIDNEY

Hallie?

But Hallie doesn't hear her. Sid races forward.

CUT TO:

EXT. CAMPUS MINUTES LATER

Gale races down the empty campus street. She eyes an emergency phone that's attached to a street lamp. She goes for it.

Gale rips the phone from its cradle, presses the CALL button.

VOICE
(from phone)
What is your emergency please?

GALE
Someone's trying to kill me. I need the
police.

VOICE
Are you in danger now?

GALE
Yes, goddammit!

VOICE
Where is your attacker?

GALE
I don't know.

VOICE
Stay under the safety light. Help is on
its way.

GALE
The safety what? Fuck that!

Just then, Gale hears a NOISE. A door opening. She looks up to see
Sidney disappear through the side theatre door.

GALE
SIDNEY!

But Sidney has already disappeared inside. Gale yells into the
phone.

GALE (CONT'D)
Fuckin' hurry.

Gale throws the phone down and tears off for Sidney.

INT. THEATRE SAME

The theatre is big and old. Plush chairs, balcony, huge proscenium
stage.

Sidney enters through a side house door. She pulls on it,
releasing the emergency lock. She makes her way down the aisle
toward the orchestra section.

SIDNEY
Hello?

The stage is dark and bare with the exceptions of the furniture
from the DEATHTRAP set. BUMP! A noise from the stage wings.

SIDNEY (CONT'D)
Hallie?

Sidney moves down front to the little bridge that extends out over the orchestra pit. She crosses it and moves to stage center, peering into the wings on either side of her.

Complete darkness.

DRIP! DRIP!

Something drips down from above and onto Sidney. She wipes it from her face when...

CLICK! A spot light turns on from the back of the house, illuminating Sid center stage. She jumps at this, unnerved. She looks to her hand, covered in crimson. Then out to the house... the light is blinding.

CLANK! A NOISE from above..ropes, pulleys moving. Sid looks up as a set wall comes PLOWING down at her. She leaps out of the way, falling to the floor.

The wall falls into place on the stage. It is the back wall of the set that's dressed with framed pictures and antique weapons and...

DEWEY

Who hangs from it, pinned up against the wall, very much deadk, arms outstretched, crucified. His body a bloody mess. Sidney stops, stunned. She stands frozen in unspeakable horror. Her entire being ripped apart. She breaks into tears. And then...

Sid backs up, moving, racing toward the wings when another wall flies in, sealing the backstage area off, trapping her. She looks in shock at...

HALLIE

Strung up, her body hanging lifeless. Sid SCREAMS, turning, running to the other side of the stage when a third wall comes flying in, creating the three walled set of DEATHTRAP.

Attached to it, is the body of Joel. Dead. Blood everywhere. And then, Sid hears...

CLAPPING!

A single pair of hands from somewhere in the house... applauding. She turns around and spots a FIGURE moving down the aisle. She can't make out who it is.

Sid bolts. She spots the set door up center, near Dewey's body. She goes for it, ripping it open to find...

COTTON WEARY STANDING IN THE DOORFRAME

Sid SCREAMS. But then sees his face, he looks scared. And then, Cotton's body falls forward to the floor, his arms and legs bound by electric tape.

Sid turns back to the front of the stage. The Figure is now walking across the bridge, holding something... a light attached to a video camera. She's being filmed. Sid looks back to Cotton who looks up to her with pleading eyes.

COTTON
Quick, untie me.

Sid is panicked. She doesn't know what to do. She leans down to untie him but stops.

VOICE
(from behind video camera)
You've seen this movie before, haven't you?

Sidney looks to the voice. The camera is pulled away to reveal...

DEREK

He smiles at her.

DEREK
Smile for the camera.

Sidney remains silent.

COTTON
Sid, c'mon.

Sid backs away from Cotton. She doesn't trust either one of them. Derek watches her, amused.

DEREK
Go on, untie him.

SIDNEY
No. This is a set up.

DEREK
That's quick.

COTTON
Please, Sidney, he's going to kill us.

Derek begins filming again.

DEREK
You must be dealing with some serious trust issues right about now.

Sidney says nothing. She edges away, moving to the wall where Hallie hangs.

DEREK (CONT'D)
Sidney, you can't keep your back to the audience like that. Could you cheat a little forward for me?

COTTON

Please, Sidney.

DEREK

You're really stumped, aren't you? You know there's two killers but you don't know who they are. I'm a given. The boyfriend. Way obvious. But now you're torn. Everyone else appears to be dead. Except for Cotton. Hmmm? Hmmm?

Suddenly, Hallie comes to life behind Sid, reaching out, grabbing her. Sid JUMPS. She spins around to find Hallie breaking out in a torrent of GIGGLES. Very much alive.

HALLIE

Paaaaaiiin... yah, such pain... The story of your life, Sid.

Sidney stares in mortal shock as Hallie cuts herself down from the wall with a big hunting knife.

DEREK

Need some help, honey.

HALLIE

I got it..

Sidney's eyes go back and forth between the two.

DEREK

You should really see your face right now, Sid. It's doing some freaky shit.

Derek's right. Sid's face appears completely tortured.

HALLIE

Yeah, you look quizzical yet pensive.

DEREK

Yeah, how can we help? Do you have any questions regarding the sequel of your life?

Sidney stares them down. She's been here before.

SIDNEY

Why?

DEREK

Good question. You took the bait.

HALLIE

Ever see NATURAL BORN KILLERS? Well, Derek and I have this whole Mickey/Mallory-Woody Harrelson/Juliette Lewis thing going on.

DEREK

I really don't like that comparison, honey.

HALLIE
(to Sid)
He hates Oliver Stone.

DEREK
I find his work overwrought.

Sid is waning.

HALLIE
C'mon, Sid, don't fade on us. We've been
planning this baby for a year. Humor us.

Sid turns to Cotton. She kneels down and begins to untie him.

DEREK
Nope. You had your chance.

Derek dummy lunges at her with the knife. Sid backs off.

CUT TO:

EXT. THEATRE SAME

Gale approaches the side theatre door. She pulls on it. It's
locked.

GALE
Shit.

She moves down along the theatre to another door.

CUT TO:

INT. THEATRE A MINUTE LATER

Hallie and Derek move around Sid, taking turns filming her with
the camera.

DEREK
We met on the internet.

HALLIE
He sent me the cutest e-mail.

DEREK
I read her postings on the horror movie
chat boards and fell hopelessly. Hook,
line...

HALLIE
We have our own website now. We dedicated
a whole page to you.

DEREK

You'd me amazed at how many of us there are out there. It's a whole world, Sid. You're really popular amongst the demented.

HALLIE

You're the one who got away.

DEREK

Until now.

COTTON

You guys are fucked.

HALLIE

Actually Cotton, and I think critics would agree, it's the other way around.

DEREK

Poor Cotton, could life be a little more cruel?

SIDNEY

You're not going to get away with this.

HALLIE

Of course not. Who wants to? What's the point if we don't get caught? Where's the glamour in that?

DEREK

The way I see it. We'll be arrested. Go to prison. Cash in on the home footage. Secure a book deal. If all goes as planned, our trial should coincide with the release of STAB II.

HALLIE

A verdict and premiere all on the same day. I love it.

DEREK

We're hoping for the death penalty. I have this whole DEAD MAN WALKING swan song exit planned.

HALLIE

And now, drum roll please...

DEREK

Hope you're ready, Sid. We got one last surprise for you.

Cotton pull and twists on his bound wrists. Sid had loosened them somewhat. He tries to finish undoing them.

HALLIE

A twist ending if you will.

DEREK

Yeah, we really had our work cut out for us. It really is the curse of the sequel. The Billy/Stu thing's been done.

HALLIE

... so we had to be different but yet the same because if you venture to far away from your original story you completely alienate the audience...

DEREK

And we didn't want to do that, Sid. We wanted to give you your money's worth.

HALLIE

So we found a compromise.

DEREK

Or it found us.

HALLIE

We have a surprise guest star waiting in the wings.

DEREK

Just for you, Sid.

HALLIE

Wait a sec, Derek. We forgot to flip.

Derek reaches in his pocket for a coin.

DEREK

Oh yeah.

(to Sid)

We figure the one of us that actually kills you will get a little more press. It's been an ongoing discussion.

(to Hallie)

Heads or tails?

HALLIE

Tails.

He flips the coin.

DEREK

Shit! You win.

IN THE AUDITORIUM

Gale emerges from the lobby. She found a way in. She eyes the proceedings on stage. She sees Sidney standing over Cotton. And then Hallie and Derek on either side... knives in hand. She races down the aisle.

GALE

Sidney!

ON STAGE

They all turn, spotting Gale. Sid moves forward, happy to see her.

SIDNEY

Gale!

IN THE AUDITORIUM

Gale moves down the aisle, not sure what's going on.

ON STAGE

Sidney moves down center. Derek cuts her off just as...

THE CURTAIN DROPS

Gale glimpsed the terror on Sidney's face just as the curtain separates them.

ON STAGE

Derek grabs Sidney, holding her, the knife at her throat.

HALLIE

It's about time she showed up.

IN THE AUDITORIUM

Gale moves to the exit door and into the...

INT. STAIR WELL SAME

Gale eyes a door that's marked "STAGE DOOR". She opens it and steps in coming face to face with a...

A LARGE AUTOMATIC REVOLVER

Gale's eyes move down the end of the gun to find...

DEBBIE SALT

standing, lips pursed.

DEBBIE SALT

Hello, Gale, we've been waiting for you.

Gale's face is a mass of confusion.

INT. STAGE SAME

Derek releases Sidney, shoving her, she falls to her knees, next to Cotton.

CLOSE ON COTTON'S HAND

SIDNEY

Okay, look, you guys. I applaud your methodical expertise but I have a question. What's going to happen after I die? I thought the heroine is supposed to live.

HALLIE

Not this time.

Hallie moves in on her.

DEREK

Yeah, we're trying to send a message to Hollywood. I'm really getting tired of all the happy endings. It's just not reality. In the real world the good guys die, the innocent are punished, and the murderers inherit the earth.

SIDNEY

But nobody wants to see that. It'll never go. They'll rewrite you. You don't want that.

HALLIE

Oh, Sid, you're sounding desperate. I guess fearing death makes one anxious.

SIDNEY

You fucking freaked out movie nut psychos...

VOICE

(off camera)

Don't blame the movies, Sid. Movies don't create psychos.

Sid stops dead in her tracks as these words still her very soul. The Voice comes from the wings. They all turn as Gale Weathers appears. Behind her, with gun in hand, is Debbie Salt. Derek grabs the camera. He doesn't want to miss a second.

DEBBIE SALT

Don't you know that by now? It's about family. It all starts at home. It starts with the father... and the mother.

Sidney mouth drops, her face aghast, as she looks to Debbie Salt. She recognizes her immediately.

SIDNEY

Mrs. Loomis?

Gale stops cold.

GALE

What?

SIDNEY

Oh my God.

Gale turns to Debbie Salt.

GALE

Jesus. It can't be.

HALLIE

Told you we had a guest star. Didn't see that coming, did you?

DEREK

Everything's taken on a hyper-reality, hasn't it?

GALE

You're Billy's mother?

DEBBIE SALT

I couldn't believe you didn't recognize me. You even interviewed me for your book.

GALE

You're all in this together?

DEREK

We had to have financing.

HALLIE

Tuition's expensive.

SIDNEY

Why Mrs. Loomis?

DEBBIE SALT

Where should we start? Your mother ruined my marriage by sleeping with my husband. You ruined my family by killing my son. Gale aired it to the world. Should I go on... isn't that enough?

GALE

Jesus, you're just as whacked as your son.

DEBBIE SALT

Where do you think he got it? Mental illness is hereditary. Who do you think encouraged him to kill your mother? He was a smart kid but children need parental guidance.

Sidney is completely horror stricken. She stands in total disbelief.

DEREK

Yeah, she's been great, Sid. We never would have been able to it without her.

Debbie Salt/Mrs. Loomis looks to both Derek and Hallie, smiling.

DEBBIE SALT

And I couldn't have done it without you
two. Now who won the coin toss?

Hallie raises her hand.

HALLIE

I did.

Debbie points the gun at her, quickly, simply... and FIRES. Sid
and Gale SCREAM as a bullet through the forehead sends Hallie
flying back against the flat wall. Her body drops to the floor.
Dead.

Derek drops the camera, completely taken back. He looks to Debbie.

DEREK

What are you...

Debbie turns the gun on him. FIRES AGAIN. Derek moves, the bullet
catches him in the stomach. He drops to his knees. Debbie FIRES
again. Derek takes another bullet. This time dropping. Very dead.
His body falls near Cotton who has remained suspiciously quiet
through this ordeal. He eyes Derek's knife that now lay near his
wrists.

SIDNEY AND GALE

Turn to Debbie in complete horror.

DEBBIE SALT

Nice kids but a little out there.

GALE

What are you going to do?

DEBBIE SALT

Finish what my son started.

GALE

But you'll never get away with it.

DEBBIE SALT

Enter Cotton Weary.

Cotton looks up.

DEBBIE SALT (CONT'D)

Think about it. An innocent man wrongly
accused. Spends time in prison where he
just sits with his righteous anger,
waiting, planning his revenge. His life so
incomprehensively ruined he's forced to
take revenge on the people responsible.
It's perfect.

COTTON

No... not again.

DEBBIE SALT

Sorry, Cotton. I guess you were just meant to be a killer.

SIDNEY

You'll never get away with this.

Debbie moves to Cotton, shrugging.

DEBBIE SALT

Who would you like to shoot first, Cotton?

Just then, Cotton leans up, freed from his bindings. With the knife in hand, he lunges for Debbie Salt. It strikes her, lodging into her chest. She goes back. Cotton doesn't stop, he stabs her again and again. She goes down. Dead.

GALE

Thank God.

Gale rushes to Cotton as he jumps to his feet. She helps him with the last of his bindings. Sid looks about at the body count on stage. It's mounting. She takes a deep breath. Relieved.

GALE (CONT'D)

God, Cotton, what a nightmare. I'm so sorry.

COTTON

Yeah...

Gale gives him a hug.

CLOSE ON COTTON'S FACE

GALE

Thank you.

He hugs her back. She doesn't see as he rises the knife behind her, bringing it down in one swift, maniacal move. Gale's body jerks, a moment of shock and then she goes limp as the knife lodges in her back.

Sidney turns just in time to see Cotton toss Gale's body down into the orchestra pit. He turns, facing Sidney. The bloody knife in hand.

SIDNEY

NOOO!

Cotton moves to Derek's body where the video camera lay, he pulls the tape from it.

COTTON

It's perfect, Sidney. No one will ever suspect me. I have proof. I'm the victim.

SIDNEY

Please, Cotton, don't do this.

He holds up the video cassette. Murder in his eye.

COTTON

I get my revenge and make some fast cash.

SIDNEY

It's over, Cotton.

COTTON

Not until you're dead.

Cotton lunges for her. Sid tears off, slipping through the set door to...

BACKSTAGE

Sid runs to the rear of the stage. She moves in the narrow space that exists between the scrim and the back wall. She races down it.

She almost reaches the end when COTTON RIPS THROUGH THE SCRIM!

Sidney ducks, bypassing him. She comes to the stage door. It's locked. She turns, seeing the metal ladder that's attached to the wall. It leads to the catwalk above.

Sid goes for it. She climbs up the ladder with lightning speed.

Cotton, up and running, is close behind.

INT. CATWALK SAME

The catwalk sits above the open fly space where flats and a large chandelier are stored in the air.

Sid reaches the top and takes off running down to the ending.

AND THAT'S AS FAR AS I'VE GOTTEN.

WHAT HAPPENS IS SID AND COTTON FIGHT TO THE FINISH, HE CHASES HER THROUGH HANGING FLATS, THEN DOWN THE FLY RAIL, BACK TO THE STAGE. SID GETS FINDS A KNIFE AND STABS COTTON.

HE STABS HER BACK. THEY FIGHT, CONTINUING TO STAB EACH OTHER UNTIL THEY BOTH DROP CENTER STAGE. THEY LAY NEXT TO EACH OTHER, NEITHER ABLE TO MOVE. THEIR EYES SLOWLY CLOSE.

THE END (FOR NOW)