

CHERRY FALLS
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FIRST DRAFT

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FADE IN:

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 streamed 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 just ask you a serious
question first.

STACY
What?

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

STACY
(sarcastically)
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 wanna take that chance.
I want my first time to be with 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 up the car.

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.
This SCREAM bull shit ain't
gonna work with me!

No answer. Even the birds have stopped chirping.

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

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.

INT. CAR

Rod sits up in his seat, thinking he's heard something

EXT. WOODS

Stacy, half conscious, bleeding from the head, is dragged back deeper into the woods.

EXT. STACY'S

Rod gets out of the car and cautiously moves to the edge of the dark woods.

EXT. WOODS

Rod's POV - The woods are pitch black.

ROD
Stacy?

STACY(O.C.)
(struggling, in the distance)
ROD!

EXT. WOODS

The killer kicks Stacy in the side, instantly shutting her up. He gags her and ties her to a tree trunk. She struggles, but she's no match for the killer.

INT. CAR

Rod grabs his flashlight from the glove compartment.

EXT. WOODS

Rod's flashlight beam frantically cuts through the woods.

Rod charges through the woods, desperately looking for any sign of Stacy.

EXT. WOODS

Stacy's right hand is raised above her head and placed, palm out, against a tree trunk.

EXT. WOODS

Rod searches for Stacy, his flashlight jaggedly cutting the darkness.

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 he 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 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 rocking 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 tree-shirt and jeans.

BRENT

Your curfew is 9:30 and you
know it, little miss.

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 all the sheriff's daughter.
Goodnight.

He leaves. Jody is furious. She lies down on the bed to stew. She might at 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)
Hey Adolph, it's the station!

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 older than Brent. She's a bit lifeless, a pretty woman whose whole life is her daughter and a bottle of Peachtree Schnapps.

BRENT(CONT'D)

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.

MARGE

What happened?

BRENT

Two kids were found mutilated
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 sit. 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 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 stocking 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.

CLASSMATE 1
Jody!

JODY
Hi.

CLASSMATE 2
Was Stacy raped?

JODY
I dunno. My dad never came home last night.

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

CLASSMATE 1(O.C.)
I bet she was. I heard someone stuffed a tent spike up her ass.

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 stares 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'D)
Witness the L.A. Riots. Years of police brutality 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 bastard.

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 okay?

JODY
I'm fine. 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
with 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 Kenny and I started
hanging out and that's over,
what, God a year now.

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 Lenny Marliston?

TOM

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

BRENT

She's my daughter, Tom.

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

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 everyday.

JODY

You stare at him non-stop,
like 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 eventually have to talk to him.

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 has ever exchanged bodily fluids?

JODY

No. Why?

CINDY

He asked Marlinton.

JODY

If they had 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 Marlinton 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. Marliston 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
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. The 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
liked the way he chews with his
back molars.

SANDY
You're so fucking lucky your
dad is the sheriff.

JODY
You are 'sp fucking' wrong.

SANDY
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. She probably
reeks worse than the docks
down in those panties.

DISSOLVE TO:

EXT. STREET

Jody is slowly pedaling 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

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 standing 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 to you in school.

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

KILLER(O.C.)
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 fancy 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 towards 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.

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 off her light.

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 the bed.

BRENT
Hi honey.

JODY
What's wrong?

BRENT
I have a question 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 get any 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?

JOY
(sighs)

No.

Brent nods, worried. He's obviously upset.

BRENT
(very worried)
Ok.

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

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.

MARGE
Well?

BRENT
She's still a virgin.

MARGE
Did you warn her?

BRENT
No. Let her get at least
one more peacefully 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 and listen to kids from other tribes. The social structure is starting to fray.

INT. PRINCIPAL'S OFFICE

Brent is upset, confused.

BRENT
If I'd gone public with this
yesterday Annette Michaels might

be alive today.

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 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 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
wanna 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 towards 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 you sick bastard!

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 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 THE 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 drills 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 a 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, 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 a 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 banister starts pulling her off the staircase, breaking the wooden slats.

Jody grabs one of the jagged slats and rams the sharp end into the 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. BACKYARD

Jody looks back down at her bloody leg. There is a 'V' carved into 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 sup 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?

MARGE

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. Punkers 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 towards 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 the edge, given the attack of the night before as well as he 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 having sex in the bushes.

Jody heads toward the main school entrance. She starts noticing a lot of kids are outside, a few more hidden from sight, having sex. 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

Shh. 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 setting with a group of girls, the center of attention.

CINDY
You all are such hypocrites.
All year long you sit on your
judgmental little butts and
call me the slut from hell.
NOW YOU RUN TO ME, quaking in fear,
BEGGING for advice...

HYPOCRITE GIRL 1
Yeah. SO?

HYPOCRITE GIRL 2
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'd)
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 our 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 bowl 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 has 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 Butt-head style.

BOY 2

Then I'd only have to worry about one.

They all laugh again.

EXT. PARKING LOT

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

HOMELY GIRL 1

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 O.K.?

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 YOU 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
I have 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.

MARGE
Hi princess.

JODY
Mom?

MARGE
Yes?

JODY
I need to ask you something.

MARGE
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.

MARGE
Lisa Sherman?

JODY
Yeah. Who is she?

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

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

MARGE
What?

JODY
That's what he said.

MARGE
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.

MARGE
(lying)
I've never heard of her.
Maybe something else was on
his mind.

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

MARGE

Not that I know of.

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

MARGE

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 Shermer 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 country 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 of hours.

He jumps in his car and speeds away.

EXT. LIBRARY

The gray 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.

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 that when I was your age.
My life might have been very
different.

SHE SLOWLY HEADS DOWN THE STAIRS.

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 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 book shelf, 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.

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

JODY
Who is she?

MARGE
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.

MARGE
Don't make me order you.

Jody sits back down.

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

Marge sits down next to Jody and takes her hand.

MARGE
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.

MARGE

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:

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.

MARGE

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?

MARGE

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

JODY

You didn't believe her?

MARGE

(confessing)

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

JODY

Why not?

MARGE

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 'queers'.

JODY

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

MARGE

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

JODY

And the police did nothing?

MARGE

EVERYONE JUST KIND OF LOOKED THE OTHER WAY.

JODY

How could you?

MARGE

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

JODY

The word is Mob.

MARGE

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

JODY

Who were they?

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

MARGE

Who?

JODY

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

MARGE

Two men left town right after
it happened.

JODY

You're not telling me something.

Marge takes a deep breath, unsure what to say.

MARGE

Mr. Sisler was one of them.

JODY

(shocked)

The principal?

MARGE

Yes.

JODY

Who was the fourth?

Marge is stricken. She looks down.

MARGE

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 any longer.

JODY(CONT'D)

(horrified)

THAT'S why he called Mr. Sisler first.
He was one of them.

MARGE

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.

MARGE

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

Marge 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 into 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, again.

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 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'D)

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 going to off

herself, huh?

BRENT

No, you couldn't.

CARETAKER

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

BRENT

Really?

CARETAKER

Yeah. You should check downstairs.

BRENT

Why?

CARETAKER

People always keep their secrets in their attics or in 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 for 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.

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 things 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 weirdoes.
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 they told you they
were. 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.

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 right 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 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 the 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 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, 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 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 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 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 b.g.

Mom cries harder.

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

Cut to:

INT. HOUSE

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

ANOTHER HOUSE

Another kid raids his parents weed stash, grabbing a handful of buds.

A THIRD HOUSE

A third kid raided his parents medicine cabinet. Lots of barbiturates 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 any way.

EXT. WOODS

Kids from other towns park 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 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 towards 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 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 for an upper window.

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

This only heightens the uncomfortable ness outside. One of the homely girls 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 in danger.

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.

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 over to Jody.

OWNER

Are you O.K.?

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 don't you 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 backyard.

One couple spreads out on the roof.

A cop car has pulled up in front and the deputy is just keeping a 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 one 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 pedaling behind him.

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

EXT. LEONARD'S HOUSE

Leonard pulls into his driveway. Jody pulls in behind. 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. Marlinton?

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's immediately sensing that something is off about the place. It's certainly not the way she imagined a teacher's house to 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 kilter about this whole encounter.

JODY

Me? Why me?

LEONARD

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

He starts putting a 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 killed.

LEONARD

Yes that's the whole point. This is
what I was put on this 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 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 so beautiful.

SANDY

So are you.

MARK

Now don't be nervous.

SANDY

You're the one who's hand is shaking.

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

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 the 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 monster. One guy finally has had it. H 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. And that they do.

INT. BEDROOM

Cindy and Ben are naked under a blanket in the 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 again. He stops her again, 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

Jody was right, this party IS sick.

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

CUT TO:

INT. BASEMENT

As Jody comes to, she finds herself gagged, tied to a chair in the 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 too 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 a 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 towards 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 hands 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 it 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 your rifling,
Kenny.

Kenny looks up, startled.

KENNY

(nervously)

Oh, hey Mr. Marliston. W-What's Jody's
bike doing on your front porch?

LEONARD

That all depends Kenny. Depends on why
the FUCK you've broken into your history
teacher's house?

KENNY

Alright, Marliston, I know she's here.

LEONARD

What are you talking about? No one here
but us chickens.

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 towards 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 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 he 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. He raises the razor and slits Brent across the face.

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 as Leonard continues to slash Brent's body open. Brent rolls 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've got to
get the fuck 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, rims sparking wildly.

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

Fuck! 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 up 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 along 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, smashing into a parked car.

EXT. BACKYARD

Kenny helps Jody to her feet.

BACK OF HOUSE

The GERMAN SHEPARD that lives in the house comes charging out of the dog door towards them, barking and snarling.

KENNY
Shit.

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

He jumps down on the other side, safe.

The German Shepard 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 Shepard comes charging out the open fence. Leonard screams. The dog pounces on him, starts humping his leg. Leonard rolls his eyes. The dog thrusts away.

CLOSE ON THE RAZOR. Leonard raises the razor, contemplates, then rolls his eyes. He pushes the dog off of him. It lets out a panted growl, almost like it's saying 'going so soon lover boy?' Leonard hops back in his car, speeds off down the street. The dog barks wildly up at the night sky. Talk about being left with a hard-on.

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 jammed into his mouth. Killer also chopped off his pecker and stuffed it in his pencil holder.

DEPUTY

Jesus. Any word from Brent?

POLICEMAN

Nope. The switchboard is lightning 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. Hell, it's the quietest goddamn 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
Jesus Christ had balls in his soup,
Marliston, what'd you do, eat out a
pizza or something? What the fuck
happened to your face?

LEONARD
Hey, look, Elvis.

OFFICER
Where?

LEONARD
You really are a god damn rube.

Leonard slashes the officer's throat open in one savage swoop. He slumps over the steering wheel, throat cut beyond repair, blood squirting everywhere.

LEONARD
(humming)
'Family affair. Oh yes it's a
family affair'.

EXT. PARTY

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

JODY
Where are the police?

Jody looks down the road, lets out a blood curdling scream. LEONARD is slowly limping towards the house, gore dripping razor in hands.

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 the huge bedroom.

A couple of kids look up as the door opens. There must be over a 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
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 here.

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. Marliston?!

LEONARD

Hi Samantha. Excuse me.

He steps over a thrusting hairy ass, surveys the room. No Kenny. No Jody.

GIRL

(freaked)

What are you doing here?!

The girl breaks into orgasm before she can barely finish the sentence.

Leonard

flips the lights off and heads out of the room. Through out the entire proceedings, everyone was fucking like no one entered the room. Homeostasis remains stable.

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 the 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. Marliston?

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! He's imbalanced.

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

LEONARD

Please get out of my way or I'll have to hurt you.

JIMMY

I knew you were a pervert. Always wearing those fucking doofy glasses, and driving a station wagon.

JODY

He's dangerous Jimmy!

JIMMY

So am I! I'm gonna rip your cock off Marliston!

LEONARD

Touché'

Leonard winds back, slashes at Jimmy, lopping off his dick. Blood flies up, splatters across Jimmy's face. Jimmy screams. Leonard slashes open his neck. 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 their feet and stampede the fuck out of dodge like a herd of frightened elephants.

INT. DIFFERENT BEDROOM

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

BOY(O.C.)
Run! Mr. Marliston's here!
And he's horny!

Panic sweeps through the whole party. 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 way to her. Jody sees him raise the razor.

JODY
No!

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

KIDS' bodies 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 starts crawling toward Jody, slashing the legs of a couple of kids who are in his way, sending them to the ground. One kid does a back flip through a glass coffee table, exploding it, sending a shard of glass out his throat. Blood sprays across the ceiling like a lawn sprinkler.

Through the sea of legs, Leonard sees Jody's leg, the 'VIR' still freshly carved. He slashes his way towards Jody.

EXT. HOUSE

Half naked kids come streaming out of the house, it's a bizarre sight. Some of them stop and scream, noticing the deputy (his body has been hung upside down from a telephone pole, and disemboweled). 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 one. 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 and closer. He scrunches over Jimmy's severed penis, staining his khakis with gore.

LEONARD
Come on! These are eighty dollar
INDEPENDENT khakis! Limited Edition!
God damn it!

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, 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 is now jammed with people, starts to buckle.

The banister 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 which puts something out of fucking JUMANJI to shame.

INT. BEDROOM

Leonard gets hold of Jody's waist and pulls her towards 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 like it were a battlefield.

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 his arm 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 grips start to slip as Leonard reaches back, to slice him across the face and neck.

LEONARD, backs up towards the window, slips over a dildo. He screams, loses his grip on Kenny, goes crashing out the second story 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.

BOY 1
It's the freak!

The kids inch closer to Leonard.

GIRL 1
He's still got the 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.

BOY 3
Come on! 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 the ever living shit out of him. It's a feeding frenzy. He disappears under the angry mob of teenagers.

INT. BEDROOM

Jody helps Kenny to his feet.

KENNY
Come on. Lets get out of here.

EXT. FRONT YARD

Police cars screech to a stop out front. The kids are all disappearing off down the street.

JODY AND KENNY emerge out the front door, look down at LEONARD, barely alive, lying at bloody mess at the base of the steps.

LEONARD
J-Jody. P-please help me.
Please.

Leonard spits up blood. Jody squeals. Kenny covers her eyes.

CLOSE on the BALCONY overhead. The railing breaks off and the balcony comes crashing down, falling on Leonard, killing him. Jody embraces Kenny tightly.

KENNY
It's all over now.

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 over to the edge of the bed. She wakes, startled. She looks up. IT'S KENNY.

KENNY
(smiling)
I'm all 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 slates 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 wasn't dead after all!

She starts toward Jody, raising a huge butcher 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 body. Jody screams as he coughs up blood all over her breasts.

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

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

CUT TO BLACK

THE END