

**Jay Mohr   Brittany Murphy   Michael Blehn**

# **CHERRY FALLS**

**Directed by**

**Geoffrey Wright (Romper Stomper)**

Ken Selden  
February 4, 1998  
First Draft

The Fresh Produce Company  
323-931-3700  
Rogue Pictures  
310-248-6222

EXT. TOWN - NIGHT

The hanging sign says 'Entering Cherry Falls, Ohio'.

We see Cherry Falls - A small town in rural Northeastern Ohio. This is Norman Rockwell land, red barns on dirt roads, a square in the center of town. But things are hidden here. The barns are locked, the shades are drawn.

Dissolve to:

EXT. LOVER'S LANE

A romantic turn-off used exclusively for parking. A river gushes by. Crickets chirp. The trees blow in the autumn wind. A single car sits on the lonely road. The muffled sound of a young couple making out drifts through the steamed up windows.

INT. CAR

A teenage boy's hand is under a teenage girl's shirt, gently massaging her breast. He pulls his hand out from under her shirt and places it on her bare knee.

As he starts to slide his hand up her leg, she grabs his hand and gently pulls it away. She places it back on her breast, sliding it under her shirt.

We pull back. STACY and ROD, two healthy sixteen year olds, are passionately making out in the proverbial back seat of a big American car.

Rod smiles seductively, kisses Stacy, and places his hand back on her knee. Once again, she stops him, this time just squeezing his hand tightly.

STACY

No.

He doesn't give up easy. He playfully wrestles his hand free and slides it under her skirt. She grabs his hand again.

STACY

I said no.

ROD

But you don't really mean it.

He struggles to free his hand.

STACY  
Yes I do. Keep it in your  
pants Rod.

He gives up, aggravated.

ROD  
Maybe it won't stay in.

STACY  
Maybe you better just  
drive me home.

He starts the car, glares at her for a second, then turns it off.

ROD  
Let me ask you a serious  
question first.

STACY  
What?

ROD  
Aren't you worried you  
could die a virgin?

STACY  
(sarcastic)  
Yeah. I'm extremely worried  
about that. It's right up  
there with global warming.

ROD  
On our way home, a drunken  
driver could hit us head  
on and send us flying through  
the windshield. Terminate  
us instantly. We'd never  
experience what it means to  
make love.

STACY  
If sheep don't count.

ROD  
That wasn't me...

STACY  
I know. I'm kidding you.  
Chill out.

ROD

Well I'm trying to be real  
here and you're mocking me.

STACY

(softening)

I'm sorry, but you're not  
going to die a virgin Rod.

EXT. LOVER'S LANE

There is another car around the bend, hidden from sight. It's an  
old beat up Imperial from the late sixties. Someone is watching  
them. It's probably a psychopath.

INT. ROD'S CAR

Rod leans in and starts kissing Stacy again.

ROD(cont.)

I don't want to take that  
chance. I want my first  
time to be you.

She kisses him back. He slides his hand under her skirt again.

STACY

Stop it.

He doesn't.

STACY

Rod!

ROD

(exasperated)

You're being unfair.

STACY

Unfair?!

ROD

Yes. Unfair to me.

He begins to overpower her. This is quickly turning into date rape.  
She starts to fight back but he doesn't stop. Finally, she  
scratches him savagely across the face. This catches his attention.  
He jumps back, cut slightly, surprised.

She opens the car door and quickly escapes.

EXT. ROAD

She runs away from the car, down the road, very upset.

INT. CAR

Rod catches himself. He looks at his bloodied face in the rear view mirror and realizes what he's done.

He starts the car back up.

EXT. ROAD

Stacy runs down the road alone, still very upset.

INT. CAR

Rod pulls up next to her and rolls down his window.

ROD

Stacy! I'm sorry.

EXT. ROAD

She pays no attention to him.

ROD

Please get back in the car, Stacy.

She turns and heads down a path into the dark woods, purposely going where he can't follow.

INT. CAR

Rod, frustrated, hits the steering wheel and floors it.

EXT. ROAD

As Rod's car tears off, down the road, the other car that was parked at lover's lane drives up and pulls over, lights still off.

EXT. WOODS

Stacy heads deeper into the woods. When she finally stops to catch her breath and wipe away her tears, she hears someone approaching her. Suddenly, the footsteps stop. Stacy senses that someone is watching her.

STACY

Rod?

No answer.

STACY  
Is that you Rod?

Still no answer. A little frightened, she starts to walk again.

Again she hears the footsteps following her. She stops again. Whoever is out there stops too. She looks around in every direction.

STACY  
Come out Rod.

No answer. Even the birds have stopped chirping.

STACY  
(terrified)  
Rod? You're freaking me  
out. Game's over. I lose.  
Come out.

She hears the footsteps behind her and quickly turns around. She sees the silhouette of someone standing a few feet away.

The wind picks up. Stacy realizes it isn't Rod. All she can see is that whoever is there is carrying a small sledge hammer in one hand and a very long, jagged, steel nail in the other.

STACY  
(in full panic)  
No!

Stacy starts to run. The killer starts after her.

EXT. STACY'S

Rod is sitting in his car in front of Stacy's house at the edge of the woods, waiting for her to appear. He checks his watch.

EXT. WOODS

Stacy runs for the edge of the woods but she isn't quite fast enough to elude her pursuer.

STACY  
Help!

The killer catches Stacy from behind and savagely smashes her head against a tree, cracking a branch. Stacy falls to the ground, dazed.



EXT. WOODS

The huge nail, extremely sharp and jagged, is placed in the center of Stacy's outstretched palm.

The hammer is pulled back, aimed at the head of the nail.

EXT. WOODS

Rod stops and frantically looks around, knowing he's fighting a losing battle.

ROD  
Stacy?!

EXT. WOODS

The hammer descends on the nail.

Stacy screams out in pain, even through the gag, as her hand is nailed to the tree.

EXT. WOODS

Rod hears her muffled cry and runs toward the sound.

Stacy's left hand is now placed up against a different tree.

Another nail is readied.

Stacy tries to free her nailed hand but it's useless. She goes into shock.

Rod's flashlight continues to cut through the night. His feet trample fallen branches. Suddenly, he stops. He's found her.

Stacy is stretched out between two trees, gagged, one hand nailed to each tree. She almost looks crucified.

Rod starts toward her, not sure what to do. He looks into Stacy's terrified eyes. She's looking behind him.

Rod quickly turns around but he's too late.

A knife comes plunging down toward Rod's chest.

Stacy frantically tries to free herself but she only succeeds in ripping her palms on the nails.

Rod falls to his knees, blood streaming from his chest and mouth.

Stacy can't even react anymore, she's so horrified.

The killer's hand rips open Stacy's shirt and feels her soft ripe stomach.

Stacy looks down, terrified of what the killer has planned.

A small but extremely sharp razor attached to the end of a pencil is placed up against Stacy's bare stomach. The killer's hand grips it like it's an ordinary pencil.

Stacy's eyes grow abnormally wide as the carving starts. She's never experienced such pain.

Blood drips to the ground.

Dissolve to:

EXT. NIGHT SKY

The full moon looks down on the town.

EXT. CUL-DE-SAC

Another romantic turn off. A view from the top of a hill overlooking the sleepy town. A lonely car sits there, the sound of a teenage couple making out drifting through it's steamed up windows. It's almost a repeat of the first scene.

INT. CAR

The boy pulls his hand from under the girl's shirt and unsnaps her jeans. She pushes his hand away but he puts it right back, wriggling a finger down into her pants.

JODY MARKEN, a pretty all-American sixteen year old girl, strong willed but still innocent, stops kissing her boyfriend KENNY, trying to hold him off. Kenny is also sixteen. He's thin and a bit shaggy, but very cute nonetheless. His hair is shoulder length, his stare intense. He takes himself seriously, all rebel.

JODY

Cut it out.

KENNY

Why?

JODY

I was supposed to be home fifteen minutes ago.

KENNY

So? You're already late. A few more minutes won't

matter.

He slides a second finger into her pants. She closes her legs, making his probing much more difficult.

JODY  
I got to get home.

KENNY  
Fuck your curfew. Most sixth graders can stay out later than you.

He starts kissing her again.

JODY  
Kenny....

She pulls his hand out of her pants. He stares at her for a second, completely exasperated. He sits up and starts the car.

EXT. CUL-DE-SAC

The car squeals away.

INT. CAR

Jody and Kenny drive home, not talking.

He pulls up in front of her house.

KENNY  
You know, maybe we ought to start seeing other people.

JODY  
What?

KENNY  
Jody, we've been going out for over a year. I love you but I'm all out of patience.

Jody doesn't know what to say. She didn't expect this.

EXT. MARKEN HOUSE

Jody gets out of the car, very upset. Kenny takes off, not even waiting to see if she gets inside safely, leaving her all alone on the dark street. A car backfires in the distance. A nearby noise startles her. Something's behind the garbage cans. She heads quickly up the driveway, disappearing behind the house.

INT. MARKEN'S HOUSE - BACK FOYER

All is quiet in the house. The back door opens. Jody tiptoes up the back staircase.

INT. MARKEN'S HOUSE

Jody appears on the second floor. It's a family house, politely decorated and immaculately clean. She quietly creeps down the hallway toward her room. As she passes her parents' room, she looks down. She's relieved that no light is coming from under their door.

INT. JODY'S BEDROOM

Jody creeps into her bedroom and quietly shuts the door. She's made it. She sits on the bed to catch her breath.

Something moves in the corner of her room. Jody jumps, scared. Someone is sitting in her chair.

BRENT

It's almost ten o'clock.

JODY

Daddy! You scared me.

BRENT

You're grounded Friday night.

JODY

What?! I was at Sandy's.  
I just lost track of time.

BRENT MARKEN gets up and heads to the door. He's a big man, 45 years old, well built. He's dressed in a tee-shirt and jeans.

BRENT

Your curfew is 9:30 and you know it.

JODY

It won't happen again.

BRENT

You said that two weeks ago.

JODY

Dad! Most of my friends can stay out until 11 on school nights and 1 on weekends.

BRENT

They're not the sheriff's  
daughter. Good night.

He leaves. Jody is furious. She lies down on the bed to stew. She might as well have stayed out. The phone in the hallway rings. She leaps up.

INT. HALLWAY

Jody runs up to the phone but waits for it to ring a second time before picking it up. She crosses her fingers, praying it's Kenny.

JODY

Hello. (beat) One second.

(to her dad)

It's the station, Adolph.

Brent comes out and picks up the phone as Jody heads back to her room, disappointed.

INT. BEDROOM

Jody flops on the bed.

BRENT (O.C.)

Hello. (beat) What?

INT. HALLWAY

Brent is shocked.

BRENT

Where?

MARGE MARKEN, Jody's mother, comes out of the bedroom, sensing something terrible has happened. Marge is a couple of years younger than Brent. She's a bit lifeless, a pretty woman who's whole life is her daughter.

BRENT (cont.)

I'm on my way.

INT. JODY'S

Jody sits up on her bed, also sensing something big has happened.

INT. HALLWAY

Brent buttons up his shirt.

MOM

What happened?

BRENT

Two kids were found dead  
in the woods. Lock the door  
after me.

Brent grabs his gun belt and heads down the stairs.

Jody appears. She and her mom share a concerned glance.

Cut to:

EXT. STACY'S HOUSE

Brent pulls up. A lot of official cars are already there.

EXT. WOODS

A trail of flares eerily light up the woods, leading to the crime scene.

EXT. WOODS

The murder site. Police cameras flash. Stacy is still nailed to the tree. Rod is dead on the ground below her in a puddle of his own blood.

Brent walks up, immediately repulsed by the gruesome sight. His DEPUTY, JACK WEBBER, sidles up next to him.

DEPUTY

Her parents reported her  
missing about an hour ago.

A flash bulb momentarily lights up the scene. Brent pulls out his flashlight to better survey the carnage.

He starts on Rod, throat slit, chest gutted. He then moves to Stacy, looking at one nailed hand, then the other.

BRENT

What kind of a person wakes  
up in the morning, and says  
to themselves, 'Think I'll  
nail a sixteen year old girl  
to a tree today'?

DEPUTY

The same type that decides to  
carve into her stomach.

Brent finally shines the the flashlight beam on Stacy's stomach. Carved into her flesh is the word 'VIRGIN'.

Cut to:

MONTAGE

High school kids are getting ready for school.

Body parts are being covered. Pants and stockings are pulled up over bare teenage legs.

Shirts and bras cover bare teenage chests.

Zippers are pulled tight. Buttons are buttoned.

The school bell rings and the kids arrive in cars, on bikes, walking.

It's a typical small town American high school, somewhat repressed but alive. The news spreads quickly about the double killing as the crowd splits into its various tribes: punk rockers, jocks, potheads, cheerleaders, nerds.

The killing is on everyone's mind.

EXT. SCHOOLYARD

Jody rides up on her bike and glances across the schoolyard as she locks it in the bike rack.

Jody's POV - Kenny is leaning against a tree, talking with a busty girl, SHARON.

Jody is upset to see Kenny flirting with someone else. As she starts toward the front door of the school, a few other CLASSMATES run up to her. She keeps glancing over at Kenny but he doesn't notice her.

Jody! CLASSMATE 1

Hi. JODY

Was Stacy raped? CLASSMATE 2

I don't know. My dad never came home last night. JODY

Jody's POV - Kenny takes Sharon's hand for a second.

CLASSMATE 1 (O.C.)  
I bet she was.

CLASSMATE 2 (O.C.)  
Gives new meaning to the  
idea of getting 'nailed'.

CLASSMATE 1 (O.C.)  
Ha-ha. So funny. Sickfuck.

Jody doesn't respond. She's staring at Kenny.

Jody's POV - Kenny walks into school with Sharon.

Cut to:

INT. HOMEROOM

Jody enters her homeroom, still upset.

Her teacher LEONARD MARLISTON is lecturing the class. Leonard is twenty-five and quite hip looking for a teacher. He has long somewhat stringy brown hair. He is a bit thin and is dressed casually, almost in hippy attire. He wears wire-rim glasses and lace-up boots.

MR. MARLISTON  
No one understands what leads people  
to do irrational things. We only  
know that unpunished violence  
festers, then explodes.

Jody sits down in the back.

MARLISTON (cont.)  
Witness the L.A. Riots. Years  
of police brutality fireballs  
in forty-eight hours. Jody?

JODY  
Yes Mr. Marliston.

MR. MARLISTON  
Your dad's in the principal's  
office. He wants to see you.

INT. HIGH SCHOOL PRINCIPAL'S OFFICE

Brent is talking to TOM SISLER, the principal. Tom is a wiry, hard  
featured man in his mid-forties. They have known each other for a

long time but are not really friends. Brent knows Tom too well. Tom's a cynical, bitter sort.

Tom is examining the photos taken at the crime scene.

TOM

You aren't planning to tell these kids that 'virgin' was tattooed into both Stacy and Rod, are you?

BRENT

No.

TOM

Good.

BRENT

But I am going to have to question all of their past boyfriends and girlfriends.

TOM

Fine, just don't mention the carving. This is going to be a tough enough day as it is.

There's a knock at the door. Jody enters.

BRENT

Hi honey.

JODY

Hi daddy. Hi Mr. Sisler.

TOM

Hi Jody.

BRENT

I just wanted to check that you were ok?

JODY

I'm ok. I've just never had someone my age die before. It's so weird.

BRENT

How well did you know Stacy and Rod?

JODY

I've been in the same class as Stacy for years but we weren't tight or anything.

BRENT

Had either of them broken up with someone recently? Hurt someone?

JODY

No. Those two were together before even Kenny and I started hanging out.

BRENT

I want you to head right home after school.

JODY

I will. Is that all?

TOM

Could you tell Mr. Marliston we'd like to see him.

JODY

Sure.

She leaves.

BRENT

Why'd you send for Marliston?

TOM

The kids adore him. They confide in him. He might know if Stacy and Rod were really virgins. Why didn't you ask Jody that?

BRENT

She's my daughter.

TOM

So?

BRENT

So you just don't point blank ask your teenage daughter about sex.

TOM

Why not? You worried you might find out how much she actually knows?

Brent gives Tom a 'keep your cynical shit off my daughter' look.

Leonard Marliston comes to the door.

LEONARD

You rang?

TOM

Come in Leonard. Have you met Brent Marken?

LEONARD

No, but I've always wanted to.

He shakes his hand firmly.

BRENT

Nice to meet you too. My daughter speaks highly of you.

Leonard examines Brent's face carefully. Brent is a little taken aback by his intensity.

LEONARD

We have the same color eyes.

BRENT

I guess we do.

Cut to:

INT. CAFETERIA

MARK SHALE, a seventeen year old, rail thin pothead is sitting at a table in the crowded cafeteria eating lunch. The place is a zoo. CINDY, a cute, mini-skirted brunette, and BEN, a frizzy-haired, tattooed, pierced punk rocker, are sitting with him.

Jody is standing at the door with her best friend SANDY, looking for a place to sit. Sandy is thin and a little underdeveloped for her age. She is wearing very little make-up, a baggy shirt and baggy jeans. Although she looks much more tomboyish than Jody and a year or two younger, she is still quite cute and curvy, just lacking a bit in self-confidence when it comes to boys. Sandy is staring at Mark.

JODY  
Go sit next to him.

SANDY  
Who?

JODY  
Mark Shale.

SANDY  
Why?

JODY  
Don't you want to talk to him?  
You watch him eat everyday.

SANDY  
I don't watch him eat every  
day.

JODY  
You stare at him non-stop,  
every lunch. Like this. Like  
most people stare at car  
accidents.

Jody imitates Sandy:

SANDY  
The seat behind him is open.  
Come on, I can eavesdrop too.

JODY  
You have to talk to him  
eventually.

SANDY  
Why? All my mom and dad  
ever do is watch each other  
eat and they've been married  
for twenty years.

Cindy sees Jody approaching and motions her over.

CINDY  
Jody!

Jody starts toward her table.

SANDY  
No! That's his table.

JODY

You're going to look really amoebic splitting off from me now.

The other three kids look up as Jody sits down.

Sandy has no choice but to sit down next to Mark. She immediately freezes up.

CINDY

Did your dad question you this morning?

JODY

Just a little.

BEN

Did he ask you if Stacy and Rod had ever exchanged bodily fluids?

JODY

No. Why?

CINDY

He asked Marliston.

JODY

If they'd ever gone all the way?

BEN

Yeah. Chris Berringer was parked outside the window.

CINDY

I wonder why it's so important to know if they fucked?

Sandy is completely frozen. Jody realizes it. Mark is paying no attention to her.

BEN

What I don't understand is why they asked Marliston if Rod was a virgin. They could have asked you Cindy.

CINDY

I never fucked Rod.

BEN

Exactly. Then he must be  
a virgin.

Jody nudges Sandy under the table, trying to prompt her to say something. Sandy can only stare at Mark as he eats.

CINDY(O.C.)

If I'm so all-used-up Ben,  
why do you try to hook me  
up non-stop.

BEN(O.C.)

As fucking if.

Across the cafeteria, a sophomore ANNETTE storms in very upset. She confronts DYLAN, her junior boyfriend.

ANNETTE

You're a shitsucking liar!

DYLAN

(taunting)

Better than being a 'cocksucking'  
liar.

ANNETTE

Shut your face!

Annette leaps on Dylan and starts violently scratching him. Mr. Marlinton runs over and pulls her off. He drags Annette away.

ANNETTE

He's been telling people...

LEONARD

You can tell me all about it  
in my office. Calm down. We're  
all a little on edge today.

He guides her out.

Sandy gets up her nerve and makes eye contact with Mark.

SANDY

What's up with that?

Mark opens a Twinkie and starts to eat it.

MARK

Dylan's been telling people

that Annette gave him a blow job.

SANDY  
And she didn't?

Ben and Mark laugh.

BEN  
There's a better chance  
that he got head from all  
five Spice Girls.

SANDY  
That's horrible.

Cindy laughs at Sandy. Sandy doesn't appreciate being laughed at.

CINDY  
I think it's funny.

BEN  
Me too. I'm going to start  
telling people that I saw  
her drop to her knees and  
latch on to his unit vector.

Cindy laughs. This first meeting hasn't gone well for Sandy. Jody feels for her and jumps to her rescue.

JODY  
You wouldn't?

BEN  
I would if Dylan paid me.

INT. SCHOOL

The bell rings. It's the end of the day.

EXT. SCHOOL

All the kids charge out. Jody walks out with Sandy.

SANDY  
(flustered)  
What am I supposed to say?  
'Nice sweater Mark'? 'Did  
you buy it at Eddie Bauer's?'

JODY

(teasing a bit)  
You could tell him you really  
like the way he chews with his  
back molars.

SANDY

You're so fucking lucky your  
dad is sheriff.

JODY

You are 'so fucking' wrong.

STACY

You get to be a little  
Chelsea Clinton. Everyone  
wants to meet you. Party  
with you. Have sex with you.

JODY

But you can't do any of it.  
So it sucks. I always have to  
'set an example'.

Jody stops, noticing something.

EXT. PARKING LOT

Jody's POV - Kenny is walking to his car with Sharon.

Sandy sees how upset Jody is.

SANDY

He's just trying to mess  
with your head. Ignore him.

JODY

Does she fuck?

SANDY

(trying to comfort)  
I doubt it. Who'd want  
to fuck her?

Dissolve to:

EXT. STREET

Jody is slowly pedalling her bicycle next to Sandy.

JODY

(frustrated)

Mr. Jenkins called on me in class today. It was so embarrassing. I was seriously spaced. I'd been thinking about Kenny for over twenty minutes. When I snapped out of it, I looked pathetic. I was teared up. Everyone was staring at me.

STACY

What did you say?

JODY

That I was sorry. I'd drifted off. That I'd been thinking about Stacy and Rod.

SANDY

Oh nice save.

JODY

I was desperate. It was gross.

SANDY

Kenny'll come running back. This is just his way of pressuring you.

JODY

He says he loves me.

SANDY

Personally, I think he has a deep, almost pathological desire to corrupt you. But I suppose that's a type of love. I certainly wish someone wanted to corrupt me.

JODY

(musing)

Maybe I should blister through a bottle of Tequila and just fuck his brains out.

SANDY

No!

JODY

You're the one always saying  
'Just do it'.

SANDY

That was before he pulled  
this 'Dick me or I dump you'  
shit. I say fuck his best  
friend.

Jody laughs.

JODY

I don't know what I'm so  
scared of.

SANDY

Want to come in for awhile?  
Log onto AOL, flirt with  
some married men, head  
into a private S&M chat room...

JODY

How do you know what to type  
back when they start to cyber  
with you.

SANDY

I keep a couple of my dad's  
porno books hidden in my desk  
for emergency reference.

Jody laughs.

JODY

I promised I'd go right home  
after school.

SANDY

Ok. Increase the peace.

Sandy hip-hops up her driveway and into her house. Jody jumps on  
her bike and pedals off down the street.

Dissolve to:

EXT. CHERRY FALLS - NIGHT

Night has set again on the town. An owl hoots. The streets are  
quiet.

EXT STREET

The killer's car, the black Imperial, lurks in the shadows of a suburban street. The killer is staking out a specific house.

EXT. ANNETTE'S HOUSE

Annette, the girl who flipped out in the cafeteria appears at the front door. Her MOTHER and FATHER are going out.

They kiss Annette goodbye, get in their car and drive away. Annette heads back inside and double locks the door.

EXT. RESTAURANT

Annette's parents pull up in front of a restaurant and head inside.

The killer's Imperial pulls up across the street.

INT. RESTAURANT

Annette's parents sit down to eat with another couple. They all shake hands and politely kiss. It's very formal.

EXT. RESTAURANT

The killer's car drives away.

EXT. ANNETTE'S

A gloved finger pushes in the back doorbell.

INT. BACK HALLWAY

Annette opens the back door. It's chain locked. She peeks through the chain.

EXT. HOUSE

Someone is there in the shadows.

KILLER(O.C.)

Hi. Annette?

It's a WOMAN'S VOICE.

INTERCUT WITH:

INT. HOUSE

Annette has never seen this woman before. We still don't see the killer's face.

ANNETTE  
(suspicious)

Yeah?

KILLER (O.C.)  
I'm Lisa Sherman. Dylan's  
aunt. He asked me to come  
talk to you.

ANNETTE  
Why?

KILLER (O.C.)  
He feels terrible about  
those things he said about  
you in school.

ANNETTE  
(really angry)  
He should. Four guys hit on  
me today, and not because they  
find me intellectually stim-  
ulating.

KILLER  
I think I know how to restore  
your reputation.

ANNETTE  
(excited)  
You do?

KILLER (O.C.)  
Can I come in? I'll need to  
use the phone.

Annette isn't sure what to do but this is too important to pass up.

ANNETTE  
Sure.

Annette unlocks the chain. The killer heads inside.

The door ominously closes behind them.

INT. RESTAURANT

Wine is being poured into already half-filled glasses.

Annette's parents and the other couple are now a little tipsy, much  
looser than when we saw them earlier. They are laughing, rubbing  
each other, getting physical.

The OTHER HUSBAND leans in and kisses Annette's mother on the nose. Annette's father is at first taken aback but then he responds by kissing the OTHER WIFE on the ear. They all laugh. It's getting racy for Cherry Falls.

INT. HOUSE - DOWNSTAIRS HALLWAY

Annette comes charging down the hallway, groggy, bleeding profusely from the side of her head, terrified.

ANNETTE

Help!

INT. RESTAURANT

More wine is poured. The two couples eye each other, giggling.

INT. BEDROOM

Annette charges into her bedroom and slams the door behind her, locking it. She quickly pulls her dresser in front of the door.

The door handle moves. The killer is on the other side.

Annette picks up the telephone. It's dead.

The killer kicks the door a couple of times.

Annette backs away from the door, all the way to the window. She grabs a sharp pen, holding it like it's a knife. The kicking stops. All is momentarily quiet.

Suddenly the killer's shadow appears in the window behind Annette. The window smashes and Annette's neck is pulled toward the shards of glass that remain in the broken window.

Annette struggles but she's not strong enough.

INT. RESTAURANT

Under the table, the other man puts his hand on Annette's mom's knee.

Annette's mom smiles at the man, drunk and interested.

INT. HOUSE

The killer lowers Annette's throat closer to the shard of glass.

INT. RESTAURANT

Annette's mom pushes the man's hand under her dress.

INT. HOUSE

Annette's throat touches the glass. She's all but lost.

INT. RESTAURANT

Annette's mom lets out a huge laugh, knocking over her red wine, soaking the white tablecloth in red.

INT. HOUSE

Annette's eyes roll up into her head.

Annette, half alive is dragged out the window.

Out come the hammer and nails.

Cut to:

EXT. HOUSE

Annette's parents pull into the driveway:

They are still giggling. It's been a great night. They are sauced.

INT. LIVING ROOM

Annette's parents come inside.

MOTHER

Annette. We're home.

She notices a red spot on the carpet and leans over to inspect it.

INT. HALLWAY

Annette's mom starts down the hallway, noticing the trail of blood leading to Annette's door, realizing something is wrong.

MOTHER

(concerned)

Annette?

She tugs at Annette's door.

INT. BEDROOM

The door is still barricaded.

EXT. CORRIDOR

Her mother frantically tugs at the door. Her dad appears.

MOTHER

Annette!!

Her dad lifts his foot and starts kicking at the door.

It begins to splinter.

INT. BEDROOM

They break through. Annette's dad pushes the dresser out of the way and they barge in.

The room seems to be empty except the window has been broken and blood's splattered around it.

MOTHER

Annette?

She notices the shade to the other window has been drawn and is flapping oddly, caught on something.

She walks over, frightened, gathers her nerve, then pulls the shade up.

Annette has been nailed to the outside of the house, her dead eyes looking in.

'VIRGIN' is carved deeply in her forehead.

Her mother screams.

Cut to:

EXT. HOUSE

Cop cars are everywhere.

INT. BEDROOM

Brent is staring at the word 'VIRGIN', carved into Annette's forehead. He's really worried. He's figured out that his town is under siege.

BRENT

No honey.

JODY

You are upset.

BRENT

I'm not.

JODY

(upset)

I thought you'd be pleased.

BRENT

I am. I'm so very proud  
of you. Go back to sleep.

He kisses her on the forehead and heads out. She is very confused.

INT. LIVING ROOM

Brent comes down the stairs.

MOM

Well?

BRENT

She's a virgin.

MOM

Did you warn her?

BRENT

No. Let her get at least  
one more peaceful night's  
sleep.

EXT. CHERRY FALLS

It's a new day. As the kids arrive at school, rumors are flying. Everyone is a little more on edge. The same tribes exist but kids are starting to glance at and listen to kids from other tribes. The social structure is starting to fray.

INT. PRINCIPLE'S OFFICE

Brent is upset, confused.

BRENT

If I'd gone public with this  
yesterday Annette Michaels  
might be alive today.

INT. LIVING ROOM

Annette's parents are downstairs, shocked. They hug each other, having nowhere else to turn.

Cut to:

INT. MARKEN LIVING ROOM

Brent enters his own house. Marge is waiting for him.

BRENT

Is Jody still awake?

MARGE

She just turned her light off.

Brent darts up the stairs.

INT. JODY'S BEDROOM

Jody is in bed. There's a soft knock on the door. She rolls over.

JODY

Come in.

Brent walks in and seats himself on the edge of her bed.

BRENT

Hi honey.

JODY

What's wrong?

BRENT

I have to ask you a personal question.

Jody sits up, pulling the covers up over her breasts.

JODY

(uncomfortable)

How personal?

Brent takes a deep breath. He's really uncomfortable.

BRENT

I need to know how far you and Kenny went?

Jody is really uncomfortable with this question.

JODY  
What do you mean?

BRENT  
(gently probing)  
Well, I assume you let him  
kiss you?

JODY  
Well yeah. Of course.  
Everyone kisses.

BRENT  
I'm not criticizing.  
(very uncomfortable)  
Did you two go further?

JODY  
A little.

BRENT  
How much further?

JODY  
Daddy! I don't think this  
is any of your business.

BRENT  
I wouldn't ask if I didn't  
have to.

JODY  
Not much further.

BRENT  
You never went, uh, all  
the way?

JODY  
No.

Brent nods, worried. He's obviously upset.

BRENT  
(very worried)  
Ok.

JODY  
(confused)  
Daddy, are you upset that  
I'm still a virgin?!

TOM

Oh god Brent, is there anything you don't feel guilty about?

BRENT

Is there anything you do?

TOM

Focus on the present. You always want to change the past. Let's figure out what you are going to tell the parents today, not what you should have told them yesterday.

BRENT

I'm going to tell them everything I know. I'm calling a town meeting for eight p.m.

TOM

You tell these people someone is out there killing virgins and we're going to have a goddamn fuckfest on our hands.

BRENT

Better than a pile of dead teenagers.

EXT. TOWN HALL

The town bell rings in the steeple. It's eight o'clock.

EXT. MAIN STREET

The shops close down. All the townsfolk head toward the assembly hall.

EXT. SCHOOL

The parents arrive. They are all concerned. They've all heard rumors by now. They hurry into the school, whispering to one another.

INT. AUDITORIUM

The parents are seated, whispering, buzzing. Brent walks up to the podium. He's very nervous as he looks out at the crowd, realizing he's going to really, really upset them. He takes a deep breath.

BRENT

I think you all know why I called this town meeting. In the last two days, three of our children have been murdered and it appears that we have now established a common link between the killings.

The crowd grows still. Everyone is interested in this information. Brent pauses.

FATHER 1

Well, what is it?

BRENT

All three of the victims attended our public high school and all three were or appear to have been.... um...virgins.

There is a ripple of confusion that runs through the auditorium.

MOTHER 1

So?

MOTHER 2

(very concerned)

You're not suggesting that's more than coincidence?

BRENT

We're almost positive that's who this monster is targeting.

MOTHER 1

Virgins?

BRENT

We found the word 'virgin' written at both crime scenes.

FATHER 1

Why didn't you tell us this yesterday?

BRENT

We didn't think this was a serial killer. We thought it was an isolated incident.

This is all very upsetting to everyone.

MOTHER 3

Are you close to an arrest?

BRENT

I can't say we are.

FATHER 2

What are we supposed to do?

BRENT

What do you mean?

MOTHER 2

What are we supposed to tell our kids?

FATHER 2

To go out and get laid if they want to feel safe?

BRENT

I think that's up to each and everyone of you.

FATHER 3

I can't lock my daughter in the basement.

FATHER 2

I wouldn't worry about it Victor.

A few other parents laugh.

FATHER 3

What's that supposed to mean?

FATHER 2

Nothing.

FATHER 3

What are you saying about my daughter?

Father 3 starts toward father 2. Tempers are short.

FATHER 2

(getting worried)  
Calm down. I was joking.

Father 3 pushes Father 2.

FATHER 3  
Hell of a time to be  
joking about a thing  
like that.

Father 3 swings at him. A fight ensues. Other parents start to jump in. Tempers are short. Brent leaps down to break it up.

EXT. TOWN

A match lights a long fuse.

Fire crackles along the ground toward a huge string of firecrackers and Roman candles. They ignite. The firecrackers explode as balls of fire shoot into the night sky. Teenagers howl.

INT. SANDY'S BEDROOM

Jody is talking on the phone to Sandy. Sandy's room is a typical teenage room, identical in feel to Jody's.

SANDY  
(really worried)  
What are we going to do?

INT. JODY'S BEDROOM

Jody is lying on her bed.

JODY  
Sandy, you have to chill out,  
at least two-thirds of the kids  
in our class are still virgins.  
He can't butcher all of us.

SANDY  
There will be a lot fewer  
by tomorrow night.

EXT. HOUSE

The killer's Imperial pulls up across the street from Jody's.

INT. JODY'S

JODY  
Not that many.

SANDY  
You watch. There's going to

be a hymen holocaust tomorrow.  
 Maybe I'll finally talk to  
 Mark Shale.

JODY

No?!

There's a sound on the phone. Sandy's brother ANDY has picked it  
 up.

SANDY

Andy! I'm on the phone!

INT. DOWNSTAIRS AT SANDY'S.

ANDY, Sandy's thirteen year old brother is on the line.

ANDY (on phone)

I just wanted to offer my  
 services to Jody.

SANDY

Your services?

ANDY

I'm willing to help save  
 her life. Jody, if you want  
 to come over right now. We  
 could slip up into the attic  
 for a few minutes. There's  
 an old mattress up there...

SANDY

MOM!!

Andy hangs up laughing.

INT. JODY'S

Jody chuckles but all of a sudden the line goes dead.

JODY

Hello?

Jody tries to call back but the phone isn't working. This spooks  
 her.

The doorbell rings downstairs. Now Jody is more than spooked. She's  
 scared.

She goes to the window to see who it is.

EXT. HOUSE

Someone is standing in the shadows below. All Jody can make out is that it's a woman.

INT. STAIRS

Jody, dressed only in her nightshirt, cautiously heads downstairs to the back door.

INT. BACK HALLWAY

Jody looks through the back door window.

EXT. BACK DOOR

There's someone in the shadows.

Jody opens the door a crack.

JODY  
Yes?

KILLER(O.C.)  
Are you Jody?

Once again, a woman's voice.

JODY  
Yeah.

KILLER(O.C.)  
I'm Kenny's Aunt Lisa.

JODY  
Kenny's aunt?

KILLER(O.C.)  
Yes. He asked me to come over and talk to you.

Jody senses something is off.

JODY  
On what side of the family?

KILLER(O.C.)  
His mother's side.

JODY  
His mother's an only child.

Jody suddenly gets it and tries to slam the door closed but the killer is too fast, sliding a hand and foot in, pushing her way into the house.

Jody fights to push the door shut but she can't. The killer is stronger. The killer's hand gropes for the lock latch.

Jody frantically looks around for a weapon and spots an electric screwdriver sitting in the back pantry. She grabs for the screwdriver with one hand as the killer pushes harder.

Jody stretches for the screwdriver, giving up precious inches in the door battle. The killer reaches in and grabs the lock just as Jody snatches up the screwdriver and switches it on.

Jody drills into the killer's elbow.

The killer screams and lets go. Jody slams the door shut, double locking it.

INT. FRONT HALLWAY

Jody runs to the front hall and double locks the front door.

INT. LIVING ROOM

Jody picks up the phone but it's dead downstairs too. She looks around.

EXT. HOUSE

She notices a shadow move across the back window. The killer hasn't left. The killer seems to be following her.

INT. FRONT HALL CLOSET

Jody grabs a baseball bat from the front hall closet. The killer's shadow appears outside.

INT. KITCHEN

Jody runs into the kitchen and grabs a knife. The window above her breaks. The killer is right outside.

INT. DINING ROOM

Jody runs into the dining room, not sure where to go. Suddenly the window breaks there. The killer is stalking her from the outside.

## INT. HOUSE - MONTAGE

The house is under siege and Jody is trapped in it. She runs from room to room, turning the lights out but windows break wherever she goes. It's terrifying.

## INT. FOYER

Suddenly there is silence. Jody stops running. She realizes that the killer must be climbing in somewhere. Jody isn't sure what to do.

She hears something in the family room.

## INT. FAMILY ROOM

Jody enters. She sees the killer's shadow cross the window. She runs out.

## INT. HALLWAY

Jody creeps through the dark house, unsure where to go.

## INT. DEN

Jody creeps back into the den. The killer doesn't seem to be there either.

The window is broken. The curtains flap in the breeze. She moves toward it, wondering whether it's safe to climb out. She looks in the mirror.

In the mirror, Jody can see the killer's shoes peeking out from under the drapes. The killer's in the room. The drapes start to move.

Jody turns around and swings the bat, hitting the killer squarely in the head, sending her to the ground, pulling the drapes down.

## INT. HOUSE

Jody tears for the front door.

## INT. FRONT HALL

Jody's too nervous to unlock the front door.

She hears the killer coming, so she tears up the stairs.

## INT. STAIRCASE

Jody scampers up the staircase but she's not fast enough. The

killer grabs her leg through the wooden slatted bannister and starts pulling her off the staircase, breaking the wooden slats.

Jody grabs one of the jagged slats and rams the sharp end into killer's hand, freeing herself.

INT. STAIRS

Jody charges up the stairs and into the bathroom.

INT. BATHROOM

Jody closes the bathroom door and locks it.

The killer starts kicking it in.

INT. BATHROOM

Jody opens the small bathroom window to climb out on the roof.

The door starts to splinter.

Jody tries to wriggle her way out but it's tight.

Behind her she hears the door splintering open.

EXT. ROOF

Jody squeezes through and grabs hold of the chimney, using it to pull herself out.

INT. BATHROOM

The killer's hand grabs Jody's leg just as Jody's pulling herself free. The killer closes the window on Jody's leg, trapping it inside. Out comes the razor.

EXT. ROOF

Jody fights for her freedom, tugging at the chimney, kicking and screaming. All of a sudden she feels a surge of pain. She screams and kicks with all her might, freeing herself, her momentum sending her rolling down the roof. She rolls off the roof, barely grabbing hold of the gutter, hanging from it.

The gutter starts to break.

Above her she can hear the killer coming out onto the roof.

The killer's silhouette hovers above, ready to grab her.

Jody knows she has no choice.

Jody lets go of the gutter.

EXT. BACKYARD

Jody falls twenty feet to the ground below.

JODY

Help!

Jody smashes to the ground.

EXT. NEIGHBOR'S

A neighbor hears the clatter and comes running out to see what's going on.

EXT. BACKYARD

Jody lies still on the ground.

EXT. ROOF

The killer, still in silhouette, looks down from the roof.

EXT. BACKYARD

Jody's neighbor runs over to help her.

Jody rolls over, still groggy.

Jody looks up to the roof.

EXT. ROOF

The killer is gone.

EXT. BACK YARD

Jody looks back down at her bloody leg. There is a 'V' carved in it.

Cut to:

EXT. HOUSE

Later that night. Police cars are lined up outside the house.

INT. HOUSE

Police are scouring the house. Jody is trying to sip some hot chocolate but her hands are still shaking.

JODY  
It was a she.

BRENT  
Are you sure?

JODY  
She said she was Kenny's  
Aunt Lisa.

Her mom comes in with a bottle of cognac, ready to pour a little  
into Jody's cup.

BRENT  
What are you doing?

MOM  
This will relax her.

BRENT  
She's underage.

Brent motions towards the cops, his co-workers, who are scurrying  
around the house. Mom gives Brent a dirty look and pours just a  
spot into Jody's glass. Sandy enters. She sees Jody and runs to  
her.

SANDY  
Oh my god. Are you ok?

Jody breaks into tears. They hug.

JODY  
Someone tried to kill me.

SANDY  
The phone just went dead.  
I called the police and ran  
right over as fast as I could.

Sandy is really terrified too.

Dissolve to:

EXT. CHERRY FALLS

Another morning in Cherry Falls. The town may look peaceful but it  
isn't.

## INT. SANDY'S BATHROOM

Sandy is getting dressed in her usual manner but her hand is shaking. She's still terrified. She looks at herself in the mirror and decides to make a change.

Lipstick goes on. Mascara and eyeliner follow.

Sandy examines herself in the mirror. She's all made-up. She usually wears a tenth as much.

## INT. SANDY'S BEDROOM

Sandy slides into a slightly provocative dress. She looks much hotter than she did when we first met her.

## INT. STAIRCASE

Sandy starts down the stairs. She stops to check out where her mother is.

## INT. KITCHEN

SANDY'S MOTHER is making breakfast.

## INT. STAIRCASE

Sandy hurries downstairs, grabs her coat and heads out the door, hoping her mom won't notice how she's dressed.

Her mom hears her and catches a glimpse of her new outfit.

MOTHER

You're wearing a skirt?

Sandy doesn't want to get into it. She charges right out the door.

SANDY

Bye mom.

## EXT. SANDY'S HOUSE

Sandy goes tearing up the street as her mother opens the door after her.

MOTHER

Sandy?!

No way is Sandy turning around.

## EXT. SCHOOL

The kids arrive at school. Everyone is freaked. The word spreads fast about Jody's attack. Many of the kids, like Sandy, have worn a little extra make-up or a little tighter jeans. There's a sexual electricity everywhere mixed in with a lot of fear.

The normal tribes are disbanding. What are forming in their place are sexual tribes. Today, at the high school, sexual history bands kids together. Not aesthetics, popularity, or wealth. Punks chat with nerds, cheerleaders with potheads.

In the parking lot, we see that Aunt Lisa's Imperial is parked. The killer is close by.

## EXT. FRONT OF SCHOOL

Sandy arrives at school. She looks around.

She spots Mark talking with Cindy and Ben. She gathers her confidence up, unbuttons her top button to reveal what cleavage she has, and starts toward them.

Cindy is laughing at Ben.

CINDY

I'm not fucking you.  
Not for all your CDS.

BEN

You want me to die? I thought  
you and I were tight.

CINDY

Are you the killer Ben?

BEN

Would that impress you?  
Is that what it takes to  
impress the empress?

CINDY

Your mind is just twisted  
enough. I believe you'd do  
all this just to get a dip  
or two.

Sandy walks up.

SANDY

Hi Mark, Cindy, Ben.

MARK

Hi Sandy.

They all stare at her for a second, noticing the change in her appearance.

BEN

Did you want something?

Sandy freezes. She doesn't know what to say.

SANDY

(almost frozen)

Yes. (beat) I was just curious Mark, if you brought a Twinkie today?

Ben and Cindy crack up. That was a really lame, stupid question.

BEN

(sarcastically)

You wonder about that everyday Sandy?

MARK

Shut up Ben.

(to Sandy)

Actually, my mom always packs two.

SANDY

You got a great mom. I'm lucky to get a zucchini stick.

MARK

Did you want one?

SANDY

(trying to cover)

Yeah. I was talking about Twinkies the other day and I realized I hadn't had one in years. Then I remembered seeing you with one.

MARK

They're tasty.

He gets out the Twinkie and gives it to her. She unwraps it and takes a bite. Ben and Cindy watch, amazed and entertained.

SANDY

Thanks.

Sandy gets a little cream on her cheek and licks it away with her tongue, a little embarrassed. The sight of her tongue turns Mark on.

MARK

You can have both if you want.

SANDY

No, you keep one.

Cindy laughs. The pairing up has started.

Cut to:

INT. POLICE STATION

Jody is sitting in the police station working with a SKETCH ARTIST.

JODY

A little larger nose.

The artist makes a change.

ARTIST

How's that?

Jody re-examines the picture. She's spooked.

JODY

That's her.

The artist picks up the phone and dials.

ARTIST

Brent, we got a sketch.

Brent comes into the room and picks up the sketch.

For the first time we see a picture of the killer. She looks about eighteen years old and has her hair done in an old fashioned wave. She looks like your average small town girl from the late sixties.

Brent's face goes white when he sees who it is.

Jody notices this.

JODY

You know her?

BRENT

It can't be.

JODY

Who is she daddy?

BRENT

Never mind darling.  
 You go back to school.  
 I don't want you missing  
 anymore classes today.

He picks up the picture and heads quickly into his own office. Jody watches through his window, sensing he's very, very upset.

INT. OFFICE

Brent picks up the phone and quickly dials a number.

INT. MAIN ROOM

Jody has never seen her dad like this. She quietly picks up the phone and listens in.

Her dad is talking to the principal, Tom Sisler.

BRENT

It's Lisa Sherman. But  
 she still looks like we're  
 eighteen.

TOM

(on phone)

That's impossible.

BRENT

(growing frantic)  
 I swear to god. It's her.  
 She told Jody she was  
 Kenny's 'Aunt Lisa'. I'm  
 getting this sickly feeling...

TOM

Calm down Brent.

INT. OFFICE

Brent looks out and sees that Jody is on the phone, eavesdropping.

BRENT

I'll call you right back.

INT. MAIN ROOM

Jody, busted, hangs up.

Brent comes storming out. Her father is livid. She's never seen him so angry and uptight.

BRENT

You were eavesdropping.

JODY

(a little scared)

No I wasn't.

BRENT

What did you hear?

JODY

Nothing. I just picked up the phone to say goodbye to you. You didn't say goodbye.

BRENT

Ok. Goodbye. Now get back to school.

She nods and heads out, freaked. Her father's never treated her this harshly before.

EXT. HIGH SCHOOL

As Jody approaches the high school, she's still on edge, given the attack of the night before as well as her dad's reaction to the picture. She hears a moan coming from behind some bushes. She stops and notices a GIRL'S shoe sticking out from under the bush. Worried it might be someone badly hurt, she cautiously starts toward it. Suddenly a couple of more feet pop out. Jody jumps back, frightened, but then realizes that it's just a couple of her CLASSMATES making out behind the bushes.

Jody heads toward the main school entrance. She starts noticing a lot of kids are outside, a few more hidden from sight, making out. Something's up.

INT. HIGH SCHOOL

Jody opens her locker. Sandy comes running up to her, very excited.

SANDY

You ok?

JODY  
(noticing Sandy's attire)  
Fine. Are you?

SANDY  
Hurricane Hormone. It's  
flattened the whole school.  
Guess what?

JODY  
What?

SANDY  
(whispering)  
Mark invited me to the  
party.

JODY  
What party?

SANDY  
Shhh. Ben's party. Tonight.  
Haven't you heard?

JODY  
No.

Sandy notices that a teacher is nearby. Sandy pulls Jody into a  
stairwell.

INT. STAIRWELL

Jody is now really intrigued.

SANDY  
(whispering)  
You can't tell your parents.

JODY  
Ok.

SANDY  
Especially not your dad.

JODY  
I won't.

SANDY  
(whispering)  
It's like a pop your  
cherry party. Everyone's  
saying it's 'Fuck or Die'

time.

JODY

You're thinking of sleeping with Mark tonight?

SANDY

Unless he makes a move during seventh period.

JODY

Didn't you have something a little more romantic in mind for your first time?

SANDY

(very excited)

I kind of like the idea that we can all lose it together, on the same night. It'll be a lot less scary. You have to go.

JODY

Stag?

SANDY

Kenny'll want to go with you. Cindy's holding a Q and A session at the bleachers. Come on.

JODY

I can't right now.

SANDY

Jody, you have to go to the party. For your own safety.

Sandy takes off.

EXT. BLEACHERS

Cindy is sitting with a group of girls, the center of attention.

CINDY

You all are such hypocrites. All year long you sit on your judgemental little butts and call me the slut from hell. Now you run to me, quaking in fear,

begging for advice....

HYPOCRITE GIRL1  
Yeah. So?

HYPOCRITE GIRL2  
What were we supposed to  
call you Cindy?

GIRL 1  
The slut from heaven?

GIRL 3  
Just answer our questions,  
please?

Sandy runs up.

CINDY  
(loving the role)  
What do you want to know?

GIRL 3  
What to do.

CINDY  
You have to do everything.  
Boys are totally clueless  
when it comes to sex.

This answer terrifies the audience.

CINDY(cont.)  
It starts with them trying  
to unhook our bras, fumbling  
around, and never changes.  
Wait until they try to put  
their dicks in you.

GIRL 2  
Please don't say they need  
help with that.

CINDY  
Always. Unless you want them  
to just poke around endlessly.

The girls had no idea.

INT. CAR

Three STONERS are smoking a bone in their car. They are not nearly

as collaborative or supportive of one another as the girls were.

BOY 1

Romeo here asked me if chicks had two holes or three.

BOY 2

I did not.

BOY 1

You did so.

BOY 2

I was kidding.

BOY 3

Were not dude.

BOY 1

I know it's a total bummer that three kids are dead, but, I'm sorry, this is kind of great.

BOY 3

I'm way into this. This may be the best of all possible worlds.

BOY 2

No. The killer could be offing chicks who haven't given head.

They all laugh again and nod, slapping hands, Beavis and Butthead style.

BOY 2

Then I'd only have to worry about one hole.

They all laugh again.

EXT. PARKING LOT

Two HOMELY GIRLS, one rail thin, the other slightly overweight, walk back toward the school.

HOMELY GIRL1

We'll meet someone at the party.

HOMELY GIRL 2  
You don't know that.

HOMELY GIRL 1  
If we don't, we sit back and  
watch everyone else camel.  
That's got to be better than  
hanging at your house.

HOMELY GIRL 2  
I'm not going.

They notice a group of kids huddled around a car.

HOMELY GIRL 1  
What's that?

They walk up.

'VIRGIN' has been written in blood on one of the windshields.

A mutilated boy looks out of the driver's window of the car.

The girl's faces go white. It's another body.

More and more kids gather around the murder site. The kids are all  
freaked, giving each other the eye. No one wants to be next.

All of a sudden the body moves, screaming to the heavens, freaking  
all the kids out. The dead body leaps out of the car and runs away  
as other kids and teachers run over. Everyone heard the scream.

Homely girl 2 whispers to her friend.

HOMELY GIRL 2  
(whispering)  
Ok. Pick me up at seven.

INT. CORRIDOR

Chaos has taken over the school. Hardly anyone is still going to  
classes.

Kenny is standing in the hallway looking for Jody. He knows her  
class schedule and that she'll be passing by.

Jody appears from her classroom. She starts toward Kenny, at first  
not noticing him.

Jody looks up and she sees him. She stops. She knows what he's  
there to talk to her about. He runs over to her.

KENNY  
(very concerned)  
Are you ok?

JODY  
I'm fine.

KENNY  
I heard you got attacked.

JODY  
I did.

KENNY  
I was worried about you.  
Did you hear about the bash?

JODY  
Yeah. I think it's really sick.

KENNY  
Why?

JODY  
Three of our classmates  
are dead. That's not really  
the occasion for a party.

KENNY  
Nobody wants to be the  
fourth. Please go with me.

JODY  
Did Sharon say no?

KENNY  
You know I want to go  
with you.

JODY  
I'm so flattered but  
I can't. I'm grounded.

KENNY  
Everyone's grounded. There's  
a killer on the loose.

JODY  
No I'm really grounded.  
When I got in late the  
other night, my father  
was waiting up for me.

He grabs her passionately.

KENNY

If you don't want to go with me just say so. Say 'Kenny, I don't want to make love to you' but don't use your dad as an excuse. I'm so sick of it.

JODY

I'm not using him as an excuse.

Of course she is.

KENNY

Yes you are. You always do. It's why we broke up. You always hide behind him.

JODY

I do not.

KENNY

I feel like I need your dad's permission just to kiss you. Jody, it's time to assert yourself. To be a big girl. An individual. I'm going to this party tonight. Jimmy's my ride. Come over to my house after school. We'll go together.

JODY

I have to go home after school. I have something really important that I need to ask my mom.

KENNY

They're not picking me up until six.

JODY

I'll think about it.

KENNY

Yes!

He kisses her full throttle. She's into it. She smiles at him as he

darts off. She's happy but scared. She's got her guy back, at least for the moment.

INT. SCHOOL

The clock strikes three. The bell rings.

EXT. SCHOOL

Kids charge out, ready for a memorable evening.

INT. JODY'S HOUSE

Jody's mother is in the kitchen, preparing dinner, watching TV.

REPORTER

(on TV)

A series of savage killings has turned this small community of Cherry Falls, Ohio inside out. In the last two days, three teenagers have been killed, a fourth attacked. The killer seems to be targeting high school virgins. Here's our WWJB reporter Mike Stanton outside the local high school with an up to the minute report.

EXT. HIGH SCHOOL

MIKE STANTON turns around toward the high school to report on the day's events but before he can get a word out a young GIRL who has recognized him, walks up to him. Her GIRLFRIENDS giggle behind her.

GIRL

Hi.

MIKE

Hi, I'm Mike Stanton.

GIRL

I know.

She grabs him and kisses him. He's shocked. She runs off giggling with her friends. A boy walks through in the background and makes a lewd hip humping gesture at the TV camera.

INT. KITCHEN

Jody's mom can't believe what she's seeing on the news.

EXT. HOUSE

Jody walks in the back door.

INT. KITCHEN

Her mom flips off the TV as Jody enters the kitchen.

JODY

Hi mom.

MOM

Hi princess.

JODY

Mom?

MOM

Yes?

JODY

I need to ask you something.

MOM

You can ask me anything.

JODY

Have you ever heard of  
someone named Lisa Sherman?

Mom's cutting hand starts to shake. She pretends that she doesn't know who Lisa Sherman is but she obviously does.

MOM

Lisa Sherman?

JODY

Yeah. Who is she?

MOM

I don't know. Where did  
you hear that name?

JODY

I overheard daddy mentioning  
her to someone. I think he  
thinks she's the killer.

MOM

What?

JODY

That's what he said.

MOM

Did he say anything else about her?

JODY

No. But he got really weird. Like I've never seen him act. Really angry and super uptight.

MOM

(lying)

I've never heard of her. Maybe something else was on his mind.

JODY

No. I think she lived here a long time ago. Like twenty-eight years ago. When dad was eighteen.

MOM

Not that I know of.

Jody is suspicious. Jody thinks for a moment, then picks her coat back up.

MOM

Where are you going?

JODY

The library. I'll be fine.

Jody heads out the door. Her mother goes to the window, very concerned and watches her ride away. She picks up the phone.

INT. POLICE STATION - BRENT'S OFFICE

Brent is on the phone. His deputy is with him.

BRENT

What's the address?  
Thanks.

He hangs up the phone.

DEPUTY

You found her?

BRENT

There's a Lisa Sherman living just sixty miles west of here. Over the Indiana border. I'm going.

DEPUTY

We need you here. I can bring her in.

BRENT

No. I'll handle this.

INT. STATION

Brent and the deputy head into the main station area. Brent grabs his gun. The DESK SERGEANT is on the phone.

DESK SERGEANT

Sir, we're getting calls from other towns. Boys throughout the county have heard about what's going on here and they're heading our way, apparently looking for girls.

BRENT

Put a squad car at every entrance to town.

The desk sergeant picks up another call.

SERGEANT

Your wife's on line three.

BRENT

I can't talk to her now.

SERGEANT

There's a problem with Jody.

BRENT

Tell her she has to handle it.

He heads outside.

EXT. POLICE STATION

The deputy walks Brent to his car.

DEPUTY

As bizarre as it may sound,

seems someone is planning to  
have a big party tonight.

BRENT

No?

DEPUTY

Should we close down any  
eruption?

BRENT

Are you sure?

DEPUTY

We're seeing all the signs  
in town.

BRENT

I like the idea of all the  
kids in one place. If it happens,  
just keep a man outside until you  
hear from me. I'll be back in a  
couple hours.

He jumps in his car and speeds away.

EXT. LIBRARY

The grey old ivy-covered town library. Jody rides up and heads  
inside.

INT. LIBRARY

Jody enters the vast library. It's empty. Almost spooky. A seventy  
year old lady, MISS DUNLOP is behind the desk, robotically stamping  
the back flaps of books.

MISS DUNLOP

Hi Jody. What can I do for  
you?

JODY

Hi Miss Dunlop. Where do  
you keep the old town papers?

MISS DUNLOP

They're all on microfiche.  
What year are you looking  
for?

JODY

Twenty-eight years ago.

MOM

She's nobody you should  
be concerned with.

JODY

Whoever tried to kill me  
was made up to look exactly  
like this picture of Lisa  
Sherman, clothes and all.  
I think that concerns me.

MOM

Don't make me order you.

Jody sits back down.

JODY

You going to drag me out  
and lock me in my my room  
until I go to college?

Mom sits down next to Jody and takes her hand.

MOM

If I have to. Please  
let me protect you.

Jody is at a crossroads. Jody doesn't know what to do. Her mother  
hugs her, puts her arm around her, and almost lifts her out of her  
seat. She leads her down the stairs, away from the old newspaper.

INT. LIBRARY

Jody's mom leads her across the vast hallway. They come to the door  
leading out of the library. Jody stops and looks back. She sees the  
old spinster Miss Dunlop, stacking the books.

JODY

Wait.

MOM

What?

JODY

(asserting herself)  
I'm not leaving. I want to  
know why you and dad are so  
freaked out. Three of my  
classmates are dead.

Mom doesn't like this at all.

Cut to:

INT. LIBRARY - MICROFICHE ROOM

The newspaper headlines from 1970 pass by.

Jody is watching them flash by.

She slows down, then goes back. She's found what she's was looking for.

A picture of Lisa Sherman. It's her yearbook picture. She looks eerily identical to the picture that Jody drew. The headline reads 'High School Senior Attacked in Park'.

Jody hears footsteps coming up the stairs. She looks up. The footsteps stop.

The old library is still. She senses that someone is watching her.

JODY

(a little scared)

Is that you Miss Dunlop?

No answer. She hears a bit of rustling from behind one of the shelves of books directly behind her.

A book accidentally drops to the ground.

She realizes that someone is right there, watching her.

JODY

Who's there?

She sees a pair of shoes behind the book shelf but she can't see the face. The shoes start around the bookshelf, toward her.

Jody leaps to her feet, ready to run. Her mom appears.

JODY

Mom? You were spying on me.

Mom looks at the monitor, at the picture of Lisa Sherman's face.

MOM

I want you to come home with me right now, Jody.

JODY

Who is she?

MISS DUNLOP  
Follow me.

INT. LIBRARY - UPSTAIRS

They head up the stairs and into the microfilm room.

JODY  
This place is empty.

MISS DUNLOP  
Everyone's getting ready for  
the party.

JODY  
You heard about that?

MISS DUNLOP  
Of course. No one ever shuts  
up in the library. Kids were  
whispering about it all day.

JODY  
Don't you think it's sick?

MISS DUNLOP  
Not at all. In fact, I  
thought about going.

JODY  
You Miss Dunlop?

She hands Jody the microfiche.

MISS DUNLOP  
Unfortunately I qualify.  
Think I'm too old?

JODY  
(lying)  
No.

MISS DUNLOP  
You're sweet. I really  
wish someone had thrown  
a party like this when I  
was your age. My life might  
have been very different.

She slowly heads down the stairs.

## EXT. LIBRARY

A beautiful garden on the edge of the library. The autumn wind is blowing. The leaves are at the height of foliage. Jody and her mom are seated on a carved stone bench.

MOM

Years ago, something horrible happened in this town. When I was still in high school. A girl named Elizabeth Sherman was attacked by four drunken seniors.

JODY

Attacked how?

MOM

She was raped. At least that's what she claimed.

JODY

You didn't believe her?

MOM

(confessing)  
No, I believed her. She was in pretty bad shape. Inside and out. But the boys were never formally charged.

JODY

Why not?

MOM

They were children of our leading citizens, stars of the football team. And she was a loner. An angry girl that no one really liked. She'd called them 'homos'.

JODY

People thought these guys had a right to rape her because she called them 'homos'?

MOM

They were proving to her they weren't. They were very drunk. Things were different back then. You think kids are sexually all bottled up today...

JODY

And the police did nothing?

MOM

Everyone just kind of looked the other way.

JODY

How could you?

MOM

I don't know. We just did. I guess I was scared of going against the grain. Against the whole town.

JODY

The word is mob.

MOM

I've regretted it ever since. Never run with the herd just because they're the herd.

JODY

Who were they?

Mom freezes. She didn't want to be asked that.

MOM

Who?

JODY

The men? Do any of them still live around here.

MOM

Two left town right after it happened.

JODY

You're not telling me something.

Mom takes a deep breath, unsure what to say.

MOM

Mr. Sisler was one of them.

JODY

(shocked)

The principal?

MOM

Yes.

JODY

Who was the fourth?

Mom is stricken. She looks down.

MOM

God. It's like everything  
that was ever repressed in  
this town is suddenly bubbling  
up through the ground.

Jody gets it.

JODY

Dad?

Her mother can't deny it.

JODY (cont.)

(horrified)

That's why he called Mr.  
Sisler first. He was one  
of them.

MOM

Not a day has gone by  
where your father has not  
torn himself to shreds for  
what happened. We both have...

JODY

No!

Jody gets up.

MOM

He dedicated his life to  
law enforcement after....

Jody runs off, very upset.

EXT. LIBRARY

Jody jumps on her bicycle and speeds off.

EXT. GARDEN

Mom just sits down and stares straight ahead, crushed.

EXT. INDIANA DIRT ROAD

The rusty old mailbox on the forgotten dirt road reads 'Lisa Sherman.' Brent's police car turns in the driveway.

INT. CAR

Brent pulls up to the house. He sits and stares for a moment.

EXT. LISA SHERMAN'S HOUSE

It's a dilapidated old house, uncared for, overgrown. A 'For Sale' sign stands crookedly in the front yard.

Brent gets out of the car and heads to the front door, stepping over rusty tools and old auto parts.

EXT. FRONT DOOR

Brent lifts his hand and is about to knock. He can't. He walks around in a circle, composing himself, preparing himself to face Lisa Sherman after all these years. He draws the gun from his holster and knocks.

No one answers.

He knocks again.

No one answers.

A WOMAN, THE CARETAKER, appears from the side of the house.

CARETAKER  
Hello?

BRENT  
I'm looking for Lisa Sherman.

CARETAKER  
She's not here.

BRENT  
You know where I can find her?

CARETAKER  
St. Michael's.

BRENT  
She works at a church?

CARETAKER  
She resides there. Out back.  
She died a year and a half  
ago.

Brent feels terribly guilty about what he did to Lisa Sherman, but also terribly relieved that he'll never have to face her. It's been a long time since he's confronted his hidden past. He puts his gun away.

BRENT  
Of what?

CARETAKER  
A bullet to the right  
cerebellum.

BRENT  
She was murdered?

CARETAKER  
No. She ate a pistol for  
lunch one day.

Brent can't help but feel responsible.

BRENT  
Can you describe her? How  
old was she?

CARETAKER  
I never met the woman. I'm  
just taking care of the place  
until they sell it.

BRENT  
Can you get inside?

CARETAKER  
I can.

BRENT  
I knew a Lisa Sherman long ago.  
It's extremely important that I  
get inside and try to verify that  
it's the same woman who lived here.

CARETAKER

I don't give a fuck what your reasons are. You pay me ten dollars, you can go inside. Otherwise, get a warrant.

He pulls out his wallet.

Cut to:

EXT. KENNY'S HOUSE

Jody rides up to Kenny's house.

INT. HOUSE

Kenny sees her from his bedroom window.

INT. FRONT HALLWAY

Kenny comes tearing downstairs.

EXT. FRONT DOOR

Kenny, opens the front door, very excited.

KENNY

Jody!

(he kisses her)

Yes! You're here.

Jody wipes a tear from her eye. Kenny notices how upset she is.

KENNY(cont.)

What's the matter?

Jody bursts into tears. She hugs him. He hugs her back and leads her inside.

INT. HOUSE

An old rundown house. The clutter smells. Whoever lived here had little to no self respect. Garbage is piled up in every corner, order is nowhere. Brent is repulsed by what he sees. He wasn't expecting such chaos. He knows he helped create this mess.

BRENT

Is there a picture of her somewhere?

CARETAKER

No pictures, no mirrors.

Was she a crazy woman when you knew her?

BRENT  
(feeling very guilty)

No.

CARETAKER  
Couldn't tell she was going to off herself huh?

BRENT  
No. You couldn't.

CARETAKER  
I've been in a lot of people's houses and this one is the creepiest.

BRENT  
Really?

CARETAKER  
Yeah. You should check out the downstairs.

BRENT  
Why?

CARETAKER  
People always keep their secrets in their attics or their basements. All the weirdness in this house took place in the basement.

The woman flips on the basement light. There are several locks on the door. Brent is very scared of what he's going to find down there.

INT. BASEMENT

Brent steps down into the basement.

It is a combination prison/bedroom. It looks like it hasn't been cleaned in years. Water drips from the ceiling. Rat traps are everywhere. Old broken child's toys are stacked in one corner below some handcuffs which are bolted into the wall above a cot. The cot is small, the mattress rotted. Old shit lies dried on the floor, piss stains line every wall.

Huge nails and odd iron objects sit in one corner.

Jody, still crying, stares at Kenny for a second then leans in and kisses him with everything she's got, ready for action.

KENNY

Are you coming to the party?

JODY

Let's just start a party here, right fucking now.

Jody quickly takes her own shirt off, rips off his, and pounces on him. He's taken aback by her sudden aggressiveness. He has no idea how to respond to it.

INT. TOWN HALL

Brent comes storming out of the Hall of Records.

INT. PHONE BOOTH

Frantic dialing. Brent is on the phone.

INT. PRINCIPAL'S OFFICE

The phone rings. The answering machine picks up.

BRENT

(leaving a message)  
Tom? Lisa Sherman is dead.  
But you'll never believe  
what I found out. Meet me  
at the Roadhouse on Route  
Nine in a half hour. We need  
to talk in private.

As Brent finishes his message the camera moves across the principal's desk, first revealing a few blood drops of blood on a piece of paper and then the killer's hand, holding the razor. The killer has been listening to the message.

Tom, the principal, is sitting in the corner in a large puddle of his own blood, tied to the radiator. He's barely alive. His tongue has been cut out, his foot cut off at the ankle and shoved into his mouth. One eye is missing, the other one has been left in only so that Tom can look into his killer's face as he's tortured.

The razor blade is lifted off the table.

Tom braces himself, gripping his hands, preparing for more pain.

The camera moves back to the phone as we hear Tom gag and then the

Brent walks over to the dresser and looks in it. He pulls out a pair of grown man's trousers. He examines them.

CARETAKER

They look like they'd fit you. Three bucks.

Brent thinks for a moment then throws the pants down. He darts back up the stairs. The caretaker laughs.

INT. KENNY'S

Jody and Kenny are in Kenny's bedroom, sitting on his bed.

KENNY

All our parents are weirdos.  
I think my dad is into hookers.  
I know he lit cats on fire ;  
when he was a kid.

JODY

(all wound up)  
My dad acts like he's Johnny  
Fucking Perfect and he's really  
Johnny Fucking Rapist.

KENNY

(compassionately)  
I think this is a big part  
of growing up. It's losing  
your spiritual virginity. It's  
when you finally discover that  
your parents aren't anything  
like they've told you they are.  
They're even bigger hypocrites  
than your friends.

JODY

I can't believe I listened  
to one word of his shit.

KENNY

But if he'd been sent to  
jail, there would be no Jody.

JODY

So I should feel happy  
that he got away with it?

KENNY

I don't know. I kind of am.

killer walking out of the room.

INT. KENNY'S

Jody is all over Kenny. He's really weirded out by her aggressiveness. She reaches for his crotch and finds that he's soft. She rolls over. He's embarrassed.

JODY

(worried)

What's wrong. Am I doing something wrong?

KENNY

Just making me feel like a piece of meat.

JODY

I'm making you feel like meat?

KENNY

Yeah.

Jody rolls over, a bit pissed off and very confused.

JODY

You break up with me because I won't fuck you.

KENNY

That's not why we broke up.

JODY

You flaunt some slut in my face.

KENNY

Sharon's far from a slut.

JODY

And now, when I finally agree to spread my legs, you accuse me of treating you like meat.

KENNY

Jody, you're only doing this to get back at your dad. It doesn't have that much to do with me.

She gets up, now really angry, and starts putting her clothes back on. That was the wrong note to play. The truth hurts.

KENNY

Please don't go. Please.  
Stay. We'll just talk. Then  
go to the party.

JODY

This party is sick.

She heads to the door.

KENNY

Jody. Wait.

JODY

What?

KENNY

I'm scared. Three kids  
are dead. I want to go to  
this party.

JODY

Then go to the party. Run  
with the herd Kenny. Just  
don't spew out all that  
'be an individual, assert  
yourself' crap anymore.

She heads out, very upset.

INT. DRUG STORE

Insert - A condom slides across the counter. The register rings it up.

A teenage boy is standing there buying the condom. The camera pulls back to reveal another teenage boy behind him, also holding a condom and then another and another. All told, the store is completely jam packed with over a hundred boys, all standing in line, all buying condoms.

Cut to:

INT. BEDROOM

Sandy is getting ready to go to the party, making herself look as hot as possible, and she looks hot. There's a knock on the door. She's scared to answer it, considering how she's dressed. Her dad comes in and sits on the bed. Sandy turns away from him and buttons

her top shirt button up.

DAD

I know where you're going.

SANDY

(concerned)

You do?

DAD

Your brother told us.

SANDY

Daddy...

DAD

Shh. I'm not going to tell  
you not to go.

SANDY

You're not?

DAD

No. I couldn't do that.  
I have something for you.

He places something on her dresser, smiles at her, and leaves.

She looks at what he's left. It's a condom.

Cut to:

EXT. STREET

Carloads of kids head toward Cherry Falls, howling out the windows,  
guzzling beer.

EXT. STREET

Police cars screech to a stop, barricading the entrances to town,  
preparing for the onslaught.

INT. CAR

Brent is driving out of the Indiana town when he sees something out  
the window.

EXT. STREET

It's St. Michaels church. Brent pulls over.

## EXT. GRAVEYARD

Lisa Sherman's Headstone. It's a modern one. Her picture is on it. It's the same woman as the sketch artist drew.

Brent stares at the headstone, alone in the cemetery, feeling ashamed.

BRENT

Lisa, I'm so sorry.

## INT. SANDY'S LIVING ROOM

Sandy appears at the top of the stairs, decked out, ready for the party. Her mom bursts into tears. Sandy heads toward the front door. Her father walks up to her and hugs her. Her brother, Andy, smirks in the background.

Mom cries harder.

ANDY

Just think of it like she's having a flu shot. Purely preventive.

Cut to:

## INT. HOUSE

A kid raids his parent's liquor cabinet, pouring five different types of liquor into a pickle jar.

## ANOTHER HOUSE

Another kid raids his parent's weed stash, grabbing a handful of buds.

## A THIRD HOUSE

A third kid raids his parents medicine cabinet. Lots of barbituates in this house.

## MONTAGE - OTHER HOUSES

Kids are climbing out their windows, climbing down trees and sheet ropes, trying to get out, sometimes being chased and caught by their parents. One kid is locked in his room, another driven far from town. Everyone's grounded but everyone's going to the party anyways.

EXT. WOODS

Kids from other towns park their cars at the edge of town and try to sneak into Cherry Falls through the woods.

Police try and cut them off.

EXT. TOWN

Jody pedals quickly down the street. She's going nowhere. She starts to cry.

EXT. ROADHOUSE

Brent pulls into the roadhouse to look for Tom Sisler. As he walks inside we notice that the killer's Imperial is parked there as well. Brent's in trouble.

INT. CAR

Mark's car pulls up in front of the party house. Sandy squeezes his arm, excited. Music blares from the house. They all hop out and head up to the bash.

EXT. HOUSE

All sorts of kids make their way across the front lawn. They are carrying pillows, sheets, blankets, anything and everything that will make the wood floors more comfortable.

One couple runs toward the front door howling.

Another boy pulls his obviously frightened girlfriend into the house, reassuring her that everything will be fine.

Lots of kids are milling around outside because two big football players and their dates are guarding the front door. There's a big sign that says "Couples only". Lots of hooking up is taking place on the front lawn.

EXT. NEIGHBOR'S YARD

Two computer nerds are hidden behind a tree, watching the other kids arrive. They spot the two homely girls we saw earlier.

NERD 1

There's Jan and Heather.  
Let's grab them quick before  
someone else does.

NERD 2

Ok.

NERD 1  
Hide your laptop here.

NERD 2  
No.

NERD 1  
You can't bring it.

NERD 2  
I'm not leaving it here.

Nerd 2 heads out toward the girls, taking his laptop. Nerd 1 follows, pissed off. They walk up near the homely girls and make eye contact. After several uncomfortable moments, someone shouts from an upper window.

GIRL IN WINDOW  
Marisa! Find someone fast.  
Floor space is almost gone.

This only heightens the uncomfortableness outside. One of the homely girl looks at the laptop.

NERD 2  
Ever play Quake?

HOMELY GIRL 2  
What's that?

NERD 2  
A computer game.

The four just gravitate toward each other, now 'coupled'. They enter the house next to each other, all four terrified, none even acknowledging yet that they're all together.

INT. CAR

Ben and Cindy arrive.

CINDY  
(finalizing)  
I get all your CDs.

BEN  
Not my imports.

CINDY  
Ok not your imports. All  
your other CDs and your K2  
snowboard.

BEN

That's an awful lot for  
ten minutes of beasting?

CINDY

Don't flatter yourself.  
You'll be lucky to last  
ten seconds with me Ben.

She kisses him passionately, and gets out of the car. He follows her, smitten, like a puppy dog.

INT. HOUSE

Kids file through the house, creating floor space, moving furniture, piling it high.

A keg of beer flows in the corner.

Rock n' roll blares from all directions. Everyone's excited.

Cut to:

EXT. STREET

Jody rides down the street, just pedaling fast, as fast as she can. She's in her own world, very upset.

She doesn't see the stoplight change to yellow.

A car comes toward the intersection on the other street but doesn't slow down, knowing the light is about to change.

A boy in a passing car whistles at Jody, waking her out of her stupor. Jody looks up just as the light turns red. She hits her brakes and skids into the tail of the oncoming car. She glances off it and goes sliding off the road, into a few garbage cans.

The car nicks another car and pulls over.

Across the street, we see that the killer's Imperial is stopped at the red light.

Jody gets up, shaken. Her knees and elbows are badly scratched.

The OWNER of the car comes running up to Jody.

CAR OWNER

Are you ok?

JODY

I'm ok.

CAR OWNER  
Are you sure?

JODY  
Yes.

LEONARD (O.C.)  
You don't look ok.

Jody turns around. Her teacher Leonard Marliston is there. The killer's Imperial is parked behind him. Jody wipes away the tears.

JODY  
(starting to cry)  
I am.

LEONARD  
My house is just a couple of blocks away. Why you don't come on over and clean those cuts up.

JODY  
Ok. Should I put my bike in the back of your car?

LEONARD  
Can you just follow me?  
The back is full.

JODY  
Sure.

Cut to:

EXT. PARTY HOUSE

Kids are still arriving from all over but there's no more room in the house so the party starts spilling out into the back yard.  
One couple spreads out on the roof.

A cop car has pulled up out front and the deputy is just keeping watch on the house.

EXT. TOWN SQUARE

Kids are starting to gather and hook up in the town square. As the police try to break up one gathering, another starts.

Cut to:

INT. CAR

Leonard drives down the road. He smiles into his rear-view mirror.

EXT. STREET

In Leonard's rear view mirror we see Jody pedalling behind him. Cars are streaming by.

A couple of boys lean out of their cars and invite Jody to go to the party. Sirens scream out in the distance.

EXT. LEONARD'S HOUSE

Leonard pulls into his driveway. Jody pulls in as well.

She leans the bike on the front porch and they head into the house.

LEONARD

You aren't going to the party?

JODY

You know about that too?

INT. LEONARD'S HOUSE

Mr. Leonard opens the door to his house. Jody walks in behind him.

LEONARD

Of course. You're not scared?

JODY

Of course I'm scared.

LEONARD

Then you should go.

JODY

You think I should go to the party, Mr. Marliston?

LEONARD

I really do. For your own safety.

Jody doesn't know what to make of this. It's not what she expected to hear from her teacher.

Leonard goes into the kitchen. Jody sits on the couch and looks around. She immediately senses that something is off about the place. It's certainly not the way she imagined a teacher's house

would look. It has all sorts of city plans, maps, and drawings on the walls. Years of Cherry Falls yearbooks and newspapers are stacked in piles.

He reappears with two beers and a pot filled with soapy water. He hands her a beer.

JODY

I just feel so manipulated.  
By everyone. My dad, my boyfriend, and now some psychopath I don't even know.

She takes the beer, surprised he's giving her alcohol. He kneels down in front of her and begins to clean the wound on her leg.

LEONARD

We're all manipulated. From the moment we're born. The event that fatalistically shaped my life happened before I was even born.

JODY

Really?

LEONARD

Yes. We have no real freedom. You of all people should understand that. This may sting.

Jody is beginning to feel strange. There's something off about this whole encounter.

JODY

Me?

LEONARD

Because of your father. The way what his sins shaped you.

He starts putting disinfectant on her wound.

JODY

What do you know about my father?

LEONARD

He's a rapist. Like mine.

She grimaces. The disinfectant hurts.

JODY

(a little scared)  
Your father raped someone?

LEONARD

Lisa Sherman was my mother.  
Do you know who that is?

JODY

Yes.

LEONARD

I was born nine months after  
she was raped. One of the four  
men who raped her is my father.  
I have no idea which one.

JODY

You're the killer.

LEONARD

Yes. That's the whole point.  
This is what I was put on  
this 'good' earth to do. Rape  
the town that raped my mother.  
Steal its pristine innocence  
like it stole hers. I've planned  
this since I was a very little  
boy. You have no real freedom  
either. Your father has cast  
a shadow that you've never  
eluded.

Jody gets up and starts backing away from him but he gets up  
quickly. He's not letting her get away.

Jody bolts for the door but she doesn't have time to open it.

Leonard grabs her and throws her across the room.

Jody smashes into a table. He bends down to pick her up, but she  
pulls a book case over on him, narrowly escaping.

She runs for the back door.

INT. BACK DOOR

Jody opens the back door and gets halfway out when Leonard runs up  
to her, pulls her away from the door, and slugs her in the face,  
sending her sprawling to the ground. He picks her up and punches  
her a second time, breaking her nose, knocking her half out. He  
picks her up by the waist and carries her to the basement stairs.

## INT. BASEMENT STAIRS

Leonard throws Jody down into the dark basement. She tumbles down the stairs, hitting her head on the cold stone floor.

He comes charging down after her, closing the door behind them.

Cut to:

## INT. PARTY HOUSE

The CD is now skipping. Kids are in every corner, bed, and closet, making out. Every square inch of the house is being taken as the party shifts into a higher gear. It's a sea of sheets and blankets, rippling with bodies under them. Giggles and moans are heard every second.

## INT. A CLOSET

Sandy and Mark are gently kissing in the closet, still standing up. Mark studies Sandy's face for a second, then slowly lifts her dress, sliding his hand on to her thighs.

MARK

You're beautiful.

SANDY

So are you.

MARK

Now don't be nervous.

SANDY

You're the one whose hand is shaking.

Mark smiles embarrassed. They kiss. They're falling in love.

## INT. UPSTAIRS

ECU - Electronic beeps come off a computer screen as a warrior armed with a huge plasma gun fights his way into a dark cave, shooting plasma everywhere.

The nerds and homely girls are in the corner playing the computer game, all scared to make a move. People around them are shushing them as they blow up monsters. One guy finally has had it. He gets up, grabs the laptop, and tosses it out the window. Nerd 2 is pissed off.

NERD 2

Hey that was a 3k machine.

NERD 1  
Told you to hide it.

Homely girl 2 starts to laugh. It was kind of funny. Then they all start to laugh, even Nerd 2. There's nothing left to do but laugh. Except kiss. They start to do that.

INT. BEDROOM

Cindy and Ben are naked under a blanket in a corner.

BEN  
One more time.

CINDY  
(negotiating)  
I get the imports.

BEN  
Ok!

He's all over her. She's into it too.

INT. BEDROOM

Sharon turns up the heat on Kenny, running her hands across his bare chest. Kenny breaks off the kiss, not really into it.

SHARON  
You ok?

KENNY  
Just thinking about something.

SHARON  
What?

KENNY  
There's going to be very few virgins left in school on Monday. It could be really dangerous for them if the killer isn't caught.

SHARON  
I guess so. Luckily, we won't have that problem.

She kisses him. He stops her again. He buttons his shirt.

SHARON  
What are you doing?

KENNY  
I got to go.

SHARON  
What?

KENNY  
I'm worried about someone.

He puts his clothes on.

SHARON  
You can't just leave me here.

BOY'S VOICE  
Stay put Sharon. I'll hop on  
over when I'm done here.

GIRL'S VOICE  
You will not.

Others laugh. Kenny looks around.

KENNY  
This party is sick.

Kenny buttons his shirt and heads out. Sharon is pissed.

Cut to:

INT. BASEMENT

As Jody comes to, she find herself gagged, tied to a chair in a dark basement. She can't see much but she can hear the sounds of water dripping and a rat scurrying around. She tips her chair over and falls onto the cold floor. She tries to remove her gag by rubbing her head against the ground.

EXT. LEONARD'S HOUSE

Leonard goes to his station wagon and opens the back.

INT. CAR

A body is hidden under a blanket. Leonard picks it up. It's heavy.

INT. BASEMENT

Jody can't undo her gag but she notices a piece of glass under a dresser. She turns herself around to grab for it.

She squeezes her hand under the dresser, reaching for the shard.

The door at the top of the stairs opens.

Leonard appears in silhouette carrying the body wrapped in the blanket.

He throws it down the stairs and turns the lights on.

The basement is almost an exact replication of the basement in his mother's house. A cot in the same spot. The dresser as well. The Lisa Sherman costume is neatly hung from big metal hooks.

Leonard sits Jody back up.

A little blood drips from Jody's closed hands. She has the shard.

Leonard ties the other body to a chair facing Jody. He starts singing Sly and the Family Stone.

LEONARD

(singing)

'It's a family affair,  
it's a family affair.'

He undoes the blanket revealing the battered but still breathing body of Jody's dad. Brent's bleeding from the forehead, nose, and mouth. He's badly beaten up.

Jody gags on her gag. Her dad looks her in the eye.

LEONARD

Well, we may be family.  
One in four chance.

Leonard picks up his razor and starts toward Jody.

LEONARD

Sheriff Brent, you will be  
the second of the four horsemen  
of the apocalypse to die. But  
first you will watch as I slice  
up your little girl.

Brent starts frantically shaking no, trying to escape as Leonard kneels in front of Jody and runs his hand up under her dress, exposing her shaved nubile leg. The 'V' is still fresh in her calf.

Leonard starts to cut an 'I' next to it.

Jody's face grimaces in pain. Blood drips to the ground. Her leg starts to shake.

LEONARD

You're shaking too much.  
 If you don't stop shaking Jody,  
 I'll have to kill before I  
 carve. We wouldn't want that.

Jody concentrates on trying to show no pain, not to flinch. It's tough. Her father watches, horrified.

Cut to:

EXT. STREET

Kenny runs down the street, heading toward Jody's house. He stops to catch his breath for a second. He notices something.

EXT. LEONARD'S

Jody's bicycle is still leaning against Leonard's porch.

EXT. STREET

Kenny crosses the street to Leonard's house and inspects the bicycle. It's hers.

INT. BASEMENT

Leonard continues to work on Jody's bare leg, starting the 'R'.  
 Jody and her father stare at each other, helplessly.

LEONARD

My mother said, after you and  
 your three droogs raped her  
 Brent, that people in town refused  
 to let her use their bathrooms.  
 Is that true? Did people really  
 call her a slut and tell her  
 'you can't shit here'? She used  
 to snarl that at me. That's all  
 she really did, at least in my  
 direction, was snarl. When she  
 looked at me, she saw only you.

Jody gags in pain. Brent looks away.

LEONARD

Open your eyes Brent. Watch.  
 Or will I cause her much more  
 pain.

Brent opens his eyes. More blood drips. Jody starts to lose

consciousness, barely able to stand it anymore. The doorbell rings. Leonard looks up concerned.

EXT. HOUSE

Kenny rings again. No one answers.

He walks over to the window and looks through a crack underneath the curtains.

INT. HOUSE

Kenny's POV - Jody's coat and purse are still on the couch.

EXT. HOUSE

Kenny senses that something is really off. He rings again but no one answers. Worried, he pops the screen. It's breaking and entering time.

INT. LIVING ROOM

Kenny climbs into the living room and looks around.

KENNY

Hello? Jody?

INT. BASEMENT

Leonard hears Kenny. He can't ignore him any longer.

LEONARD

Who the fuck is breaking into my house?

Leonard checks Jody's and Brent's ropes are tight, then heads up the stairs. As soon as he disappears, Jody wriggles toward her father and starts cutting his ropes with the shard of glass.

INT. HOUSE

Leonard comes out of the basement and peers into the living room.

INT. LIVING ROOM

Leonard sees Kenny opening Jody's purse, checking it out.

Leonard keeps the razor hidden behind his back.

LEONARD

My wallet's on the mantle  
when you've finished rifling

INT. BASEMENT

Jody cuts through her dad's ropes. Her dad immediately takes Jody's gag off.

INT. LIVING ROOM

Kenny heads out the door.

JODY (O.C.)

Help!

Kenny hears the cry and turns around.

KENNY

That was Jody.

Leonard says nothing. He just stares at Kenny.

JODY (O.C.)

Somebody help!

Kenny heads toward the basement door to investigate. Brent starts kicking on the other side of the locked door.

KENNY

Jody?!

Leonard moves toward Kenny with the razor. Kenny turns just in time. He grabs Leonard's arm as Leonard tries to slit his throat. They struggle.

The door lock starts to shake as Brent continues to kick the door open from the other side.

Leonard picks up a lamp with his free hand and smashes Kenny across the head. Kenny falls to the ground.

The door pops open. Brent charges out. Leonard turns to him and slashes him across the chest as Brent sprays red spray paint in Leonard's eyes. Leonard screams and lunges at Brent.

Brent grabs Leonard. Using every ounce of energy he has, he throws Leonard down the basement stairs.

Leonard grabs Brent as tumbles down the stairs. The two roll to the bottom, smashing their heads along the way. As they come to a stop, Brent smashes his head hard on the floor. Leonard ends up on top of him. Leonard raises his razor and slits Brent across the face.

c

BRENT

Jody run!

Jody crawls up the stairs, dragging her bad leg.

Instinctually, Brent hangs on to Leonard, as Leonard tries to get to Jody.

Leonard slashes Brent across the face again.

JODY

No!

BRENT  
(dying)

Run!

Jody crawls to the top of the stairs.

Leonard does everything he can to get away from Brent but Brent hangs on.

Jody watches, horrified, at the top of the stair.

Kenny appears at the top of the stairs and pulls Jody away from the gruesome sight.

Brent falls over, a bloody mess.

INT. TOP OF STAIRS

Kenny slams the door shut as Leonard charges up the stairs. Kenny holds the door shut with all his might.

JODY

My dad's down there.

KENNY

He's dead. We got to get out of here!

Kenny pushes a dresser in front of it, trapping Leonard.

JODY

I can't walk. I think he cut right through a tendon.

Leonard starts chopping through the door with an axe.

Kenny helps Jody out the front door.

EXT. HOUSE

Jody and Kenny limp out of the house. Kenny grabs Jody's bike.

KENNY

Climb on.

INT. BACK PANTRY

Leonard breaks through the door.

INT. KITCHEN

Leonard runs into the kitchen and looks out the window.

EXT. HOUSE

Kenny and Jody are peddling away down the driveway.

EXT. BACK DOOR

Leonard bursts out of the house and jumps into his car.

INT. CAR

Leonard starts the car.

EXT. HOUSE

The car squeals out of the driveway.

EXT. SUBURBAN STREET

Kenny frantically pedals the bike up the pristine suburban street.  
Jody hangs on for dear life.

JODY

Go to the police station!

KENNY

Deputy Webber's at the party.  
It's only three blocks away.

Leonard's car squeals around the corner behind them.

JODY

Shit! It's him.

INT. CAR

Leonard steps on the gas.

## EXT. STREET

Kenny peddles as fast as he can, going up onto the sidewalk but that doesn't stop Leonard. He comes screeching up on the sidewalk right behind Kenny, ready to run him over.

Kenny tears up onto a lawn, Leonard follows him, grass spewing everywhere.

Kenny cuts hard between two trees and back onto the street. He heads onto the other sidewalk. Leonard remains in pursuit, knocking into several cars, flattening several fences, and mutilating a cat on the way.

Leonard gains on them as they zigzag up and down the pristine street, destroying it.

Leonard pulls up right behind them. He hits the gas. Kenny has to turn hard to avoid getting hit.

Kenny can't hold the bike upright and it slides out from under them.

## EXT. BACKYARD

Kenny and Jody tumble up someone's driveway, smashing into their fence.

## EXT. STREET

Leonard can't hold the car straight and it 360s across several lawns. Finally stopping by smashing into a parked car.

## EXT. BACKYARD

Kenny helps Jody to her feet.

## BACK OF HOUSE

The German Shepherd that lives in the house house comes charging out of the dog door toward them, barking and snarling.

KENNY

Shit!

Kenny helps Jody over the fence then leaps up on it just as the German Shepherd snaps at him.

He jumps down on the other side, safe.

The German Shepherd smells something else and tears away.

EXT. FRONT OF HOUSE

Leonard gets out of his car and takes a step toward the house when the german shepherd comes running out, barking at him, letting him know he shouldn't even think about trying to get to the backyard.

EXT. STREET

Leonard steps back into his car and drives away.

Cut to:

EXT. PARTY HOUSE

The house is dark. The lights are all out.

EXT. ROAD

The Deputy checks his watch. A policeman comes running up.

POLICEMAN

We just found another body.

DEPUTY

Who's?

POLICEMAN

Tom Sisler. He was murdered at school. Two kids went into his office to fuck and they found him with his tongue cut out and his foot in his mouth.

DEPUTY

Jesus. Any word from Brent?

POLICEMAN

No. The switchboard is lighting up downtown. Kids from other towns are starting to congregate in the parks and at the high school. It's turning into Woodstock except there's no concert.

DEPUTY

Call Brent on the horn. See where he is. What he wants us to do. I'll head over to the school.

POLICEMAN

Ok.

The deputy jumps into his car.

DEPUTY

Don't leave this party until  
you hear from me.

The policeman looks up at the house.

POLICEMAN

But I shouldn't shut it  
down?

DEPUTY

No. It's the quietest  
party I've ever seen.

EXT. SUBURBAN STREET

Jody and Kenny climb over a fence into another backyard. Jody is  
limping badly. Kenny is helping her along.

JODY

Thanks for coming back for  
me.

KENNY

I love you.

She kisses him. He kisses her back.

INT. CAR

Leonard has pulled over down the street from the party.

EXT. STREET

Kenny and Jody appear from a backyard, across the street from the  
party

INT. POLICE CAR

The officer sits in his car, trying to call Brent.

OFFICER

Brent?

(no answer)

Come in Brent.

There's a knock at the car window. The officer looks up, startled.

EXT. CAR

Leonard is looking in the window.

INT. CAR

The officer rolls down the window.

OFFICER

Hi Leonard. What happened to your face?

LEONARD

It's the killer. She's here! She tried to blind me.

EXT. CAR

The officer quickly gets out of the car. Leonard keeps the razor hidden behind his back with one hand while he points up the street with the other. The officer looks up the street.

OFFICER

Where?

LEONARD

You are really a rube.

The officer falls to his knees, the back of his neck sliced beyond repair.

EXT. PARTY

Jody and Kenny limp up to the party. There are no police outside.

JODY

Where are the police?

KENNY

Deputy Webber was standing right here.

Jody looks down the road.

EXT. ROAD

Leonard is in the shadows, finishing off the officer.

EXT. PARTY

JODY

Oh god! It's him.

KENNY

Quick in the house. He  
won't look for us in there.

Kenny and Jody limp toward the front door.

INT. PARTY HOUSE

Kenny and Jody limp through the front door. Couples are everywhere.  
There's no room to even walk.

The party has reached it's 'climax'.

We see the faces of teenage boys and girls as they lose their  
virginity. They run the gamut of emotions. Some are terrified, some  
are ecstatic. Some are concentrating as hard as they've ever  
concentrated, some are closing their eyes, trying to fade out.

We see Sandy, Mark, Cindy, and Ben, all having a blast. Sharon has  
managed to find a new partner and the nerds are riding the homely  
girls. It's orgiastic.

Kenny and Jody can only marvel at it as they limp through the maze  
of bodies looking for a place to hide.

Kenny grabs a sheet off the ground and carries Jody up the stairs.

INT. MASTER BEDROOM

Kenny carries Jody into a huge bedroom.

A couple of kids look up as the door opens. There must be over 100  
teenagers in the room, adjoining bathroom, and closets. The room is  
just a sea of kids humping two deep, under blankets.

KID ON FLOOR

There's no room in here.

ANOTHER KID

Yeah. Get lost. We're packed.

Kenny pays no attention to them. He shoves his way into a corner,  
pissing off everyone on the way, stepping on a few hands and other  
appendages. He puts Jody down and starts unbuttoning her shirt.

JODY

(whispering)

What are you doing?

KENNY

Shhh. Pretend we're just  
another couple.

He pulls her under the sheet.

INT. PARTY - DOWNSTAIRS

Leonard comes in the front door, his razor in hand, the policeman's blood still dripping from it. He looks around, wondering if they're there.

No one seems to notice Leonard as he hunts for Jody and Kenny, walking through the sea of bodies, dripping blood on the backs of a couple of kids. A serial killer at a fuckfest. Leonard smiles at the sight of all the teenagers copulating.

INT. MASTER BEDROOM

Kenny and Jody curl up next to each other. Kenny kisses her. She kisses him back.

They're into each other. They can't keep their hands off each other. They start to really make out.

INT. PARTY DOWNSTAIRS BEDROOM

Leonard moves into one of the bedrooms. He switches the lights on. The kids look up pissed off. There's not an inch of floor space.

BOY

Hey! Turn that off.

GIRL

Mr. Marlinton?!

LEONARD

Excuse me.

He surveys the room. No Kenny and no Jody.

GIRL

(freaked)

What are you doing here?!

He turns the lights back off and heads out of the room. They all go back to what they were doing.

INT. PARTY STAIRCASE

Leonard heads up the stairs, still looking for Kenny and Jody. A couple of kids on the staircase notice him. He almost trips on one. They start whispering to each other, freaked out that a teacher is there. More and more kids start looking up. The party has definitely been disturbed.

INT. MASTER BEDROOM

Jody hears the disturbance. She stops Kenny and listens.

INT. BEDROOM

Leonard checks another bedroom. He flips the lights on. No Jody, no Kenny. He leaves. More and more kids notice him.

INT. MASTER BEDROOM

Jody and Kenny know he's close.

Leonard appears in their doorway.

KENNY

(whispering)

It's him.

Leonard accidentally steps on a boy's hand as he enters the room. The boy, JIMMY, is pissed off.

He looks up and realizes who it is.

LEONARD

Pay no attention to me.

JIMMY

What are you doing here?

BOY ACROSS THE ROOM

He's looking to get laid.

JIMMY'S GIRLFRIEND

Mr. Marlinton?

She grabs her clothes, embarrassed. Jimmy gets up. He's very drunk. Kenny and Jody peek out from under their sheet.

JIMMY

You fucked me up.

LEONARD

What?

JIMMY

You gave me a 'D'.

LEONARD

I'm sure you should have failed.

JIMMY  
I was grounded for two  
fucking months because of  
you.

Jody knows her friend is in danger.

JODY  
Jimmy. Leave him alone.

Leonard sees Jody. He starts toward her but Jimmy stupidly jumps in  
his way.

LEONARD  
Please get out of my way.

JIMMY  
I knew you were a pervert.

JODY  
He's dangerous!

JIMMY  
So am I.

LEONARD  
GET OUT OF MY WAY.

JIMMY  
No.

Leonard swings the razor down toward Jimmy's face.

Blood splatters everywhere, on kid's backs, faces, butts.

His girlfriend SCREAMS as Jimmy falls to the ground, dying.

Leonard begins to panic. So do the kids. Leonard sees Jody across  
the room and starts toward her as the other kids in the room rise  
to the their feet to try and escape.

INT. A DIFFERENT BEDROOM

Kids in other rooms hear the commotion and break their embraces.

BOY(O.C.)  
Run! The killer's here.

Panic sweeps through the whole party as everyone wants out.

## INT. BEDROOM

Leonard can't get to Jody because too many kids are trying to get out the bedroom door, pushing toward it, sweeping him up in their flow. It has turned quickly into chaos with a teenage logjam at the door.

Leonard keeps his eyes pinned on Jody across the room, through the bodies. He can't make headway so he raises the razor to slash his way to her.

Jody sees him raise the razor.

No! JODY

Leonard starts slashing his way toward Jody. He slashes a girl across the stomach, a boy across the face, a girl across her breasts. It's a bloodbath. Everyone's screaming.

Kids' bodies to fall to the ground, tripping people, creating even more chaos.

Leonard loses his balance and is pushed to the ground as kids stampede over him.

## INT. MASTER BEDROOM

Jody and Kenny try to make it to the door.

Leonard tries to get up but he can't. He start crawling toward Jody, slashing the legs of a couple kids who are in his way, sending them to the ground.

Through the sea of legs, Leonard sees Jody's leg, the 'VIR' still freshly carved.

He slashes his way toward Jody.

## EXT. HOUSE

Half naked kids come streaming out of the house. It's a bizarre sight. The house is almost bursting as kids climb out the windows and appear from the back.

## INT. STAIRWELL

Too many kids are trying to get out at once. The staircase and all the hallways start totally backed up but all the kids keep pushing forward. Something's got to give.

INT. BEDROOM

Leonard keeps crawling toward Jody, getting closer.

INT. STAIRWELL

The pushing continues. There's nowhere to go. A boy gets pushed over the balcony, falling to the ground below.

INT. BEDROOM

Leonard is just a few feet from Jody's leg.

Jody and Kenny push closer to the door.

Leonard reaches for Jody's leg. He can't quite grab it.

Kenny and Jody reach the door. They're almost out.

Leonard lunges and grabs Jody's leg.

Jody screams out in pain and falls into the crowd.

JODY

Kenny!

Kenny tries to grab for her but he can't reach her. The force of the mob pushes him out the door, through the vortex.

INT. UPSTAIRS

Kids jam the staircase. There's too many trying to get down at once. Everyone's still pushing. The kids on the staircase can't keep their position and start falling forward, pushing harder.

INT. BEDROOM

Leonard keeps hold of Jody's leg and pulls her toward him.

EXT. BALCONY

Kenny tries to get back to Jody but there's no way he can make headway back into that room.

KENNY

Jody!?

The staircase now jammed with people, starts to buckle.

The bannister breaks. Kids start falling off the balcony and staircase, onto kids below, cracking skulls, breaking bones.

INT. DOWNSTAIRS

Lamps smash to the ground. Tables are trampled. Basically, the entire inside of the house is destroyed in the stampede.

INT. BEDROOM

Leonard gets hold of Jody's waist and pulls her toward him, razor ready.

INT. UPSTAIRS CORRIDOR

Everyone gives one final push out. Kenny is swept on to the staircase. It can't take the pressure and finally cracks.

Kids tumble on top of each other falling to the floor below as the staircase splinters. Hurt kids are everywhere as more and more get pushed over the edge. It's a disaster. Broken, boned teenagers litter the floor.

Kenny manages to grab hold of the second floor as kids fall past him.

The whole house begins to buckle.

INT. BEDROOM

The room empties as the kids push out. Leonard pulls Jody up next to him and puts the razor to her neck. He draws the first spot of blood.

JODY

Please. You wouldn't kill your sister would you?

LEONARD

You think you're my sister?

INT. STAIRCASE

Kenny manages to pull himself back up to the second floor.

INT. BEDROOM

Jody turns to look at Leonard as Kenny appears in the doorway.

JODY

We have the same color eyes.

He looks into her eyes.

LEONARD

You're right. We do.

Leonard stares at Jody for a moment, relaxing his grip, giving Kenny just the break he needs to dive for Leonard's arm, surprising him, knocking him over. They struggle for the razor but Leonard overpowers him and grabs it, cutting his own hand. He turns and slices Kenny down the side, cutting him deep.

Kenny fights off the pain and leaps on Leonard's back, grabbing him around the neck.

Leonard stands up and twirls around, trying to knock Kenny off his back, smashing him into walls.

Kenny screams in pain, but doesn't let go, pulling at Leonard's face and throat.

Leonard spins faster.

Jody struggles to her feet, holding her neck, still losing a little blood. Kenny's grip starts to slip as Leonard reaches back, to slice him across the face and neck.

Jody screams and charges across the room, tackling Leonard, knocking Kenny free, and sending Leonard through the second floor window.

EXT. HOUSE

Leonard crashes to the ground below, landing on his back on the front steps.

INT. BEDROOM

Jody looks out after him. He looks up to her. Their eyes meet.

EXT. HOUSE

KIDS start circling Leonard.

Leonard gets to his knees, still holding the razor. They start taunting him.

BOY1

It's the freak!

The kids inch closer to Leonard.

GIRL1

He's still got a blade!

One kid kicks him. Leonard slashes at the kid, but misses. Another boy kicks the knife out of his hands. A third picks it up.

BOY3

It's fuck-him-up time.

One boy kicks Leonard in the face. Another kicks him in the ribs, another in the balls.

Leonard tries to fight back for a second but slowly they all descend on him, taking turns kicking and beating him. It's a feeding frenzy. He disappears beneath the angry mob of teenagers.

INT. BEDROOM

Jody helps Kenny to his feet.

EXT. FRONT YARD

Police cars screech to a stop out front. The police run toward the frenzy to break it up. The kids, realizing the party is definitely over, scatter into all different directions, up the street, off into the woods, leaving the mangled dead body of Leonard lying in the middle of the front lawn.

INT. BEDROOM

Kenny looks Jody in the eyes.

KENNY

It's over.

She runs her bloody hands across his bloody face. He kisses her.

She lifts her leg at the knee, very into the kiss. Blood drips from her shoe.

Dissolve to:

EXT. AVON LAKE - CEMETERY

Cemetery - Brent's coffin is in a grave. People are leaving the funeral.

Jody is with her mom. They are the last ones there. They watch as the workers start to throw dirt on the coffin.

Jody takes her mom's hand in her own. They're close again.

Dissolve to:

INT. JODY'S BEDROOM - A MONTH LATER

It's night. Jody is asleep.

EXT. BEDROOM

Someone is in the shadows outside, climbing up to her bedroom window.

INT. BEDROOM

Intruder's POV - Through the window, Jody is sound asleep in her bed, vulnerable.

The window opens. Someone steps in and moves quietly to the edge of Jody's bed. She wakes up, startled. She looks up. It's Kenny.

KENNY

I'm out of patience.

He climbs in her bed and takes her. She lets him. She's into it.

A pair of eyes peer through the slats of Jody's closet door. Someone is hidden in her closet.

Killer's POV - Jody and Kenny are now in the middle of making love for the first time. It's getting hot.

JODY

Oh god, this is the way  
it should be.

The closet door opens. The real LISA SHERMAN is there. Maybe she isn't dead after all.

She starts toward Jody, raising a knife over her head.

Jody sees her and screams.

The knife comes down toward the center of Kenny's back.

His face contorts as the knife enters his back. Jody screams as he coughs blood all over her.

He looks helplessly at Jody, dying, as the knife comes down again.

But now it's her father who's doing the stabbing.

INT. JODY'S BEDROOM

Jody wakes up from her dream, startled and shaken.

She looks next to herself in bed. Kenny is lying there asleep, smiling, probably dreaming of her. The window is open. He must have climbed in.

There is a little red blood spot on the sheet next to her.

She cuddles up next to him as the sun starts to rise outside.

Dissolve to:

EXT. CHERRY FALLS

The entrance to town. The hanging sign reads 'Entering Cherry Falls, Ohio'.

The beautiful town is now peaceful again. The crickets are chirping, the robins cooing. Suddenly a wind comes up and the hanging sign begins to sway back and forth, almost on its own.

The End.