HAPPY BIRTHDAY TO ME

REVISED THIRD DRAFT

April 1980

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FADE IN -

1. EXETER, MASSACHUSETTS - NIGHT

A secluded New England township, historically picturesque. Cobblestone streets, intimate shops, and gaslight ambience. A steepled, white-frame CHAPEL centers the village square, its bell tower chiming ten. A light fog sweeps gently across the square as we follow its path to FRAME:

2 EXT. THE SILENT WOMAN - NIGHT

A popular Inn of English tradition, so named for its mantle sign, depicting a decapitated barmaid, or "silent woman"; frequented by town locals and students from the Exeter School. Warm, yellow light streams from its open doorway, across the glistening cobblestones as raucous laughter filters from within. We follow the light across the village square, approaching a CANAL which runs through the township.

ANOTHER ANGLE - CANAL/LIFT-BRIDGE

Warning lights begin to flash and whistles blow on a paved LIFT-BRIDGE, stretched across the water. On the opposite side, a CAR pulls to a halt, waiting as the bridge opens, rising upward to allow passage of a MAINTENANCE BARGE lumbering through the canal. The driver of the car honks a friendly salutation to the barge crew, and a loud whistle is sounded in return. We continue PAST the canal (and the village periphery) to FRAME:

4 EXT. EXETER SCHOOL - NIGHT

An exclusive Prep School, dating back to the early nineteenth century. Tradition abounds. The ivy-covered buildings are an exquisite blend of old and new architecture, connected by flagstone walkways, enveloped by darkening woods. The dormitories are single level cottages at the far end of campus.

We MOVE swiftly toward one of the cottages as its door suddenly swings open. Light streams past BERNADETTE O'HARA (a young girl of 17) as she steps

(continued)

4 CONTINUED --

outside, pulling the door closed behind her. She buttons her coat, fastening a knitted scarf (bearing the school's emblem) about her neck. Fog sweeps past her as she walks down the front path, heading toward the center of campus, her shoes clicking on the wet pavement.

As she continues, she gradually becomes aware of the SOUND of footsteps behind her, approaching swiftly. Glancing over her shoulder, she sees nothing but swirling mist. She quickens her pace. The footsteps quicken behind her. Abruptly, she stops. There is silence. She looks around in all directions. There is only the fog.

Worried now, she sets off again. The footsteps behind her resume. Suddenly frightened, she begins to run. As she pounds down a hill, the running steps behind grow closer and closer. Faster and faster she runs, her heart pounding. Then, as she reaches the center of campus, she rounds a corner, ducking beside a building, glancing breathlessly back to identify her assailant.

Behind her, a darkened FIGURE suddenly looms out of the fog as BERNADETTE turns --- screaming as she pushes away, a leather strap winding tightly around her ankles. A dog barks sharply, and the tweed-coated FIGURE grabs her roughly by the shoulders.

MRS. PATTERSON
For heaven's sake, stand still!
(to the dog)
Winston, stop it! Heel. Heel.

The bulldog unravels his leash from around BERNADETTE'S ankles. A nearby streetlamp now illuminates the lanky features of MRS. ELOISE PATTERSON, the School's staunch Headmistress. She is obviously perturbed, straightening her coat, her hat, looking toward BERNADETTE suspiciously. She has difficulty relating to today's youth.

BERNADETTE
(relieved)
Mrs. Patterson!

MRS. PATTERSON
What on earth has gotten into you, Bernadette O'Hara?
(continued)

4 CONTINUED --

MRS. PATTERSON
(glancing at her watch)
Do you have any idea what time it is? Where are you going?

Sensing MRS. PATTERSON'S disapproval:

BERNADETTE
Into the village. I'm meeting some of the kids at the Inn.

MRS. PATTERSON
(a snort)
The Inn? You mean the second home of the Exeter "Top Ten"? That is what the inner circle of the Senior class likes to call itself, isn't it?

BERNADETTE
I guess so.

MRS. PATTERSON
(arched eyebrow)
I beg your pardon?

BERNADETTE
(correcting)
Yes, Mrs. Patterson.

MRS. PATTERSON'S disapproval is intensifying. The "Top Ten" is more than she can handle. She jerks WINSTON'S leash back roughly, and the dog bullets into frame with a thud.

MRS. PATTERSON
You know, Miss O'Hara, if the so-called "Top Ten" spent as much time with their books as they did in that Inn, you'd all be at Harvard tomorrow!

BERNADETTE shrugs, smiling feebly. MRS. PATTERSON dismisses her with a wave of her hand, brushing past her as she continues her walk.

BERNADETTE
Yes, Mrs. Patterson.

4 CONTINUED --

MRS. PATTERSON
Yes. Well, just make sure you're back by midnight. I'm sure you can find your way, even in this fog. You're there often enough.
(jerking the leash again)
Come, Winston --- take Mommy home.

With that, MRS. PATTERSON is gone, and BERNADETTE stifles a giggle --- continuing on, along the foggy path.

Trees and bushes loom about her in the murky darkness, and suddenly, her steps slow. There are footsteps behind her once again. She freezes with fear. The footsteps come closer. She stares around wildly. No one is visible, but, the footsteps are inexorably approaching.

BERNADETTE panics, turning sharply to run --- suddenly slamming into another darkened FIGURE, standing before her. She stifles a scream, pulling away, terror turning to relief as she recognizes the person. We glimpse LEATHER GLOVES, and a SCHOOL SCARF fluttering in the dim light as the FIGURE stands over BERNADETTE.

BERNADETTE
Oh, it's you! You scared the hell out of me!
(nervous laugh)
I just had a run-in with old lady "P". You going to the Inn, too --- (?)

But, she never finishes her sentence. The FIGURE'S gloved hand whips out in a wide arc. There is a whistle and a wet hiss. A fine red line appears across BERNADETTE'S throat. She stares in uncomprehending amazement. She puts her hand to her throat and finds blood on her fingers. She tries to speak, but, blood wells up in her mouth. Air rushes from her severed windpipe as she slides slowly to the damp grass.

5 EXT. THE SILENT WOMAN - NIGHT

CLOSEUP - The mantle sign, depicting the decapitated barmaid, swaying gently in the night air. Raucous laughter from within instantly thrusts us INTO:

INT. THE SILENT WOMAN - NIGHT

A colorful throwback to the nineteenth century, wood-framed and cozy. A blazing hearth centers the room, with tables and a well-worn bar extending around it. COUNTRY MUSIC plays over the boisterous noise level.

The Inn is packed with TOWN LOCALS (both men and women, a cross-section of middle-class farmers and laborers), and a group of STUDENTS from the Exeter School. There is an intrinsic hostility between these two factions, stemming from social and economic divisions. The KIDS condescend to the locals' blue-collar mentality, and the VILLAGERS scorn the students as "rich snobs".

We are CLOSE on a center table as a fierce arm-wrestling match continues. A crowd of hooting, beer swilling spectators surround the contenders, calling encouragement. Heavy bets have been made, with fistfuls of cash flowing freely, money slamming down on the table as the odds change. The match is building to a suspenseful climax.

Representing Exeter School is RANDY HELLMAN (a loud, muscular athlete), straining with all of his might to beat his opponent: a strapping local FARMBOY. Behind RANDY, cheering him on, is the Exeter crowd (ages 17-19), better known as the "Top Ten". A series of fast-cuts introduces them:

ANN THOMERSON, bright, outspoken but altogether endearing; ETIENNE VERCOURS, a French exchange student, easy-going and irresistible to the ladies; AMELIA SNOWDEN, a wealthy New England local, stylish and witty; MAGGIE CLARK, a lively Canadian, moving to a driving disco beat; RUDI VAN DER PALL, Maggie's boy-friend, tall, lanky, the all around clown; STEVE MAXWELL, a smooth, wise-cracking operator, the chief betting barker; VIRGINIA WAINWRIGHT, a quiet, innocent beauty, new in town after an absence of four years. She has just entered the room, hanging her coat on a rack and joining the others around the table.

The kids are cheering enthusiastically as RANDY finally gains control, pushing the FARMBOY'S arm to the table. Cheers and groans combine as the opposing sides react. STEVE immediately begins collecting the winnings from the table as disgruntled LOCALS glare. RUDI slaps RANDY on the back, grinning broadly:

RUDI
All right! Way to go!

(continued)

6 CONTINUED --

STEVE
Hot damn! That's the way to do it. Ten, twenty, fifty bucks ---

One of the LOCALS suddenly reaches forward, slamming his hand down on the table, covering his bet, blocking STEVE from taking it. His eyes dart from STEVE to RANDY, challenging them. Tension mounts as two other VILLAGERS immediately back him up. Others stop to watch as voices rise. The bar owner, MR. PHELPS, moves forward, ready to step in if necessary.

VILLAGER 1
Let it ride.

VILLAGER 2
Yeah. Let's have a rematch.

STEVE
What for?

Indicating RANDY:

VILLAGER 1
His arm came up on the throw.

The two contenders instantly respond. RANDY is on his feet in defense. The FARMBOY knows the truth.

RANDY
The hell it did!

FARMBOY
Hey, Virge, come on.

VILLAGER 2
(overlapping)
The hell it didn't! If you're gonna win around here --- then you're gonna win fair!

ANN steps forward, fearlessly. Behind her, VIRGINIA, MAGGIE and RUDI sound off with overlapping lines:

ANN
Hey, what is this?!

KIDS
I don't get it. What's he talking about? He's full of crap!

(continued)

CONTINUED --

VILLAGER 1
They go again, or he forfeits!

ETIENNE
Bullshit!

The VILLAGER'S eyes dart to ETIENNE, threatening:

VILLAGER 1
You want to come over here and say that?

ETIENNE
Anytime.

At this point, MR. PHELPS steps in. He means business.

PHELPS
All right! That's it. Show's over. Virge. Tom. Move it. The boy won.

The VILLAGERS respond to PHELPS with smirking defiance. We realize that this is all a game, part of the evening's amusement. They slowly back off, turning belligerently:

VILLAGER 2
Shit, Phelps! I just lost ten bucks to that little cheat!

PHELPS
You heard me. Move it. I don't want anymore trouble.

Indicating the winnings in his hand:

STEVE
We won fair and square, man.

Moving off, across the bar:

VILLAGER 2
Yeah, that's what all you rich bastards say...

VILLAGER 1 wads his money from the table into a fist, releasing it into STEVE'S face with a threatening hiss:

VILLAGER 1
Take it, rich boy!

(continued)

6 CONTINUED --

With that, the VILLAGERS swagger across the room, followed by the FARMBOY, who shrugs apologetically to the KIDS. They are greeted by laughter and hoots of approval from the other locals, as STEVE scrambles for the floating money. The KIDS respond indignantly, calling after the VILLAGERS as PHELPS tries to quiet them:

RANDY
Hey, "big man"!

ANN
What a creep!

AMELIA
You just can't take some people anywhere!

PHELPS
All right, that's enough you kids. Sit down, drink your beers and keep quiet!

Over his shoulder to the barmaid, INGRID (a buxom Swede, mid-thirties), indicating that he wants drinks taken to the VILLAGERS, to pacify them:

PHELPS
Ingrid! Take 'em a round.

INGRID nods agreement. PHELPS turns back to the KIDS as they slide into their chairs. A word of warning:

PHELPS
Just keep it down, or I'm going to kick you out of here. You know how things are. I don't want anymore trouble, understand?

The KIDS grumble rebuttals ("But, we didn't start it...", etc.), as we TURN sharply away --- ZOOMING across the room... past INGRID at the bar, drawing glasses of beer... past the table of VILLAGERS, glancing toward the KIDS with taunting sneers --- to FRAME:

7 CLOSE SHOT - THE ENTRANCE

The DOOR suddenly swings open with a bang, and another Exeter student enters. He is ALFRED MORRIS, age 18, an unkempt, unsettling individual, with piercing eyes and a penchant for taxidermy. He is tolerated because

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7 CONTINUED --

of his scholastic brilliance. He unwraps a SCHOOL SCARF from about his neck, removing LEATHER GLOVES from his hands, stuffing them into his coat pockets as he hangs the coat on a rack.

8 CLOSE SHOT - THE TABLE OF STUDENTS

RUDI spots ALFRED, calling out to him. The others glance toward him as well. STEVE is dividing the winnings from the arm-wrestling bout, as MR. PHELPS exits frame:

RUDI
Hey, Alfred!

To INGRID as he exits frame:

PHELPS
They'll want two more over here, Ingrid.

Responding to the sight of ALFRED:

MAGGIE
(ominous)
From out of the fog it comes!

AMELIA
The phantom taxidermist of Exeter!

9 TIGHT TWO SHOT - VIRGINIA AND ANN

A quick whisper to VIRGINIA:

ANN
God, he's creepy! Always bugging Bernadette, and she can't stand him.

RESUME:

10 WIDE ANGLE - AS BEFORE

ALFRED approaches, and the KIDS bang on the table like monster footsteps, making eerie sound effects of monster groans and whistling wind, etc. ALFRED looks at them sourly as he slides into a chair.

ALFRED
Very funny.

(continued)

10 CONTINUED --

Indicating the money in hand:

STEVE
Where've you been? You missed all the action.

Before ALFRED can answer:

ETIENNE
Hey, have you seen Bernadette?

MAGGIE
(suddenly noticing)
Yeah. Where is she? I thought she was going to meet us.

As he answers, he reaches into his shirt pocket, withdrawing a live mouse, which he fondles in his hands. ANN and VIRGINIA shudder at the sight of it.

ALFRED
I haven't seen her. I've been working.

AMELIA
(taunting)
Stuffing something new?

ALFRED
(mysterious)
Not exactly ---

His line is cut short as the mouse suddenly jumps from his hands, darting across the table toward ANN and VIRGINIA, who instantly scream, jumping back:

VIRGINIA
--- oh, God! Get it away!

ANN
For God's sake, Alfred!
(now angry)
Can't you go anywhere without one of those damn <u>things</u>!

The group laughs uproariously as the mouse darts about the table --- ALFRED scrambling after him, attempting to scoop him up.

ALFRED
His name is George!

10 CONTINUED --

MAGGIE
I think he's cute.

ANN
It's still a rat!

ALFRED
He's a mouse.

ANN
Same difference!

In all of the excitement, "George" eludes ALFRED'S grasp, flying off the side of the table. He is caught in mid-air by RANDY just as INGRID bursts into frame, carrying a large tray of beers above her head. Her voluptuous form camouflages the fact that RANDY has caught the mouse to everyone but STEVE. The two guys glance mischieviously to one another as INGRID sets two glasses down on the table.

INGRID
All right. Who ordered the beers?

RUDI
(reaching for his wallet)
Right here.

ALFRED glances swiftly about, in a panic:

ALFRED
Where's George?

INGRID
(to RUDI)
That's two dollars.

STEVE
(overlapping -- innocent shrug)
I don't know.

Glancing around her feet, in a panic as well:

ANN
Shit! Well, where the hell is it?!

RUDI hands INGRID a five dollar bill, and she dips the tray to get change. As she does so, RANDY reaches up

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CONTINUED --

as if stretching, and with lightning speed drops "George" into one of the glasses on the tray. This all happens in split-second timing. INGRID returns RUDI'S change, turning on her heels and heading for the VILLAGERS' table across the way:

INGRID
(musical)
Thank you.

ALFRED peers under the table as RANDY and STEVE burst into raucous laughter:

ALFRED
George? George?

TRACKING CLOSEUP - THE TRAY OF BEERS

Above INGRID'S head. In one of the glasses is "George", dog-paddling with all of his might.

RESUME:

12 CLOSE SHOT - THE TABLE OF STUDENTS

The girls look toward RANDY and STEVE with suspicion as they turn in their chairs to look toward the VILLAGERS' table, nudging one another, still laughing.

MAGGIE
Hey, what are you two up to?

Motioning the others to be quiet:

RANDY
Just watch.

ALFRED suddenly pops up from under the table, his eyes darting toward the VILLAGERS' table as well.

CLOSE SHOT - THE VILLAGERS' TABLE

INGRID enters frame, dipping the tray slightly, pulling drinks down and setting them on the table. The VILLAGERS are extremely salacious with her:

VILLAGER 1
What have we here?

INGRID
Compliments of Mr. Phelps.

(continued)

13 CONTINUED --

The VILLAGER'S hand is immediately on her ass, winking to his buddies:

VILLAGER 1
Well, well --- and the beers, too?

The group cracks up at this. INGRID smiles evilly, giving VILLAGER 1 "the look", and his hand instantly moves away. She deliberately places a glass in his hand.

INGRID
Just the beers, Mr. Cochran.

VILLAGER 2
Struck out again!

VILLAGER 3
Better luck next time, Virge!

VILLAGER 1
Yeah, well --- at least I keep trying, you bastards.

A chorus around the table:

GROUP
And trying... and trying... and trying...

INGRID joins in with the laughter, passing out the rest of the beers. VILLAGER 1 lifts the glass of beer in a toast to INGRID, pulling it to his lips for a hearty swig. He suddenly freezes in mid-action, his eyes bugging out in horror as he SEES:

14 POV - GLASS OF BEER IN HAND

"George" stares up at the VILLAGER helplessly, paddling for all he's worth.

15 REACTION SHOT - VILLAGER 1

Flying up with a startled cry, the contents of the glass (including "George") showering over him.

16 WIDE ANGLE - AS BEFORE

The chair flies back and the beer-soaked VILLAGER stomps to his feet, the entire room in an uproar as everyone reacts. VILLAGER 1 reaches down, plucking "George" from the table before he scampers away, holding him by the tail as he bellows:

16 CONTINUED --

VILLAGER 1
What the fuck is this?!

17 CLOSE SHOT - THE TABLE OF STUDENTS

The KIDS exchange fast glances, looking toward RANDY and STEVE, who are laughing hysterically --- suddenly bursting into laughter as they realize what the two pranksters have done. ALFRED jumps to his feet, in horror as he recognizes "George":

ALFRED
George?

CLOSE SHOT - THE TABLE OF VILLAGERS

Ready to kill, VILLAGER 1 drops "George", and the other LOCALS rise defensively around him, focusing on the KIDS. INGRID wheels around, facing the students with accusing indignance. MR. PHELPS is immediately visible, glancing to the KIDS as well:

INGRID
You little shits!

PHELPS
Now what?!

VILLAGER 1
That's it!

19 CLOSE SHOT - THE TABLE OF STUDENTS

The KIDS instantly react --- on their feet and heading for the door as the angry VILLAGERS approach.

AMELIA
Time to go, kiddies!

20 WIDE ANGLE

The action is fast and furious as the KIDS beat a hasty retreat, and the VILLAGERS scramble after them.

In the noisy commotion, a VILLAGER catches MAGGIE as she swings around the side of a table. In startled reaction, she lifts a nearby glass of beer, pouring it over the MAN and kicking him in the shins. Gasping in pain, he releases her, grasping his leg and hopping toward a chair for support. ETIENNE whips the chair out of his reach and the MAN goes down.

ALFRED darts across the room, and scoops up "George"

(continued)

CONTINUED --

as the mouse scrambles for safety.

Two VILLAGERS grab for RANDY and STEVE. One MAN takes a swing at RANDY, but, the young body builder catches his fist like a baseball, twisting the MAN'S wrist painfully. The second VILLAGER takes a dive for STEVE, but, the agile youth swiftly sidesteps him, giving the lout an extra shove on his way by. The MAN lands face down on the end of a table, which flips into the air, scattering drinks through the crowd.

Another MAN is coming to the aid of the one whose fist is being twisted by RANDY. ANN trips him as he passes her, and a wave of LOCALS suddenly lurch for the KIDS as they exit the front door.

21 EXT. THE SILENT WOMAN - NIGHT

The Exeter students burst out of the Inn, running for their cars as the LOCALS push through the doorway, racing outside after them. ETIENNE is instantly on his powerful Harley-Davidson, starting it up, and screeching toward the crowd of villagers, forcing them to scatter.

RANDY pulls VIRGINIA into his super-charged Trans Am, along with AMELIA; ANN starts her VW convertible; STEVE jumps into his MG Roadster; RUDI takes MAGGIE in his Porsche 924; and the cars roar off, up the foggy street as the LOCALS close in on ALFRED, who is trying desperately to start his Vespa moped. Just in time, he gets it moving and tears off, up the street after the others. The LOCALS barrel after him, and his escape is a near thing.

22 EXT. STREET CORNER - NIGHT

On the village periphery. The KIDS meet up at the corner, their cars and bike screeching to fast halts. They are all laughing, having a great time. The following is in swift succession. In the bg., we can HEAR the whistle of an approaching barge in the canal.

RANDY
Man, did you see those bastards!

STEVE
Were they pissed!

(continued)

22 CONTINUED --

RUDI
What're we gonna do now?

ANN
My house.

STEVE
A party!

Suddenly hearing the barge whistle. His eyes lighting up with excitement, challenging the others:

RANDY
The game!

Revving up his Harley-Davidson, accepting the challenge:

ETIENNE
You're on!

Jumping back into his Porsche, roaring the engine to a start:

RUDI
All right!

With that (and hoots and hollars), the race is on --- and the KIDS scramble back into their cars.

TWO SHOT - VIRGINIA AND AMELIA

In excited confusion:

VIRGINIA
What's going on? What are we doing?

Pulling VIRGINIA swiftly into the car, slamming the door after her:

AMELIA
You'll see. Come on!

RESUME:

24 WIDE ANGLE - AS BEFORE

Engines gunning, the cars screech off into the darkness. Just as they disappear, ALFRED rides by at top speed on his little Vespa, following them as best he can.

25-28 DELETED.

29 EXT. TOWN ROAD AND CANAL - NIGHT

ETIENNE leads the high-speed convoy on his motorcycle. The CARS screech dangerously around a corner, heading for the LIFT-BRIDGE, directly ahead. They come to screeching halts several hundred yards from the bridge, positioning themselves in a line, as if ready for take-off (ETIENNE in the lead, the Trans Am in last place); gunning their engines ferociously, daring each other onward.

We ZOOM swiftly down the line as STEVE sticks his head out of his car, waving a twenty dollar bill toward the Trans Am:

STEVE
Twenty bucks says you'll never do it, hot dog!

As we reach the Trans Am, RANDY stands up in the driver's seat, his head out the window, shouting back to STEVE with a grin:

RANDY
Watch me, asshole!

The barge whistle sounds sharply again.

EXT. LIFT-BRIDGE OVER CANAL - NIGHT

Lights flash ominous warning and whistles blow as the bridge begins to open, rising upward. A barge is steaming down the canal toward the bridge.

ETIENNE suddenly darts into frame, followed closely by the Porsche. In a daring game of "chicken", the two vehicles race toward the bridge, swerving back and forth, attempting to pass one another, increasing their speed to a frightening degree. Then, gunning the Harley, ETIENNE zooms ahead, up and over the lifting bridge, easily leaping the small gap in the middle.

CONTINUED --

is followed instantly by RUDI and MAGGIE in the Porsche, jumping the gap as well. It is a spectacular sight.

ANN'S VW convertible and STEVE'S MG Roadster follow next, roaring up the inclining bridge, jumping the ever-widening gap with heart-stopping acceleration. Behind them, RANDY'S Trans Am bullets into frame, increasing speed with a thunderous shot of power.

31 INT. RANDY'S CAR - NIGHT

The car is speeding toward the bridge, the flashing red warning lights illuminating VIRGINIA'S face --- excitement turning to terror as she realizes what is about to happen. The whistles blow louder and louder. RANDY and AMELIA laugh with excitement as the car speeds up the bridge at a startling angle. VIRGINIA suddenly screams out, grabbing for the steering-wheel:

VIRGINIA
No! Stop! My God, stop!

32 EXT. LIFT-BRIDGE OVER CANAL - NIGHT

The Trans Am zooms up the deck of the bridge as it continues to crank higher and higher. The gap is dangerously wide and the angle of the deck is steadily increasing. With a roar, the Trans Am soars across the eight-foot opening, and crashes down on the other side of the bridge, swerving down the incline toward the road.

33 INT. RANDY'S CAR - NIGHT

RANDY struggles to hold the wheel of the skidding car, and to fend off VIRGINIA. AMELIA attempts to hold her back as well. VIRGINIA is in a state of total blind panic, thrashing wildly and screaming.

RANDY
What the hell are you doing?!
Let go, goddammit!

AMELIA
(overlapping)
Virginia! For God's sake!
Let go!

VIRGINIA
(overlapping)
Let me out! I don't want to die! Let me out!

33 CONTINUED --

She throws open the door of the speeding car and tries to jump out onto the road. AMELIA screams, holding her back, suddenly losing her own grip, both of them slipping toward the pavement. RANDY drives with one hand, attempting to pull the door closed. It is a terrifying moment.

AMELIA
You'll kill yourself!

RANDY
Hold onto her!

AMELIA
Stop the car! Randy! Help me!

34 EXT. COUNTRY ROAD - NIGHT

The Trans Am skids across the road and slides to a stop on the wet grass of the shoulder. VIRGINIA throws herself out of the car, and staggers into the adjoining meadow, disappearing into the darkness. RANDY and AMELIA jump out of the car, calling after her breathlessly. In the bg., the other CARS have stopped and the KIDS run back toward the Trans Am.

RANDY
Virginia!

AMELIA
(overlapping)
Virginia, come back!

RANDY
(anger coming)
What the fuck's the matter with you?!

STEVE and RUDI reach them first, followed by ANN and MAGGIE. ETIENNE roars up on his motorcycle. The excitement of the bridge race is tempered by concern.

STEVE
What happened?

Indicating VIRGINIA, somewhere in the darkness ahead:

RANDY
I don't know! She just freaked out. Tried to jump out of the car.

(continued)

CONTINUED --

RUDI
God.

MAGGIE
What's the matter with her?

Calling into the darkness... worried:

ANN
Virginia?!

ETIENNE
Maybe we'd better try to find her.

Dismissing the idea with a wave of his hand... disgusted:

RANDY
You try to find her. I've had enough of this bullshit.

Suddenly defensive... calling the others' attention to what she is saying:

ANN
Hey, give her a break, huh? You remember what happened.

RANDY looks sharply to ANN, suddenly comprehending. His eyes dart to the bridge, and then return to the meadow, his expression immediately regretful. He hesitates a moment, and then shrugs, moving back to his car. His tone is decidedly softer.

RANDY
Yeah. Come on. Let's go. Let's leave her alone.

MAGGIE
(stunned at the others)
But, we can't just leave her!

35 EXT. MEADOW - NIGHT

In the distance we can SEE the KIDS. They hesitate a moment, glancing into the meadow, as if uncertain of what they're doing. Then, following RANDY, they move back to their cars, and the convoy starts up again... ETIENNE in the lead, proceeding down the country road with the SOUND of screeching tires. We TURN to FRAME:

36 CLOSEUP - VIRGINIA

She is standing behind a tree, watching the cars disappear into the night, hastily wiping tears from her face. She is emotionally spent, obviously embarrassed by what has happened. She turns suddenly, glancing toward:

CEMETERY - NIGHT

Several steps away... a small, picket-fenced graveyard, enveloped by trees, wildflowers and darkness. Fog hovers eerily about the stone markers, creating a chilling effect.

38 EXT. LIFT BRIDGE OVER CANAL - NIGHT

The barge has passed, and the bridge slowly lowers into a prone position. As it clangs shut, ALFRED chugs across it on his Vespa, looking desperately ahead for the others.

He stops at the side of the road, angrily, realizing that he has been left behind. He pulls his leather gloves tighter around his hands, slamming his Vespa to a start once again, his attention suddenly riveting toward the meadow. He sees something in the distance, staring unflinchingly as an unsettling smile crosses his face.

EXT. CEMETERY - NIGHT

VIRGINIA pushes through the weathered gate, closing it carefully, not wanting to make a sound. Not wanting to disturb the dead. She shivers in the cold night air, pulling her jacket tightly around herself as she wanders among the gravestones, stopping beneath a gnarled old tree at one end of the grounds. The stone marker before her is relatively new, and the inscription reads:

ESTELLE WAINWRIGHT
1937 - 1975
Beloved Mother of Virginia
And Wife of Harold

VIRGINIA sinks to her knees before the grave, her hand tracing a delicate line down the stone marker, emotion welling up from within her as she whispers...

VIRGINIA
Oh, Mother... I miss you so much.

Her whisper is abruptly cut-short as VIRGINIA hears the SOUND of something behind her --- a cracking twig --- and she instantly stiffens in fear, stifling a gasp.

39 CONTINUED --

She remains frozen before the grave, listening intently, tears ceasing from her terrified eyes.

40 EXT. CEMETERY - NIGHT

CLOSE TRACKING in a MAN'S shoes as he walks cautiously around the graveyard periphery, moving outside the weathered picket fence. He stops suddenly, as another twig cracks under his feet.

41 CLOSEUP - VIRGINIA

She reacts to the second sound, turning suddenly to look behind her. There is no one there. Nothing but swirling fog as the wind moans in the trees.

VIRGINIA
Who's there?

But, there is no answer, and VIRGINIA rises quickly, moving away from the grave. She is certain there is someone nearby, watching her. Another twig snaps and she moves swiftly, terrified by what might be behind her. The fog swirls around her as she moves through the cemetery, the night suddenly alive with tiny noises. Faster and faster she runs, finally reaching the ancient wood gate, pushing through it as she glances back over her shoulder ---

--- only to be startled as a LEATHER-GLOVED HAND suddenly reaches out, grabbing hold of her. VIRGINIA screams, pulling away as a darkened FIGURE looms before her. We see that it is ALFRED, and he smiles quickly:

ALFRED
I came to see you home.

Catching her breath, horrified:

VIRGINIA
What?

He indicates his Vespa, resting against a nearby tree:

ALFRED
I'll take you home. Come on.

Unnerved by all of this, somewhat afraid of ALFRED:

VIRGINIA
Thanks. But, I can walk. It's just around the bend.

CONTINUED --

Taking her by the arm, rather forceful:

ALFRED
I know where it is. Come on. You're freezing.

He leads VIRGINIA toward the Vespa, which he pulls into position, climbing on and starting up. He indicates the back seat cushion.

ALFRED
Get on.

VIRGINIA hesitates, feeling helpless, not knowing what to do. She finally sighs "All right...", reluctantly sliding into position behind ALFRED as he glances at her, putting the bike into gear:

ALFRED
Hold me tight.

VIRGINIA warily wraps her arms around his waist, and ALFRED'S eyes widen with a secret smile as he whispers:

ALFRED
Don't worry. You're safe with me.

VIRGINIA reacts uncomfortably to this as the Vespa suddenly takes off, down the road.

42 EXT. COUNTRY ROAD - NIGHT

TRACKING ALFRED and VIRGINIA on the Vespa as they drive along. VIRGINIA shivers and holds ALFRED tighter, pressing herself against the warmth of his back. He smiles strangely, obviously pleased.

43 EXT. WAINWRIGHT HOUSE - NIGHT

A charming, two-story English tudor, resting on two acres of rolling meadow. Lights blaze from within, and we MOVE toward a ground floor window as HAL WAINWRIGHT pulls back the curtains to look out. A single LIGHT is coming up the drive, accompanied by the chugging SOUND of the Vespa, and HAL glances at his watch, rather concerned.

He is in his late-forties, a highly successful businessman and loving father. He has trouble dealing with the idiosyncrasies of a developing young woman.

As the Vespa pulls to a stop before the house, HAL moves away from the window.

44 WIDE ANGLE

VIRGINIA dismounts the Vespa as the front door opens and HAL steps outside.

HAL
Hello there.

VIRGINIA
Hi, Dad.
(suddenly realizing)
Am I late?

HAL
(indicating the fog)
Just a bit. I was getting worried. It's a helluva night.

Glancing to ALFRED, quickly covering the fact that they were at the Cemetery:

VIRGINIA
Oh. Well, we were at the Inn. Alfred gave me a ride home. Daddy, this is Alfred Morris ---

ALFRED cuts her line short by revving up his Vespa. He nods a fast salutation to HAL, and then turns his bike, taking off down the drive. VIRGINIA is a bit taken aback, glancing to HAL with a puzzled look.

VIRGINIA
Oh. Goodbye, Alfred. Thanks for the ride...
(her voice trails off)

She turns and follows HAL into the house... his arm around her shoulder lovingly:

HAL
I guess he was in a hurry.

VIRGINIA
(matter-of-fact)
No. He's just weird.

INT. WAINWRIGHT HOUSE - ENTRY AND LIVING ROOM

A splendidly decorated home, warm and comforting. HAL closes the front door, and he and VIRGINIA move into the Living Room as the housekeeper, MRS. GROVES, passes them on her way up the stairs. MRS. GROVES is in her

45 CONTINUED --

sixties, grandmotherly, like one of the family. VIRGINIA removes her jacket and scarf, tucking her gloves into a pocket as she hangs the jacket on a rack.

VIRGINIA
Hi, Mrs. Groves!

An affectionate pat, indicating VIRGINIA'S muddy shoes:

MRS. GROVES
Hello, dear. Don't forget your shoes. I don't want you traipsing mud through the house. That's what the front mat is for, after all.

VIRGINIA immediately glances down at her shoes, caked in grassy mud from the meadow and cemetery. She looks up, her eyes meeting with HAL'S taut expression. This obviously disturbs him. VIRGINIA moves quickly into the hall, removing her shoes.

VIRGINIA
I'm sorry, Mrs. Groves. I didn't notice.

MRS. GROVES
Not another thought. Just leave them in the Service room. I'll clean them for you first thing in the morning.
(to HAL)
I've left your coffee in the study, Mr. Wainwright.

Glancing toward MRS. GROVES as she starts up the stairs:

HAL
Thank you, Mrs. Groves. Good-night.

VIRGINIA
Goodnight, Mrs. Groves.

Disappearing upstairs with an understanding nod to VIRGINIA:

MRS. GROVES
Goodnight.

(continued)

45 CONTINUED --

HAL glances from the staircase to VIRGINIA, and their eyes meet once again... tension rising sharply between them. Meaning the cemetery:

HAL
You were there again, weren't you?

46 EXT. MEADOW - NIGHT

CLOSE on ALFRED, lurking past a tree, watching the WAINWRIGHT HOUSE in the distance. His Vespa is stashed nearby, behind a patch of heavy shrubs, and he moves swiftly forward, out of frame.

47 EXT. WAINWRIGHT HOUSE - NIGHT

AS BEFORE. We MOVE slowly around the drive to the side of the house as ALFRED suddenly darts before us, sneaking toward the house. He stops and gazes up at a second-story window. His eyes gleam with anticipation as he starts to climb up the drain pipe toward it, his actions swift and silent.

INT. VIRGINIA'S BEDROOM - NIGHT

Dimly lit. A charming boudoir, richly decorated in pastels and lace. We PAN swiftly through the room, catching glimpses of expensive artifacts, teenage paraphenalia and clothing; all of which gives us the texture of VIRGINIA'S personality. She is a normal American girl, living in a world of fairy-tale elegance.

As we pass her desk, we stop momentarily to linger on a FRAMED PHOTOGRAPH, depicting a younger VIRGINIA standing between her mother and father and smiling at the camera. Behind them is a lovely little country cottage and the moment is blissful.

We suddenly FOCUS-BACK onto the open bedroom window, its curtains billowing gently in the night air, as ALFRED'S sweating face pops into view outside. He stares quickly around, reaching out for the sill.

48 INT. LIVING ROOM - NIGHT

VIRGINIA enters the room, followed by HAL, and the tension between them is mounting. HAL is deeply concerned, and VIRGINIA is obviously frustrated by her father's anxiety.

(continued)

49 CONTINUED --

VIRGINIA
I don't know why it bothers you so much.

HAL
Because I'm concerned.

VIRGINIA
Well, don't be. It's important to me.

HAL
What does Dr. Fields have to say about it?

Tinged with sarcasm:

VIRGINIA
His name is David, daddy. I call him David. He's more my friend than he is my doctor, and he says I'm progressing very quickly. That there's nothing wrong with visiting my mother ---

HAL
(cut-in).
--- wait a minute. I didn't say there was anything wrong with it. But, you spend so much time there ---

VIRGINIA
(cut-in)
--- so what?! What's it to you?!

She suddenly catches herself, realizing her tone and the inference she's made. She is immediately regretful, pushing her hair back in exhaustion. Looking toward HAL with a painful, loving expression:

VIRGINIA
I'm sorry, daddy... I didn't mean to sound like that. But, I don't know what else to say to you.

HAL returns her look, just as pained, just as loving.

(continued)

49 CONTINUED --

HAL
You have to understand my concern. I worry about you, sweetheart, that's all.
(referring to the cemetery)
All of that's in the past now. Perhaps it's best forgotten.

VIRGINIA moves toward her father, attempting to reassure him.

VIRGINIA
But, David says that's the most important part of my treatment. I have to remember.

HAL reaches out, wanting to protect her. VIRGINIA moves into his arms, and HAL holds her gently.

HAL
I know that. But, we've been happy, Ginny. I don't want any of those memories to change that. I sometimes wish we'd never moved back here. That I'd sold the house when I had the chance. Left it boarded up...

VIRGINIA pulls away, looking her father straight in the face. She can't believe he means this.

VIRGINIA
No, daddy, that's not true! Nothing's going to change. I love this house. I like living here. I like my school and I like my friends. The past two months have been terrific. Please. Don't take that away from me.

HAL looks at her strangely, his eyes crinkling in an ironic smile. Does she really believe he'd do that?

HAL
I'm not going to take anything away from you, Virginia. If this is where you want to be... then, this is where we'll be.

(continued)

49 CONTINUED --

VIRGINIA
(determined)
This is where I want to be.

HAL
(conceding)
Case closed.

They both smile, hugging each other, the tension between them dissipating. HAL glances at his watch, hitching his thumb to indicate upstairs. There is still an undercurrent of worry in his every gesture:

HAL
All right then. Off you go. It's after midnight, and you've got school tomorrow, young lady.

A quick kiss to HAL, bounding toward the ENTRY:

VIRGINIA
I'm gone! Goodnight!

She stops at the ENTRY, glancing back to HAL with an appreciative smile:

VIRGINIA
I love you, daddy.

Then, she is gone, disappearing up the stairs. HAL watches after her, with a whisper...

HAL
I love you, too.

50 INT. VIRGINIA'S BEDROOM - NIGHT

AS BEFORE. We are CLOSE on the open bedroom window, curtains billowing as before... PULLING-BACK into the darkness of the room as SOMETHING suddenly darts before us. Before we can distinguish what it is, the bedroom door swings open and light floods in from the hall.

We TURN sharply to frame VIRGINIA as she enters the room, switching on the light, closing the door behind her. Seeing the open window, she crosses the room and closes it, locking it securely. Then turning, she switches on a table RADIO (playing a popular disco tune), and proceeds into the adjoining bathroom. Tension mounts as we assume that ALFRED is hidden somewhere in the room. The CAMERA plays on every darkened corner and crevice as we follow VIRGINIA, as if ALFRED might jump out at any moment.

51 INT. BATHROOM

Shadows leap across the darkened bathroom walls as VIRGINIA switches on the light. The white tile of the bathroom glistens. She moves toward the tub, her shadow passing across the clear plastic shower curtain. She stops, panic gripping her. Is someone standing there?

Hesitantly, she reaches out to the plastic curtain, taking a deep breath as she slides the curtain quickly open. The tub is empty. VIRGINIA sighs with relief, smiling at her own silliness. She activates the plug and begins to run a bath. While the water is running, she goes back into the bedroom.

INT. VIRGINIA'S BEDROOM

VIRGINIA crosses the room to the sliding closet doors, removing her blouse as she goes. She slides open the closet, and we are fully prepared to see ALFRED. But, there are only clothes, and VIRGINIA grabs a hanger, draping her blouse across it, shoving the hanger back into place. She steps out of her jeans and drops them at the bottom of the closet, taking down her bathrobe.

Crossing the room, she opens a bureau drawer, pulling out a nightgown, and turns toward the bed where her slippers lie on the floor. She slides her feet into the bedroom slippers while we wait for ALFRED to grab her ankles from under the bed.

Then, moving back across the room, she removes a scarf from her hair, absent-mindedly tossing it on the bureautop as she returns to the bathroom. We HOLD on this for a moment, watching VIRGINIA through the open doorway as she shuts off the running water. She puts up her hair, searching through a drawer for bobbypins, suddenly moving back into the bedroom, approaching the bureau. She stops short, eyes widening with confusion as she realizes that the scarf on the bureau is gone. She glances quickly around, finally dismissing it all with a shrug, returning to the bathroom.

We PAN swiftly toward the bedroom window, which has been unlocked, and is now slightly ajar... a touch of night air fluttering the curtains ever-so-gently...

53 EXT. COUNTRY ROAD - NIGHT

We are CLOSE on ALFRED, riding quickly away on his Vespa... the stolen scarf in hand, which he tucks into his coat pocket, extremely pleased with his cat-burglary feat. He accelerates forward, out of frame, as we:

DISSOLVE INTO:

EXT. EXETER SCHOOL - MORNING

A crisp, clear ESTABLISHING SHOT. The surrounding countryside is breathtaking. The village CHAPEL bells sound the hour.

55 INT. SCIENCE BLDG. CORRIDOR - MORNING

VIRGINIA and ANN burst through a doorway at the end of the corridor, giggling as they hurry toward a door marked "Biology Lab", obviously late for class. They open the door carefully, trying to slip into the room unnoticed.

56 INT. BIOLOGY LAB - MORNING

MRS. PATTERSON stands at the front of the room, next to PROF. HEREGARD (age 50, disheveled and disoriented), who is silently taking roll, marking his attendance book. Thirty students, including the "Top Ten" (STEVE, RANDY, AMELIA, ETIENNE, MAGGIE, RUDI and ALFRED) sit on stools at their assigned lab tables, whispering among themselves as MRS. PATTERSON addresses them. She is obviously perturbed, and immediately notices ANN and VIRGINIA slipping into the room.

MRS. PATTERSON
This type of behaviour simply has to stop. As students of Exeter School, you have a responsibility to uphold the traditions established by your predecessors ---
(to ANN and VIRGINIA)
--- and that includes being on time, Miss Wainwright and Miss Thomerson. Please take your seats. This includes you as well.

A round of whispered chatter and laughter spreads across the room as VIRGINIA and ANN quickly take their seats. A cross-current of looks pass among the "Top Ten", knowing full well that this dress-down is for their benefit alone. ALFRED and VIRGINIA exchange a quick glance as MRS. PATTERSON continues, clapping her hands for attention:

MRS. PATTERSON
All right, class. Now, a full apology is to be made to the owner of The Silent Woman and to his staff. And if I hear of

(continued)

56 CONTINUED --

MRS. PATTERSON
any more outrageous displays of this kind, I will be forced to declare the Inn off-limits! Is that perfectly understood?

PROF. HEREGARD suddenly speaks up, glancing over his attendance book, scanning the classroom:

PROF. HEREGARD
Where is Bernadette O'Hara?

The students glance at one another. No one obviously knows. MRS. PATTERSON scans the room.

MRS. PATTERSON
Isn't she here? Has anyone seen her this morning? Amelia?

AMELIA glances up, startled:

AMELIA
No, Mrs. Patterson. I haven't seen her since yesterday afternoon.

MRS. PATTERSON
I thought she was at the Inn with the rest of you last night.

STEVE
She never showed up.

MRS. PATTERSON'S face clouds with a frown, glancing to PROF. HEREGARD, snapping up her papers to leave.

MRS. PATTERSON
That's strange. I'll look into this immediately.
(to the Class)
Good morning.

57 TIGHT GROUP SHOT - THE "TOP TEN"

They exchange whispers and shrugs as MRS. PATTERSON exits the room --- their voices overlapping:

KIDS
Where is she? I don't know.
Have you seen her?

58 WIDE ANGLE - AS BEFORE

PROF. HEREGARD moves toward a center table, set for an experiment. Rubbing his hands together, ready to begin:

PROF. HEREGARD
So, Class --- finally we begin. Gather around please.

The students gather around the desk as HEREGARD begins his explanation, pointing to various items on the desk as he describes them:

PROF. HEREGARD
This morning, we will investigate the galvanic response of the nervous system. As you recall from yesterday's discussion, the electrostatic generator. Mr. Van Der Pall?

RUDI steps forward, putting his hand on the crank of the apparatus, ready to begin turning. HEREGARD continues.

PROF. HEREGARD
Leyden jar, as you remember, connected to the galvanic probe. And finally, the frog's leg.
(he holds it up)

MAGGIE
Yuck!

PROF. HEREGARD
(holding the galvanic probe)
Galvani's important contribution was the discovery that the nervous system works by electricity.

As HEREGARD speaks, RUDI turns the crank on the generator, transmitting an electrical charge to the probe in the Professor's hand. As the charge builds up, the Professor's hair begins to stand on end. Absently, he smooths it down as he talks, but, RUDI continues to turn the crank and his hair rises until it is standing on end.

PROF. HEREGARD
By applying the electrical charge to the nerve of a severed frog's leg, he induced muscle contraction as though the leg were alive.

(continued)

58 CONTINUED --

The Class can not contain their laughter.

PROF. HEREGARD
Is that so funny?

Now the students really laugh. He sees that RUDI is turning the wheel of the generator and realizes what is happening. He chuckles as well, smoothing down his hair.

PROF. HEREGARD
Yes, Mr. Van Der Pall, you're quite the comedian. But, the funny thing about static electricity is that it can be discharged ---

With that, HEREGARD reaches a finger out to RUDI and a spark jumps across the one inch gap between them. RUDI jumps and yells as the class laughs. HEREGARD indicates he wants order in the room.

PROF. HEREGARD
All right, class. Let's get serious now. Power please.

RUDI turns the crank. Carefully holding the probe by an insulated handle, PROF. HEREGARD touches it to the exposed end of the severed frog's leg. The leg jumps to everyone's surprise.

59 REACTION SHOT - VIRGINIA

She jerks sharply in response at the sight. A startled look crossing her face.

60 CLOSEUP - THE FROG'S LEG

The probe touches it again, and it twitches spasmodically.

61 REACTION SHOT - VIRGINIA

Her eyes widen in terror as she stares down at the leg, her mouth opening as if to scream as we instantly:

CUT TO:

FLASHBACK

Throughout the film, ALL flashbacks appear in dreamlike color, muddy and diffused --- the sound echoing, as if coming from a tunnel. The effect should be unsettling.

62 CONTINUED --

INT. PHILADELPHIA INSTITUTE OF REGENERATIVE SCIENCE

VIRGINIA lies unconscious on a hospital bed, surrounded by complex electronic equipment, her head shaven and covered by a protective metallic cap, with hundreds of electrodes piercing its surface. These are wired back to the electronic equipment, which is monitored by two young DOCTORS. Her brain is being stimulated electrically, causing her limbs to convulse and jump violently against their restraints.

In the fg. is HAL WAINWRIGHT and DR. ABRAHM FEINMAN, standing before a light panel of X-rays, depicting various angles of VIRGINIA'S skull. DR. FEINMAN is in his fifties, the leading authority on electronic regeneration. HAL is unnerved by everything that is happening, attempting to keep his composure as he listens to DR. FEINMAN... his eyes darting to VIRGINIA with every graphic convulsion.

FEINMAN
(greatly encouraged)
There is definitely evidence of regeneration, Mr. Wainwright. The brain tissue is rebuilding itself. We have no way of knowing whether the new tissue will function normally or not; but, in the last year, we've had some marvelous results with the technique. A severed finger completely regenerated. Portions of a damaged spleen completely renewed. The principle is sound, and I think we'll succeed with Virginia.
(indicating the X-rays)
In fact, we are succeeding.

HAL
Then why the hell isn't she conscious?! She's been like this for months! She only moves when you turn on that goddamn machine --- (!)

His line is abruptly cut short as the two young DOCTORS suddenly respond to something, shutting down the electronic equipment, and rushing toward VIRGINIA.

DOCTOR 1
--- Dr. Feinman!

CONTINUED --

DOCTOR 2
Brain wave activated. Achieving consciousness.

HAL and DR. FEINMAN rush to the bed. VIRGINIA'S eyelids are flickering. And then suddenly, her eyes pop open. The DOCTORS swiftly unfasten her restraints.

FEINMAN
Virginia? Can you hear me?

Suddenly, VIRGINIA'S body arches and she sits up in one violent, abrupt movement. An utterly horrifying moment as she reaches outward, her mouth moving in low, harsh tones, searching for words with terrifying intensity.

The screen instantly washes a blistering WHITE. All SOUND ceasing, as we:

CUT TO:

63 POV - MICROSCOPE LENSE

Brilliant white. A slide is pushed into view and focused. It is a brain cell, iridescent and colorful.

DAVID FIELDS
(o.s.)
The principle is simple. If a salamander loses its tail, it grows a new one.

64 INT. DR. FIELDS' HOUSE - DAY

A ruggedly decorated farmhouse, dating back to the nineteenth century. Plants abound and a warm fire glows in the hearth. Brilliant light floods the room from a large picture window.

VIRGINIA is seated at a table, peering through a microscope as DAVID FIELDS stands behind her, explaining what she is viewing. He is in his early thirties, a research Scientist, handsome, muscular and intense.

DAVID
(continuing)
Dr. Feinman found that the salamander's nervous system produced a specific electrical field at the site of the wound, and this field stimulated the regeneration of the new tail.

64 CONTINUED --

He pulls a slide from a box on the table, checking it quickly against the light before he puts it under the scope for VIRGINIA.

DAVID
Here. This is the same cell after completion of the process.

VIRGINIA
(looking through microscope)
God. What a difference! It's incredible.

DAVID
A few years ago in Canada a seven-year-old boy regenerated the tip of his finger, and a similar electrical field was detected.

VIRGINIA
The finger grew back all by itself?

DAVID
Yes. Amazingly, children can have that ability. Dr. Feinman developed an apparatus which can reproduce that specific electrical field at a wound site. He's been able to stimulate the healing of broken bones, the regrowth of tissue, damaged internal organs ---

He suddenly stops short, his eyes meeting with VIRGINIA'S as she glances up at him. A frightened look crosses her face.

VIRGINIA
--- and brain cells?

DAVID is extremely sensitive to VIRGINIA'S uneasiness, leading her gently, encouraging a positive reaction.

DAVID
You were the first.

Suddenly depressed:

VIRGINIA
So, I was nothing but a lousy experiment.

64 CONTINUED --

DAVID
But, a very successful one, Virginia. What you remembered today proves it. Dr. Feinman was convinced that your brain tissue had been restored by the treatment. But, until now, your memory of that period --- of the trauma involved --- has been totally repressed.

Starting to understand:

VIRGINIA
But, today I remembered.

DAVID
And tomorrow you'll remember more.

VIRGINIA
Even the... (?)
(she stops short)

DAVID
Even the accident. I'm not telling you it's going to be easy. Some of the memories may be very painful. That's why you've repressed them. But, with my help, and the help of your father, and Mrs. Groves, and all of the other people who care about you... I'm not expecting anything less than a full recovery. You will remember, Virginia. And you will be complete.

At this, VIRGINIA rises sharply, emotion welling up within her. She smiles quickly at DAVID, gathering her books from the table, trying not to cry. She is overwhelmed by all that has happened and been said.

VIRGINIA
I have to go, David.

He understands, returning a reassuring smile:

64 CONTINUED --

DAVID
It's all right. I'll be here, Virginia.

With that, VIRGINIA throws her arms around DAVID and hugs him tightly. A gesture of deepening emotions and dependence, extending the doctor/patient relationship. Becoming sensual. Then, just as quickly, she departs, moving briskly toward the door, calling back:

VIRGINIA
See you!

65 CLOSEUP - DAVID

Watching VIRGINIA exit the door... extremely hopeful for her.

DAVID
'Bye, Ginny...

66 DELETED.

67 EXT. OPEN MEADOW - DAY

A breathtaking vista... abruplty shattered as ten powerful motorcycles roar past us, tearing across the meadow in a spectacular motocross race. SPECTATOR SOUNDS are instantly audible as we TURN to FRAME:

68 WIDE ANGLE - SPECTATORS' AREA

Roped off from the muddy track. A large contingent of VILLAGERS cheer wildly, and we recognize most of them from the Inn sequence. Joining them in bositerous shout are STUDENTS from Exeter School, chief among them: RANDY, STEVE, AMELIA, ANN, VIRGINIA, MAGGIE, RUDI and ALFRED. As before, heavy bets have been made and fistfuls of cash are in plentiful sight. The usual rivalry between the students and locals is in full swing as the race comes to an exciting finish.

We MOVE-IN on the "Top Ten", cheering wildly:

ANN
Come on, Etienne!

VIRGINIA
Second isn't good enough!

RANDY
Take him, you bastard! I've got twenty bucks riding on you!

69 FAST TRACKING - ETIENNE

In the midst of the race, his Harley-Davidson roaring at full-throttle. He is intent on overtaking the one cyclist who is still ahead of him. The field of motorcycles snakes past the SPECTATORS and heads off across the meadow for the final lap.

70 TIGHT TWO SHOT - VIRGINIA AND ANN

Chanting excitedly, eyes wide with exhileration. In the bg., ALFRED watches them stealthily.

GIRLS
Go --- GO --- GO!!

71 FAST TRACKING - ETIENNE

The field of motorcycles reaches a steep hilltop. The grassy hill has been torn up by the afternoon's race. ETIENNE guns his cycle up the slope, closing in on the LEADER, a rugged Villager. The LEADER glances over his shoulder and sees ETIENNE approaching swiftly as the two bikes shoot over the hilltop, engines screaming.

ETIENNE accelerates full-out down the dangerous slope and manages to pull up beside the LEADER. The two motorcycles race neck and neck down the narrowing path, beside a pond.

The LEADER chooses his moment carefully. On the lonely back stretch, where no one can see him, he kicks out viciously with his boot at ETIENNE'S bike. ETIENNE struggles to maintain control as the LEADER employs two more powerful kicks. The last one throws the LEADER himself off-balance, and he suddenly shoots off the path, out of control, splashing into the pond.

ETIENNE lets out a joyful whoop, shooting ahead, skidding around the next corner and racing toward the finish line.

72 WIDE ANGLE - THE FINISH LINE

Before the SPECTATORS' AREA. ETIENNE races into frame, taking the checkered flag as the "Top Ten" cheer enthusiastically.

We ZOOM-IN on ETIENNE as he pulls his bike to a halt several yards away, smiling broadly as the Exeter STUDENTS rush toward him. VIRGINIA is one of the first to reach him, and she throws her arms around him, giving him a kiss. As the KIDS hoot over this, we ZOOM swiftly through the crowd to FRAME:

73 REACTION SHOT - ALFRED

His eyes glaze hatefully, his jaw setting, as he sees VIRGINIA with ETIENNE. His jealousy is unnerving and he turns abruptly, exiting frame.

RESUME:

74 GROUP SHOT - AS BEFORE

The Exeter Students are congratulating ETIENNE, chattering among themselves, vividly reliving the excitement of the race. STEVE enters frame, waving a fistful of money:

STEVE
Hot damn! Two hundred bucks!

ETIENNE
(eyes lighting up)
Two hundred bucks?! We're rich!

ANN
That calls for a celebration!

RANDY
The Silent Woman!

ETIENNE
You got it! But, first I have to clean the bike.

VIRGINIA
Then, let's all meet there tonight.

The KIDS start to disperse, the excitement level staying at high-pitch:

RANDY
All right! Hey, Amelia...

We MOVE-IN on ETIENNE and VIRGINIA as the others depart. ETIENNE is a bit sheepish in asking this:

ETIENNE
Hey, Virginia? Did Bernadette come?

VIRGINIA turns, suddenly realizing what he's asked her.

VIRGINIA
No. No one has seen her.

74 CONTINUED --

A worried look crosses his face, indicating a relationship between he and Bernadette:

ETIENNE
Well, where the hell is she?
Not a single word in two days.

VIRGINIA is immediately sensitive to ETIENNE'S concern, trying to bolster him:

VIRGINIA
I don't know. But, I'm sure
she's all right. Don't worry.
She'll be back. You know
Bernadette.

She forces a quick smile, indicating that Bernadette is a bit flighty. ETIENNE smiles back, nodding his head, starting up his bike to go:

ETIENNE
Yeah. You're right. Thanks.
I'll see you tonight!

With that, he roars off as VIRGINIA steps back, joined by ANN. They watch ETIENNE depart as they walk toward their cars.

VIRGINIA
Poor Etienne. I wonder where
Bernadette is.

ANN
(an evil glint)
Oh, Virginia, it's all an act.
They've taken a room in some
slimy little motel, and do it
every night.

VIRGINIA
(she laughs)
Oh, they do not.

ANN
(mischievous)
Oh, don't they?

The girls giggle, moving out of frame, as we suddenly ZOOM past them to FRAME:

75 CLOSE SHOT - ALFRED

Standing in the distance, hidden from the girls' sight. His expression darkening with determination as he watches them. Then, abruptly, he is gone. And we...

DISSOLVE INTO:

76 EXT. GARDEN AREA - DUSK

An exquisite estate garden on the outskirts of town. The MAIN HOUSE is visible in the distance. DISCO MUSIC echoes through the chill night air, and darkening trees sway gently in the wind. We MOVE slowly through the garden toward a lighted SHED in the bg., from which the MUSIC emanates. Through an open window, we see ETIENNE within, hosing the mud off his motorcycle.

77 INT. GARDEN SHED - DUSK

ETIENNE shuts off the hose and wipes down the bike with a cloth. Behind him, we suddenly see a shadowy FIGURE crossing before the window outside.

We MOVE-IN tightly on ETIENNE as he gets out a tool kit and goes to work on the bike's engine. As he bends down to remove the spark plug, his school scarf drops down in his way. He absent-mindedly tosses it back over his shoulder.

Behind him, the shed door begins to slowly open, a LEATHER-GLOVED hand silently moving the door wider. We catch a glimpse of a SCHOOL SCARF as the FIGURE steps into the shed.

78 ANOTHER ANGLE - ETIENNE

He has regapped the spark plug, and screws it back into the engine. We MOVE to one side of him, and suddenly see the darkened FIGURE walking slowly toward him. It is a terrifying moment as we anticipate what is to come.

79 ANOTHER ANGLE - ETIENNE

He reaches up and hits the bike's starter. The engine revs and he drops it into gear. The back wheel is blocked up off the ground, and it begins to turn with increasing speed. ETIENNE'S scarf drops down from his shoulder and dangles dangerously near the whirring chain. Intent on adjusting the carburetor, he fails to notice the dangerous situation as he revs the engine.

A LEATHER-GLOVED hand suddenly reaches into frame, hesitating behind the back of ETIENNE'S neck. The

(continued)

CONTINUED --

chain speeds up as ETIENNE guns the motor. Then, with lightning speed, the HAND streaks forward, shoving ETIENNE'S head toward the spinning wheel. Instantly, his scarf catches in the chain, and ETIENNE is slammed into the frame of the bike as the scarf winds into the rear sprocket. The engine stalls, and there is silence.

Pinned against the frame of the bike, the scarf tight around his neck, ETIENNE reaches frantically to free himself. A shadow crosses over his face and he looks up in panic; terror turning to confusion as he recognizes the FIGURE:

ETIENNE
For God's sake, help me!

A GLOVED HAND reaches down and moves the bike out of gear. The chain relaxes slightly and ETIENNE turns, attempting to pull away from the bike. As he does so, the HAND moves swiftly over the bike, hitting the starter button. ETIENNE jerks in response, crying out as the engine turns over but fails to fire.

ETIENNE
(horrified)
What are you doing?!

The HAND hits the starter again. The engine fires briefly and dies.

ETIENNE
Don't!!

Another hit and the engine fires. The GLOVED HAND twists the throttle to the maximum and the engine roars. ETIENNE screams as he realizes what is about to happen. The HAND reaches down to the gear lever and, with the engine snarling, slams the bike into gear.

The engine bucks wildly as ETIENNE'S scarf is cinched tight in the sprocket, his face shredded through the spinning wheel. The fabric of the scarf jams the sprocket and the engine finally stalls into silence ... blood dripping onto the floor.

EXT. EXETER CAMPUS - NIGHT

CLOSE TRACKING with ANN and VIRGINIA as they steal across campus, heading for the dormitory cottages. They are whispering excitedly, giggling as they go.

81 INT. ALFRED'S COTTAGE - NIGHT

Lit only by moonlight from the window. The place is a chilling extention of ALFRED'S personality, filled with macabre displays of his taxidermy work. In the shadows lurk the glistening eyes of various stuffed animals, creating an atmosphere of unquestionable *menace.*

There are muffled giggles outside the front door, as a key is inserted and the door is carefully opened. A shaft of light spreads across the room, throwing eerie shadows onto the walls. ANN and VIRGINIA tip-toe into the room. ANN removes the key from the lock, holding it tightly in her fist as she closes the door behind them, darkening the room.

The girls are immediately overwhelmed by the frightening atmosphere, walking close together, turning a complete circle as they look around. VIRGINIA suddenly brushes against something in the darkness and screams, setting ANN off, who screams as well. They instantly grab one another, telling the other to be quiet. They speak in heart-pounding whispers.

VIRGINIA
and ANN
(overlapping)
Sh-h-h-h! Be quiet! I am being quiet. You be quiet!

VIRGINIA
God. This place is as weird as he is. Did he really stuff all these things?

ANN
Who knows! Come on. Let's just get it, and get the hell out of here. This place gives me the creeps.

VIRGINIA
You said it. But, where?

The girls glance quickly around, looking into the darkness, under tables, on shelves, searching for something.

ANN
I don't know.. But, it has to be here somewhere. He finished it a week ago.

(continued)

81 CONTINUED --

ANN suddenly bolts back from under a table, stifling a scream. In reaction, VIRGINIA moves swiftly beside her, their backs to the front door. As they speak, the DOOR moves silently open and a darkened FIGURE stands in the doorway, directly behind them.

VIRGINIA
What's the matter?!

ANN
Something moved!

VIRGINIA
What was it?

ANN
How am I supposed to know! I'm getting the fuck out of here. The hell with finding it ---

Her last line drowns in a scream as ANN turns to exit, coming face-to-face with the darkened FIGURE, who reaches out with one GLOVED HAND, grabbing hold of her, while with the other switches on the lights.

VIRGINIA screams as well, bouncing back from the doorway as the lights go on, and we see that the FIGURE is ALFRED. He looks greatly agitated, glancing from one girl to the other. Upon realizing that it is ALFRED, ANN and VIRGINIA catch their breath sharply in relief.

ANN
Alfred! You scared the shit out of me!

VIRGINIA
(grabbing her throat)
Oh, my God.

ALFRED
What are you doing in here?

The girls exchange a fast glance, suddenly realizing that they have been caught. ANN glances back to ALFRED, a bit dumbfounded.

ANN
What?

Moving into the cottage, glancing around for damage, looking quite menacing:

81 CONTINUED --

ALFRED
What are you doing in my room?
How did you get in?

The girls exchange another fast glance, fear running rampant. ANN sheepishly holds up the key in her hand.

ANN
Mrs. Patterson's master key.
We took it from her office.
(then, quickly)
We only did it because we couldn't find you, Alfred.
Everybody's at the Inn, and they want to see your latest masterpiece.

She forces a smile, trying to compliment her way out of this as VIRGINIA nods enthusiastic support. ALFRED squints his eyes at them, a mischievously evil smile crossing his face.

ALFRED
I see.

She crosses her arms nervously, trying to act nonchalant:

ANN
Well, can we see it?

ALFRED'S smile broadens as he stretches his leather-gloved hand across the table next to him, pulling a linen shroud from a mysterious object resting there.

ALFRED
Be my guest.

82 INT. THE SILENT WOMAN - NIGHT

The place is crowded as usual, with the majority of attention directed toward a table near the back, where the Exeter STUDENTS are holding court uproariously.

The "Top Ten" (STEVE, RANDY, VIRGINIA, ANN, AMELIA, RUDI, MAGGIE and ALFRED) is at the center of the action, with a Victory Celebration in full swing. Beer glasses clink and laughter and chatter intensifies as the KIDS crowd around the table, admiring ALFRED'S newest creation, lying on the table before them. It is an uncanny stuffed replica of MRS. PATTERSON'S bulldog, WINSTON.

82 CONTINUED --

RANDY
Presenting Sir Winston!

The KIDS cheer and applaud. ALFRED is in the limelight, basking in it, as compliments fly from every direction:

VOICES
God! Look at it! It's great, Alfred. It's terrific!

STEVE
Only one thing missing!

ALFRED
What?

STEVE produces a cigar, unwrapping it, and sticks it in the bulldog's mouth. The KIDS cheer again. ALFRED glances toward VIRGINIA and she smiles warmly, caught up in the moment. This pleases ALFRED immensely and he sits back in glory. We MOVE-IN on RANDY and AMELIA, noticing that ETIENNE is not present:

RANDY
Hey, where the hell is Etienne? He didn't even show up for his own Victory celebration.

AMELIA
Oh, yeah. I wonder where he is?

RANDY shrugs, glancing around the Inn, rather puzzled, as we MOVE back toward the table and a CLOSE SHOT of "Sir WINSTON"... as we:

DISSOLVE INTO:

83 EXT. MRS. PATTERSON'S COTTAGE - MORNING

A charming cottage on the edge of campus. We are CLOSE on the "Top Ten" (actually eight: RANDY, STEVE, VIRGINIA, ANN, AMELIA, RUDI, MAGGIE and ALFRED) as they hide behind the front hedge. MAGGIE and AMELIA hold the real WINSTON, kepping him quiet by feeding him dog biscuits.

STEVE is holding the end of a transparent wire, and we FOLLOW the wire onto the front lawn as the KIDS giggle. Attached to the other end of the wire is the stuffed WINSTON, standing immobile on the grass. We suddenly

83 CONTINUED --

TILT-UP toward the cottage as MRS. PATTERSON exits the house, dressed in pajamas, bathrobe and fluffy slippers, her hair curled tightly in rollers. She carries a dog dish and stops on the front steps, calling:

MRS. PATTERSON
Winston! Mommy has breakfast.

The dog stands immobile on the lawn, looking at her.

MRS. PATERSON
Winston, come here and get your breakfast. Winston?

84 TIGHT GROUP SHOT - THE KIDS

The KIDS stifle their giggles as they watch the scene. MAGGIE and AMELIA continue to stuff biscuits into the real WINSTON.

85 EXTREME UP ANGLE - ACROSS LAWN

MRS. PATTERSON steps off the porch and pads across the lawn toward "WINSTON", growing perturbed at her disobediant dog, waving the dog dish in front of her.

MRS. PATTERSON
Winston! Come here this instant!
You're making mommy very cross.
It's your favorite!

Standing over the bogus WINSTON, suddenly concerned:

MRS. PATTERSON
Is baby sick?

86 CLOSE SHOT - STEVE

STEVE tugs hard on the wire in hand.

87 CLOSE SHOT - MRS. PATTERSON AND WINSTON

The dog instantly flips over, onto its back, as the wire goes taut... its four legs stiff in the air. MRS. PATTERSON shrieks, falling to her knees, the dog dish flying into the air:

MRS. PATTERSON
Oh, Winston! No!

We TURN sharply toward the front hedge as the real WINSTON suddenly darts around it and heads straight

87 CONTINUED --

for MRS. PATTERSON. We can HEAR the SOUND of footsteps running and raucous laughter from down the street as the KIDS swiftly depart. MRS. PATTERSON looks frantically from live dog to the stuffed dog, and sees the wire. Suddenly realizing that she's been had, she picks up the stuffed "Winston" and slams it down on all fours as she rises to her feet, screaming:

MRS. PATTERSON
I'll find out who you are! I promise you!

She suddenly gasps in horror as she glances down and sees her own WINSTON, mounting the stuffed one lustily, attempting to hump it.

MRS. PATTERSON
Oh, Winston! How could you?!

88 EXT. EXETER CAMPUS - DAY

It is afternoon, after school, and the KIDS walk down a tree-lined path, still laughing over their prank of the morning. (Included are VIRGINIA, ANN, AMELIA, RUDI, MAGGIE, RANDY and STEVE.)

Doing a camp impersonation of MRS. PATTERSON:

STEVE
Oh, Winston! How could you?!

The KIDS howl in response:

RUDI
What a riot!

MAGGIE
Think she'll figure out that it was us?

STEVE
She can't prove anything.

AMELIA
Unless Alfred talks.

RANDY
He won't. Where is he anyway?

AMELIA
Who knows and who cares? I mean, he's fine when it comes to pulling a joke, but, otherwise...
(she rolls her eyes)

CONTINUED --

ANN
I know what you mean.

STEVE
(overlapping)
Hey. Anybody seen Etienne?

RANDY
Yeah. What happened to him? He just vanished --- like Bernadette.

ANN nudges VIRGINIA with a mischievous glint:

ANN
Remember what I told you? Slimy little motel room?

VIRGINIA laughs. The other KIDS immediately pick up on it --- gossipy smiles lighting up their faces:

RANDY
What?

MAGGIE
All right. What do you two know?

AMELIA
Yeah. Come on. Spill.

VIRGINIA turns off on another walkway, waving to the others.

VIRGINIA
Ask Ann. She knows all about it! Gotta go! 'Bye!

The KIDS call back "Goodbyes" to VIRGINIA as she heads down the walkway toward the parking lot ahead. As she MOVES ahead, out of frame, we FOCUS-BACK to FRAME:

89 CLOSEUP - ALFRED

Standing behind a tree off the walkway. He is watching the GROUP resentfully, hurt by what he has overheard them saying about him. His eyes then shift toward VIRGINIA, thoughtfully, as he steps out of sight.

90 EXT. PARKING LOT - DAY

VIRGINIA unlocks the door of her BMW 2002, throwing her books into the back as she climbs inside. She

90 CONTINUED --

starts the car up and throws it into gear, heading toward the exit.

EXT. COUNTRY ROAD - DAY

VIRGINIA'S BMW zips past us, leaving the Village Square, heading toward the lift-bridge and canal in the distance.

92 INT. CAR - DAY

VIRGINIA is tuning the radio, finding a station she likes, enjoying the drive. She corners expertly.

93 EXT. LIFT-BRIDGE OVER CANAL - DAY

VIRGINIA'S BMW drives up and over the bridge.

94 INT. CAR - DAY

AS BEFORE. VIRGINIA look at the canal as she passes over it, its surface sparkling in the sunlight, the bridge flashing past her. She sings along with the car radio as she drives along.

EXT. COUNTRY ROAD - DAY

On the other side of the bridge. As the BMW makes a turn, an AMBULANCE suddenly swerves behind it from an adjoining road. Its siren blasting and lights flashing.

96 INT. CAR - DAY

VIRGINIA sees the approaching AMBULANCE in the rear-view mirror. The sound of the approaching siren and the flashing lights in the mirror seem to affect her at once. The AMBULANCE is now directly behind her, waiting for VIRGINIA to pull over. She is frozen at the wheel, staring at the flashing light as the siren resounds loudly in her ears.

Suddenly, she pulls the wheel sharply and the BMW skids to a stop at the side of the road. The AMBULANCE shoots past her as the screen instantly washes a blistering WHITE, thrusting us INTO:

97 FLASHBACK

EXT. AIRPORT - NIGHT

An AMBULANCE has pulled to a stop before a waiting LEAR JET, its engines roaring, ready to go. ATTENDANTS move swiftly, opening the back of the AMBULANCE, removing a stretcher and wheeling it toward an elevator, which will lift it up into the jet.

On the stretcher lies VIRGINIA, her head swathed in bandages, her face a mass of contusions. She breathes through a tube in her mouth, I.V. bottles feeding into her arms. She is slipping in and out of consciousness as a NURSE monitors her vital signs.

Flanking the stretcher on either side is HAL WAINWRIGHT, and a young DOCTOR (from the previous FLASHBACK), speaking briskly and matter-of-factly:

DOCTOR
Dr. Feinman will meet us at the airport in Philadelphia. The electrostatic equipment has been adapted for Virginia's specific case, and treatment will begin as soon as we arrive. We have no way of telling the extent of damage caused by the Surgeon in Fairhaven, so it's going to be touch and go for awhile.
(looks directly to HAL)
I just want you to know the truth, Mr. Wainwright. There are no guarantees. But, we have every intention of helping your daughter recover.

HAL nods gravely, glancing down at VIRGINIA helplessly. Suddenly, VIRGINIA'S eyes roll upward, horribly, and the NURSE responds sharply:

NURSE
Dr. Barnes! She's going into coma.

The DOCTOR flashes a light into VIRGINIA'S eyes, checking her pupils. HAL reacts in utter panic:

HAL
Oh, God, no! Do something! Help her!

97 CONTINUED --

HAL frantically reaches past the DOCTOR toward VIRGINIA, as we abruptly:

CUT TO:

98/99 DELETED.

100 INT. DAVID FIELDS' HOUSE - DAY

MATCHING SHOT: DAVID is reaching out, swiftly pulling VIRGINIA into his arms. She is hysterical, gasping as she attempts to catch her breath. She has been crying and is emotionally exhausted. DAVID'S voice is low and soothing, trying to calm her down:

DAVID
All right. You're all right ---

VIRGINIA
--- I saw it! I remember!

DAVID
I know. But, you're here now. You're safe.
(shaking her gently)
Virginia.

Her head suddenly rolls back as she begins to collapse, the hysteria dissipating. We PULL-OUT sharply as DAVID leads her to a chair, sitting her down. VIRGINIA sits back, her hands limply in her lap, her breath coming fast, returning to normal. It is as if she is suddenly coming-to:

VIRGINIA
(soft)
Why is it like this... so ugly ... so...
(her voice fades)

DAVID moves across from her, pulling a chair into place, sitting down and taking VIRGINIA'S hands in his. This is an extremely important moment in her therapy:

100 CONTINUED --

DAVID
Listen to me carefully, Virginia. What your mind has repressed --- the memories that are now coming forth --- are not simply the facts of what happened. It's the entire trauma of the experience. All of the terror and ugliness that wasn't dealt with until now. You simply have to look at it, accept it, and go on. It happened. It's real. But, it's over. Reality is here. Right now. You're sitting in this room, and you have survived. You are well.

VIRGINIA listens to DAVID intently, her eyes riveted to his face, comprehension finally coming. He squeezes her hands, smiling with concern, reiterating his point:

DAVID
You are, Virginia.

She nods in exhaustion, attempting a grateful smile in return, as we...

DISSOLVE INTO:

INT. VIRGINIA'S BEDROOM - NIGHT

Dimly lit. VIRGINIA is in bed, deep in concerned thought, still troubled by the flashback of earlier. She glances toward her desk, staring toward the FRAMED PHOTOGRAPH of her Mother and Father...

102 CLOSEUP - THE PHOTOGRAPH

ZOOMING-IN tightly on it. As described earlier, a blissful family tableau before a charming country cottage.

RESUME:

103 CLOSEUP - VIRGINIA

Tears well in her eyes as she looks away from the PHOTOGRAPH, beginning to cry, her face now shadowed in darkness as we...

DISSOLVE INTO:

104 EXT. EXETER SCHOOL - DAY

ESTABLISHING SHOT: a school bell is ringing sharply.

105 INT. MRS. PATTERSON'S OFFICE - DAY

This is the RECEPTION ROOM, occupied by MISS CALHOUN, a spinsterish Secretary. VIRGINIA and ANN are seated on a sofa, uncomfortably waiting to be called into MRS. PATTERSON'S private office.

The door to the private office suddenly swings open and MAGGIE and AMELIA exit, carrying their books. They glance at VIRGINIA and ANN, rolling their eyes, indicating that they've just been called on the carpet. MISS CALHOUN rises to usher VIRGINIA and ANN inside as the other girls exit into the hall.

AMELIA
(fast mumble)
Watch it. She's on the warpath.

MISS CALHOUN
All right, ladies. This way, please.

VIRGINIA and ANN exchange a fast glance, taking deep breaths, as they enter the private office.

106 INT. MRS. PATTERSON'S PRIVATE OFFICE - DAY

MRS. PATTERSON is seated behind her desk, speaking on the telephone, the stuffed "Winston" placed predominantly before her. The real WINSTON lies by the side of the desk. MRS. PATTERSON is greatly concerned as she concludes her telephone conversation:

MRS. PATTERSON
Yes, Mr. O'Hara. I understand. My intention was not to alarm you. But, since Bernadette isn't in school today, and hasn't been since Tuesday, I thought it best to advise you... Of course. I await your call. Goodbye.

With that, she hangs up the receiver, glancing up as ANN and VIRGINIA stand before her desk. Her expression instantly turns to ice, eyeing the girls up and down. She is out for blood, glancing at today's attendance sheet.

MRS. PATTERSON
Well, well. Miss Wainwright and Miss Thomerson. Late again, I see, Virginia. It had better be

(continued)

106 CONTINUED --

MRS. PATTERSON
the last time. And Bernadette O'Hara and Etienne Vercours still unaccounted for. Now, where are they?

The girls sway back in startled reaction.

ANN
I beg your pardon?

MRS. PATTERSON
I'm sure you know where they are. Your little group being as tight as it is. Is it another joke? Because if it is, it isn't very amusing. Just as this ---
(slamming down on the stuffed dog)
--- isn't very amusing. Care to shed some light on who is responsible for such hilarity?

The girls stand mute as MRS. PATTERSON fumes.

MRS. PATTERSON
Let me assure you, ladies. I will get to the bottom of this. And when I do, your parents will be informed. I'm assigning you both to afterschool duties. Report to Mr. Muncie promptly at three. We'll see if a little maintenance work doesn't help to jar your memories.

Terminating the interrogation with a wave of her hand:

MRS. PATTERSON
You're dismissed.

With that, VIRGINIA and ANN nod sheepishly, heading for the door and exiting as MRS. PATTERSON buzzes her Secretary on the intercom:

MRS. PATTERSON
Try Mr. Vercours's number in New York again, Miss Calhoun.

107 EXT. ADMINISTRATION BLDG. - DAY

On the campus square. VIRGINIA and ANN exit the building, walking briskly across the lawn, pissed as hell:

107 CONTINUED --

ANN
God! Do you believe her? What a bitch!

VIRGINIA
Really! How are we supposed to know where everyone is?

ANN
I know! I'd give anything to know where Bernadette and Etienne really are.

VIRGINIA
And what they're up to.

They both giggle at this, their eyes lighting up as they think of the possibilities.

ANN
Well, I already know what they're up to. It's just where that has me stumped.

VIRGINIA
I just hope they're all right. I mean, it is sort of weird. Vanishing like this.

ANN
(concern surfacing)
Yeah, I know...

There is a beat as her voice trails off... Then, brightly:

ANN
Hey, you want to go to the movies tonight? There's a Clint Eastwood movie at The Village. We can get Steve and Randy and everybody to go.

VIRGINIA
Sure!

108 EXT. VILLAGE SQUARE - NIGHT

The local movie theater, The Village, is just letting out, and we TRACK with the "Top Ten" (or what's left of it: RANDY, STEVE, VIRGINIA, ANN, AMELIA and RUDI)

108 CONTINUED --

as they cross the square, approaching The Silent Woman. RANDY and STEVE are entertaining the group by re-enacting a scene from the movie, a boisterous cops-and-robbers shootout, using the other kids as props and barriers, etc. It is quite a show, and STEVE fires his "gun" over RUDI'S shoulder with verbal "pow-pows". RUDI reacts sourly to this, pushing STEVE away.

RUDI
Hey, knock it off, goddammit!

Reacting sharply, the game suddenly over:

STEVE
Hey, what's with you, fuckface?

AMELIA
(to STEVE)
Ah, leave him alone. He's having a fight with Maggie.

108

Sharp to AMELIA, suddenly embarrassed, stomping off ahead of the group:

RUDI
Shit, Amelia! You've got the biggest mouth in town!

RANDY and STEVE howl at this, calling after RUDI tauntingly, making lewd noises, as the girls giggle, telling them to "shut up":

RANDY &
STEVE
Oh, poor baby! Did Maggie go dancing without you? Who's she with, Rudi? What's she doing, Rudi?

AMELIA
Oh, will you two assholes shut up?!

With that, AMELIA stomps off after RUDI, following him into The Silent Woman as RANDY and STEVE respond:

RANDY &
STEVE
Woo-oo-oo!! Such language!

108 CONTINUED --

VIRGINIA and ANN move ahead as well, sneering at the twosome, as they enter the Inn. RANDY and STEVE follow behind, still giggling between themselves.

INT. THE SILENT WOMAN - NIGHT

Crowded with the usual contingents of boisterous LOCALS and STUDENTS, laughing, drinking, swilling beer. We PAN swiftly across the bar... PAST RANDY and STEVE, watching an energetic arm-wrestling match between two VILLAGERS, fistfuls of cash in hand, calling out excited bets as the match intensifies... PAST INGRID delivering a trayful of drinks, squealing as she's suddenly pinched from behind... to a quiet booth near the back.

RUDI is holding court with VIRGINIA, ANN and AMELIA, basking in their attention. He is obviously upset over the state of his relationship with MAGGIE, milking his depression for all it's worth. The girls are attempting to bolster his ego, buying him drinks and cheering him up. ANN is on one side of him, VIRGINIA on the other, and the atmosphere is playfully seductive.

ANN
Just tell her how you feel!

AMELIA
Yeah!

RUDI
I have. But, it doesn't do any good. All she ever wants to do is go dancing. I hate dancing. That's why we fight.

VIRGINIA drapes her arm over RUDI'S shoulder, his best friend in the world, kissing him in a sweet, friendly manner.

VIRGINIA
Oh, poor Rudi.

RUDI'S eyes light up at this, sexually sparked, as we TURN sharply toward a nearby window to FRAME:

110 CLOSEUP - ALFRED

He is peering through the window at the quartet in the booth, his expression dark with jealousy as he sees VIRGINIA kiss RUDI. He instantly ducks out of sight.

111 EXT. THE SILENT WOMAN - NIGHT

The KIDS exit the bar, departing for the evening. They are strolling across the cobblestone square toward their cars, all in good spirits, with differences resolved. RANDY and STEVE are rough-housing with RUDI, as the girls look on in amusement. Reaching her BMW, VIRGINIA climbs inside, calling to the others:

VIRGINIA
I'll see you guys tomorrow.
'Bye!

The KIDS call back "Goodbyes" as they reach their own cars. The BMW starts up and VIRGINIA waves as she darts off, across the square.

VIRGINIA'S CAR - NIGHT

VIRGINIA reaches across the dash and flips on the radio, tuning a station. The night is dark and mysterious around her, but she seems oblivious to this and happy.

As she drives along the country road, a LEATHER-GLOVED HAND suddenly rises over the back of the driver's seat. The dark fingers grip the upholstery, sliding across the back of the seat, moving closer to VIRGINIA'S shoulder. A truck HORN blasts loudly, and the HAND quickly pulls down behind the seat. Lights sweep across the interior of the car as a flatbed truck roars past the BMW.

VIRGINIA continues to drive along, suddenly reaching across the dash to flip off the radio. Again the GLOVED HAND appears on the back of the seat, sliding across the dark upholstery, inching toward VIRGINIA. She abruptly swings the wheel of the car, and the BMW corners hard, pulling to a stop. The HAND instantly vanishes.

EXT. CEMETARY - NIGHT

A light mist sweeps across the graveyard, creating an unsettling effect. VIRGINIA has stopped the BMW before the cemetary gate, and she gets out of the car, closing the door carefully, sensitive to the sound.

Clouds scud across the full moon, casting eerie shadows on the cemetary grounds as VIRGINIA approaches the front gate. We TRACK with her as she steps through the gate, her eyes scanning the graveyard carefully. A pair of garden shears hang on the fence (for those who wish to cut flowers from the surrounding bushes for placement on a grave) and VIRGINIA takes hold of them, cutting several flowers. As she moves forward, out of frame, we FOCUS-BACK to the BMW, just as the car door silently swings open.

ANOTHER ANGLE - TRACKING VIRGINIA

She moves quickly through the tombstones, the flowers clutched tightly to her chest, approaching her mother's grave. Again she moves forward, out of frame, and we FOCUS-BACK toward the cemetary gate... a darkened FIGURE pushing silently through it.

115 ANOTHER ANGLE - AT GRAVESIDE

VIRGINIA kneels before her mother's grave, placing the flowers lovingly across it, her face filling with emotion as she slowly withdraws her hand. We PULL sharply back --- startled as the darkened FIGURE steps into frame, standing directly behind VIRGINIA.

Tension mounts as we follow his LEATHER-GLOVED HAND upward, reaching inside his coat. We now see that it is ALFRED, his eyes gleaming with anticipation as he gazes down at VIRGINIA, his chest heaving with excitement. There is an agonizing split-second as all action ceases. Then, with lightning speed, VIRGINIA whirls around --- her face a terrifying mask of animal rage --- burying the garden shears deep into ALFRED'S abdomen. She jerks the shears sharply downward, gutting him horribly.

ALFRED chokes on a scream, trying to speak as he slides to his knees. He is astonished. VIRGINIA glares at him with eyes burning in passionate hatred. ALFRED'S hand drops from inside his coat, and he topples slowly to one side, his eyes on VIRGINIA in death. His gloved hand drops to the ground. In it is a small, delicately wrapped gift.

VIRGINIA pulls the garden shears free, and we suddenly SEE the LEATHER GLOVES on her hands... and the SCHOOL SCARF about her neck, now flapping free of her overcoat. In this horrifying moment we realize that <u>she</u> is the murderer...

116 EXT. EXETER SCHOOL/SOCCER FIELD - DAY

A soccer game is in progress. We are CLOSE on VIRGINIA, ANN, AMELIA and MAGGIE, seated in the bleachers with the rest of the Exeter School student body, screaming excitedly as a roar sweeps across the crowd.

VIRGINIA

Kill him!!

117 ANGLE ON THE FIELD

The Exeter School soccer team is fighting for its life in a furious match with a neighboring school. The

(continued)

117 CONTINUED --

star players on the Exeter squad are RANDY and STEVE. RUDI is distinguishing himself in the goal.

RANDY kicks the legs out from under one of the opposing players. The boy goes down hard, with cheers from the Exeter School bleachers. A WHISTLE sounds. There are boos and catcalls as the REFEREE calls a penalty against Exeter.

OUR SHOT - THE GIRLS

Reacting sharply to the penalty, calling to the REF:

ANN
Oh, come on!

AMELIA
What about <u>them</u>, you jerk!

MAGGIE
I can't believe Etienne's not here. The biggest game of the year, and he doesn't show up.

ANN
Alfred, too. We can use all the help we can get. Where the hell are they?

AMELIA
Oh, Bernadette probably decided to make it a threeway.

ANN
(laughs)
Uggh! With Alfred? That's disgusting.

VIRGINIA
Here comes the kick!

The opposing team is set up for a penalty kick against RUDI.

AMELIA
Block it, Rudi!

MAGGIE
(disgusted)
The twerp. He'll never do it.

118 CONTINUED --

ANN
Of course he will. He's got ten bucks on the game.

MAGGIE makes a face. She's still pissed at RUDI.

119 ANGLE ON THE FIELD

The kick is made. RUDI leaps in a spectacular save. He throws the ball far down the field as the crowd cheers. Both teams race for it, but RANDY outdistances the field and takes control. In a series of deft moves he advances the ball toward the opposite goal.

120 FOUR SHOT - THE GIRLS

On their feet, screaming wildly:

AMELIA
Thirty seconds!

121 ANGLE ON THE GOAL

RANDY lines up the ball, and with one good kick, the score is made. The WHISTLE blows, signaling the end of the game. The score is tied, and the match goes into sudden-death overtime. The crowd is cheering uncontrollably.

122 FOUR SHOT - THE GIRLS

VIRGINIA
Just one more!

ANN
Come on, you guys!

The ball is back in play, traveling back and forth across the field as both teams fight for possession. An opposing team kicks a long high pass toward RUDI. One member of the opposing team is about to get the ball, but STEVE fakes a trip and knocks him out with what amounts to a football tackle. RANDY speeds by and picks the ball up. STEVE scrambles to his feet and runs to support RANDY. They are blocked by opposing players, but with a series of passes they get around them. With tremendous power, STEVE boots the ball into the goal as the WHISTLE sounds. The game is over and the Exeter crowd goes nuts, rushing down onto the field, mobbing their team... as we:

DISSOLVE INTO:

124 EXT. LOCKER ROOM - DAY

On the Exeter campus. The victorious Exeter team is exiting the locker room after the game, facing a crowd of enthusiastic supporters. VIRGINIA, ANN, AMELIA and MAGGIE greet STEVE, RANDY and RUDI with congratulatory hugs and laughter. The tension between MAGGIE and RUDI is quite evident, and they all but ignore one another. RUDI naturally gravitates to VIRGINIA.

GIRLS
Wow! You guys were great! What a game! That kick was fantastic!

RANDY
(cocky strut)
Did you expect anything less?

AMELIA
(groaning)
Oh, please, spare us!

Another TEAM MEMBER pops into view:

TEAM MEMBER
Hey --- are you guys going to the Inn?

STEVE.
Yeah! We'll meet you there in a few minutes.

We MOVE-IN tightly on RUDI and VIRGINIA, as he turns toward her with a gentle smile, somewhat embarrassed by his lack of seductive finesse.

RUDI
How about a quiet evening alone?

VIRGINIA smiles at this. She glances toward MAGGIE, who is watching them from across the group. MAGGIE shrugs with indifference, turning and whispering something to RANDY. RANDY'S eyes light up seductively, responding to MAGGIE with an affirmative grin. At this, VIRGINIA glances back to RUDI, responding to him warmly...

VIRGINIA
Sure. Come on, let's walk.

EXT. VILLAGE SQUARE - DAY

It is late afternoon, a lovely time of day, and we TRACK RUDI and VIRGINIA as they stroll toward the village center. There is a fresh, innocent quality to their conversation, as they grow increasingly attracted to one another:

125 CONTINUED --

RUDI
I plan to go to Harvard. I want to be a lawyer, and my father went there.

VIRGINIA
A lawyer? Really? I think you'd make a terrific lawyer.

RUDI
(a grin)
Really? I don't know. I sometimes think I'm too much of a goof-off. You know, "always good for a laugh"?

He does an impromptu softshoe on the cobblestone street, proving his point. VIRGINIA laughs, enjoying this.

RUDI
See what I mean?

Her eyes shift across the village square.

VIRGINIA
How long have you lived here?

RUDI
Two years. I came in my Sophmore year. My parents live in Boston.

Her eyes light up with an idea, glancing toward RUDI:

VIRGINIA
Have you ever seen the view from the Chapel tower?

Glancing across the village square to the Chapel bell tower, immediately intrigued:

RUDI
No. You mean we can go up there?

VIRGINIA
Well, we're not supposed to, but...

His eyes light up as he grabs her hand:

RUDI
Let's go!

126 ANOTHER ANGLE - ACROSS THE VILLAGE SQUARE

The sun is beginning to set, the square shadowed in amber as RUDI and VIRGINIA dart across it hand-in-hand, approaching the CHAPEL.

127 INT. CHAPEL - DUSK

Light streams into the main sanctuary through stained-glass windows. A DOOR opens behind us, and we TURN swiftly to frame RUDI and VIRGINIA as they steal into the Chapel foyer. VIRGINIA directs RUDI toward a narrow passageway on the right, and they move quickly out of sight.

128 INT. NARROW PASSAGEWAY AND STAIRCASE - DARKLY LIT

The passageway leads to a staircase, which winds treacherously upward to the top of the bell tower. RUDI climbs first, followed by VIRGINIA, holding his hand which he reaches back for her. They move as quickly as they can, whispering as they go:

RUDI
What a trip! How did you know about this?

VIRGINIA
I've known about it for a long time. I used to live here.

RUDI
I didn't know that. I thought you just moved here this year.

VIRGINIA
No. I was here four years ago. I was only in school a few weeks when we left.

They reach the top of the stairs and enter:

129 INT. BELL TOWER - AT DUSK

The view is spectacular. The entire Village and countryside bathed in the colors of sunset. RUDI is mesmerized, moving to the ledge, gazing out. VIRGINIA steps behind him.

RUDI
Wow! This is <u>great</u>!
(glances to VIRGINIA with a smile)
I feel just like Quasimodo!

129 CONTINUED --

VIRGINIA
Thank God you don't look like him.

A mischievous glint fills his eyes, and *RUDI* spins around, his hands at his face, pulling roughly. Set, he spins back around, his fingers pulling his facial expression into a monsterous expression, like the Hunchback of Notre Dame. It does the trick: it's both frightening and funny. VIRGINIA instantly reacts, backing away, trying not to laugh:

VIRGINIA
Oh, Rudi! Stop that! That's awful!

RUDI releases his face, starting to laugh. VIRGINIA can't help but to join in as well.

VIRGINIA
The next thing I know you'll start swinging from the bell ropes.

RUDI
Hey, that's not a bad idea!

RUDI moves to the center of the room, leaning over the railing into the bell tower, trying to grab the bell ropes that hang from here to the ground floor.

VIRGINIA
Rudi! Are you crazy?

RUDI gets a hold of the ropes, pulling them toward him.

RUDI
What a terrific stunt! The guys'll die laughing!

VIRGINIA
(worried now)
What?

RUDI
We'll cut the ropes almost all the way through. The first time they come to ring them --- bang! Down comes the whole thing on their heads. I've got a knife in my back pocket. Get it for me, will you?

CONTINUED --

VIRGINIA
Rudi ---

RUDI
--- oh, come on, Virginia! It'll be great!

VIRGINIA doesn't like this, but she reaches into his back pocket, withdrawing a pocket knife. RUDI reaches back for it, leaning precariously as he holds the rope.

RUDI
Open it for me, okay?

We MOVE-IN tightly on VIRGINIA as she looks down at the knife in her hands, slowly drawing the glistening blade out of its holder. When she looks up, her eyes are hard with a growing malevolence, frightening in their intensity. We realize that RUDI is to be her next victim as VIRGINIA steps methodically toward him. His back is to her as she moves closer and closer, the knife extended toward him.

RUDI
Come on, Virginia. Give me a hand.

130 INT. CHAPEL SANCTUARY - DUSK

ANGLE into the foyer. We hear a gasp from high within the bell tower. The pocket knife suddenly drops from above, scooting across the floor before us, followed by the SOUND of footsteps, hurrying down the bell tower stairs. We PAN across the sanctuary toward a DOOR behind the pulpit as it suddenly swings open. Behind us, another door swings open and closes in the foyer as someone runs swiftly away.

From the door, the VERGER (an elderly man) enters the sanctuary, crossing the Chapel to the foyer and bell rope, prepared to ring vespers. He consults his watch, and at the precise moment, raises his hands to the bell rope, pulling down hard. The rope parts from high above him, snaking down on top of him. His arms go up immediately, fending off the falling rope as it hits the floor around him. He picks up the frayed end, startled to find that it is stained in blood. His eyes then rivet to the pocket knife on the floor, also covered with blood, and he lets out a desperate cry for help.

131 EXT. PARK - NIGHT

We are CLOSE on VIRGINIA, sitting alone on a park bench, illuminated by a streetlamp several feet away. She appears listless, her expression drawn... semi-conscious. Then,

131 CONTINUED --

as if coming out of a trance, her blank expression becomes one of panic as she realizes her surroundings.

132 EXT. EXETER COUNTY HOSPITAL - NIGHT

A modern medical complex, set within the busy Exeter County center. The main boulevard fronting the hospital is flowing with traffic as we TRACK VIRGINIA'S BMW, screeching to a halt in the hospital parking lot. VIRGINIA is obviously upset, slamming her car door as she rushes toward the hospital entrance.

133 INT. HOSPITAL LOBBY - NIGHT

VIRGINIA pushes through a set of double-doors, moving briskly into the Hospital from the outer foyer. She is in a state of desperation, rudely interrupting a conversation at the NURSES' station. Her need is immediate:

VIRGINIA
Excuse me -- where can I find Dr. David Fields? I was told he was here.

A bit taken aback by VIRGINIA'S manner:

NURSE
He's probably in his office. Through those doors. I'll ring for you ---

But, VIRGINIA doesn't wait to let her finish. She turns on her heels and rushes toward another set of double-doors across the corridor, pushing through them as the NURSE starts after her.

134 INT. CORRIDOR - NIGHT

VIRGINIA is through the double-doors, suddenly finding herself in the Emergency wing. An AMBULANCE has pulled to a stop at the far end of the corridor's open doors, and a stretcher is being wheeled swiftly toward VIRGINIA. She backs against the wall, stepping out of the way, glancing down as the stretcher passes by. On it lies a young WOMAN, an obvious accident victim, bleeding profusely from a ghastly head wound. It is an overwhelming sight. VIRGINIA reacts with a startled gasp, her hand to her mouth as the screen instantly washes a blistering WHITE--- thrusting us INTO:

135 FLASHBACK

INT. HOSPITAL OPERATING ROOM - NIGHT

135 CONTINUED --

A high-speed surgical drill whines in the SURGEON'S hands. VIRGINIA lies on the operating table, the top of her shaven head dressed for surgery. Her eyes are half-closed in a semi-conscious state. The OPERATING TEAM bustles around her, trying desperately to save her life. Her face is bruised and cut, an obvious accident victim.

The SURGEON is studying a lighted panel of X-rays (of VIRGINIA'S skull), placed nearby.

SURGEON
Depressed skull fracture. I'm going in to relieve the pressure. What is her state of consciousness?

ANESTHETIST
Twenty-per-cent.

SURGEON
Hold her steady.

VIRGINIA'S eyes widen as hands clasp her head and hold it firmly. The surgical drill bites into the bone of VIRGINIA'S bared skull. Little chops of bone fly up in the SURGEON'S face. He brushes them away and bears down on the drill with considerable force. A NURSE flushes out the hole that has been drilled with a fine spray of water. The SURGEON drills a second hole.

SURGEON
Flush. Starting the third hole.

Once again the drill bites into the bone. The SURGEON bears down hard and the bit cuts sharply through the skull. As it punches through, the air-driven drill stops immediately. A NURSE hands him the Freer Elevator and he inserts the small stainless steel blade into the holes.

SURGEON
Good. The dura isn't adhering. Saw.

The NURSE hands him the air-driven saw and he joins the three holes to form a circle. VIRGINIA'S eyes flicker as the saw bites into her skull. The noise is frightening. The SURGEON pops out a disc of bone out of the skull, exposing the membrane which encloses the brain. He suddenly looks up, reacting to something, his voice edged with panic.

135 CONTINUED --

SURGEON
What's happening with her?
She's starting to swell.

ANESTHETIST
(checking quickly)
Nothing. Everything is normal.
I'll hyperventilate her.

The SURGEON watches as the brain matter begins to swell. VIRGINIA seems to be aware that something is wrong. The ANESTHETIST increases the rate of the breathing apparatus. The OPERATING TEAM waits tensely as the brain continues to swell, beginning to bulge into the sharp edges of the skull opening.

SURGEON
It's not going down.

ANESTHETIST
Do we have a hemorrhage?

SURGEON
I can't see one.
(then, sharply)
Turn her. I'm going in from the other side. And give me a spinal tap.

VIRGINIA is rolled onto her side. The SURGEON grabs the drill. It whines shrilly as he drills into the other side of her head. The NURSE inserts a long needle into VIRGINIA'S spine and withdraws a clear fluid.

NURSE
(panicked)
There's no indication of blood, doctor.

The drill stops. As the SURGEON withdraws it from the opening, brain oozes out through the sharp hole, dropping onto the table.

SURGEON
My God! She's not hemorrhaging, and the damn thing is blowing up like a balloon!

He steps back to watch. Brain pushes out of the large hole at the top of VIRGINIA'S head. VIRGINIA'S eyes glaze with incoherent terror, her mouth working to form a wordless scream.

135 CONTINUED --

ANESTHETIST
What are you going to do?

SURGEON
(snap decision)
I'm going to close her up.

ANESTHETIST
What?!

SURGEON
She's finished. There's nothing more I can do. I'm closing.

NURSE
But, doctor, how can you?! There's too much swollen matter to ---

The SURGEON cuts her off, his hand sweeping past the skull opening, scooping up a fistful of VIRGINIA'S brain like so much porridge. He shakes his hand downward and brain matter spatters onto the floor at his feet. VIRGINIA'S eyes are wide and staring in utter terror, completely helpless.

SURGEON
--- there isn't now!
(to surgical team)
Close her!

The screen instantly goes BLACK --- and we:

CUT TO:

136 INT. DAVID FIELDS' HOSPITAL OFFICE - NIGHT

In semi-darkness. TIGHT TWO SHOT. DAVID is holding VIRGINIA tightly by the arms, attempting to calm her down as she sobs hysterically. She is shaking, looking upward incoherently, choking on her words. The atmosphere is overwhelming.

VIRGINIA
Oh, Jesus! He didn't! Please stop him! Don't let him do it! Somebody help me!

DAVID
Virginia!
(panicking)
Virginia!

136 CONTINUED --

He shakes her with one violent jolt:

DAVID
Stop it! Listen to me!

VIRGINIA'S head drops down, and her eyes focus on DAVID. She is still crying, coming out of her hysteria in complete exhaustion.

VIRGINIA
I saw it. I saw what he did.
He took part of me away...

With that, DAVID pulls VIRGINIA into his arms, holding her tenderly as she continues to cry...

DISSOLVE INTO:

137 INT. DAVID FIELDS' HOSPITAL OFFICE - NIGHT

LATER...

VIRGINIA is standing by the window, absently watching the street below, her face a mirror of pain and frightening memories. DAVID stands beside her, leaning against the wall, watching her with concern, choosing his words carefully:

DAVID
It happened four years ago. I know the memory of it is hard to accept... But, you did remember it. The work of Dr. Feinman and the regeneration process corrected the damage that was done. You can think. You can talk. You can see. And you can remember, Virginia. You've survived it. And your life has started over.

She glances toward DAVID --- ironically:

VIRGINIA
But, am I the same?

DAVID
(a shrug)
No one ever remains "the same". The mind is continually evolving.

CONTINUED --

A deep-rooted fear surfacing in anger and frustration:

VIRGINIA
But, am I the same? Am I like other people? Do other people have horrible memories? Do they have lapses of time, when they can't remember where they've been, or what they've done?

DAVID
What are you talking about?

She turns, dismissing it with an angry gesture, moving toward the desk to gather her things to leave:

VIRGINIA
Oh, never mind, David. It doesn't matter.

DAVID
Yes, it does. Let's talk about it.

Zipping into her coat, and picking up her books, her frustration growing:

VIRGINIA
Talk about what? I don't even know what the hell I mean! I came to see you today because I was scared. I found myself sitting in the park, and I couldn't remember how I got there. It's happened before. I just haven't told you.

DAVID
(stunned)
Why not? Virginia, that's why I'm here ---

Cutting him off, moving toward the door in distress:

VIRGINIA
--- I know, David. I'm sorry. But, right now, I just want to leave, all right? I have to find Rudi ---

She suddenly stops short, her hand inches away from the doorknob, a look of terror crossing her face. She glances

137 CONTINUED --

to DAVID as he steps toward her, alarmed by her state:

DAVID
What is it? Who do you have to find?

VIRGINIA
(panicked as she remembers)
We were in the Chapel together, in the bell tower. I had Rudi's knife ---

She cuts the word short, fumbling at the doorknob. DAVID takes her by the arm as she swings the door open, pulling violently free of him:

DAVID
Virginia, wait ---

VIRGINIA
--- let go of me! I have to go, David!

With that, she exits the room as DAVID starts after her, calling her name sharply. He catches himself in the doorway, one hand holding onto the open door, as he is called over the office intercom:

VOICE
Dr. Fields requested in emergency room four, immediately.

The message is repeated as DAVID emotionally battles himself. He wants to go after VIRGINIA, but is compelled to answer the emergency call. He glances down the hall after her --- a look filled with worry and suspicion --- as he takes off in the opposite direction.

138 EXT. DAVID FIELDS' HOUSE - MORNING

A rugged old-century farmhouse set within the picturesque countryside. It is early morning and a VW speeds by as the driver tosses the morning paper toward the front door. As the paper lands, the door opens and DAVID steps outside, wearing jeans and a sweatshirt, obviously having just risen. He reaches down and picks up the newspaper, returning into the house.

Over this, we HEAR a NEWSMAN'S VOICE, emanating from a radio within the farmhouse...

138 CONTINUED --

NEWSMAN
(vo)
... the Police continue to investigate. Also missing are Alfred Morris, son of Nathaniel Morris, Vice-President of International Finance Corporation. And Etienne Vercours ---

139 INT. DAVID FIELDS'S HOUSE - MORNING

We are CLOSE on DAVID as he moves from the front door into the kitchen. A RADIO is on, resting on the counter, broadcasting a morning news show. The NEWSMAN'S voice continues:

NEWSMAN
(vo)
--- a French citizen, on an exchange program with the Exeter School. He is the son of French Ambassador Adrian Vercours...

DAVID opens the newspaper, glancing over the front page, lifting his steaming coffee cup from the counter. He suddenly stops short in reaction to the NEWSMAN'S next statement.

NEWSMAN
(vo)
... On the local scene, Police are investigating a mysterious incident at Exeter Chapel late yesterday afternoon. Vandals severed the bell tower ropes, but Police are looking further into the matter with the discovery of a bloodied knife, believing that foul-play may be involved as well.

Something clicks in DAVID'S mind as he connects the Chapel bell tower incident with statements made by VIRGINIA in their last volatile meeting.

140 SUBLIMINAL FLASHBACK

INT. DAVID FIELDS' HOSPITAL OFFICE - NIGHT

VIRGINIA is at the door, pulling violently free of DAVID'S grip... recalling her panicked statements about RUDI.

RESUME:

141 CLOSEUP - DAVID

DAVID turns abruptly, switching off the radio as he reaches across the counter for the TELEPHONE. He quickly dials a number, a look of extreme worry on his face. He takes a deep breath as his call connects:

DAVID
Yes. Good morning, Mrs. Groves. This is Dr. Fields calling. May I speak to Virginia, please?

142 INT. WAINWRIGHT HOUSE - MORNING

MRS. GROVES is in the study, on the telephone:

MRS. GROVES
I'm sorry, Dr. Fields, but she isn't here. She's already left for school. Is there something I can help you with?

143 INT. DAVID FIELDS' HOUSE - MORNING

Thinking fast, carefully eliciting information:

DAVID
Perhaps there is. Virginia mentioned a classmate of her's, a young man named Rudi. I don't seem to recall his last name.

MRS. GROVES
(vo)
Oh, that would be Rudi Van Der Pall. He's quite a character. He lives at Hartford House.

144 EXT. HARTFORD HOUSE - MORNING

An elegant boarding house in the Village. The area is alive with tense excitement, neighbors crowding the sidewalk to gawk, as several POLICE OFFICERS comb the house periphery in search of clues. On the front steps, a POLICE INSPECTOR questions ISOBEL HARTFORD (age 50, the proprietor of the House, obviously upset) as we ZOOM PAST them... PAST the crowd of neighbors... to FRAME:

145 CLOSEUP - DAVID FIELDS

Dressed for the day, listening intently as he stands near two whispering neighbor women. Their conversation alarms him greatly, and he turns abruptly, exiting frame:

145 CONTINUED --

WOMAN 1
What is it?

WOMAN 2
It's the Van Der Pall boy. He's missing, too.

146 EXT. EXETER SCHOOL - MORNING

The entire campus is in an uproar as the Police investigate the student disappearances. The LIBRARY BUILDING has been turned into an interrogation center, with POLICE CARS lined in front. Several Police OFFICERS are digging up a nearby flowerbed, obviously on a clue, surrounded by a crowd of curious STUDENTS. The atmosphere is decidedly tense.

We PULL-BACK into the parking lot as DAVID FIELDS' Porsche pulls to a stop. DAVID climbs out of the car, moving swiftly toward the LIBRARY ahead. He is looking for VIRGINIA, and stops to ask a crowd of kids where she is. One of them suggests the LIBRARY, and DAVID thanks them, proceeding ahead.

147 INT. LIBRARY - MORNING

An old-fashioned, richly detailed room, decorated in heavy mahogoney and velvet. Bay windows set the room off, swathed in flowing drapes, and light streams into the room through them.

Several POLICE INVESTIGATORS sit at various tables, volumes of forms and papers before them, questioning the students seated before them. MRS. PATTERSON and SCHOOL PERSONNEL monitor the room, keeping the students waiting to be questioned in quiet order.

We ZOOM past the waiting students to frame:

148 FOUR SHOT - THE GIRLS

VIRGINIA, ANN, AMELIA and MAGGIE stand at the back of the line, gazing ahead at the Police Investigators. This entire ordeal has a chilling effect on all of them, and they whisper nervously:

ANN
God, this is creepy! Couldn't we just write them a letter?

AMELIA
I wonder where Rudi is this morning?

CONTINUED --

MAGGIE
Who cares? If we're lucky, he's vanished with the rest of them.

AMELIA
That's not funny. This is really spooky. Everyday somebody else turns up missing!

ANN
I'm telling you, it's nothing but a big joke. It's that damn Bernadette up to her tricks again. She's planned the whole thing. We vanish one by one as old lady Patterson turns the school upside down looking for us. Just when she's foaming at the mouth... we all turn up.

AMELIA
It does sound like something Bernadette would come up with.

VIRGINIA
(in all innocence)
I wonder who's next?

ANN
Well, if it's me, I'm going to personally knock Bernadette's teeth down her throat for keeping it all a secret!

They exchange a mischievous look, giggling over this, as we ZOOM past them to FRAME:

149 CLOSE SHOT - THE LIBRARY DOORS

The doors open and DAVID FIELDS steps into the room. He scans the room, quickly spotting VIRGINIA. We PULL-BACK with him as he approaches her, determination flashing across his face, taking her gently by the arm, leading her toward the back of the room.

DAVID
Virginia.

Turning sharply, startled to see him:

VIRGINIA
David! What are you doing here?

149 CONTINUED --

DAVID
I'd like a word with you.

The other three girls exchange fast glances, watching as DAVID leads VIRGINIA to the confines of one of the bay windows. MRS. PATTERSON sees this as well, moving toward the window, watching VIRGINIA and DAVID curiously.

150 TWO SHOT - VIRGINIA AND DAVID

Within the window alcove, their conversation sharp and stilted, in whispers. DAVID is demanding the truth from VIRGINIA, and she responds in confusion:

DAVID
Before you talk to the Police, I want you to tell me exactly what you know about Rudi Van Der Pall's disappearance. I want you to tell me exactly what happened in the Chapel bell tower yesterday ---

VIRGINIA
--- David. I don't know what you're talking about!

DAVID
I want the truth, Virginia! I can't help you unless I know the truth!

They are abruptly interrupted as MRS. PATTERSON steps into frame, immediately protective of VIRGINIA --- the moment extremely tense:

MRS. PATTERSON
Dr. Fields? May I ask you what this is pertaining to?

DAVID looks sharply to MRS. PATTERSON, prepared to answer her when their attention is suddenly distracted by a commotion across the room. We FOLLOW their glances to FRAME:

151 WIDE ANGLE - THE LIBRARY

An OFFICER from outside has rushed into the room and given a message to one of the INVESTIGATORS. The Police are immediately on their feet, moving toward the door to exit as a buzz of conversation sweeps across the students. One of the kids shouts out:

151 CONTINUED --

STUDENT
Hey, they've found something outside!

And the KIDS quickly disperse, moving outside as well.

RESUME:

152 THREE SHOT - DAVID, VIRGINIA AND MRS. PATTERSON

MRS. PATTERSON and DAVID respond instantly, moving forward out of frame, as VIRGINIA remains back... turning to look out the window. As she does so, a HAND, swathed in a bandage, covered with dried blood, suddenly drops from behind the drapery and lands across VIRGINIA. She stifles a scream, pulling swiftly away, catching sight of:

153 CLOSE SHOT - RUDI VAN DER PALL

Slumped lifelessly behind the window's heavy drape, his eyes rolled upward in hideous death. Or so it seems. He suddenly looks directly at VIRGINIA, breaking into a wide grin:

RUDI
Hi, there!

VIRGINIA gasps as RUDI steps out from behind the drapes:

VIRGINIA
Rudi! Where have you been?!

RUDI
Where have I been? Where have you been? What happened to you last night?

VIRGINIA panics, thinking fast:

VIRGINIA
Last night?

He holds up his bandaged hand as proof:

RUDI
In the bell tower? Remember? I nearly cut my hand off on that lousy rope. Fifteen stitches!

VIRGINIA
Oh, Rudi!

CONTINUED --

RUDI
You haven't told anybody, have you?

VIRGINIA
No. They've been turning the school upside down looking for you and the others. I was afraid to say anything.

He breaks into a mischievous grin, glancing out the window:

RUDI
Great. Then, if they think I'm missing, all I have to do is walk out and turn myself in. They'll be so glad to see me, they won't ask any questions!

A sly look to VIRGINIA:

RUDI
Especially after they find what I've planted for them outside.

154 EXT. LIBRARY BLDG. - MORNING

The POLICE INVESTIGATORS, MRS. PATTERSON, DAVID and numerous students surround the OFFICERS in the flowerbed, a quiet buzz of conversation signifying the crowd's tense expectations.

One of the OFFICERS reaches down into the flowerbed's freshly turned earth and lifts up an object, carefully brushing dirt away from it, exposing it as a human skull. MRS. PATTERSON and DAVID stare white faced at the skull as the surrounding students respond in horror.

MRS. PATTERSON
Oh, dear God!

Another OFFICER continues digging in the flowerbed, and quickly uncovers a dirty SCHOOL SCARF, which had been buried with the skull. The sight of this sends another shockwave through the crowd.

DAVID presses through the group toward the circle of POLICE INVESTIGATORS, studying the uncovered skull, lying on the ground for Police Photographers.

154 CONTINUED --

DAVID
Inspector? Mind if I have a look at that?

One of the POLICE INSPECTORS turns, seeing DAVID, nodding his head.

INSPECTOR
Go ahead, Dr. Fields.

DAVID kneels to examine the skull more carefully, turning it slowly over.

155 GROUP SHOT - THE "TOP TEN"

MAGGIE, AMELIA, ANN, STEVE and RANDY push through the crowd of students for a better view of the flowerbed and skull.

156 WIDE ANGLE - AS BEFORE

All attention suddenly turns toward DAVID as he rises to his feet, starting to laugh, the skull in his hand. He glances toward the POLICE INSPECTOR, indicating an inscription on the side of the skull.

DAVID
Ah, Inspector. I think you'd better take another look at this.
(reading the inscription)
"Property of Exeter School Science Department".

He tosses the skull into the stunned INSPECTOR'S hands, as the crowd of STUDENTS (led by the "Top Ten") dissolve into laughter. The Police look uncomfortable, and MRS. PATTERSON throws up her hands in disgust:

MRS. PATTERSON
Oh, I give up!

Suddenly, MAGGIE shrieks, seeing something behind her. The crowd parts, and we see RUDI and VIRGINIA standing behind them. Sheepish grins on their faces. There is instant pandemonium.

MAGGIE rushes into RUDI'S arms, obviously glad to see him. Referring to the skull:

MAGGIE
Rudi! I thought that was you!

156 CONTINUED --

RUDI
My head's bigger than that.

MRS. PATTERSON presses forward with the POLICE INSPECTOR:

MRS. PATTERSON
That's one of them. That's the Van Der Pall boy. It's all just a big prank!

157 ANOTHER ANGLE - VIRGINIA AND DAVID

In the bg., the crowd of STUDENTS surrounds MRS. PATTERSON and the POLICE INSPECTOR as they begin to question RUDI. VIRGINIA steps away from the group, suddenly seeing DAVID across the walkway. His amusement dissolves into a look of anger and resentment as he focuses on VIRGINIA. Her smile quickly fades as she responds to DAVID'S look.

Then DAVID abruptly turns in disgust, walking away across the lawn. VIRGINIA immediately calls after him, running behind him:

VIRGINIA
David! Wait.

As she exits frame, AMELIA and ANN glance from the crowd of STUDENTS, watching VIRGINIA with great interest.

158 ANOTHER ANGLE - VIRGINIA AND DAVID

VIRGINIA catches up with DAVID, taking his arm:

VIRGINIA
David, please.

DAVID gently pulls his arm free. He is angry over the entire incident: the joke, his own misconceptions, and what he feels is VIRGINIA'S dishonesty with him:

DAVID
It was just another joke, wasn't it? Another little game. Like that performance you gave in my office last night.
(indicating RUDI)
You knew all along where that boy was!

VIRGINIA
David, that's not true! You don't understand ---

158 CONTINUED --

DAVID
--- no, you don't understand! I'm here to help you, Virginia. And when you need help --- I mean, really need help --- you come to me. But, until you're through playing these kind of games, don't waste my time, and don't waste your own!

With that, he steps up his pace, moving forward out of frame. VIRGINIA stops in her tracks, watching him depart. She is devastated, her face filling with emotion. Then, suddenly, she is surrounded by AMELIA, ANN and STEVE. She checks her emotions, attempting to carry this off with an air of cheerfulness:

ANN
(indicating DAVID)
Playing doctor again?

AMELIA
God, he gorgeous! Why don't you invite him to the dance tomorrow night?
(sizing STEVE up and down)
We're getting rather short on men around here.

STEVE
Hey, watch it!

VIRGINIA slips her arm through STEVE'S, consoling him:

VIRGINIA
I already have a date. Steve is taking me.

STEVE
Yeah!
(then, realizing)
I am?

SETVE'S eyes light up as he realizes that VIRGINIA is serious. ANN and AMELIA exchange a fast glance, rather surprised, eyebrows raising. They all move off together. going to class, their voices fading into silence as VIRGINIA glances back over her shoulder... her expression filled with sadness, watching DAVID'S car drive away.

158 CONTINUED --

AMELIA
Well, if I know Mrs. Patterson, there probably won't even be a dance tomorrow night.

ANN
Oh, she'll cool off by then...

And as they move out of sight:

DISSOLVE INTO:

159 EXT. EXETER CAMPUS - DAY

We TRACK a group of chattering STUDENTS, dressed in swimsuits and carrying towels, as they race toward the indoor POOL area.

160 INT. INDOOR POOL AREA - DAY

A cavern of plexiglass and steel, rising high above an Olympic-size pool. STUDENTS are in the midst of a raucous recreational swim as we FOLLOW the arriving group inside. A game of "Marco Polo" is in progress in the shallow end, as high-dives are made in the deep end.

161 INT. CORRIDOR - DAY

The corridor is situated below the pool area level, leading to locker rooms and restrooms. A WINDOW centers the main wall, with a spectacular view into the deep-end of the pool. A group of GUYS (including RANDY and STEVE) are crowded around the window, laughing and whispering as they watch a series of nubile young girls plunge into the pool from the high-dive above. As the girls splash under water, their swimsuit tops momentarily dislodge, exposing their breasts. The GUYS get a big kick out of this, and we PAN swiftly past them to FRAME:

162 CLOSE ANGLE - GIRLS' LOCKER ROOM

AMELIA and MAGGIE exit the locker room, followed by ANN and VIRGINIA, carrying their books, chattering among themselves... obviously concerned:

MAGGIE
... she's such a bitch! She didn't have to expell Rudi. She could have given him another chance!

AMELIA
Really! You'd think she could take a joke.

162 CONTINUED --

ANN immediately sees the GUYS at the window, drawing the other girls' attention to the scene:

ANN
Oh. Get this.

The girls glance toward the window, responding with condescending sneers, as we ZOOM-IN on VIRGINIA. The sight of the swimmers under water has a sudden, frightening effect on her. She remains back, a chill gripping her, as the other girls move forward, out of frame:

AMELIA
What some people won't do for a flash of tit!

MAGGIE
How disgusting!

163 VIRGINIA'S POV - THE POOL WINDOW

A young girl swims toward the window, making choking gestures at the GUYS... her hair floating wildly in the water.

164 EXTREME CLOSEUP - VIRGINIA

Her eyes riveted to the window in utter terror... her mouth opening as if to scream. We assume that she is about to go into another flashback as we swiftly turn to FRAME:

165 GROUP SHOT - AT THE WINDOW

ANN glances back, calling VIRGINIA, her laughter quickly dissolving into puzzlement as she realizes that VIRGINIA has suddenly vanished. She glances quickly around the corridor, as we:

DISSOLVE INTO:

166 INT. VIRGINIA'S BEDROOM - NIGHT

Moonlight streams into the room through the open bedroom window, the curtains billowing gently in the night air. We PAN slowly across the room to frame VIRGINIA, seated silently in an armchair, her legs drawn tightly under herself. Her face is red and swollen from crying, her eyes staring off lifelessly. In her hands is the FRAMED FAMILY PHOTOGRAPH, cradled gently to her chest.

It is an unsettling image, and we continue past her, moving into complete DARKNESS... as we:

DISSOLVE INTO:

167 EXT. WAINWRIGHT HOUSE - MORNING

ESTABLISHING SHOT: a bright and cheerful morning. HAL'S Mercedes is pulled up to the open front door, its trunk lid open, a SUITCASE resting inside.

168 INT. WAINWRIGHT HOUSE - MORNING

HAL is on the telephone in the study, as MRS. GROVES moves toward the front door, carrying a smaller suitcase. VIRGINIA appears at the top of the stairs, dressed in a robe, obviously having just risen. She appears startled by the activity below.

VIRGINIA
Is he going away?

MRS. GROVES glances up sharply, setting the suitcase down by the open front door. She nods as VIRGINIA moves quickly down the stairs.

MRS. GROVES
Just for a few days, dear.

169 INT. STUDY - MORNING

VIRGINIA brushes past MRS. GROVES, approaching HAL in the study. The news of his departure distresses her greatly. HAL acknowledges her with a fast smile, continuing his telephone conversation. He is under great pressure, glancing at his watch:

HAL
I should be in Montreal in three hours. Flight 728. Have the jet ready. Very good. I'll see you then.

He hangs up the phone, turning toward VIRGINIA, seeing her panicked expression. He pats her on the shoulders as he brushes past her, moving toward the ENTRY and MRS. GROVES:

HAL
I'm sorry, sweetheart. But, this can't be helped. I'll be back as soon as I can.
(to MRS. GROVES)
Mrs. Groves, I'd like for you to arrange for someone to stay here with Virginia over the weekend, if you can't.

169 CONTINUED --

Upon hearing this, VIRGINIA whirls around, her eyes wide with indignation and hurt.

MRS. GROVES
Certainly, Mr. Wainwright. You know I would stay if I hadn't already arranged to be at my sister's ---

HAL
--- no, no, Mrs. Groves. It's quite all right. I don't expect you to change your plans. I'd just like someone to be here.

VIRGINIA suddenly steps forward, holding back angry tears:

VIRGINIA
How long are you going to be gone, daddy?

HAL turns toward her, immediately sensitive to her, but pressed for time nevertheless:

HAL
That's hard to say, sweetheart. We have a problem at an artic well, and it's imperative that I be there.

VIRGINIA
What about Sunday?

HAL
Sunday? --
(suddenly remembering)
Oh, my God. Your birthday.

HAL goes to her and embraces her quickly.

HAL
Look, I'll be back, Ginny. I swear it. I'll be back by Sunday afternoon. All right?

He kisses her on the cheek, drawing away, backing toward the ENTRY. He takes the small suitcase from MRS. GROVES, heading out the front door:

CONTINUED --

HAL
If you need me for anything, Mrs. Groves has the number. I've got to go. I'll see you Sunday. I love you, Virginia...

With that, he is gone. VIRGINIA glances to MRS. GROVES as tears fall down her cheeks. We hear the sound of the trunk lid slamming down and the Mercedes starting up outside. VIRGINIA instantly moves toward the front door, and exits the house as the car pulls away.

170 EXT. WAINWRIGHT HOUSE - DAY

HAL honks twice, waving back to VIRGINIA as the Mercedes pulls down the drive, disappearing from sight. VIRGINIA waves goodbye from the front steps, watching her father depart. Her expression is filled with the sadness of someone who has just been abandoned, tears rolling down her face... as we:

DISSOLVE INTO:

EXT. EXETER SCHOOL - NIGHT

ESTABLISHING SHOT: The gymnasium is ablaze with lights and music as we MOVE-IN toward it... passing several young couples, passing a joint in a secluded spot outside.

172 INT. EXETER SCHOOL GYMNASIUM - NIGHT

The gymnasium has been converted into a discotheque. Strobe lights flash, color wheels spin and the heavy beat of DISCO MUSIC pulsates throughout the darkened room. The entire student body has turned out for the dance, from the Freshman class to the Seniors. There is a lot of flashy disco dancing going on, and at the center of it all is MAGGIE. She dances rings around RANDY. VIRGINIA dances with STEVE. ANN and AMELIA are with Senior boys who we do not know. MAGGIE is showing them all "how it's done", with style and flash.

ANOTHER ANGLE - STEVE AND VIRGINIA

The disco music ends, and the next one is a slow ballad. The lighting changes, and STEVE guides VIRGINIA into his arms, holding her closely. To his surprise, she responds to his touch, moving sensually next to him. ANN and AMELIA watch this from across the room with considerable interest.

Finally, getting up the nerve, STEVE whispers to VIRGINIA:

173 CONTINUED --

STEVE
Let's get out of here.

VIRGINIA
Aren't you having a good time?

STEVE
Sure. But... maybe we could have a better time.

They exchange a quick smile. They both know what this is all about.

VIRGINIA
Like what?

STEVE
Well, we could go into the Village. Have a drink at The Silent Woman...

VIRGINIA
And?

STEVE
(a quick laugh)
And --- I don't know. Just be together.

VIRGINIA
Well, my father's away. Would you like to go to my house?

STEVE misses a step, his suave exterior slipping considerably. He can hardly believe his good fortune.

STEVE
Sure!

VIRGINIA
Our housekeeper, Mrs. Groves, makes great midnight snacks. Are you hungry?

STEVE
(sexy grin)
Am I hungry!

VIRGINIA flashes him a smile, nodding toward the doorway. STEVE laughs, dancing her toward it. When they are next to the door, they simply drop their dance position and stroll outside.

174 REACTION SHOT - AMELIA

She is dancing with one of the Senior boys, and has seen VIRGINIA and STEVE exit. Her nose curls up in disapproval:

AMELIA
(to herself)
How weird!
(the STUDENT looks to her in surprise)
Not you.

175 EXT. EXETER CAMPUS - NIGHT

VIRGINIA and STEVE walk from the gymnasium, glancing to one another with quick smiles, a definite sexual attraction developing between them. STEVE puts his arm around VIRGINIA, drawing her close to him, and she responds accordingly ... looking toward him with a sexy whisper:

VIRGINIA
You can drive my car...

STEVE breaks into an ecstatic grin, knowing that he's scored. They move ahead, disappearing into the darkness of the night... as we:

DISSOLVE INTO:

176 INT. WAINWRIGHT HOUSE - NIGHT

We are CLOSE on the LIVING ROOM fireplace as a lovely blaze crackles. We FOCUS-BACK to include SETVE and VIRGINIA, seated on the floor before the fire, enjoying one another's company. The moment is sweetly reminiscent of any high school love scene, sexually charged and progressing toward the inevitable romantic play.

STEVE is tracing a finger along VIRGINIA'S arm, up to her neck, across her lips... the movement soft and sensual.

STEVE
This is great. I really like this. I like being here with you...

She smiles, somewhat embarrassed.

VIRGINIA
So do I.

This pleases STEVE, and he leans forward to kiss VIRGINIA --- just as a door across the room swings open, startling them. We PULL-OUT to a WIDE ANGLE as MRS. GROVES bustles into the room with a trayful of food.

176 CONTINUED --

STEVE pulls instantly away in embarrassment, sitting up as VIRGINIA giggles.

MRS. GROVES
Here we are! Oh, isn't that a lovely fire.

MRS. GROVES hands the tray down to STEVE. On it is an elaborate spread of skewered shishkebobs and dishes of condiments. STEVE'S eyes light up upon seeing the food:

STEVE
Wow! Look at this.

MRS. GROVES winks at VIRGINIA, obviously approving of STEVE.

MRS. GROVES
They're Virginia's favorite.

VIRGINIA
It looks wonderful, Mrs. Groves.

MRS. GROVES moves toward the ENTRY and staircase:

MRS. GROVES
Well, it's time I said good-night, children. It was nice seeing you again, young man. Not too late, Virginia dear.

She suddenly remembers something and turns as she starts up the stairs:

MRS. GROVES
Oh. And don't forget. I'll be leaving tomorrow morning for my sister's. So make certain Ann Thomerson's parents know that she'll be staying here with you.

As MRS. GROVES disappears up the stairs:

VIRGINIA
All right, Mrs. Groves. Good-night! And thanks!

176 CONTINUED --

Already nibbling on a skewer of meat:

STEVE
Yeah. Thanks!

VIRGINIA takes the skewer from STEVE'S hand, dipping it into one of the condiments:

VIRGINIA
Here. Let me do that.

STEVE
What's that stuff?

VIRGINIA
I'm making yours nice and spicy.

He leans forward, finally getting his kiss:

STEVE
I like spicy things.

She gives him the skewer, and picks up her own. He offers her a bite of his.

VIRGINIA
No. I've got mine.

STEVE
Don't you like hot things?

VIRGINIA
It depends on what it is.

STEVE grins in anticipation, catching the sexual innuendo. He gobbles the meat from his skewer. VIRGINIA does a double take, looking at his clean skewer in astonishment. She hasn't even gotten past the first piece of meat on her's.

VIRGINIA
My God, you eat fast!

STEVE
I love food!

VIRGINIA
Well, then here. Help me with this. I'm not very hungry.

CONTINUED --

She offers him the tip of her skewer and he bites off a piece of meat. He is voracious in his eating. She smiles at him seductively. He swallows and moves in for another kiss. She turns her mouth away so he kisses her on the neck. STEVE turns her head back, looking into her eyes. He is ready to make his next move, but she puts the skewer of meat up between them.

VIRGINIA
Have a little more.

STEVE smiles and licks his lips. He opens his mouth wide, his eyes on her. Gently she puts the skewer into his mouth. He closes his lips over a tasty morsel.

STEVE
Mmmmmmmm.

VIRGINIA'S face suddenly hardens into a look of murderous rage, and she rams the skewer hard into the back of STEVE'S throat. The metal point comes out the back of his neck.

DISSOLVE INTO:

177 INT. MRS. GROVES' BEDROOM - NIGHT

In semi-darkness. We PAN slowly across the room to the open window. MRS. GROVES is in bed, fast asleep, as we hear the front door opening and closing downstairs ... and the sound of footsteps moving swiftly across the pavement.

DISSOLVE INTO:

178 EXT. CEMETERY - NIGHT

In semi-darkness, illuminated by the moon. We PAN across the many tombstones, casting eerie shadows before us, finally ending on:

VIRGINIA, seated silently on her Mother's grave... her eyes glazed in incoherency, and her lips moving in a silent whisper.

179 EXT. LIFT-BRIDGE OVER CANAL - MORNING

It is a glorious new day, and we TRACK ANN'S VW convertible as it zips across the bridge. Below, we glimpse the sight of a POLICE TEAM, dragging the canal from a small Police barge.

180 EXT. COUNTRY ROAD - MORNING

The VW convertible speeds down the road, passing several police cars parked at the side of the road. On the nearby hillside is a line of POLICEMEN, working their way across the field, combing the area for clues. An investigation into the disappearances continues full force.

EXT. WAINWRIGHT HOUSE - MORNING

The VW pulls off the country road, proceeding through the front gate and onto the main drive, approaching the house.

182 INT. WAINWRIGHT HOUSE - MORNING

MRS. GROVES' suitcase is at the front door. She is pulling on a pair of gloves, giving VIRGINIA last minute instructions as they come down the stairway into the ENTRY. MRS. GROVES is dressed in a smart traveling suit, and VIRGINIA in her nightgown and bathrobe, having just risen. The SOUND of ANN'S VW pulling to a stop outside is heard.

MRS. GROVES
There are casseroles in the freezer. Just pop one into the oven. Now don't forget to lock everything if you go out, Virginia. My sister's telephone number is on the bulletin board if you need anything.

The DOORBELL rings, and MRS. GROVES opens the door, exposing ANN, who carries an overnight bag, records and her school books.

MRS. GROVES
Here's Ann now. Good morning, dear.

Stepping into the house, smiling at VIRGINIA'S attire:

ANN
Hi, Mrs. Groves.
(to VIRGINIA)
Well, you're up early.

VIRGINIA
(sheepish smile)
I overslept.

MRS. GROVES snaps up her suitcase and heads out the door, waving back at the girls:

182 CONTINUED --

MRS. GROVES
Well, I'm on my way, dears.
Have a nice weekend. Goodbye!

Calling after her, as ANN closes the front door:

VIRGINIA
& ANN
'Bye, Mrs. Groves! Have a
nice time. Driva carefully.

The girls exchange a relieved smile at having the entire house to themselves. VIRGINIA turns, moving back up the stairs, calling down to ANN:

VIRGINIA
First, I've got to get dressed!

ANN
Good idea! Then, I want to hear
all the gory details about what
you and Steve did last night!
I'll see what Mrs. Groves left
us to eat. I'm starved!

She heads for the kitchen, dropping her gear on a hall chair.

183 INT. BATHROOM - MORNING

VIRGINIA moves into the bathroom from her bedroom, pulling the plastic shower curtain closed and turning on the water. As the shower sputters to a start, VIRGINIA steps out of her nightgown, quickly stepping under the water.

As the water cascades over her, VIRGINIA throws her head back, letting it massage her. Her head drops and her eyes suddenly focus on the pool of water forming at her feet. An image which momentarily recalls:

184 SUBLIMINAL FLASHBACK: INT. INDOOR POOL/VIEWING WINDOW

VIRGINIA is watching a young girl in the pool, fully submerged, her hair floating wildly in the water.

RESUME:

185 INT. BATHROOM - CLOSEUP - VIRGINIA

A sudden chill grips VIRGINIA as her eyes glaze in terror, the SOUND of the water intensifying to an alarming level, as we abruptly:

CUT TO:

186 FLASHBACK

INT. CAR - NIGHT

Rain spatters the windshield of the speeding car as a younger VIRGINIA huddles in the passenger seat. She is fourteen years old, dressed in a lacy, juvenile party dress, wet and limp from the rain.

ESTELLE WAINWRIGHT is at the wheel of the car, driving erratically, one hand holding a half-empty bottle of gin. ESTELLE is VIRGINIA'S mother, and HAL'S wife --- a middle-aged woman, bitterly striving for identity and recognition. VIRGINIA is frightened by the way ESTELLE is driving.

VIRGINIA
Mommy, be careful!

ESTELLE
(slurs)
I know what I'm doing!

VIRGINIA
Watch out!

EXT. COUNTRY ROAD - NIGHT

A car bèars down on them. ESTELLE'S Jaguar is on the wrong side of the road. She swerves just in time, narrowly avoiding a head-on collision. The other car skids past them, its horn blaring.

188 INT. CAR - NIGHT

ESTELLE
Crazy sonofabitch! Why doesn't he watch where he's going?

VIRGINIA
Mother, please!

ESTELLE
Is this the house?

VIRGINIA
(unwillingly)
Yes.

ESTELLE jerks the wheel over and the tires screech as she pulls off the road into a driveway. In front of them is a huge iron gate, blocking their way. ESTELLE slams on the brakes and they just stop in time.

188 CONTINUED --

ESTELLE
Bastards!

She leans on the horn. In the distance, through the rain, VIRGINIA can see a large stately house. The windows are warmly lit up. She rolls down her window, and in the distance, she can hear the sounds of a party. Her heart sinks.

VIRGINIA
They are having a party.

ESTELLE sounds the horn again. There is no response from the house.

ESTELLE
Where are the goddamn servants?!

189 EXT. GATE - NIGHT

ESTELLE staggers out of the car, and takes a long pull on the bottle of gin, lurching toward the gate. In the headlights is a brass-plated crest of THE THOMERSON FAMILY.

ESTELLE tries to open the gate, but it won't budge. She yells toward the house:

ESTELLE
Open this gate you fucking snobs!

VIRGINIA shrinks back in her seat, embarrassed by her mother's behaviour.

ESTLLE
Open up, goddamn you! You can't do this anymore! You might have kept me out of your fancy school. Treated me like trash. But, not her! Not my daughter! I'm a rich woman now. My husband is one of the richest men in Canada, and I'm back to shove it in your faces! You have to let us in!

The party noise continues and ESTELLE picks up a rock and pounds at the brass nameplate on the gate, gouging it terribly. VIRGINIA covers her face with her hands. In the pouring rain, ESTELLE is drenched to the bone, her hair plastered around her face. She lurches back to the car, taking up the gin bottle and finishing it off. She hurls the empty bottle against the iron gate and it shatters over the drive. She gets back into the car.

190 INT. CAR - NIGHT

VIRGINIA realizes that her Mother is crying, hoarse sobs racking her wet, shivering body. She comforts ESTELLE.

VIRGINIA
Please, mother. Let's go home.

Still sobbing, ESTELLE slams the car into reverse.

191 EXT. ROAD - NIGHT

The Jaguar shoots backwards out of the drive. An air horn blares loudly as a transport truck shoots by, narrowly missing them. ESTELLE drives back the way they came.

INT. CAR - NIGHT

ESTELLE is crying out of control. She hardly gives a thought to driving the car. VIRGINIA is torn between comforting her Mother and concern for their safety.

VIRGINIA
Mother, don't cry. It doesn't matter.

ESTELLE
Yes, it <u>does</u> matter! Those stuck up bastards. They think they own the world. We'll make them pay for this, mark my words!

VIRGINIA
Let's just forget about it.

ESTELLE
Never. I'll never forget this. They don't know how it hurts. But, they'll find out.

VIRGINIA
Daddy says ---

ESTELLE
--- don't tell me what "Daddy says"! Where was he when we needed him? He's never kept a promise in his life!

VIRGINIA looks out through the windshield. Ahead of the car through the rain, a RED LIGHT is flashing.

192 CONTINUED --

VIRGINIA
Mother. The bridge.

ESTELLE
Can't even get home for his own dau ---

VIRGINIA
(frantic scream)
--- Mother! No! Stop!

193 EXT. LIFT-BRIDGE OVER CANAL - NIGHT

Lights are flashing and whistles blowing as the bridge opens. A maintenance BARGE is lumbering down the canal toward the bridge. ESTELLE'S car does not stop.

It shoots up the steepening incline of the bridge and the front wheels drop over the edge of the gap. The car comes to rest, teetering perilously over the dark water of the canal.

194 INT. CAR - NIGHT

ESTELLE and VIRGINIA scream hysterically as the car rocks back and forth. The BARGE'S horn sounds loudly. VIRGINIA struggles to open the door, but it's jammed. ESTELLE reaches across to help her, and the shift in balance causes the car to drop sharply. They scream.

195 EXT. CANAL - NIGHT

As the BARGE bears down on them, it's horn blasting, ESTELLE'S car drops through the gap in the bridge into the black water.

196 INT. CAR - NIGHT

It is an agonizing moment as the car swiftly fills with water, sinking to the bottom. ESTELLE is trapped by the steering wheel, jammed against her. VIRGINIA thrashes hysterically as the water level rises. ESTELLE is suddenly sober, grabbing VIRGINIA and shaking her hard.

ESTELLE
Virginia! Stop it! Stop it! We can still get out. You can swim. Take a deep breath and open your window. Swim to the surface!

VIRGINIA holds tightly to ESTELLE, in absolute terror:

196 CONTINUED --

VIRGINIA
Mommy, I'm afraid!

ESTELLE pushes her toward the window, trying desperately to save VIRGINIA'S life. The water level is chest height and ESTELLE is nearly hysterical:

ESTELLE
Do what I tell you! Open the window and swim, Virginia! Do it!

VIRGINIA is sobbing, glancing back at her Mother before she suddenly submerges, rolling the car window down. The car instantly floods with water. ESTELLE is covered with water, gasping horribly as she is trapped to drown. VIRGINIA kicks frantically through the window, swimming upward.

197 EXT. CANAL - NIGHT

VIRGINIA surfaces in the water, gasping for air --- just as the maintenance barge, which had been approaching, suddenly appears from out of the darkness, it's propeller grinding horribly as it slams into VIRGINIA, dragging her back under. As the barge finally passes, VIRGINIA'S body bobs up in the foaming wake, the top of her head a mass of blood.

198 INT. BATHROOM - DAY (PRESENT)

VIRGINIA sits on the floor beside the bathtub, clutching the top of her head in hysterics, coming out of her flashback. She is dressed in her bathrobe, which is fully drenched with water. As her eyes focus, she looks slowly around, recognizing where she is.

She instantly notices water on the floor. The shower is still running and tub is overflowing, water spilling on-to the floor. The shower curtain is closed and VIRGINIA swiftly pulls it open, reaching in to shut off the water. She freezes in mid-action as her eyes shift down to the tub, and she screams in horror at what she sees.

Lying submerged in the water is ANN, fully clothed, her hands and face the color of blue. It is a horrible sight, and VIRGINIA staggers back, slamming against the wall, sliding slowly down it, unable to take her eyes away from ANN'S life form... water continuing to splash down over it.

INT. DAVID FIELDS' HOUSE - NIGHT

We are CLOSE on the front door as frantic pounding sounds against it. DAVID suddenly enters frame, pulling the door open, exposing VIRGINIA. She is fully dressed, in tears, her hand to her mouth in terror as she sees DAVID.

Stunned, DAVID reaches out a hand to her:

DAVID
Virginia?

She whispers, horrified by her own admission:

VIRGINIA
I killed them. I killed them all.

DAVID'S expression hardens at this. He doesn't believe a word she is saying, his voice filled with challenge:

DAVID
What is this with you?! An-other one of your school ---

VIRGINIA
(pleading cut-in)
--- please, David! Help me! I saw her. She's at my house. She's dead.

VIRGINIA starts to back away. DAVID reaches out, taking hold of her roughly:

DAVID
Who? Who's dead, Virginia?!

VIRGINIA
Ann!

200 INT. VIRGINIA'S BEDROOM - NIGHT

The door flies open, banging against the wall as DAVID enters the room, flipping on the light. VIRGINIA is visible in the hall, refusing to enter the room. DAVID is determined to put an end to this once and for all. He reaches back and pulls VIRGINIA into the room.

DAVID
Now, show me, Virginia! Where is Ann?!

200 CONTINUED --

She pulls away from him and hangs back.

VIRGINIA
I can't...

DAVID looks at her angrily, but she doesn't move. He goes into the bathroom, and turns on the light. VIRGINIA stands shivering in the middle of the bedroom, as she hears him open the shower curtain. There is a moment of silence. Then, DAVID steps toward the bathroom doorway:

DAVID
Virginia, come and see this.

Slowly, VIRGINIA forces herself to cross the room to the bathroom door.

201 INT. BATHROOM - NIGHT

DAVID is standing by the empty bathtub. The room is dry and sparkling. Everything is in place. There is no body, and no indication of disturbance. VIRGINIA looks into the room, suddenly gasping, reeling back in utter horror. She glances toward DAVID, her eyes begging him to believe her. And then suddenly, she collapses, falling heavily to the floor as DAVID catches her in mid-fall.

DAVID
Virginia!

202 INT. LIVING ROOM - NIGHT

We FOCUS on a blazing fire in the fireplace, PULLING-OUT to include VIRGINIA, sitting on the couch, in front of the fire, a comforter thrown across her legs. She looks exhausted, glancing up as DAVID enters frame, handing her a small glass of brandy. His manner is softer, but still restrained. He is a man trapped by his own feelings of suspicion and his compassion for VIRGINIA.

DAVID
This should keep you warm.

VIRGINIA smiles weakly.

VIRGINIA
Thank you.

She hesitates a moment, watching DAVID as he sits down in an armchair across from her. Then... softly:

202 CONTINUED --

VIRGINIA
I'm sorry, David.

He looks at her ironically, shaking his head.

DAVID
It's not you, Virginia. It's me. You're so very close to remembering everything, and I've allowed my own emotions to interfere with that. Somewhere in your mind, there's a link between your friends and your memories. For some reason, they seem tied to the trauma of the past. And I want to help you find out why.

VIRGINIA
I just wish this were all over.

DAVID
It will be. Soon. When does your father get back?

VIRGINIA
Tomorrow.
(a weak smile)
It's my birthday.

DAVID
Well, Happy Birthday, Virginia.

She looks away suddenly, a sadness crossing her face.

VIRGINIA
I don't want to be alone here tonight.

DAVID
Then I'll stay until your father gets back.

VIRGINIA looks back at DAVID. This pleases her, and they exchange a silent smile.

203 EXT. WAINWRIGHT HOUSE - MORNING

A POLICE CAR pulls into the drive beside VIRGINIA'S BMW. A POLICEMAN climbs out of the car, approaching

203 CONTINUED --

the front door. He rings the doorbell, picking up the morning newspaper as he waits on the front step. Finally, DAVID answers the door:

DAVID
Yes?

POLICEMAN
Good morning. Mr. Wainwright?

DAVID
No. I'm Dr. Fields. I'm a friend of the family's. Mr. Wainwright is away on business. Can I help you?

Pulling a notepad from his pocket, glancing over it:

POLICEMAN
Perhaps you can. Is there a Virginia Wainwright living here.

DAVID
Yes, there is. She's asleep right now. Can I ask what this is about?

POLICEMAN
Well, we're investigating the disappearance of Ann Thomerson. We found her car abandoned in a ditch about a mile down the road. She hasn't been seen since yesterday. Her parents are away, and the only information we have is that she was on her way here.

This news stuns DAVID, and he attempts to cover his growing fear.

DAVID
I see. Well, to my knowledge, Miss Thomerson hasn't been here all weekend.

POLICEMAN
All right, sir. When Miss Wainwright awakens, could you have her call Inspectator Christie at the station. I'm sure he'll want to ask her a few questions.

203 CONTINUED --

The POLICEMAN backs down the steps, putting his notebook away. DAVID looks worried, starting to close the door.

POLICEMAN
Just a moment, sir.

DAVID gives a guilty start. The POLICEMAN comes back up the steps with a smile, handing him the morning paper:

POLICEMAN
I almost walked off with your paper.

DAVID forces a smile in return, taking the paper.

DAVID
Oh. Thank you.

He closes the door.

204 INT. WAINWRIGHT HOUSE - MORNING

CLOSEUP - DAVID. He leans back against the door, his mind racing. He glances down at the newspaper in his hand. Across the front page is the headline:

"*WHERE ARE THESE STUDENTS*?"

Beneath it are photographs of BERNADETTE, ETIENNE, ALFRED and STEVE.

INT. LIVING ROOM - MORNING

VIRGINIA is asleep on the couch, the comforter pulled over her. DAVID enters frame, his face frozen in sickened fear, shaking her awake, the newspaper held in his other hand. VIRGINIA wakes with a start, looking sharply around. She glances up at DAVID, seeing his desperate look.

VIRGINIA
David, what is it?

He puts the newspaper down in front of her. The missing students stare up at her.

DAVID
Where are they, Virginia?

She looks up, stunned:

...TINUED --

VIRGINIA
I don't know!

DAVID
I think you do. The Police were here this morning. They've found Ann's car. She's missing.

VIRGINIA stares helplessly at the black and white photographs of her friends. Her lip trembles. She pushes the newspaper away roughly, rising to her feet.

VIRGINIA
Leave me alone!

DAVID follows her as she tries to escape him:

DAVID
For God's sake, Virginia! Tell me what you've done!

She whirls on DAVID, a horrible look crossing her face, screaming:

VIRGINIA
It's my birthday!

And we are instantly thrust INTO:

206 FLASHBACK

EXT. COUNTRY COTTAGE - DAY

A charming little fairy-tale cottage, set within the lush countryside, easily recognized from the FRAMED PHOTOGRAPH in Virginia's bedroom. We are angled so that we see that the cottage lies at the far edge of the Wainwright property, the MAIN HOUSE visible in the distance.

Storm clouds are sweeping the sky, as VIRGINIA sits ...a tree-swing, in her lacy party dress, swaying back-...forth.

207 INT. COTTAGE - DAY

ESTELLE'S hands turn the pages of a school directory. There is a rumble of distant thunder. She looks at the photos of students in the Freshman Class from Exeter School. She has five of them circled with a red pencil: BERNADETTE, ETIENNE, STEVE, ALFRED and ANN. She laughs to herself as she pours out another large gin.

207 CONTINUED --

She sits in the living room of the small cottage. Everything is prepared for a child's birthday party. Paper hats wait at eight places set at the decorated table. Paper streamers festoon the room. Bunches of balloons are tied to various things.

ESTELLE
(to herself)
Five of the richest. Nothing but the best for my little girl.

She glances at her watch and gets up.

208 EXT. COTTAGE - DAY

ESTELLE comes out of the cottage, the glass of gin in hand.

ESTELLE
It's almost four o'clock. Did you tell them to come at three?

VIRGINIA
Yes, mommy. I hope they come.

ESTELLE
Of course they will. I suppose this is what they call fashionably late.

A cloud covers the sun. ESTELLE looks up sourly.

ESTELLE
Damn. It's going to rain. Get inside, Virginia, before you get wet.

The telephone rings in the cottage, and ESTELLE goes in to answer it. VIRGINIA swings mournfully. The first rain drop falls. ESTLLE bellows from within:

ESTELLE
Virginia, come in here!

VIRGINIA
(sighing)
Coming.

There is a huge crack of thunder and rain pours down. VIRGINIA runs for the cottage.

209 INT. COTTAGE - DAY

ESTELLE is on the telephone. VIRGINIA runs in from the rain.

ESTELLE
Tell her yourself, you bastard.

She shoves the telephone toward VIRGINIA:

ESTELLE
Here. It's your loving Father!

VIRGINIA takes the receiver:

VIRGINIA
Hello?

HAL
(vo)
Ginny? Hello, sweetheart!

VIRGINIA
Daddy where are you?

HAL
(vo)
I'm in New York. I'm so sorry ---

VIRGINIA
--- but, it's my birthday!

HAL
(vo)
I know, sweetheart. And believe me, I tried to get back. But, I'm bogged down with this North Sea project, and I just can't get away.

VIRGINIA
Oh, daddy. I wanted you to be here so much.

HAL
(vo)
Are you having your party? Are your friends from school there?

VIRGINIA
Yes, they're here. I wanted you to meet them.

ESTELLE rips the receiver away from her and slams it down.

209 CONTINUED --

ESTELLE
(imitates her)
Yes, they're here. I wanted you to meet them.
(now angry)
Where are they?! Where?

VIRGINIA
I didn't want him to feel bad.

ESTELLE
Well, what about me? How do you think I feel? Getting all of this ready for your little friends. Well, where are they?

There is a flash of lightning and a crack of thunder.

VIRGINIA
They're not coming.

ESTELLE
What?

VIRGINIA
There's a party at Ann Thomerson's tonight. I heard them talking about it.

ESTELLE
Did they invite you?

VIRGINIA
(starting to cry)
They don't even know me! I've only been at school a month!

ESTELLE
Those little snots! God-damn them! We'll show them. Come on!

She grabs VIRGINIA with one hand and the bottle of gin with the other, heading for the door.

VIRGINIA
Where are we going?

ESTELLE
To your little friends' party to give them a lesson in manners!

209 CONTINUED --

VIRGINIA
No, mother!!

210 INT. WAINWRIGHT HOUSE - DAY (AS BEFORE - PRESENT)

TIGHT TWO SHOT. VIRGINIA is turned away from DAVID, as he tries to hold onto her writhing form. It is a highly-charged moment, with VIRGINIA'S voice switching between her own, and that of ESTELLE'S voice.

VIRGINIA
(Estelle's voice)
If they won't come to our party, Virginia, then we'll go to theirs!
(her own voice)
No, Mother! Please! No! NO!!

DAVID shakes her, trying to snap her back into reality. He is nearly hysterical himself.

DAVID
Virginia!

VIRGINIA turns in DAVID'S arms, her flailing head suddenly dropping down, her eyes focusing directly on him. Her face is a hideous mask of rage and retaliation. She is speaking in ESTELLE'S voice, and the effect is horrifying.

VIRGINIA
The bastards! We killed them all!

DAVID releases VIRGINIA at once, stepping back from her, his mouth dropping open in fear.

EXT. WAINWRIGHT HOUSE - DAY

HAL'S Mercedes moves down the drive, pulling to a stop in front of the house. He honks once, climbing out of the car. He walks up the steps, and is puzzled to find the front door ajar. He pushes it open, entering the house:

HAL
Ginny?

212 INT. WAINWRIGHT HOUSE - DAY

HAL steps into the ENTRY, glancing up the staircase.

HAL
Virginia?

212 CONTINUED --

He sees the morning paper sitting on the hall table. He reads the headline, glancing at the students' photographs. Suddenly, he is worried and runs up the stairs.

213 INT. UPPER HALLWAY - DAY

HAL moves down the hall and into VIRGINIA'S bedroom.

HAL
Virginia?!

214 INT. VIRGINIA'S BEDROOM - DAY

HAL enters the room, looking for his daughter. The bed is neatly made and the window is open, the curtains billowing softly. He stops to glance at the FRAMED PHOTOGRAPH on her desk, a reminder of happier times, before he exits the room.

INT. ENTRY - DAY

HAL comes down the staircase, and glances into the Living Room, as he moves swiftly outside.

216 EXT. WAINWRIGHT HOUSE - DAY

AS BEFORE. HAL stands on the front steps, gazing across the meadow, cupping his hands to his mouth as he calls for VIRGINIA:

HAL
Virginia!

He moves off, down the drive, approaching the meadow. As he passes the GARAGE, he notes that VIRGINIA'S BMW is parked inside, indicating that she's somewhere on the property.

217 ANOTHER ANGLE - TRACKING WITH HAL

He moves swiftly into the meadow, approaching the cemetery in the distance. He has a tense, apprehensive look on his face... an expression which intensifies with every new step as he nears the cemetery grounds. He stops, seeing something in the distance, his heart starting to pound in his throat. He takes off running, faster toward the cemetery.

218 EXT. CEMETERY - DAY

ANGLE across the cemetery grounds as HAL reaches the periphery, slowing his pace as he nears the grave of his dead wife, ESTELLE.

218 CONTINUED --

There is freshly turned earth beside it, indicating that someone has opened the grave. HAL approaches the grave's edge, peering down into the excavation with growing fear.

The coffin is exposed, and the lid is ajar. A soiled, bloody hand suddenly reaches up from out of the coffin, gripping the lid and sliding it slowly open.

Lying within the coffin is DAVID FIELDS', a horrible gash across his forehead, and he whispers weakly up to HAL:

DAVID
The cottage... in the cottage!

HAL has dropped to his knees in anguish, looking down at DAVID in the grave. His eyes instantly dart up, across the meadow, to the COTTAGE in the distance.

219 EXT. COTTAGE - DAY

The cottage stands at the far end of the property as it did in the Flashback, but it is considerably weather-beaten and deteriorated. The front door is partially open and smoke curls from the chimney. The afternoon sun slants down into the clearing.

HAL walks slowly, but purposely into frame, approaching the cottage. He hesitates at the door, and then reaches out to the handle.

220 INT. COTTAGE - DAY

The door creaks open and a shaft of sunlight spreads across the darkened living room. Daylight filters dimly through the closed shuttered windows. We are aware only of dark shapes in the room. HAL'S shadow blocks the shaft of sunlight from the door as he cautiously enters the room.

His expression is grim with fear as he moves slowly into the main room, stepping between the darkened shapes, dust swirling around him as he wipes cobwebs from out of his path. He steps back and turns, his eyes finally adjusting to the filtered light, gasping at what he sees across the room.

The cottage is decorated for VIRGINIA'S birthday party. The table is laid with nine places. Streamers festoon the ceiling. Sitting around the table, wearing party

CONTINUED --

hats are the bodies of the five missing students, all hideous reminders of their grisly murders.

BERNADETTE slumps in her chair, the wound across her throat gaping open. The blood has dried on her mouth and her face is frozen in a look of astonished horror.

ETIENNE leans back in his chair, the shredded school scarf still tightly cinched around his neck. His eyes bulge from out of torn flesh, the side of his face ripped away and caked with blood.

ALFRED'S dead eyes glint in the darkness, his face twisted in fear. His gloved hands sit on the table, one of them still clutching the delicately wrapped gift. A gaping wound in his abdomen exposes his gutted internal organs.

STEVE has the skewer of meat still rammed into his mouth, flies buzzing around the rotting meat.

ANN is propped crookedly in her chair, her hair matted around her blue face.

At the end of the table is a high-back desk chair, facing away from HAL, and he fearfully approaches it. He whispers softly:

HAL

Ginny?

He touches the back of the chair, causing it to move, and it slowly swivels around to face him. Sitting in the chair is the rotted corpse of ESTELLE, a paper hat perched awkwardly on her decomposed head, staring up at HAL with milk-white worm-eaten eyes.

HAL reels back in utter shock. Someone has put on a scratchy phonograph record of "Happy Birthday", and HAL steps back into the shadows, just as VIRGINIA appears from the kitchen. She is carrying a Birthday cake and a large, glistening butcher knife, wearing a lacy party dress, not unlike the one she wore four years ago. She is singing the "Birthday Song" as she enters the room:

VIRGINIA

Happy Birthday to me. Happy Birthday to me. Happy Birthday dear Ginny. Happy Birthday to me...

220 CONTINUED --

She walks to the head of the table and sets the Cake in front of her mother. She smiles around at her guests and then takes a party hat for herself. She puts it on, as HAL steps forward into a shaft of light, emotion overwhelming him. He whispers again...

HAL
Ginny?

Startled, VIRGINIA turns sharply toward HAL, her arm flying up and back, knocking off the wig from her head. Her naked skull is a mass of frightening scars and encrustations. Then, focusing on HAL, her fear vanishes and she smiles at him.

HAL stares warily as VIRGINIA walks slowly toward him, the butcher knife in hand. She holds out her hand to him and he finds himself taking it. She leads him to an empty place at the table, beside ESTELLE. The Cake's flickering candlelight dances on their faces and HAL sits down.

VIRGINIA moves beside him, standing between he and ESTELLE, the Birthday Cake before them. She smiles down at her father, lifting the butcher knife.

Weakly, HAL looks up at VIRGINIA with tears in his eyes. His face washing white with horror as ESTELLE'S voice suddenly issues from deep within his daughter:

VIRGINIA
Would daddy like a big piece,
or a little piece?

The butcher knife held close to his throat... ready to strike.

221 BLACK SCREEN

CREDITS roll... and we:

FADE OUT