

PROM NIGHT

Screenplay by
William Gray

From a Story by
Bob Guza

Final Draft

FADE IN:

1

EXT. ELEMENTARY SCHOOL - DAY

1

SUPER: April 27, 1973

All is quiet outside this suburban school on a sunny Friday afternoon. Cars idle in the driveway awaiting the three o'clock onslaught of liberated children. Two faded yellow buses stand ready.

The lull is shattered by the CLANGING of the final BELL. A swarm of children pours out the door and down the broad front steps, scattering across the lawn toward the cars and the buses.

Moving slowly through the crowd, ROBIN and ALEX HAMMOND, nine-year-old identical twins, appear at the doorway. Attractive, dark-haired children, they seem more subdued than the others. As they walk quietly down the stairs, Robin lags behind, staring at a boy teasing a girl nearby. He is NICK MCBRIDE, eleven years old, two grades ahead of Robin and the most popular boy in school. The pretty girl laughing at his antics is KIM HAMMOND, also eleven, Robin's older sister.

ALEX

C'mon, Robin.

ROBIN

(stuttering badly)

W-w-where's D-d-daddy?

ALEX

He's got a meeting at the high school. We're supposed to walk home with Kim...

(sees Robin watching
the young couple)

... She's too busy. Let's go by ourselves.

ROBIN

N-n-n-no, Alex. Let's w-w-wait.

ALEX

Why?

Robin is staring at Nick. Alex looks, understands. He's angry.

ALEX

(continuing)

You're crazy, I'm not waiting.

(CONTINUED)

1 CONTINUED:

1

He strides away. Robin's eyes remain on Nick and Kim. Nick says something to Kim. She shakes her head and points toward Robin. Robin quickly turns away as they look at her. When she glances back, Kim is walking towards her and Nick is bicycling away.

KIM

Okay, let's go.

The sisters start to walk across the lawn.

ROBIN

Y-you l-l-like him?

KIM

Who?

ROBIN

(smiles shyly)

Y-you know.

KIM

Nick? Oh, he's all right, I guess.

They walk on in silence with Robin stealing glances at her big sister.

ROBIN

(finally)

Are y-y-you g-gonna m-m-marry him?

KIM

Robin!

Robin smiles and takes Kim's hand. They walk along the road, kicking rocks and swinging their bookbags. Suddenly Kim halts.

KIM

(continuing)

Oh, damn!

Robin looks up in surprise.

KIM

(continuing)

Debbie was gonna lend me her new record. Look, you go on home by yourself. Tell Mom I'll be a little late.

Before Robin can reply, Kim is hurrying away.

(CONTINUED)

1 CONTINUED: (2)

1

Robin watches her go, then moves off alone, breaking into a skip and playing imaginary hopscotch.

As she turns off the main road into a side street, Robin passes a construction site. The empty skeleton of a half-finished apartment building looms up above the dark shade trees. Hearing VOICES, Robin stops to investigate.

ROBIN

(calls out)

Alex?

The VOICES continue. Robin moves closer, peering through the tall bushes surrounding the lot. She sees Nick playing in the framework with three of his classmates. Robin recognizes JUDE CUNNINGHAM, and KELLY LYNCH as Kim's two best friends. The fourth child, WENDY RICHARDS, is a dark-haired girl, dominating and loud. As Robin watches, Wendy jumps up onto the floor of the building.

WENDY

I want to play 'Murder.' Who's the killer?

NICK

You, Wendy!

JUDE

(giggling)

No, you, Nick.

KELLY

Yes, Nick!

WENDY

(laughing)

You'll never catch me. Hide your eyes, killer!

As Nick turns his back, hiding his eyes against an exposed beam, the children scatter through the structure. Robin watches with mounting excitement as Nick finishes counting and whirls around.

NICK

The killer is coming for you!

He moves into the building, chanting "Kill, kill," in a low monotone. As he disappears from view, Robin cautiously edges out of the bushes and moves up to the building.

NICK (O.S.)

The killer strikes!

(CONTINUED)

1 CONTINUED: (3)

1

Robin hears Jude's SQUEAL of LAUGHTER. Nick has caught her. Immediately Jude's VOICE TAKES UP the "kill" chant in unison with Nick.

2 INT. APARTMENT BUILDING UNDER CONSTRUCTION - DAY

2

Robin climbs up onto the floor and peers into the dark, gloomy structure. Suddenly, she hears a SHRIEK. Terrified, she backs against a wall. LAUGHTER FOLLOWS immediately and Robin hears Kelly's VOICE TAKING UP the chant. As the three "killers" move through the vast structure searching for Wendy, "KILL, KILL" ECHOES off the walls and hardwood floors.

Robin cautiously steps out of the doorway into the immense unfinished lobby. Ominous shadows slash across the floor as the excited girl listens to the relentless CHANTING of the children.

Robin pushes on a makeshift wooden door. It slips off its temporary hinges, crashing down to the floor. The NOISE is like a rifle shot; suddenly, there is ABSOLUTE SILENCE in the structure.

Petrified, Robin crouches behind a wall, waiting. The CHANTING quickly RESUMES and she breathes a long sigh of relief.

Robin moves through a dark corridor, hugging the walls. Flushed with excitement, she imagines herself a "killer" searching for Wendy. As she moves past an empty room, she hears a SOFT GIGGLE. Robin stops and listens carefully. Once again she hears the GIGGLE, LOUDER this time, coming from nearby.

Stepping to a doorway, she leans around the corner and peers inside. In the darkness she can see nothing. Gathering her courage, she quietly slips into the room.

The room appears empty but a closet door is slightly ajar. As Robin approaches, she hears a FAINT GASP from behind her. Whirling around, she sees Wendy crouched behind a cardboard box in the corner.

WENDY

(hissing)

You better not tell!

Before Robin can react, she hears a THUD from above. Looking up, she sees Nick's head appear through an opening in the ceiling. Seeing Robin, then Wendy standing in the corner, he howls in triumph.

(CONTINUED)

NICK
(calling out)
Here, killers, here!

Nick's head disappears from the opening and Robin hears the POUNDING of RUNNING FEET.

WENDY
(maliciously)
Now you've done it, you idiot!

The CHANTING GROWS LOUDER as the "killers" rush towards the room. Trapped, Wendy looks frantically for an escape but finds nothing. Turning around suddenly, she grins at Robin, a cruel, hard expression on her face.

WENDY
(continuing; slowly)
Kill, kill, kill...

Picking up the chant, Wendy begins to advance on Robin. Terrified, Robin turns and rushes out of the room, bowling over Nick in the doorway. Delighted that the game is continuing with a new victim, he follows Wendy in pursuit of Robin.

Robin flees down the long, dark corridor, "KILL, KILL" ECHOING in her wake. As she rounds a corner, Jude appears, looming up in front of her. Robin screams and sprints in the opposite direction. Kelly leaps out of a doorway and grabs for her, but Robin, swinging out blindly, escapes the "killer."

3 INT. STORAGE ROOM - DAY

3

Darting into the large room, Robin collapses against a wall, gasping for breath. As her eyes adjust to the darkness, she spies a rickety ladder extending through a hole in the floor to the basement below. Stacked up-right near the opening are several sheets of window glass. Before Robin can make a move towards the ladder, she hears a horrible SCREECH and Wendy appears in the doorway, a vicious look on her face.

WENDY
Killers, here!

Wendy advances. Terrified, Robin begins to back away.

ROBIN
N-n-n-no!

(CONTINUED)

Nick, Jude and Kelly appear in the doorway, chanting "Kill, kill." Moving quickly, Robin grabs the ladder and starts down into the basement, careful not to knock over the sheets of glass stacked near the opening.

Peering into the pitch-black basement, Robin hesitates. But as Wendy and her fellow "killers" close in on her, Robin continues down the ladder. Wendy rushes up and grabs the ladder.

ROBIN

(continuing)

P-p-please!

Wendy grins and shakes the ladder. The chanting is deafening. Robin hugs the wooden slats. Wendy shakes even harder. Robin screams. Nick moves around Wendy to get a better look. He accidentally bumps the glass stacked next to the opening. The sudden movement is just enough to dislodge a razor-sharp pane of glass and send it hurtling down directly at Robin.

The girl's last scream catches in her throat as the glass slices through her neck. She is instantly decapitated.

Horrified, Wendy watches the glass and the body crash to the concrete basement floor. Kelly screams. Jude sobs loudly. Nick can only stare in shock. Finally, he manages to speak.

NICK

(whispering hoarsely)

We gotta get somebody quick!

Nick starts to go. Wendy instantly whirls, grabs his arm.

WENDY

Are you crazy? They'll put us in jail!

Confused, Nick cannot reply. The other girls grow silent.

WENDY

(continuing)

If we tell anyone, they'll say it's our fault. Who'd believe it was an accident?

Nick starts to protest.

WENDY

(continuing;
interrupting)

Listen to me!

(MORE)

(CONTINUED)

WENDY (CONT'D)

We'll go home now and never ever
tell anyone. They'll think it was
an accident. No one but us will
ever know.

She looks at each of them. They are still too numb to
respond.

WENDY

(continuing)

Everybody swear never to tell!

Wendy glares at Jude.

WENDY

(continuing)

Jude?

JUDE

(softly)

I swear.

WENDY

Kelly?

Kelly looks from Wendy to the mangled body and begins
to whimper.

WENDY

(continuing; sternly)

Kelly!

The frightened girl looks up at Wendy.

KELLY

(whispers)

I don't wanta go to jail...

WENDY

Swear!

KELLY

I swear.

Wendy turns to Nick. At first he appears defiant, ready
to object, but he wilts under her withering gaze.

NICK

(finally)

I won't tell.

WENDY

(slowly nods)

Good.

(CONTINUED)

3 CONTINUED: (3)

3

With a final glance down at Robin's mutilated body, Wendy quickly ushers her shocked friends out of the room.

As their FOOTSTEPS ECHO away across the hardwood floor, there is a terrible silence. Then, starting very quietly, more FOOTSTEPS are HEARD, this time a single person approaching the ladder from above. The FOOTSTEPS STOP and a deep, black shadow falls across the ladder; HEAVY BREATHING punctuates the oppressive quiet, growing louder and more anguished.

CUT TO:

4 INT. STORAGE ROOM - DUSK

4

We slowly TILT UP TO the tortured features of RAYMOND HAMMOND, Robin's father. A handsome, dark-haired man in his late thirties, he teaches history at George Winston High School.

Wracked with grief, he stands near the opening in the floor and watches as two Paramedics bring up the body of his daughter from the dark basement.

A young Policeman standing nearby raises the white sheet covering Robin's remains. Hammond steps up and gazes at his daughter's decapitated body. A look of absolute horror and revulsion freezes on his face; what he sees he will never forget.

Paralyzed, Hammond barely hears the CAR PULLING UP in front of the construction site. He turns and looks out the window.

5 EXT. APARTMENT BUILDING UNDER CONSTRUCTION - DUSK

5

A Police Officer is getting out of his car. Walking around to the passenger side, he opens the door for an attractive blonde woman in her mid-thirties. VIVIAN HAMMOND, Robin's mother, appears pale and haggard as she steps out of the car. Kim and Alex slowly climb out of the back. With the Police Officer escorting her, Vivian and her children move toward the skeleton of a building.

Catching sight of her husband framed in a lower window, Vivian suddenly breaks away from the Police Officer and runs inside the building.

INT. STORAGE ROOM - DUSK

Hammond moves quickly to the door, grabbing his hysterical wife as she bursts into the room.

HAMMOND

No!

VIVIAN

(sobbing wildly)

Where is she? Where is Robin?

Seeing the covered figure lying on a stretcher, Vivian moans in anguish.

Struggling furiously, she strains to break her husband's hold, but he is too powerful. They are both in tears, shaking with grief, when Kim and Alex step into the doorway.

KIM

(whispering)

Daddy?

HAMMOND

(angrily,
to Vivian)

Why did you bring them here?

Vivian collapses, burying her head in his shoulder and sobbing furiously, but Hammond pushes her out of the room.

HAMMOND

(continuing)

Kim! Alex! Stay out in the hallway!

Kim stumbles out into the corridor and begins to cry softly. Alex takes his mother's hand and tries to comfort her.

The Paramedics pick up the stretcher and maneuver it out of the room. As they pass through the doorway into the corridor, a corner of the sheet slips off Robin's corpse. Before a Paramedic can replace it, the decapitated torso is briefly glimpsed by the family. Alex is shocked. Kim doesn't appear to realize what she sees. But Vivian's horror wells up in her throat, bursting out in a deranged scream.

CUT TO:

INT. BEDROOM - DAY

Another SCREAM, as throbbing DISCO MUSIC pulsates from a large portable RADIO sitting on a dresser.

SUPER: APRIL 27, 1980.

A young woman with long, golden brown hair and a trim figure is slipping into a pair of tight jeans. Pulling on a halter top, she sways to the MUSIC.

VIVIAN (O.S.)

(calls out)

Kim! Turn that music down. You're driving me crazy!

Turning around at the SOUND of her mother's VOICE, Kim Hammond reaches for the volume control. Now eighteen, she is a strikingly beautiful girl with an open, innocent quality.

KIM

(calls out)

Okay, Mom!

Kim quickly finishes dressing, whirling around the room to the pounding disco rhythm. Giving her hair a few final strokes with a brush, she gazes at a photograph of a young man stuck in her mirror. On the picture is written: "To Kim, the best on the floor... dancing, that is! Love, Nick."

Kim glances at another photograph stuck in her mirror. This one shows her sister, Robin, taken a few days before the accident. Her sadness passes as quickly as it came. Gathering her textbooks, she switches OFF the RADIO and exits.

INT. KITCHEN - DAY

Raymond and Vivian Hammond are just finishing breakfast. The years have favored him; except for a touch of gray around the temples and a few extra pounds, he looks much the same way as we remember him. Vivian, however, wears the strain of the past seven years in her gaunt, drawn features and high-strung manner.

Thumbing through his morning newspaper, Hammond steals quick glances at his wife. She does not look up at him, but stares at the table, toying with her spoon.

(CONTINUED)

HAMMOND

(reading the paper)

I'll tell you, Vi, I'm thinking
of starting up an armed robbery
course at the high school...
I've got a feeling it'd be
popular...

He smiles at his joke, looks at her. She doesn't seem
to have heard him.

HAMMOND

(continuing)

I just hope there's no trouble
at the prom tonight...

Kim bursts into the kitchen, interrupting her father
with a kiss on the head.

KIM

(laughs)

Mmmm, sounds like fun!

HAMMOND

(smiling)

And how is the next queen of the
Winston High Junior-Senior Prom?

KIM

Scared tiff.

She leans over to kiss her mother. Vivian automatical-
ly turns her cheek to Kim without looking at her.

KIM

(continuing)

Morning, Mom. We got any yogurt?

VIVIAN

(without looking

at Kim)

No, dear. Fix yourself a good
meal. You're getting awfully
thin.

Kim and her father exchange glances. He shrugs.

HAMMOND

So, who's your lucky escort tonight?

KIM

You know, Daddy... Nick.

(CONTINUED)

HAMMOND

(nods)

I've been trying to forget. The boy's too sure of himself.

KIM

(interrupts)

Mom, tell him...

VIVIAN

(softly)

Seven years ago today.

Hammond carefully folds his paper and places it on the table.

HAMMOND

(affects a casual attitude)

Vi, I made you an appointment with Dr. Fairchild.

Vivian finally looks up at him.

HAMMOND

(continuing)

It's this morning, actually. Sorry I forgot to mention it.

VIVIAN

Today?

HAMMOND

(looks away)

You'd better get ready. He's fitting you in early before his other... people.

VIVIAN

(upset)

It doesn't help. You know that!

HAMMOND

Now, Vi...

Vivian stumbles to her feet and rushes out of the kitchen before he can finish. With a glance at Kim, Hammond hurries after his wife. Going out through the swinging door, he bumps into a young man just entering.

HAMMOND

(continuing)

Morning, Alex.

(CONTINUED)

Hammond exits. Alex, now sixteen, a tall, slender boy, casts a knowing look at Kim. Kim nods. Alex shakes his head, then begins to rummage through the pantry, pulling out a Hostess Twinkie. Plopping down at the table, he flips open his electronics book and begins to read. Munching on his Twinkie, he swipes sips from Kim's glass of milk.

KIM

Have you got a date for tonight?

His mouth crammed full of Twinkie, Alex mumbles his reply.

KIM

(continuing)

I happen to know Jude might be available. Of course, she is older, but...

Alex almost chokes.

ALEX

C'mon, Kimbo, I may be hard up...

KIM

Alex! Jude's cute... Besides, she's funny and really smart. Give you somebody to do equations with!

ALEX

(sarcastic)

Great... Anyway, I'm in charge of the sound system tonight.

KIM

Not bad but it's not romance...

ALEX

It'll do for tonight.

Kim shoots him a look, then backs off.

KIM

If you get a chance, dance with Jude once or twice, okay?

ALEX

Sure.

He returns her glass of milk, empty.

(CONTINUED)

8 CONTINUED: (4)

8

ALEX
(continuing)
Any more milk?

9 INT. LIVING ROOM - DAY

9

Hammond and Vivian are standing by the fireplace. His hand is on her shoulder. She faces the mantel, her back to him. On the mantel is a small shrine to the memory of their dead daughter; a framed photograph, fresh roses, two candles and a lock of her hair in a glass case.

HAMMOND
... Trust me.

Vivian does not move. Finally, after a long pause, she turns toward her husband. Her eyes filled with tears, she nods.

10 INT. CAR (MOVING) - DAY

10

Hammond is driving. Vivian stares blankly out the window at the grimy city streets. Sitting in the back, Kim and Alex exchange uncertain glances. A tense silence pervades.

11 EXT. OFFICE BUILDING - DAY

11

The Hammonds' car pulls up in front of a towering modern building.

12 INT. CAR - DAY

12

Hammond cuts off the engine and turns to Kim and Alex.

HAMMOND
I'll just be a minute...

Vivian is already reaching for the door handle.

13 EXT. OFFICE BUILDING - DAY

13

Alex jumps out of the car and opens the door for his mother. Taking her arm, he helps her out. Kim leans over in the back seat.

KIM
See you later, Mom.

Vivian gives her a thin smile. Hammond takes her arm and leads her into the imposing building.

14 INT. LOBBY - DAY

14

Hammond and Vivian cross the room. Though she offers no resistance, it appears he is pulling her along. They hurry into an elevator after an elderly CLEANING WOMAN carrying a mop and a bucket.

15 INT. ELEVATOR - DAY

15

They stand in silence. The Cleaning Woman puffs on a cigarette, blithely ignoring the NO SMOKING sign posted on the wall. Vivian nervously reaches into her purse and removes a bottle of Valium. Quickly popping two pills into her mouth, she swallows with difficulty and snaps her purse shut. Hammond says nothing.

Just as the elevator doors slide open, the Cleaning Woman touches Vivian on the shoulder, causing her to jump in fright.

CLEANING WOMAN

Could I have one of those? My nerves are shot this morning.

With a terrified glance back at the woman, Vivian rushes out of the elevator. Hammond follows.

16 INT. CORRIDOR - DAY

16

Hammond and Vivian move down the long, empty hallway. As they round a corner, a figure is visible unlocking a door.

HAMMOND

(calls out)

Dr. Fairchild!

DR. RUPERT FAIRCHILD straightens up and turns around. He's a portly man in his fifties, trying to disguise his girth with careful tailoring.

17 INT. OFFICE - DAY

17

Fairchild bustles about the reception area, turning on lights, checking his messages and appointment calendar. Fairchild is obsessively neat, the office reflects him.

HAMMOND

We appreciate your seeing... us.
I know how busy you must be.

Vivian is staring at a painting of a young girl playing with a kitten. Catching Fairchild's eye, Hammond nods toward the outer door. Vivian does not notice the gesture.

(CONTINUED)

17 CONTINUED:

17

Fairchild nods in return. Stepping over to his inner office, he opens the door.

FAIRCHILD

Have a seat, Vivian. I'll be right in.

She slowly crosses the room, turning suddenly in the doorway.

VIVIAN

(to Hammond)

Don't forget we're going to the cemetery this afternoon. I want Robin to have her flowers.

Hammond moves over to his wife. Taking her by the shoulders, he kisses her lightly on the forehead.

HAMMOND

I won't forget.

Vivian looks from Hammond to Fairchild, who smiles. She enters the office, leaving the door open. Hammond shakes hands with Fairchild, and for Vivian's benefit adds...

HAMMOND

(continuing)

Thank you, Doctor.

Hammond exits.

18. INT. CORRIDOR - DAY

18

Hammond leans against the wall outside Fairchild's office. He glances at his watch. The door opens and Fairchild steps out, holding a container. Hammond walks with him down the corridor towards the water fountain.

HAMMOND

She's at it again.

FAIRCHILD

(nods)

Today's the date?

HAMMOND

Seven years ago today Robin was killed.

Fairchild looks up from filling his container with water.

(CONTINUED)

HAMMOND

(continuing; musing)
This would have been her first prom.

FAIRCHILD

Pardon?

HAMMOND

Tonight's the Junior-Senior Prom
at our high school. Robin would
have been sixteen. She and Alex.

FAIRCHILD

The twins... How is Alex?

HAMMOND

Fine. I just thank God he was too
young to really understand what
happened to his sister.

FAIRCHILD

And your older daughter?

HAMMOND

(smiles)

Kimmy's my princess. Sometimes she'll
get depressed for a while... but it
never lasts long. Young people seem
so much more... resilient.

They walk back to the office.

FAIRCHILD

(looking up at Hammond)

And yourself? No scars?

HAMMOND

(after a pause)

I've learned to live with them...
Vivian seems worse this time.

FAIRCHILD

(nods)

The persistence of Vivian's trauma...
I wonder if there isn't something
more serious at work here?

HAMMOND

Something more serious than her
daughter's death?

Vivian fidgets in her chair. She seems very small and
vulnerable in the large, somber office.

20 INT. CAR (MOVING) - DAY

20

Alex is seated opposite his father in the front seat. Kim is in back. Easy listening MUSIC PLAYS softly on the car RADIO. Alex fiddles with the tuning dial, searching for music more to his tastes. Lost in thought, Hammond does not see the young girl skipping through the pedestrian crossing.

KIM

(screams)

Daddy!

Hammond slams on the brakes, throwing Alex against the dashboard.

21 EXT. STREET - DAY

21

The CAR SCREECHES to a halt inches away from the terrified child who stands frozen in the middle of the crossing. After a moment, realizing she is safe, the girl giggles nervously and skips away.

22 INT. CAR - DAY

22

Hammond lets out a sigh and turns to his children.

HAMMOND

You all right?

They both nod. Alex massages his wrist. Hammond slips the car into gear and cautiously continues driving.

KIM

You're worried about Mom?

HAMMOND

I was...

He is interrupted by DISCO MUSIC ON the RADIO. Playing with the tuning dial, Alex quickly tries to pass over the music.

KIM

Hey, keep that!

Alex groans but does as she asks.

ALEX

Disco sucks!

HAMMOND

(reprovingly)

Alex!

(CONTINUED)

22 CONTINUED:

22

ALEX

Sorry, Dad...
(turns back to
Kim)
... Disco bites it!

HAMMOND

(dryly)
That's much better.

The car pulls into the Winston High School parking lot.
They pile out.

23 EXT. PARKING LOT - DAY

23

Hammond, Kim and Alex walk through the empty lot towards the school. Suddenly, we HEAR a loud GRATING SOUND coming from nearby. The sudden noise startles Kim and she huddles against her father.

A seedy little middle-aged man with a stubble of gray beard appears from behind a row of bushes, brandishing a pair of electric hedge clippers.

HAMMOND

Good morning, Mr. Sykes.

SANFORD SYKES, the newly-hired custodian, bares his yellow teeth in a crooked grin and waves the whirring blades in salute. Kim shudders and stays close to her father as they walk on.

KIM

He's creepy.

ALEX

I heard he's wacko.

HAMMOND

The man is not... wacko...

KIM

Kelly says he's a pervert, spying on the girls undressing in the locker room.

HAMMOND

Sykes may have some problems, but he's no Peeping Tom. He's been thoroughly checked out.

(CONTINUED)

23 CONTINUED:

23

They climb the broad front steps of the high school.
Hammond glances at his watch.

HAMMOND

(continuing)
You're early today. Plenty of
time to study with no one to
bother you.

Kim reaches up and kisses her father on the cheek.
Pulling out a fashion magazine, she rushes off, call-
ing back over her shoulder.

KIM

I've got to decide on my hair
style for tonight.

HAMMOND

(wryly)
Wonderful. Alex?

ALEX

I'm building an atomic bomb in
shop.

Smiling, he moves inside. Hammond shakes his head
and hurries off.

24 INT. CORRIDOR - DAY

24

Hammond moves through the empty hallway, stopping at
a door which reads: PRINCIPAL: RAYMOND HAMMOND. He
is fumbling for his key when he sees through the
frosted glass a figure moving around in his office.
Reaching for the doorknob, he very quietly opens the
door.

25 INT. OFFICE - DAY

25

As the door slowly swings open, Hammond sees the outer
office covered with pieces of paper; sheets are
scattered across desks and chairs and over most of
the floor. Stepping inside, Hammond spies a WOMAN
bending over, frantically picking up paper from the
floor.

He slams the door. At the sudden SOUND, the startled
Woman whirls around, still squatting, and falls on her
rear.

HAMMOND

Who are you?

(CONTINUED)

25 CONTINUED:

25

Flustered, the attractive young Woman hastily gets to her feet and straightens her skirt.

WOMAN

(badly flustered)

Oh God! They told me you wouldn't be in till nine!

HAMMOND

(incredulous)

What're you doing, robbing me?

WOMAN

(giggling
nervously)

Oh... no, I'm your Working Girl...

Hammond stares, wide-eyed.

WOMAN

(continuing)

... your temporary secretary.

What's-her-name is sick.

(extends her hand)

Hi. I'm Adele.

HAMMOND

(taking her hand)

What happened?

WOMAN (ADELE)

Well you see, Mr. Hammond, the air conditioner fan was set for high but...

HAMMOND

(interrupts)

Please, Miss... Adele, I...

ADELE

(interrupts)

Cooper... Ms. Cooper.

HAMMOND

Whatever! I have some important calls to make. Please see that I'm not disturbed...

(wades through the
papers to his inner
office door)

... and put all this back where it belongs!

He enters his office.

26 INT. HAMMOND'S OFFICE - DAY

26

Hammond tosses his briefcase onto the desk and drops into his chair. He stares at the telephone for a long moment, drumming his finger on the desk.

CUT TO:

27 INT. BEDROOM - DAY

27

A pink TELEPHONE RINGS. The plush bedroom is empty; suddenly Wendy Richards rushes in. Now eighteen, Wendy is a raven-haired beauty with a full figure, accentuated by a low-cut black blouse and tight designer jeans. Tossing her books onto the bed, she eagerly grabs the receiver.

WENDY
(breathlessly)

Nick?

A long pause, followed by HEAVY BREATHING. Wendy is about to respond when the inhuman VOICE speaks in an eerie, androgynous stutter.

TELEPHONE VOICE
W-Wendy? T-t-tonight it's m-m-my
t-turn!

Wendy's shock quickly turns to anger.

WENDY
Screw you, Lou!

Wendy slams the receiver into its cradle. Grabbing her books, she storms out of her bedroom.

28 INT. FRONT HALL - DAY

28

Wendy hurries down the ornate staircase.

Waiting at the bottom holding the girl's sweater is MAUDE, the Richards' elderly housekeeper.

MAUDE
You be home for dinner, Wendy?

Wendy angrily grabs her sweater from the woman.

WENDY
How the hell do I know?

She exits.

29 EXT. RICHARD'S HOUSE - DAY

29

The expansive residence sits back off the road in this upper-middle-class suburb. Wendy climbs into her white Mustang and starts the engine. TIRES SQUEALING, she ROARS out of the driveway with the RADIO BLASTING.

30 INT. KITCHEN - DAY

30

Kelly Lynch is just finishing breakfast when the TELEPHONE RINGS. The petite blonde eighteen-year-old stuffs a last bite of toast into her mouth and picks up the receiver.

KELLY

(mumbling)

Hullo?

A pause, then HEAVY BREATHING. Kelly's eyes grow wide as the dreadful voice speaks.

TELEPHONE VOICE

K-K-Kelly? T-tonight it's m-m-my
t-t-turn!

Horrificed, Kelly drops the phone. The DOORBELL RINGS. Frightened, she gasps, hugging the wall. The DOORBELL RINGS again. Very slowly she moves out of the kitchen.

31 INT. HALL - DAY

31

Kelly cautiously approaches the front door. Peering through a crack in the drapes, she sees a dark figure huddled near the door. With the latch secured, she takes a deep breath and opens the door.

KELLY

Yes?

DREW (O.S.)

Christ, Kelly, c'mon! We're late!

Relief floods across her face. Kelly quickly unfastens the latch.

KELLY

Oh, Drew, thank God!

She throws herself into the arms of the pleasantly surprised DREW SHINNICK, a muscular blond athlete.

DREW

(holding her tightly)

I'm glad to see you, too.

(CONTINUED)

31 CONTINUED:

31

She looks up at him.

KELLY

Drew, this horrible voice...

DREW

Nightmare?

KELLY

On the telephone. It sounded so
... evil!

DREW

(laughing)

What'd you get, a heavy breather?

KELLY

Worse than that...

DREW

(interrupts)

Turned you on did he? Maybe I
should try that!

She breaks from his grasp.

KELLY

I'm serious!

Drew makes a grab for her but she avoids him, hurries
inside. He sighs and leans against the doorjamb to
wait.

DREW

So am I...

32 INT. CAR (MOVING) - DAY

32

Drew is driving, his arm around Kelly. She still
appears shaken by the telephone call. The RADIO is ON.

His right hand slowly descends towards her breast.
She swats it away. The hand moves to her back, slid-
ing down. She leans back, pinning his arm against the
seat.

The car stops at a light and Drew is instantly on Kelly,
biting her neck and kissing her hard on the mouth. She
pushes him back.

KELLY

(angry)

I thought we were late.

(CONTINUED)

32 CONTINUED:

32

DREW

We'll get there... eventually.

KELLY

Really?

Drew HONKS the HORN at another driver.

DREW

Hell, you should be glad. A lot of girls would love to have someone steady like me.

His irrepressible right hand starts up her leg.

KELLY

(mock-sweetly)

Steady? You mean persistent, don't you, darling?

Grabbing his hand, she holds it firmly in her lap, which doesn't bother Drew at all.

33 INT. HALL - DAY

33

Jude Cunningham is leaving her house when the TELEPHONE RINGS. The chubby, brown-haired girl rushes back into the hallway.

A plump, middle-aged woman hurries out of the kitchen, wiping her hands on an apron. MRS. CUNNINGHAM eagerly watches her daughter snap up the receiver.

JUDE

(trembling)

Hello?

The pause, the HEAVY BREATHING and the strange, terrifying voice.

TELEPHONE VOICE

J-Jude? T-t-tonight it's my-my
t-t-turn!

A disappointed Jude slowly replaces the receiver. Mrs. Cunningham looks on sympathetically.

MRS. CUNNINGHAM

Still no date?

JUDE

(shakes her head)

Getting closer, though.

(CONTINUED)

33 CONTINUED:

33

MRS. CUNNINGHAM

A boy?

JUDE

(smiles)

An obscene call... and not very
obscene at that!

Mrs. Cunningham starts to say something.

JUDE

(continuing)

Sorry, Mom, gotta run.

Giving her mother a quick peck on the cheek, Jude
exits.

34 EXT. CUNNINGHAM'S HOUSE - DAY

34

The small house appears almost identical to the other
dwellings in this lower-middle-class neighborhood. Jude
pulls an apple from her large purse, munching while
she walks to the bus stop.

A gaudily-painted van pulls up alongside her. The win-
dow slowly rolls down and a young curly-haired GUY
wearing glasses sticks out his head.

GUY

Hey, beautiful, need a lift?

Jude continues walking, the van moving slowly alongside
her.

JUDE

No thanks.

GUY

C'mon, I won't bite.

Jude chomps down hard on her apple.

JUDE

So who are you?

The Guy leans further out the window.

GUY

Seymour Stone but...

He's cut short as the van bounces up onto the sidewalk.
Jude shrieks. The flustered boy steers the van quickly
back onto the road.

(CONTINUED)

GUY
(continuing)
... but they call me Slick!

Jude laughs, almost choking on her apple.

JUDE
I can see why... How old are you,
Slick?

GUY (SLICK)
Old enough...

JUDE
I've heard about guys like you...
running over girls on the sidewalk...

SLICK
Just some girls... If they're good
lookin' I give 'em a ride.

JUDE
(smiling)
Can you stop that thing?

Slick jams on the brakes. The van jerks to a halt.
He opens the passenger door.

JUDE
(continuing)
I'm going straight to Winston High,
understand?

SLICK
(nods)
Straight to Winston.

She climbs inside.

35 INT. VAN (MOVING - DAY)

35

The interior is decked out in plush red carpet with a
bed in back, a stereo cassette deck, and a small fridge.
MUSIC is PLAYING. Jude looks around.

JUDE
Looks like a cheap motel.

SLICK
Cheap?... that's a two hundred
dollar waterbed there...

Jude turns around for a look.

(CONTINUED)

35 CONTINUED:

35

SLICK
(continuing)
Hand me that history book.

JUDE
You think this is the time to study?

She grabs the book, gives it to him. He places it on the fold-down table between them, flips it open. The inside is hollowed out into a container. It contains nearly a hundred neatly rolled joints.

SLICK
Straight to Winston High?

36 EXT. SCHOOL PARKING LOT - DAY

36

The van weaves through the parked cars, passing up several vacant spots. It finally SCREECHES to a halt at the far end of the lot near some high bluffs overlooking a lake.

37 INT. VAN

37

The air is thick with smoke.

JUDE
(coughing)
How old are you, really?

SLICK
You won't believe it...
(pauses for
dramatic effect)
... Sixteen!

JUDE
(considering it)
I believe it.

They both break up giggling.

SLICK
You going to the prom tonight?

Jude looks away, embarrassed.

JUDE
Sure, of course.

SLICK
(glumly)
Not me. My date got sick.

(CONTINUED)

JUDE

(brightening)

Yeah? Well, as a matter of fact...

(thinking furiously)

My date is uh, not that certain...

Something might be happening, he's not sure, you know?

SLICK

(nodding solemnly)

Yeah, right...

Jude watches him. He's slow picking up her hint.

JUDE

So I guess we're both maybe not going...

SLICK

Yeah... too bad...

He looks at her.

SLICK

(continuing)

Hey, you think...

JUDE

I'd love to!

She kisses him on the cheek.

JUDE

(continuing)

See you at eight, same spot!

She exits, hurrying across the parking lot as he grins foolishly after her. Suddenly, it dawns on him.

SLICK

(calls out)

What's your name?

A tall rugged-looking man wearing a police uniform stands in the center of the room checking over his revolver. He's DARRYL McBRIDE, forty-eight years old and a veteran Sergeant on the Police Force. Satisfied with the condition of the gun, he jams it back into its holster, turns, calls out.

(CONTINUED)

McBRIDE

Let's go, son!

A handsome dark-haired boy of eighteen emerges from a back room. He's Nick McBride. His father pulls open the front door.

McBRIDE

(continuing)

For a guy who moves so fast around a disco floor, you are the slowest goddamn thing...

Nick nods sleepily, yawns.

NICK

Right, I know...

McBride steps out into the hallway. Nick grabs his books and follows. The TELEPHONE RINGS. Nick hesitates. Shaking his head he exits, shutting the door.

39 INT. CORRIDOR - DAY

39

The TELEPHONE keeps RINGING. McBride looks at his son.

McBRIDE

Why didn't you answer it?

NICK

It's just Wendy. She's pissed off. She wants me to take her to the prom tonight.

McBRIDE

I thought you two broke up.

The TELEPHONE continues to RING.

NICK

Three months ago... you can't tell Wendy anything she doesn't want to hear.

McBRIDE

Aren't you going with the Hammond girl? The principal's daughter?

NICK

(smiles)

Kim.

(CONTINUED)

Kim runs into the huge deserted gym, glancing frantically over her shoulder. Her FOOTSTEPS CLATTER across the hardwood floor. She stops, waits to recover her breath. The room glows with a crystalline light sparkling off the silver decorations put up for the Prom. Stretched across the bleachers is a banner reading: "DISCO MADNESS."

Gazing around, Kim feels the excitement of anticipation. Imagining herself in Nick's arms, she begins to dance, whirling through the gym to the music in her head.

Suddenly, someone is clapping, slowly.

WENDY (O.S.)

Bravo...

Kim stops abruptly. Standing onstage, watching her, is Wendy.

WENDY

(continuing)

Practicing for tonight?

KIM

Yes, as a matter of fact... I was just...

WENDY

Thinking about Nick, maybe?

KIM

That's my business.

WENDY

You wish! Nick is King of the Prom, you happen to be Queen of the Prom... that's all there is to it, Hammond... As far as anything else... Nick is mine...

KIM

You really ought to tell him that.

WENDY

I'm telling you, okay? Stay away from Nick!

KIM

You and Nick haven't been together in ages.

WENDY

You know nothing about it!

(CONTINUED)

42 CONTINUED:

42

KIM

Really? So who are you going with tonight?

WENDY

It's not who you go with, honey... it's who takes you home.

KIM

I'll try and remember that.

WENDY

Wait and see, bitch... Just wait and see...

43 INT. HALLWAY - DAY

43

The corridor is packed with students -- flirting, gossiping, fighting, a few even studying. We PICK UP Kim and VICKI CANTRELL, eighteen, moving down the crowded hallway through the various conversations.

KIM

... So then she threatened me.

VICKI

Wendy's a jerk!

FIRST MALE (V.O.)

She didn't!

SECOND MALE (V.O.)

Swear to God!

FIRST MALE (V.O.)

(incredulous)

In the teachers' lounge?

OTHER VOICES

... Dual headers... thinks he's a fox... Dust'll run you... long and slinky and tight... swings like my mother... how much for half a lid?

Jude joins Kim and Vicki as they walk.

JUDE

Hi, guys.

KIM

'Lo, Jude.

(CONTINUED)

39 CONTINUED:

39

McBRIDE

God, I wish I had your women problems.

They walk down the corridor as the TELEPHONE continues to RING.

40 INT. SCHOOL SHOP - DAY

40

Alex is alone in the large room. ROCK MUSIC BOOMS out of two huge SPEAKERS suspended from the ceiling. Alex sits behind a console, flipping switches and turning dials, electronically distorting the music.

A wall TELEPHONE RINGS. Caught up in his own manufactured sounds, Alex ignores it. After several more RINGS, he reluctantly leaves the console and answers the phone.

ALEX

Hello... what?...

He listens, expressionless, then hangs up. He flips a switch on the console and the MUSIC STOPS. He sits there a moment, thinking. Then he turns out the lights and exits.

41 INT. SCHOOL CORRIDOR - DAY

41

Kim walks down the long deserted corridor. She hears FOOTSTEPS. She turns. No one. Shaking her head, she continues walking.

The FOOTSTEPS return, louder. Kim begins to hurry. She rounds a corner and slips against the wall, waiting. Silence. With a deep breath, she moves on to her locker.

Kim quickly twists the dial on the combination lock and yanks open the door. Grabbing several books she slams the door shut.

A mop HANDLE CRASHES into the locker, missing her head by inches. The SHARP REPORT echoes down the corridor. Terrified, Kim jumps back, spins around. Sykes is standing there.

SYKES

S-s-sorry, Missy. You hurt?

Her heart pounding wildly, Kim rushes into the gym. Sykes picks up his mop.

VICKI

Missed you on the bus today.

JUDE

I didn't ride it.

VICKI

I thought you were too big to hide.

KIM

(chiding)

Vicki...

JUDE

(ignoring Vicki)

I got a ride.

VICKI

Who with?

KIM

None of your business.

JUDE

(blase)

A guy.

Vicki and Kim are left hanging, waiting for more.

VICKI

(finally)

Jude!

Jude can hold it back no longer.

JUDE

(explodes)

I'm going to the prom!

Kim and Vicki excitedly hug Jude. A big, bushy-haired youth with a stubble of beard strolls by, smirking when he sees the girls embracing. LOU PERANO, a twenty-year-old high school junior, stops and stares.

LOU

I knew there was some reason Kim wouldn't go out with me. She likes girls!

The girls separate.

(CONTINUED)

43 CONTINUED: (2)

43

VICKI
Say goodbye, Lou.

KIM
(to Vicki and Jude)
Let's go.

They head down the hallway to their lockers. Lou tags along.

LOU
You girls get bored with each other, I'm always around, you know?

They pass Kelly and Drew huddled at her locker. His hands rest on her shoulders. They are talking intently.

VICKI
Poor girl must be exhausted. Look how he has to hold her up...
(sees Nick approaching with Wendy)
Uh oh.

Kim stops suddenly and turns to look. Lou bumps into her, his hand purposely grazing her rear.

KIM
Go play with yourself, Lou.

LOU
I'm saving it for you.

Kim sighs with disgust and turns around as Nick walks up talking to Wendy.

NICK
Wendy, for Christ sake, I never...
(sees Kim)
Kim!

KIM
(ignoring Wendy)
Hello, Nick.

Seeing Kim, Wendy quickly reaches up and kisses Nick on the mouth.

WENDY
We'll talk about it later, lover.
Bye.

Wendy smiles and strolls away. Lou follows her.

(CONTINUED)

43 CONTINUED: (3)

43

NICK
(embarrassed)
I told her to leave me alone.

KIM
(nods)
Worked real well.

The BELL RINGS signalling first period class. Kim turns to Vicki and Jude.

KIM
(continuing)
We'd better go.

Kim brushes past Nick without a word. The two girls exchange puzzled glances and follow her.

NICK
(worried)
Kim?

Kim does not turn back. Walking next to her, Vicki watches her friend curiously. Kim giggles. A sneaky smile creeps across her face.

JUDE
(grinning)
That's cruel!

KIM
Shhh!

VICKI
Oh no you don't...
(turns back and
calls to Nick)
... She's smiling, Nick. Big grin
spread all over her face.

Kim punches her friend but the damage is done. Nick grins broadly. Blushing, Kim turns back, flashes him a quick smile and disappears around a corner to the hoots of Vicki and Jude.

44 INT. CORRIDOR - DAY

44

A tall dark figure walks quickly down a concrete corridor. From somewhere nearby, loud VOICES, SPLASHING water, can be HEARD.

45 INT. POOL GALLERY

45

A shadow moves behind the opaque glass plate of a heavy door.

(CONTINUED)

45 CONTINUED:

45

The door edges open. Raymond Hammond appears. Propping the door open with his shoulder, he starts down across the narrow gallery to the pool below.

46 INT. POOL

46

A class of senior male students occupies the water, among them Nick McBride and Drew Shinnick. With no Phys. Ed. instructor in sight, it's a general goof-off period.

Nick walks out onto the diving board. Drew is treading water below him.

47 ANGLE ON HAMMOND

47

as he watches Nick intently from the gallery door.

48 INT. POOL

48

Nick launches himself out over Drew in an apparent belly-flop. At the last moment, he tucks in and hits the water in a flipped over cannonball. He surfaces to a chorus of whistles and cheers. It was a close shave.

DREW

You wanta take care of yourself,
man... Kim's expecting a lot from
you tonight...

Nick laughs.

49 INT. GALLERY DOOR

49

The door is easing shut. Hammond is nowhere to be seen.

50 INT. GYM - DAY

50

A side door opens. Hammond steps in, gazes around. The gym is empty, silent. He walks to the stage steps, climbs up, pushes through the thick curtain.

51 INT. GYM - BACKSTAGE

51

It's a dark cluttered area broken up by tall partitions, discarded flats from old student productions, banks of lights.

Hammond crosses to a rear door, tries it. It's locked. He turns back. As he does so there's a sudden WHIRRING SOUND. A row of spotlights flashes on right in front of him, almost blinding him. He tries to shield his eyes.

(CONTINUED)

51 CONTINUED:

51

He spins around. Another bank of lights flares at him. He staggers downstage. The curtains begin to swing open. Startled, he jumps away from them. His foot lands on a package of photo-flood bulbs. There's a LOUD POP. Then a VOICE.

ALEX (O.S.)

Who's there?

Hammond, shaken, looks across to the far wing. There's an elevated platform where the electronic control panel is located. Alex peers down.

HAMMOND

Alex?... What the hell're you doing?

ALEX

I'm testing the board... I didn't hear you... nobody's supposed to be here yet...

HAMMOND

No, well...

He looks around. He's still trying to get himself together.

HAMMOND

(continuing)

I'm... I'm thinking we might have a fire hazzard here, all these extra lights.

He looks awkward, as if he'd been caught at something.

HAMMOND

(continuing)

... all right...

He turns, climbs down the stage steps and starts back across the gym. At the other end of the floor a door opens, Sykes looks in. Hammond sees him.

HAMMOND

(continuing)

Ah... Mr. Sykes...

Sykes waits as Hammond hurries across to him. The two men go out together.

Alex walks out onto the stage, watches them go.

First period biology class features MONTY WELLER, a tall, thin Englishman in his late thirties. This stuffy, dour science teacher drones on about the joys of exploring frog vertebrae while most of his class naps, daydreams or passes notes.

Seated in the back near the door, Jude is furtively opening a handwritten note. She quickly reads it. Stifling a giggle, she looks up to see Kim and Vicki across the aisle, eagerly awaiting her reply. Jude tears out part of a page from her biology book and scrawls her answer. Folding the note, she taps the boy next to her and motions for him to pass it on.

Vicki grabs the note from the boy. Quickly scanning it, she nods, impressed. Kim reads it and mouths the word "Wow" to Jude who blushes happily.

Glancing out into the hallway, Jude notices Slick walking past. Seeing her in class, he stops and waves. Jude frantically tries to motion him away. Their backs to the door, Kim and Vicki watch with curiosity as Jude gestures in their direction. Seeing her friends watching her, Jude smiles and tries to ignore Slick. Not to be denied, he exaggeratedly mimes Weller, nose to his textbook, lecturing on, oblivious to his class. Jude laughs in spite of herself. Kim and Vicki turn around.

Glancing out the door, the two girls stare in disbelief at the small weird curly-haired boy doing a perfect imitation of the eminently boring Weller. Their surprise turns to hilarity as they realize this boy must be Jude's prom date. Kim holds up the note, raising her eyebrows as she gestures toward Slick. Jude nods. Kim and Vicki can barely contain their laughter. They do not notice Mr. Weller eyeing them suspiciously as he rattles on about frog intestines. Slick mouths the words, "See you at lunch... in the van." Jude nods and smiles.

With a final bow and a wave, he exits.

Kim suddenly looks up to find a red-faced Mr. Weller looming above her.

WELLER

Miss Hammond!

Wide-eyed, Kim desperately tries to crush the note in her hand.

(CONTINUED)

WELLER

(continuing)

Since you obviously find your own words more interesting than those of Farnsworth on the anatomy of a frog...

(pauses to share his wit with the class)

... read the note!

KIM

(barely a whisper)

Read the note?

WELLER

(sternly)

Now, Miss Hammond!

Kim swallows and steals a quick glance at her friends. Vicki winces. Jude tries to disappear beneath her seat.

KIM

Yessir...

(clears her throat)

... Well, it's mostly talking about...

WELLER

(interrupts)

Word for word, please. Exactly as it is written.

KIM

(nods)

Right...

(coughs and finally begins, slowly, in a stilted manner)

... What a hunk!

Titters from the class.

KIM

(continuing)

... Really cute... Tall... a great bod!

The class roars with laughter.

KIM

(continuing)

... Kinda the Latin lover type.

(MORE)

(CONTINUED)

52 CONTINUED (2)

52

KIM (CONT'D)
 (reading ahead,
 Kim giggles)
 ... and his name is Slick!

The classroom erupts into laughter as the BELL RINGS, signaling the end of the class. Still laughing, students gather their books and shuffle out, several giving Kim sympathetic glances as they pass.

WELLER
 After school, Miss Hammond. One
 hour detention study hall... you
 and your friends!

Kim looks from Jude to Vicki.

KIM
 But, Mr. Weller, tonight's the
 prom...

WELLER
 (disdainfully)
 Tell that to your...
 (sniffs)
 ... hunk!

He spins on his heel and marches back to his desk. The three girls hurriedly exit.

53 INT. ROOM (SCHOOL) - DAY

53

A hand is flipping through the pages of the Winston High yearbook, the back pages where the individual photographs of graduating students are placed. The hand stops, moves across an open page to a smiling head shot of Nick McBride.

The hand rips the picture from the page, sets it down on a plain wooden desk alongside three other pictures with similar torn edges. The other pictures are of Jude Cunningham, Kelly Lynch, and Wendy Richards.

The yearbook is slammed shut.

54 INT. CAFETERIA - DAY

54

Kim, Jude and Vicki enter the crowded room. MUSIC from several portable RADIOS can be HEARD above the clamor as the girls move into the long lunch line. Kim spots Alex seated nearby and waves to him.

(CONTINUED)

VICKI

(nudging Jude)

Here comes the incredible hunk
himself.

Jude looks up to see Slick slowly making his way down
the line towards them. He is carrying a tray piled
high with snack food: potato chips, cookies, candy.
Jude smiles as he passes her, grinning.

KIM

Looks like a party.

JUDE

Yeah -- I don't think he's gonna
be too good for my diet...

Slick moves down the lunch line. Suddenly he is bumped
from behind, sending the tray and the snacks flying
across the room. Looking around, Slick jumps back,
startled by a tall figure wearing a dark ski mask.

SLICK

(angrily)

Hey, clown, what the...

Three of Lou's gang quickly step up behind the masked
figure.

LOU

Say what?

SLICK

(shrugs)

Forget it, Lou.

LOU

(smirks)

That's what I figured.

Slick bends over to pick up his lunch.

SLICK

(softly)

Asshole!

Lou and his friends shove ahead in the line until he is
standing behind Kim. Lou nuzzles Kim's neck.

LOU

(muffled by the mask)

Like me better now?

(CONTINUED)

54 CONTINUED: (2)

54

Startled, Kim spins around. Her fear quickly becomes anger.

KIM

It's an improvement!

She turns her back to him.

LOU

You like it so much...

(spins her around to
face him)

... Have a taste.

He kisses her hard on the mouth. Swinging at him, Kim breaks away. Laughing, Lou grabs her wrists and roughly pulls her to him. Alex instantly jumps to his feet.

LOU

(continuing;
holding Kim close)

Be nice...

Alex leaps over the metal railing separating the line from the tables. Crashing into Lou, he drives the larger boy back into the salad counter, sending food and utensils flying. As they tumble off the counter onto the floor, Alex gets in several furious punches before Lou's gang can pry him loose.

Two of the gang pin Alex against the counter. Wiping blood from his mouth, Lou grins maliciously and slugs Alex in the stomach. The boy groans and doubles over. Lou grabs Alex's hair and slams his head back against the glass shield of the counter.

As Lou rears back to throw another punch, his two friends suddenly release Alex and scatter. The boy crumples to the floor. Lou turns around to see two MALE TEACHERS rapidly approaching. The larger teacher grabs Lou.

TEACHER

This time you're out, Perano.

Lou points to Alex who is being helped up from the floor.

LOU

He started it.

TEACHER

I'll bet... Alex?

(CONTINUED)

54 CONTINUED: (3)

54

Alex nods, leaning on the other teacher for support.

KIM

That's not true! Alex was trying
to help me.

The teacher looks from Kim to Lou to Alex.

TEACHER

You'd better come along to your
father's office.

LOU

(sneers)

Wonder who'll get off with just
a warning?

Several students laugh. The two Teachers march Lou and Alex through the silent cafeteria. Lou swaggers basking in the attention. Alex walks with his head bowed. They exit.

55 INT. HALLWAY - DAY

55

Lou and Alex accompany the teachers down the corridor toward the principal's office. Nick and Wendy approach from the opposite direction, talking heatedly.

NICK

... I don't care who. Just
somebody else!

WENDY

(bitter)

You never had it so good as with
me.

NICK

I've got it now... better!

WENDY

(angrily)

You don't even know...
(spots Lou and
calls out)

Lou!

The surprised Lou tries to stop but the Teachers hurry him and Alex past the couple. Wendy watches Nick.

LOU

(turning back to Wendy)
I got this appointment.

(CONTINUED)

55 CONTINUED:

55

WENDY

I'll wait.

Wendy turns to see Nick's reaction but he is already walking towards the cafeteria. The irate girl glares after him.

56 INT. OFFICE - DAY

56

Hammond is talking on the telephone. He appears agitated, running his fingers through his hair and tugging at the knot in his loosened tie.

HAMMOND

(exasperated)

... No, Vi. I didn't forget.

I told you we'd go to the cemetery...

The door opens and Adele Cooper's head peers around the corner. Seeing Hammond talking on the phone, she nods toward the outer office. Hammond gestures for her to wait. She persists until he angrily takes the receiver from his ear and covers the mouthpiece.

HAMMOND

(continuing)

What is it?

ADELE

(whispering)

There are some gentlemen here to see you, Mr. Hammond.

HAMMOND

... Can't it wait?

ADELE

I didn't ask... But one looks a little like that child in the picture on your desk.

Hammond automatically glances at the photograph of Robin framed alongside one of the rest of his family.

HAMMOND

(into the receiver)

I've got to go now, Vi... We'll be there within the hour...

There's a loud CLICK on the other end of the line.

HAMMOND

(continuing)

Damn!

(CONTINUED)

56 CONTINUED:

56

Frustrated, Hammond slams the receiver into its cradle.

HAMMOND

(continuing)

All right, send them in.

The two Male Teachers enter first, followed by Lou and finally Alex. Hammond gives his son a sharp look, then turns to glare at Lou.

HAMMOND

(continuing;wearily)

You again?

TEACHER

(nods)

Brawling in the cafeteria... both of them.

He places Lou's ski mask on Hammond's desk. The principal glances at it.

HAMMOND

(finally)

Thank you. I'll handle it.

The Teachers exit.

HAMMOND

(continuing)

Explanations?

He looks at Alex. The boy stares at the floor and says nothing. Hammond holds the mask up to Lou.

HAMMOND

(continuing)

Halloween?

LOU

I was just foolin' around with this girl...

ALEX

(interrupts)

Kim!

Hammond frowns.

LOU

... when this -- your son -- tackled me and...

HAMMOND

(interrupts)

Is this true, Alex?

(CONTINUED)

LOU

(snide)

I knew it!

Hammond whirls on him.

HAMMOND

You knew what?

LOU

It just figures.

HAMMOND

(his voice rising
with anger)That I'll play favorites? That
I'll go easy on Alex because he's
my son?(pauses, waiting for
Lou to back down and
look away)... Damn right I will! You're a
disgrace to this school and this
community...

(recovers somewhat)

... You're suspended --
indefinitely! Now get out!

LOU

(sneers)

What about your son?

HAMMOND

(icily)

If you're not off school grounds
in five minutes, I'll have you
arrested for trespassing.

Lou stalks to the door. Opening it, he turns to Alex.

LOU

See you around.

He exits, slamming the door.

HAMMOND

(without looking
at Alex)Have the nurse take a look at you,
then get back here.Alex exits. Hammond angrily grabs Lou's ski mask and
hurls it at the trash can.

Kim and Vicki are sprawled on the grass eating lunch. Lou storms down the front steps. Pausing at the bottom, he turns, strolls over to Kim.

LOU

Watch for me, little girl. You
know I'm just a kiss away.

Lou laughs and walks off toward the parking lot. Kim shudders.

Wendy's white Mustang slides up to the curb. The passenger window rolls down and Lou leans over to look inside. After a moment he climbs in and the MUSTANG PEELS out of the lot, leaving twin black tread marks in its wake.

KIM

What a pair!

VICKI

Made for each other!

Kim opens a carton of yogurt.

KIM

You wearing that green gown tonight?

VICKI

You kidding? That was last year.
This year... red silk!

(smiles and runs her
hand from her neck
to her waist)

Cut to here!...

NICK (O.S.)

Cut to where?

Kim and Vicki turn to see Nick ambling across the lawn toward them.

VICKI

(mock-seductively)

Anywhere you like...

KIM

(smiling)

On the prowl!

Wendy's white Mustang streaks through traffic, dodging in and out of lanes, running yellows, burning around corners.

59 INT. MUSTANG

59

Lou sits pinned to the passenger seat, eyes wide, staring straight ahead as if he can't quite believe this trip. His bravado seems to have left him. He glances over at Wendy in the driver's seat. She's puffing on a cigarette, handling the wheel almost casually. She's in control.

60 EXT. DRIVE-IN

60

The Mustang suddenly slows down and makes a hard left turn, narrowly beating a horn-honking oncoming van. The big white car bounces up over the curb and sweeps into the end slot at a sprawling fast-food drive-in.

61 INT. MUSTANG

61

Lou's still pinned to his seat. Wendy shuts off the engine, looks at him. He looks at her, lets out a long deep breath.

A cute little CAR-HOP in a cut-off costume and roller skates glides over. She leans into Wendy's window, talks through a wad of gum.

CAR-HOP

Ready to order?

WENDY

(to Lou)

What do you want?

Lou's shifting around in his seat, pulling himself together.

LOU

I'm uh... a little short on cash...

WENDY

You can owe me.

LOU

Yeah? Okay then, a couple of burgers, a large fries... what kind of beer you got?

CAR-HOP

C'mon man, this is a drive-in not a bar.

LOU

All right, all right... don't get nervous... Gimme a coke...

(MORE)

(CONTINUED)

61 CONTINUED:

61

LOU (CONT'D)
(nods to Wendy)
She'll have the same.

WENDY
A small diet cola.

CAR-HOP
That's it?

WENDY
That's it.

The Car-hop shrugs, wheels away. Wendy turns to Lou.

LOU
(nods at the Carhop)
Nice.

WENDY
I'll buy you one for Christmas,
all right? Now, how do I know
you're serious?

LOU
Whatta you mean, serious? I hate
that school, Hammond and his
asshole family...

WENDY
I don't want anyone hurt... not
badly.

Lou grins.

LOU
You got it... anything your little
heart desires...

He slides closer to Wendy.

LOU
(continuing)
So, about us two...

WENDY
Lou, shouldn't we go over this...

Lou puts his finger to her mouth, silencing her.

LOU
I'll take care of it, Scout's
honor... Don't worry about it...

(CONTINUED)

61 CONTINUED: (2)

61

He caresses her cheek and lips, then kisses her. At first reluctant, Wendy quickly takes over. When they finally break from their passionate clinch, he is gasping.

LOU
(continuing)
Jesus Christ!

She pushes him back against the seat.

LOU
(continuing)
What the...

WENDY
Don't worry about it...

She unbuttons his shirt and begins to kiss and lick his chest. Slowly she works her way down. Lou begins to writhe. Wendy's head disappears from VIEW. Lou's eyes snap open in surprise.

LOU
What're you... doin'?...

Wendy groans.

WENDY
Damn stick shift!

Lou starts to protest, then dissolves.

62. INT. MUSTANG - DAY

62

The Car-hop wheels up to the Mustang carrying a tray loaded with food. She leans over and peers inside. Wendy is behind the wheel, perfectly composed. A mind-blown Lou is hurriedly doing up his belt, tucking in his shirt. He glances at the Car-hop then turns away to finish the job.

CAR-HOP
Enjoy your meal.

63 EXT. LAKE-SIDE BLUFFS - DAY

63

A WIDE VIEW; high weather-worn bluffs tumbling down to a strip of beach and the calm blue waters of the lake. Above the bluffs there's a narrow shaded park and then the buildings and parking lots of Winston High.

(CONTINUED)

63 CONTINUED:

63

Nick and Kim walk slowly along the rim of the bluffs. Nick has his arm around her. She leans into him.

KIM

I am excited, it's just... in some ways it's such an awful day... It's Robin's day...

64 EXT. BLUFFS - CLOSER ANGLE

64

Nick looks at Kim, says nothing. His eyes are troubled.

KIM

My mother's all upset, as usual. My father too... he doesn't show it so much... It's hard to get over something like that. Robin would have been a junior, like Alex. This would've been her first prom... I guess that's why it seems so much worse this year...

NICK

Yeah...

KIM

But...

She stops, turns and faces Nick. It's hard for him to meet her gaze.

KIM

(continuing)

The Queen of the Prom is determined ... not to let it get to her... She must maintain her... whatever, at all costs...

She tries a weak smile. Nick stares at her, then suddenly takes her, pulls her to him, embraces her. She's caught by surprise, but she responds.

NICK

I love you... you know that?

She smiles.

KIM

I love you too.

(CONTINUED)

NICK

I'm... I want you to know that...
Robin's death... I remember it and
... I've always been... so sorry
about it...

Kim looks puzzled.

NICK

(continuing)

I mean... I know what you're
feeling... I've...

(looks at her)

Listen I...

Across the school parking lot a CAR HORN BLARES, inter-
rupts Nick. Kim reacts.

KIM

That's my father... I've got to go,
... Okay?

NICK

Yeah... I'll see you later.

She hesitates a moment, then kisses him quickly, turns
and goes. Nick looks shaken up. He stares after her
as she hurries away.

Behind Nick, in the other corner of the parking lot, a
metal door slides open, loud RAUNCHY ROCK and ROLL sud-
denly infests the air. Nick turns, sees Jude climbing
out of Slick's van. Jude looks about as stoned as she
can get. She spots Nick, waves.

JUDE

Hey, Nick!

Nick turns and heads the other way.

65

EXT. CEMETERY - HAMMOND PLOT - DAY

65

There's a small marble headstone inset with the carved
face of an angel and the inscription "Robin Anne Hammond
1964 - 1973 Too Soon Taken From Us."

Kneeling beside the grave is Vivian Hammond. She's ar-
ranging a large bouquet of mixed flowers, fussing with
them, trying for some kind of impossible perfection.

HAMMOND (O.S.)

We have to go, Vi.

(CONTINUED)

65

CONTINUED:

65

She doesn't react, she keeps playing with the flowers. Hammond moves in behind her, puts his hands on her shoulders. She looks at him.

HAMMOND

(continuing)

We have to get back.

She stands, with her husband's support. Kim and Alex are standing quietly at the foot of the grave. Vivian looks at them both. Her eyes hold a terrible rage, a terrible sadness. Hammond carefully guides her away.

Kim has a flower of her own, a white rose, which she drops on her sister's grave. She turns, meets Alex's stare, moves off after her parents. Alex remains a moment longer, then he, too, goes.

66

EXT. TENNIS COURTS - DAY

66

During the afternoon phys. ed. class, the girls play tennis: Kim with Kelly and Vicki with Jude. Sykes lingers nearby, watching the girls. Their instructor is Miss HENRI-ANNE BENTON, a stocky woman in her late thirties with teased, lacquered hair. A product of genteel Southern womanhood, Henri-Anne stalks the courts in her baggy Bermuda shorts, constantly blowing a silver whistle hanging from her neck.

A very stoned, giggling Jude runs Vicki ragged, hitting balls over the fence, straight up in the air and occasionally even back over her head. Each time a ball flies over the fence, Vicki runs to retrieve it to the delight of Sykes.

At one point, Vicki bends over to pick up a ball under Sykes' appreciative gaze. The shrill WHISTLE interrupts her as Henri-Anne rushes over.

HENRI-ANNE

(Southern accent)

No, no, Miss Cantrell! Never bend from the waist... Squat!

(demonstrates)

Always squat to retrieve.

Otherwise, you look like the broad side of a barn!

(glares at Sykes)

Isn't that so, Mr. Sykes?

Embarrassed, the custodian scuttles away to the girls' laughter.

(CONTINUED)

HENRI-ANNE

(continuing)

That's enough for today, ladies.
We don't want you all worn out for
the ball tonight.

Kim, Jude and Kelly gather around with the other girls.

JUDE

(giggling)

Ball?

KIM

Shhh!

Kelly takes Jude aside as Kim and Vicki approach Henri-Anne.

KIM

(continuing;
whispers)

You sure she likes Weller?

VICKI

Positive. I heard her say she's
had the hots for him since they
met!

KIM

She said that?

VICKI

Well, not exactly.

HENRI-ANNE

Oh, Kim. You'll be in the gym
promptly at three-fifteen for
rehearsal?

KIM

Well, actually no, Miss Benton. I
can't make it... You know Mr.
Weller?

HENRI-ANNE

We're... acquainted.

KIM

He... umm...

VICKI

(blurts out)

He's got a crush on Kim!

(CONTINUED)

66 CONTINUED: (2)

66

Kim stares in amazement at Vicki.

HENRI-ANNE

(staring at Kim)

He has what?

Kim, wide-eyed, can only look at Vicki.

VICKI

He keeps making Kim stay after school in detention study hall for no reason... Just so he can be near her.

HENRI-ANNE

That's horrible!

Kim gulps.

HENRI-ANNE

(continuing)

You mean to tell me that awful man

... A girl half his age!

(a very slight smile)

... So you have detention this afternoon?

Kim nods meekly. Lost in thought, Henri-Anne fondles a tennis ball, a curious smile playing across her face.

HENRI-ANNE

(continuing;
finally)

Leave everything to me...

She hurries away. Kim turns on Vicki and starts to protest.

VICKI

(interrupting)

It worked, didn't it?

67 EXT. SCHOOL GROUNDS - DAY

67

Kim and Vicki, and behind them, Jude and Kelly are walking back to the gym and the dressing rooms from the tennis courts. Vicki's in high spirits and Jude still can't stop giggling.

Vicki spots old Sykes heading out toward the playing field. She calls out to him.

(CONTINUED)

VICKI
Mr. Sykes!

KIM
Vicki, don't...

VICKI
Oh, Mr. Sykes...

Sykes stops, turns around.

VICKI
(continuing)
This is just for you...

She turns, bends over, quickly yanks down her shorts and moons him. There's a squeal of laughter from Jude and from Kelly. Vicki whips her shorts back up and runs to the gym door, the other girls in pursuit.

Kim looks back at Sykes. He's just standing in the field, not moving. There's a look in his eyes.

68 INT. GIRLS' LOCKER ROOM - DAY

68

Kim and Kelly are undressing. Three girls pass them heading for the showers.

KELLY
I'm not like the others, Kim.
Drew needs somebody like Vicki
who'll give him what he wants.

KIM
(laughs)
Vicki's sex life is more talk than
action. Besides, Drew wants you.

KELLY
I'm afraid if I don't make it with
him he'll find somebody who will.

KIM
(shrugs)
Let him.

KELLY
I'd die if he did...

The girls wrap towels around themselves and walk towards the showers.

69

INT. SHOWER AREA - DAY

69

A girl (MELANIE) is leaving as Kim and Kelly enter. Wendy is standing in front of a mirror drying her hair. Kim ignores her and Wendy returns the compliment.

MELANIE

See you outside, Wendy.

WENDY

Just be a minute...

Kim and Kelly hang up their towels and step into the showers.

KELLY

What about you and Nick?

KIM

What about us?

Wendy finishes brushing her hair, shoots Kim a dark look, exits.

KELLY

What happened when he asked you?

Kim smiles.

KIM

Maybe I asked him...

Kelly looks at her friend.

70

INT. LOCKER ROOM - DAY

70

Wendy finishes buttoning her blouse. She's pulling on her jeans when she hears a SCUFFLING SOUND.

WENDY

I'll be right there, Melanie.

No answer. Curious, Wendy moves around the lockers, investigating. The room appears empty.

There's a sudden LOUD CREAKING. Wendy whirls around. A locker door is swinging slowly open.

WENDY

(continuing)

Melanie?...

Still no answer. Shaking her head, Wendy returns to her locker.

(CONTINUED)

She's about to shut it when she sees something, a picture, taped to the side of the door. It's her photo, torn from the School Yearbook. She rips it from the door, looks at it.

WENDY

(continuing)

What's this for, Melanie?

Her voice echoes through the empty room. She gazes around, fear creeping into her face. She quickly finishes dressing, grabs her books, turns to leave. Suddenly she screams.

INT. SHOWER AREA

Wendy's SCREAM is all but DROWNED OUT by the SHOWERS. Rinsing off, Kim and Kelly hear nothing.

KELLY

I think I'll let Drew do it.

The door to the locker room slowly opens behind them.

KIM

Let him?

She looks at Kelly. Neither girl hears the SQUISH of RUBBER SOLES moving across the wet tile floor.

Suddenly there are LOUD VOICES. Melanie comes through from the locker room, laughing. Behind her, Wendy's ANGRY WORDS are AUDIBLE.

WENDY (O.S.)

If you ever try anything like that again, you cow!

Melanie thinks it's hilarious.

MELANIE

(to Kim and Kelly)

You should've seen her jump...

Nadia Comenici never did better...

Wendy storms in. She's got the photo in her hand. She waves it at Kim and Kelly.

WENDY

What's this supposed to mean?

(CONTINUED)

KIM

(sarcastic)

I know it's not much of a picture,
Wendy, but you didn't have to go
that far...

Wendy is furious.

WENDY

I didn't!

She turns, glares at Melanie.

MELANIE

Don't look at me...

WENDY

You're all... children...

She storms out. Melanie looks at Kim and Kelly,
shrugs, follows Wendy. A DOOR SLAMS in the locker
room.

Kim and Kelly look at each other, laugh, turn their
faces back to the steaming water. Neither one hears
the SOUND across the room, a HARSH RHYTHMIC HEAVY
BREATHING.

Kelly bends her head away from the water, clears her
eyes. She squints out through the steam at the big
wall mirror across the room. She sees something. She
steps back into Kim, her eyes wide with fear.

KIM

Watch it...

Kelly covers her breasts with her arms, presses against
the wall, terrified.

Suddenly there's an EXPLOSION of SOUND. Kim screams,
jumps back, stares. There's a jagged hole in the cen-
ter of the mirror, huge cracks radiating from it,
spidering across its surface.

For a moment no one moves. Splinters of GLASS TRICKLE
down to the floor. There's no other sound. Kim grabs
for her towel, steps out of the shower, looks. There's
no one. She heads for the locker room door. Kelly
runs after her.

KELLY

Kim!

72 INT. LOCKER ROOM

72

Kim rushes into the room, Kelly right behind her. There's no one. Kelly is quivering. She clutches at Kim's arm. Kim looks at her.

KIM

What did you see?

Kelly just shakes her head.

KELLY

Just... just... a shadow or...

Kim heads for the exit door across the room. Kelly stays with her.

73 EXT. SCHOOL

73

Kim opens the outside door, peers down the walkway to the tennis courts, playing fields. There's no sign of anyone. She closes the door.

74 INT. LOCKER ROOM

74

Kim turns back to Kelly who's started to cry.

KELLY

Someone was there! Someone was...
in there...

Kim is taking charge. She moves cautiously back to the shower room door, opens it, looks in. She gasps.

KELLY

(continuing)

What? What's wrong?

Kelly's on the edge of hysteria. She runs over to Kim. They both look.

75 KIM'S AND KELLY'S POV

75

What the girls see is the mirror. Something has changed. A long wedge of glass has been lifted out of it.

76 BACK TO SCENE

76

Kim shuts the door, presses against it, stares at Kelly.

77 INT. HALLWAY - DAY

77

Kim walks quickly down a long school corridor and turns into her father's office.

78

INT. OFFICE - DAY

78

Kim enters. Adele Cooper is seated behind the secretary's desk thumbing through a fashion magazine.

KIM

I'd like to see my father.

ADELE

Another Hammond?

KIM

(agitated)

Is he here?

ADELE

No, he's not. He said he'd be back but...

She trails off. Kim is obviously upset.

ADELE

(continuing)

What's wrong?

KIM

Oh... There was... Somebody broke a mirror in the shower room... There was somebody in there...

ADELE

A mirror? Seven years bad luck...

She tries to smile. Kim just looks at her.

79

INT. HALLWAY - DAY

79

Kim turns a corner, heading for class, and almost runs into Sykes, cleaning the floor. Sykes turns. For a moment their eyes lock. Then Kim hurries away, almost running. Sykes stares after her.

80

INT. HALLWAY (WELLER'S CLASSROOM) - DAY

80

Kim comes down the hallway and stops at the door. There's a piece of paper with a hastily scrawled message taped there. It heads: "Detention Postponed Until Monday -- EMERGENCY! Weller."

VICKI (O.S.)

Did it work?

Kim is startled, turns. Vicki and Jude are approaching. Vicki hurries to the door, reads the note.

(CONTINUED)

80 CONTINUED:

80

VICKI

(continuing)

It worked!

She lets out a whoop, embraces Jude. Kim stands back, somehow less impressed.

81 INT. GYM - DAY

81

Several students are putting last-minute touches on the decor as Kim comes in. Huge speakers are being hoisted on pulleys to hang from the ceiling. A vast, raised platform covers much of the gym floor, its plexiglass surface designed to be illuminated from below. Perched on a ladder, Weller is hanging shimmering silver strips while Henri-Anne Benton supervises from the disco floor.

HENRI-ANNE

Careful, Monty... A little higher...

(sees Kim and smiles)

I'm glad you could make it!

KIM

Something came up...

(looks at Weller)

'Afternoon, Mr. Weller.

WELLER

(embarrassed)

Oh, hello, Miss... Hammond. I was just... uh...

Henri-Anne mercifully interrupts him.

HENRI-ANNE

Let's get started.

(calls out)

Nick!

Nick pokes his head out of the sound booth set on a platform near the stage.

HENRI-ANNE

(continuing)

Onstage! Tell Alex we're ready.

Alex emerges from the booth. DAVY MATLOCK, a pudgy, fifteen-year-old sophomore and Alex's technical assistant, leans out behind him.

(CONTINUED)

81 CONTINUED:

81

ALEX

All set, Miss Benton. Just have
Davy roll the tapes.

HENRI-ANNE

Wonderful. You can be Mr. Hammond
for the rehearsal!

Alex groans. Kim smiles as Nick joins her. She takes
his hand, clutches it. They start to walk away, talk-
ing quietly. Nick puts his arm around her.

HENRI-ANNE

(continuing)

Nick! Kim! Come with me.

Henri-Anne bounds up onto the stage. Kim and Nick fol-
low her behind the curtain.

82 INT. GYM (BACKSTAGE) - DAY

82

Henri-Anne takes Kim to one of the wings of the dark
cluttered area.

HENRI-ANNE

You'll wait here...
(looks around for
Nick)

Nick?

Nick silently creeps from behind a partition and moves
up directly behind Henri-Anne. He mimes choking her, a
crazed expression on his face. Kim has to laugh at his
clowning.

HENRI-ANNE

(continuing; whirls
around)

Nick!

NICK

(grins)

Scary place!

HENRI-ANNE

You have to stand up here tonight,
not me. If you don't know what to
do, you'll look the fool!

Nick glances at Kim. She shrugs.

(CONTINUED)

HENRI-ANNE

(continuing)

Come along.

Nick follows her to the opposite wing. Kim cannot see them from her position.

HENRI-ANNE

(continuing; calls out)

Can you hear me, Kim?

KIM

(calls)

Yes.

Kim leans against a wall, gazing around at her gloomy surroundings. She does not hear the WHISPERED CONVERSATION coming from behind a nearby partition. She does not see Wendy and Lou lurking there, watching her.

HENRI-ANNE

(shouting)

All right, Alex, start the tape.

A TRUMPET FANFARE BLARES OUT of the SPEAKERS.

HENRI-ANNE

(continuing;

shouting)

Listen for your cue, king and queen...

PROFESSIONAL MUSIC is HEARD.

HENRI-ANNE

(continuing;

shouting)

Start walking -- slowly!

Kim begins to cross the stage. She smiles when she spots Nick. The curtain slowly opens.

VOICE (TAPED)

The King and Queen of the George
Winston High School Junion-Senior
Prom for 1980 -- Nick McBride and
Kim Hammond!

They meet backstage center and turn towards the parting curtain. Henri-Anne stands at the front of the stage, her hand resting on Alex's shoulder, as Kim and Nick proceed downstage.

(CONTINUED)

VOICE (TAPED)

(continuing)

These two seniors were selected by
their fellow students as the most
popular boy and girl in the class...

NICK

(to Kim as they
walk)

Bullshit!

Kim smiles.

Peeking out from behind the curtain, Wendy turns to
Lou.

WENDY

(bitterly)

Bullshit!

LOU

(grins)

Shhh!

VOICE (TAPED)

Nick is a three-sport letterman
and president of the Key Club. He
plans to attend State University
in the fall.

KIM

Because he can't get in anywhere
else!

VOICE (TAPED)

Kim is the head cheerleader and
ranked number one on the girls'
tennis team. She hopes to become
a teacher.

NICK

If she ever graduates...

Nick and Kim stop downstage center.

HENRI-ANNE

(shoving Alex
forward)

Now, Alex.

Self-consciously, Alex stumbles up to Kim and pretends
to give her a bouquet of roses.

(CONTINUED)

HENRI-ANNE

(continuing)

That's it, Alex. Now kiss her!

ALEX

My sister?

HENRI-ANNE

Alex!

Alex awkwardly kisses Kim on the cheek.

HENRI-ANNE

(continuing)

Now the king.

ALEX

Kiss the king?

NICK

On the mouth!

Kim laughs at Alex's discomfort.

HENRI-ANNE

Shake hands...

They shake.

HENRI-ANNE

(continuing)

... Alex, step back...

Alex moves next to her.

HENRI-ANNE

(continuing)

Kim and Nick, start down the...

(looks at the

stage apron)

Where are the steps?

Silence.

HENRI-ANNE

(continuing; to the
entire gym)You expect our king and queen to
jump to the floor?

A STUDENT in the back timidly responds.

(CONTINUED)

82 CONTINUED: (4)

82

STUDENT

I'll find them, Miss Benton.

Henri-Anne turns back to Nick and Kim.

HENRI-ANNE

You'll descend the steps...

Nick and Kim climb down from the stage.

HENRI-ANNE

(continuing)

Nick, give Kim your arm...

(as he does)

Move to the center of the floor.

Nick and Kim self-consciously cross the room, aware that everyone is watching them.

HENRI-ANNE

(continuing)

Wait for the spotlights and your music cue, then dance...

(sighs)

... It'll be beautiful!

83 INT. HALLWAY - DAY

83

Kim strides down the empty corridor, flushed and excited from the rehearsal. Arriving at her father's office, she flings open the door.

84 INT. OFFICE - DAY

84

Kim enters and surveys the apparently empty office. Hearing GRUNTS and GROANS from behind the desk, Kim steps around and sees Adele Cooper stretched across the floor. The secretary is practicing her "Rainbow" exercise, arching her body towards the ceiling while keeping her hands and feet on the floor.

KIM

Hello?

Adele twists her head around to look at Kim. Her "Rainbow" collapses. Spinning around, Adele sits cross-legged on the floor and smiles at Kim.

ADELE

You okay?

KIM

Yeah... I've calmed down a bit...

(CONTINUED)

Adele launches into another contortion.

ADELE

This works for me.

KIM

Has my father been back?

ADELE

Nope. Haven't seen him all afternoon.

KIM

And he didn't leave a message?

ADELE

Not a word.

KIM

(puzzled)

Strange... He usually gives me a ride home.

ADELE

Let me finish and I'll give you a lift.

KIM

Thanks, but I can walk.

Kim starts to leave, turning around at the door.

KIM

(continuing)

Guess I won't be seeing you again.

Standing on her head, Adele smiles.

ADELE

Guess again. Three different students asked me to the prom tonight... I thought you had to be enrolled!

KIM

You're going?

ADELE

(nods)

Not with any of them. Know any good-looking fathers?

(CONTINUED)

84 CONTINUED: (2)

84

KIM

(smiles)

I'll keep my eyes open. See you
later.

She exits as Adele slowly lowers her legs to the floor.

85 INT. HALLWAY - DAY

85

Jude approaches her locker, stops. There's a picture taped to her locker door, her picture, ripped out of the Winston High Yearbook. She looks at it, reaches up and pulls it off the door. She winces, looks at her finger. It's bleeding. She looks at the picture. There's a tiny sliver of glass embedded in it.

Jude hears SOMEONE COMING. She turns to see Kelly coming toward her.

KELLY

Jude... look...

She has something in her hand. It's a photo of her, a Yearbook photo with the same torn edges. Jude holds up her version.

KELLY

(continuing)

Why?

86 INT. SHOWER ROOM - DAY

86

The DOOR CREAKS open. A light is flicked on. Sykes stands there, a broom and a big waste-pan in his hands. He stares at the broken mirror with its center hole and its missing wedge.

He shuffles across the floor and starts to clean up the debris.

87 EXT. HAMMONDS' HOUSE - DUSK

87

The split-level suburban residence sits on a tree-lined street in an older, middle-class neighborhood. Walking up the driveway, Kim hears a LOUD THUD from behind the house. As the SOUND CONTINUES, Kim walks around back to investigate.

88 EXT. HAMMONDS' BACKYARD - DUSK

88

Stepping around the corner of the house, Kim sees her father furiously chopping an old stump in the flower garden.

(CONTINUED)

Hammond's axe slashes into the rotten wood, sending splinters flying in all directions. Kim watches him work. He appears angry and upset.

KIM

Hi.

Oblivious, Hammond buries the axe in the stump. Kim moves around to face him. When he sees her, Hammond jumps, startled.

HAMMOND

I didn't hear you.

KIM

(smiles)

Sorry.

Wiping the sweat from his forehead, Hammond struggles to catch his breath.

HAMMOND

I'm getting too old for this.

KIM

Why are you doing it now?

HAMMOND

Your mother's been hounding me to get it done... You got my message?

KIM

(puzzled)

No.

HAMMOND

(angrily)

I told that woman to tell you I had a meeting and couldn't drive you home.

KIM

Your secretary?

HAMMOND

(nods)

Idiot!

KIM

I liked her.

Hammond angrily jerks the axe from the stump.

(CONTINUED)

88 CONTINUED: (2)

88

KIM
(continuing)
You okay?

HAMMOND
(shrugs)
This thing with your mother...
Have you seen her yet?

KIM
No. How is she?

HAMMOND
(sighs)
One minute she's depressed, the
next she's bubbling over like a
child... She wants to go with me
tonight.

KIM
Great!

HAMMOND
I'm not so sure.

KIM
I think getting dressed up and
going out might be good for her.

HAMMOND
She's had a bad day, Kim. I'm not
sure she can handle it... See if
you can talk to her.

Hammond picks up the axe and sends it crashing into the
stump.

89 INT. KITCHEN - DUSK

89

Kim enters from the backyard. Looking around, she no-
tices that nothing is being prepared for dinner.
Curious, she moves toward the living room.

90 INT. LIVING ROOM - DUSK

90

Vivian is arranging fresh roses on the mantel shrine
when Kim enters. The girl stands for several seconds
watching her mother before she speaks.

KIM
Hi, Mom.

(CONTINUED)

VIVIAN
(without turning
around)
Hello, Robin. Don't eat anything.
Dinner's almost ready.

Disturbed, Kim frowns and slowly crosses the room to her mother.

KIM
Nothing's cooking, Mom. You
must've forgotten.

Slipping out of her reverie, Vivian turns around to face Kim.

VIVIAN
Oh... I don't know what I was
thinking.

KIM
(smiles)
It doesn't matter.

VIVIAN
(excitedly)
Have you seen the new satin
pantsuit I'm wearing?

Vivian smiles at her daughter. Kim studies her for a long moment, then leans over and kisses her on the cheek.

KIM
You'll be beautiful.

91 INT. HALLWAY - HAMMONDS' HOUSE - DUSK

91

As Kim walks down the hallway, she notices that Alex's door is closed. She enters her bedroom.

92 INT. BEDROOM - DUSK

92

Kim crosses the room and switches ON her RADIO. ROCK MUSIC is HEARD as she tosses her books onto the desk and moves to the closet. She carefully pulls out her prom dress, a mid-length, off-the-shoulder gown in a white, clinging material. Holding it up against her body, she inspects the gown in the full-length mirror on the closet door. Watching her reflection, Kim twirls around, hugging the gown to her body. Satisfied, she gently lays the gown on her bed.

(CONTINUED)

92 CONTINUED:

92

Kim begins to undress. Outside, the twilight shadows deepen.

THROUGH the WINDOW, a slight movement is SEEN among the trees; suddenly, a dark figure becomes VISIBLE, approaching the window. Kim does not notice the figure as she finishes undressing. She wraps herself in a robe and sits at her dressing table.

Putting her hair up, she does not see the shadowy figure peering inside. When Kim stands up, the figure slips away from the window. As she crosses the room, the face reappears, hidden by the shadows, watching her enter the bathroom.

93 INT. BEDROOM - DUSK

93

Wearing only a bra and panties, Wendy is sprawled across her bed, talking on the telephone. A black silk gown is draped across her legs.

WENDY

(into the receiver)

... What I'm wearing now?... Oh, tonight!

(smiles, gently

stroking the gown)

You'll find out soon enough.

(stiffens)

Now, are we all set?... It better.

I don't want her to ever forget tonight!... Okay, 'bye.

Wendy hangs up the receiver and glances at her night table. A photograph of a grinning Nick McBride stares back. Wendy smiles and caresses her gown.

94 INT. BEDROOM - NIGHT

94

Seated at her dressing table, Kim puts the final touches on her makeup. Her hair is swept up and back, falling in soft waves to her shoulders. Wearing the ravishing white gown, she looks older and very beautiful.

Vivian's VOICE is HEARD from down the hall.

VIVIAN (O.S.)

Kim!

Vivian comes in looking anxious and flustered. She's dressed in an elegant black satin pantsuit. Kim turns, looks at her.

(CONTINUED)

KIM

Mom, it looks great...

Vivian doesn't seem to hear her. She's rummaging through her purse.

VIVIAN

Kim, have you got any of my makeup?

KIM

No... I never...

VIVIAN

That deep red lipstick, you remember? You liked it...

KIM

I wouldn't take it without asking you...

Vivian's very wound up.

VIVIAN

It was on my dressing table, I set it aside...

She's looking around Kim's room as if she expects to see it.

VIVIAN

(continuing)

... Why does this always happen at the last minute?

Hammond's VOICE bellows from downstairs.

HAMMOND (O.S.)

Vi, let's go, we can't be late...

VIVIAN

(to Kim)

I set it aside...

She heads for the door, stops, looks fully at Kim for the first time.

VIVIAN

(continuing)

You look lovely, dear.

She goes out.

95 INT. DOWNSTAIRS HALL - NIGHT

95

Hammond stands in front of a hall mirror, straightening his bow tie. He seems agitated, nervous. He turns as Vivian starts down the stairs. He looks surprised at her outfit. There's a certain similarity between it and his own formal suit.

HAMMOND

My God, we're going to look like
twins...

Vivian stops dead, looks at him. Hammond forces a smile.

HAMMOND

(continuing)

I'm joking, Vi, it's beautiful...
C'mon...

She hesitates, then comes down to him.

VIVIAN

I told you I'd bought it.

HAMMOND

Of course you did.

He opens the door for her. She pauses to check herself in the mirror.

HAMMOND

(continuing)

Vi, we've got to go.

He puts an arm around her, kisses her gently on the cheek. She just stares at herself in the mirror.

96 EXT. HOUSE - NIGHT

96

Hammond takes Vivian's arm as they step outside, walk toward the car in the driveway.

97 INT. PARKED CAR - POV

97

Someone is watching Hammond and Vivian from a car parked across and just down the street. A shadow moves in the foreground, in the front seat of the car.

98 EXT. HOUSE

98

Hammond guides his wife to their family car, opens the passenger door for her. He looks past her, down the street, sees a car parked there.

(CONTINUED)

98

CONTINUED:

98

A streetlight reflecting off its windshield prevents him from seeing inside. Vivian interrupts his speculations.

VIVIAN

I'm going back to change.

She turns back to the house. Hammond holds on to her arm.

HAMMOND

Vi... there's no time...

VIVIAN

I'm not going to look ridiculous!

HAMMOND

You don't look ridiculous, you look fine...

99

INT. PARKED CAR - POV

99

The figure in the front seat watches the confrontation in the Hammond driveway.

100

EXT. HOUSE

100

Hammond takes Vivian by the shoulders, faces her.

HAMMOND

Vi... this is a big night for the school, it's a big night for me... I know how you're feeling... I understand... It's difficult for all of us... But we've got to make a special effort, Vi... We can't let the... terrible memories of this day affect us... That may seem cold and... insensitive to you, but it's the way it has to be...

He pauses, staring down at his wife. She's holding his gaze.

HAMMOND

(continuing)

Now, Vi, if you think it's going to be too difficult for you...

VIVIAN

You don't want me to go.

(CONTINUED)

100 CONTINUED:

100

HAMMOND

Certainly I want you to go, I'm just saying...

VIVIAN

You don't think I can do it... You think I'll embarrass you...

HAMMOND

No! I don't... believe me...

VIVIAN

Then why are you saying these things?

HAMMOND

Vi... I just...

He's trying to stay calm, to keep the lid on. She's on the verge of tears.

HAMMOND

(continuing)

I'm sorry... I didn't mean to upset you...

VIVIAN

You treat me like a child! I'm your wife!

She glares at him. He releases her from his grip, gestures toward the car.

HAMMOND

Let's get going...

He walks around to the driver's door. Vivian stares after him with hard cold eyes.

101 INT. PARKED CAR - POV

101

The figure in the parked car watches as Hammond starts up the car, waits for Vivian to get in, backs out of the driveway, and moves off down the street.

102 EXT. PARKED CAR

102

The figure climbs out of his car, gazes at the fading taillights of the Hammond car. The figure is Nick McBride.

103 INT. BEDROOM - NIGHT

103

Kim reaches for a small bottle of cologne.

(CONTINUED)

103 CONTINUED:

103

As she gently tracks the perfume across her skin, she is startled by another reflection in her mirror. Whirling around, she sees Alex. Standing up, she pirouettes and curtsies before her brother.

KIM

Well?

Alex gapes, stunned by his sister's appearance.

ALEX

(finally)

Amazing!

KIM

(smiles)

You like?

ALEX

You look almost like a woman!

KIM

(laughs)

Thanks!

She picks up her corsage from her dressing table.

KIM

(continuing)

You want to help or just leer?

ALEX

You're my sister... I'll leer!

KIM

(laughs)

Pin this on me, you creep, I'm late.

Alex takes the corsage. As he attaches the bright red flower on her gown, she playfully dabs perfume on his neck. He pulls back, pricking himself on the pin.

ALEX

Hey!

KIM

You shouldn't have pulled away...

The DOORBELL RINGS.

KIM

(continuing)

It's him!

(CONTINUED)

103 CONTINUED: (2)

103

ALEX
(sniffing)
I smell like the ladies' room!

KIM
How would you know...
(notices his finger
bleeding slightly)
You're bleeding. Let me put...

Alex jerks his finger away as Kim reaches for it.

ALEX
Forget it. You better hurry.

The DOORBELL RINGS AGAIN.

KIM
Would you get it for me, please?

ALEX
(bows)
Yes, m'lady.

She smiles at him. The DOORBELL RINGS a THIRD TIME and Alex exits. Kim inspects herself in the full-length mirror.

104 INT. LIVING ROOM - NIGHT

104

Nick is standing by the mantel, staring at the portrait of Robin, staring through it to a moment of horror seven years old. His eyes are glassy, frightened.

Behind him, across the room, Kim enters. He doesn't hear her. She poses in the doorway, the sophisticate, waiting to be noticed. But Nick is lost in memories.

Finally she coughs. Nick spins around, momentarily disoriented. He sees her framed in the doorway, a vision. And the trauma of the past slips away.

KIM
(refined)
Good evening.

NICK
You look... God... you're
beautiful...

Her elegant facade shattered, Kim smiles and rushes into Nick's arms. They embrace.

(CONTINUED)

104 CONTINUED:

104

KIM

Thank you for the corsage, it's perfect.

NICK

It's no match for you.

She rolls her eyes, smiles. They kiss, Nick being careful not to crush the corsage. They pull back, look at each other in silence. Kim breaks the reverie, sighs.

KIM

Well... What happened to Alex?

NICK

He said he'd see you at the Prom.

He offers her his arm.

NICK

(continuing)

Shall we go?

She slips his arm in his and they turn toward the door. Nick takes a last glance at mantel as they exit.

105 EXT. HAMMONDS' HOUSE - NIGHT

105

Nick and Kim approach his father's car.

As they cross the street, a DOG begins to BARK. Nick pulls back, instinctively moving behind Kim.

KIM

(laughs)

You're supposed to protect me!

Embarrassed, Nick continues toward the car, keeping a wary eye in the direction of the BARKING.

Nick and Kim proceed around the front of the car. He opens the door for her. Walking back to the driver's side, Nick hears a CRUNCH in the GRAVEL. Whirling around, he sees the dog, a small terrier, rush up, yapping at his heels. Nick hurriedly slides behind the wheel and they head for the prom.

106 INT. LIVING ROOM - RICHARDS' HOUSE - NIGHT

106

Wendy sits on the edge of the couch, puffing a cigarette, tapping her foot impatiently.

(CONTINUED)

106 CONTINUED:

106

She's wearing a clinging black silk gown covered on top by a matching silk wrap. She looks gorgeous. She looks angry.

She glances at her watch, turns and looks out the window to the street. Maude, the housekeeper, enters the room, sees the mood Wendy is in, keeps on going. Wendy stubs out her cigarette, stands up.

Suddenly there the ROAR of a CAR ENGINE, a SQUEAL of BRAKES, a HORN HONKING. Maude jumps.

MAUDE

Good Lord! What was that?

Wendy heads for the door.

WENDY

(sarcastic)

My date.

107 EXT. RICHARDS' HOUSE - NIGHT

107

Wendy comes down the long walk holding up the hem of her gown to protect it. Waiting for her is an old black and white Plymouth plucked out of a used Police Car sale. As she approaches, the driver's door opens and Lou climbs out, grinning. He's wearing a T-shirt and jeans.

WENDY

What the hell is this? Where's your suit?

LOU

It's in the trunk...

Wendy looks furious.

LOU

(continuing)

Don't worry about it.

Lou slumps back into the car. Wendy walks around to the passenger door, waits for Lou to open it for her. Lou makes no move. Wendy glares. Finally he reaches across and snaps it open. She climbs in.

108 INT. PLYMOUTH - NIGHT

108

Wendy has another surprise. In the back seat, also in T-shirt and jeans, are two of Lou's leering buddies.

(CONTINUED)

108 CONTINUED:

108

As Lou gets in behind the wheel he sees Wendy's evident displeasure.

LOU

The guys needed a ride.

WENDY

Couldn't the guys have got it with someone else?

LOU

It's better like this.

Wendy looks unappeased.

LOU

(continuing)

Hey, the whole thing's your idea, right?

One of the boys in the back passes Lou a half-empty bottle of bourbon. Lou takes a swig, offers it to Wendy who shakes her head. Lou props the bottle between his legs and starts the car.

LOU

(continuing)

Listen, you look terrific.

He floors the accelerator. The CAR SCREECHES away from the curb, pinning the startled Wendy to her seat. Lou looks over at her and grins.

109 EXT. STREET - NIGHT

109

The Plymouth rockets up to the next corner, skids into a hard right turn, and disappears. The ROAR of its ENGINE LINGERS ON.

110 INT. GYM - NIGHT

110

The prom is going full tilt. Gyrating couples dip and whirl under multi-colored lights strobing to the throbbing DISCO MUSIC. A large silver sphere hangs from the ceiling, lights glinting off its mirrored surfaces. The raised dance floor pulsates with light from within.

Chaperones huddle around the punch bowls in the back of the gym. Henri-Anne Benton sways to the music, holding Mr. Weller's hand. Mr. McBride, Nick's father, eyes Adele Cooper, who is surrounded by several admiring male students.

(CONTINUED)

110 CONTINUED:

110

Kim and Nick enter, dazzled by the spectacle. She spots Kelly being led off the dance floor by Drew.

KIM

There's Kelly and Drew.

She starts towards them but Nick holds her arm.

NICK

Better wait.

Kim looks up to see Drew grab Kelly. They appear to be arguing.

KIM

I hope she's okay.

They watch the couples swirling around the floor. Jude and Slick enter, stoned. She wears a simple pastel gown. He is decked out in a crushed velvet Edwardian tuxedo with a white flower in his buttonhole.

NICK

Who is that?

Kim laughs. Jude spots them and drags Slick over.

JUDE

Hi.... This is Seymour!

Slick gives her a sharp glance.

KIM

(smiles)

We've met.

Slick suavely steps up on his toes and kisses a startled Kim on the cheek. Nick looks on, amused.

SLICK

(extending his hand
to Nick)

I'm Slick.

NICK

So I notice!

They shake. Pulling away, Nick discovers a joint nestled in his palm. He starts to protest but Slick raises his hand.

(CONTINUED)

SLICK
(dismissing it)
A token, nothing more...

Before the amazed Nick can reply, Slick bows to Kim and whisks Jude onto the dance floor.

Vicki waltzes up, clinging to the arm of a handsome young man with a dark mustache.

VICKI
Oh, Kim, Nick. I'd like you to
meet Mark Grissom...
(pauses for the
full effect)
He's studying at Yale this year...
Mark, this is Kim Hammond and Nick
McBride.

Nick and Mark shake. Kim struggles to hide her smile. Glancing at Vicki's conservatively-cut red gown, Kim runs her hand from her neck to her waist.

KIM
Daring!

VICKI
(shrugs)
No guts... No glory!
(surveys the crowd)
Isn't that your mom?

Kim turns around to see her parents by the doorway. Hammond is chatting with two of the teachers while Vivian stands by, looking a little bewildered. Kim glances at Nick and Mark, deep in conversation.

KIM
Can you handle two men for awhile?

VICKI
You leave Nick to me at your own
risk!

Kim laughs and hurries over to her parents. Vivian is clinging to her husband's arm.

KIM
You missed my grand entrance.

HAMMOND
Sorry, Kim. We were...
(looks at Vivian)
... busy...

(CONTINUED)

110 CONTINUED: (3)

110

Kim glances at her mother, wearing an elegant black satin pantsuit.

KIM

You doin' okay?

VIVIAN

(shakes her head)

I should've worn a gown.

Kim and her father exchange uncertain glances.

KIM

What about that dance you promised me?

HAMMOND

(grins)

You think you're ready for me?

Laughing, Kim reaches for her father's arm. Hammond starts to move off with her, but Vivian instinctively clings to him. He gently frees his arm from her grasp. She manages a thin smile.

VIVIAN

Have fun.

Hammond and Kim make their way onto the dance floor. They pass Adele Cooper, spinning around Mr. McBride.

ADELE

(calls out)

Save a dance for me, Raymond!

KIM

(smiles)

Raymond?

Embarrassed, Hammond quickly pulls Kim along.

HAMMOND

Sorry we missed your entrance, Kim. Your mother was upset. I took her for a walk to calm her down.

KIM

She's just nervous.

HAMMOND

I hope so.

(MORE)

(CONTINUED)

110 CONTINUED: (4)

110

HAMMOND (CONT'D)

I'd like to slip away for awhile
tonight and work in the office...
if I don't have to keep an eye on
her.

They pass through the crowd of bobbing, weaving couples, finding a little space near the sound booth.

KIM

Now, Daddy, relax.

They begin to dance to the pounding DISCO BEAT. Hammond's awkward movement quickly clear a wide space around them.

KIM

(continuing)

Not that relaxed!

Alex and Davy are standing outside the sound booth, watching the dancers, when Hammond and Kim swirl by.

DAVY

(solemnly)

Principal by day, disco king by night!

A winded Hammond furiously concentrates as Kim laughs. Mr. Weller glides past, doing a smoother version of the Hammond shuffle with Henri-Anne.

There's a COMMOTION near the doorway. Wendy and Lou are making their show-stopping entrance. Wendy strolls in and removes her wrap, revealing a plunging neckline that gives full value to her ample cleavage. The sheer silk dress clings to her body. She's stunning.

Lou is something else. He's now wearing a formal coat and bow tie over his white T-shirt and jeans. His two cronies are dressed in tuxedo T-shirts. All of them are reveling in the stares of the crowd.

At the sound booth little Davy is transfixed by Wendy.

DAVY

(continuing)

I can't stand it!

ALEX

Do mental push-ups!

DAVY

Do you think she'd dance with me?

(CONTINUED)

110 CONTINUED: (5)

110

Alex stares at his friend.

DAVY
(continuing)
One dance?

Alex just stares. A chagrined Davy turns back to worship Wendy from afar.

Across the floor, Hammond has stopped dancing and glares angrily at Lou.

HAMMOND
I told him what would happen if he showed...

He starts towards the doorway but Kim grabs his arm.

KIM
Please, Daddy, don't cause a scene.

HAMMOND
(furious)
Look at them! They love all that attention.

KIM
(smiles)
I think I can fix that.

HAMMOND
(starts for the door)
He's making a fool of me!

Kim blocks his way.

KIM
(pleading)
Five minutes.

Hammond stares at Kim, his anger cooling under her gaze. Finally, he shrugs and nods. She reaches up and kisses him on the cheek.

KIM
(continuing)
Thanks for the dance.

Hammond watches her hurry over to Nick. He, too, is staring openmouthed at Wendy.

(CONTINUED)

110 CONTINUED: (6)

110

NICK

(to Kim)

Do you believe her!

Kim grabs his arm and pulls him onto the dance floor.

KIM

Show her what you can do!

A Top 40 DISCO SONG BLARES OUT of the SPEAKERS suspended from the ceiling. Kim and Nick whirl into action in the center of the room. They are clearly superior dancers and their torrid routine quickly draws attention. Couples move back to give them more room as they swirl across the room.

Wendy and Lou suddenly find themselves abandoned in the doorway as people surge forward to watch Kim and Nick dance. Fighting her way to the front of the crowd, Wendy glares at the dazzling couple stealing her thunder.

Standing next to Vivian, Hammond smiles as he watches Kim and Nick finish to rousing applause.

111 INT. WOMEN'S BATHROOM - NIGHT

111

The door bursts open and Kim, Vicki and Jude pile inside, scattering to the mirrors to fix their hair and touch up their makeup.

JUDE

I thought she'd explode!

VICKI

In that dress it wouldn't take much!

Kim's smile fades.

KIM

(wistfully)

Wendy really looks good.

Vicki watches her friend closely.

VICKI

(grins)

If you need a ride home afterwards...

Kim playfully swats Vicki on the rear with the flat end of her brush.

(CONTINUED)

111 CONTINUED:

111

Kelly enters, flushed, looking a bit frazzled.

KELLY

Hi.

KIM

You okay?

KELLY

(smiles)

As long as we stay on the dance floor.

VICKI

It's tough in the trenches.

Kim stuffs her brush back into her purse.

KIM

(to Kelly)

We'll be around if you need support...

VICKI

Or an extra pair of hands!

KIM

(to Vicki)

You coming? Don't want to keep the preppie waiting!

VICKI

(wryly)

He'll never miss me... He's seen Wendy!

Kim shrugs and starts to leave.

JUDE

It's really no big deal, Kelly...

(considers)

... It's like getting a shot!

Kim and Vicki crack up laughing.

VICKI

Listen to the instant expert. One date and she's a sex counselor!

JUDE

I know what I like!

Kim exits, laughing.

112 INT. HALLWAY - NIGHT

112

As Kim walks back towards the gym, she hears a SCUF-FLING SOUND. Whirling around, she sees a dark figure looming in a doorway. Frightened, she pulls back as Sykes emerges from the shadows. Kim hurries away.

113 INT. GIRLS' LOCKER ROOM - NIGHT

113

Kelly is lying on Drew's coat spread over two wooden benches pushed together between the lockers. Her unfastened gown is bunched at her waist. Drew crouches between her legs, running his hands along the inside of her thighs.

DREW

You're so beautiful.

He leans forward and kisses her neck and breasts. As he moves further down her body, Kelly struggles to a sitting position.

KELLY

Please, Drew.

He gently pushes her back down on the bench, moving on top of her.

DREW

Kelly, I want you so bad.

His hands caress her face, her breasts, her hips. He slowly reaches in to unzip his pants. She squirms uncomfortably as he pushes her gown up over her hips.

KELLY

Not here, Drew.

DREW

(soothing)

No one's gonna know...

(removes her panties
and discards them)

... Help me get the dress off...

Drew sits back on the bench. Lifting her legs, he tries to pull off her gown but she sits up. Tears welling up in her eyes, Kelly puts her arms around his neck and buries her head in his shoulder.

KELLY

I can't, Drew.

(CONTINUED)

DREW
(pleading)
You know how I feel about you.

He tries to push her head down into his lap but she resists.

KELLY
(upset)
No!

DREW
(frustrated)
What're you, some fairy tale princess?

KELLY
Drew, please!

DREW
(mock falsetto)
Drew, please...

He angrily gets to his feet, zipping up his pants.

DREW
(continuing)
If you don't, I know plenty who will...
(starts to leave,
then turns back)
... I thought you were special!

He stalks away. He stops by the door, glares back at her, angrily switches off the light. The room is plunged into darkness. He goes out.

KELLY
(yelling)
Drew! You bastard!

Silence.

KELLY
(continuing)
... You'll be back!

She breaks down, sobs. She's sitting in a shaft of light streaming through the high window from the parking lot. She starts to straighten out her clothes.

Then there is a SOUND, HEAVY BREATHING. And a VOICE.

(CONTINUED)

113 CONTINUED: (2)

113

VOICE

(stuttering)

N-now it's m-m-my t-turn...

KELLY

Drew?

She stands, turns hopefully to the VOICE. It's not Drew. She sees only details: a dark figure, a gloved hand, a long wedge of glass, light glinting off its razor tip. Kelly gasps. Her expression is caught forever as the glass is driven into her neck. She never has time to scream.

114 INT. GYM - NIGHT

114

DISCO madness. The lights and MUSIC overwhelm Kim as she threads her way across the packed dance floor, searching for her father. She sees Drew angrily storm through the reeling bodies. Turning to look for Kelly, Kim bumps into Adele Cooper, whirling around the dazed Mr. McBride, who struggles to keep up with her.

ADELE

What's the hurry?

KIM

Have you seen my father?

ADELE

(shakes her head)

He'll turn up. He owes me a dance...

(beams at the
winded McBride)

These... mature men really move!

McBRIDE

(red-faced)

He was looking for your mother a while ago... Said she'd disappeared. Anything I can do?

KIM

(shakes her head)

It's just that custodian, Sykes. I always feel like he's watching me.

ADELE

From what I hear, he is!

(CONTINUED)

KIM
I'm afraid of him.

McBRIDE
Don't worry. I'll keep an eye on him.

KIM
Thanks, Mr. McBride... Have you seen Nick?

McBRIDE
Oh, he probably stepped out.

ADELE
(interrupts)
He's pinned against the stage by that walking centerfold!

McBRIDE
(quickly)
I'm sure it's nothing.

ADELE
I'm not!...
(points toward the stage)
You can't miss her!

Kim hurries away, brushing past Vick and Mark without a word.

Her bare arms draped around Nick's shoulders, Wendy smiles and slowly rubs against him. He returns the smile and gently disengages himself. As Kim watches the charade, she hears a VOICE next to her.

DAVY (O.S.)
I'm gonna do it!

Kim turns to see Davy Matlock staring intently at Wendy.

DAVY
(continuing)
I'm gonna ask her!

KIM
(smiles)
Go to it, Davy.

The pudgy boy jumps, startled.

(CONTINUED)

114 CONTINUED: (2)

114

DAVY
Kim! You scared me.

KIM
(laughs)
Well?

DAVY
You thinks she would?

KIM
(shrugs)
I would.

DAVY
(incredulous)
You would?

Kim smiles. Encouraged, Davy starts toward Wendy, then turns back.

DAVY
(continuing)
What if she says no?

KIM
It'll be the end of the world!

Davy takes a deep breath and marches toward his unsuspecting prey. Kim follows for a closer look.

Wendy brushes something from Nick's shoulder.

WENDY
Blonde...

Nick spots Kim watching them.

NICK
Right.

He walks away as Davy nervously makes his move.

DAVY
(shakily)
Wendy...
(wilts under her
withering gaze)
... You don't know me but...

WENDY
I don't want to.

(CONTINUED)

114 CONTINUED: (3)

114

Stunned, Davy quietly turns and walks away. Lou arrives.

LOU

What's with the blimp?

WENDY

Shut up, Lou!

Nick steps up to Kim.

NICK

Dance?

Kim is watching Davy shuffle back to the sound booth.

KIM

(smiles at Nick)

Catch you later, sport!

Nick watches Kim hurry over to Davy. The hurt dissolves from the boy's beefy face as he breaks into a wide grin. Kim steps into his arms and they begin to dance.

Nick shakes his head in wonderment. Jude and Slick stroll by, arm in arm.

SLICK

(to Nick)

L'amour fou, non?

They exit.

115 INT. GIRLS' LOCKER ROOM - NIGHT

115

Sykes sits down heavily on a bench, pulls a bottle from his coat pocket and downs the liquor in one swallow. Tossing the empty bottle into the trash, he notices a pair of panties crumpled on the floor. He lumbers over and picks them up. He holds Kelly's panties in his hand for a long moment, considering, then reaches for the nearest locker.

The door slowly swings open. Sykes peers inside. Kelly's blood-soaked body tumbles into his arms. He shrieks.

Horrified, Sykes lurches back against a locker, dropping the body. Wiping his bloody hands on his coat, he reels out of the room, uttering a weird, high-pitched wail.

116 INT. HALLWAY - NIGHT

116

Walking down the corridor, Kim and Nick hear the DISTANT WAIL ECHOING off the walls.

KIM

What was that?

NICK

(grins)

Sounds like fun.

KIM

Sounds horrible.

They reach Mr. Hammond's office. The door is locked. Kim peers into the frosted glass.

KIM

(continuing)

I don't see any light.

NICK

Maybe he took your mother home.

KIM

(not convinced)

Let's see if the car's in the parking lot.

They move down the corridor towards the exit.

117 EXT. FRONT LAWN - NIGHT

117

Kim and Nick walk down the front steps and cross the lawn. As they move towards the parking lot, a shadowy figure emerges from behind a tree and follows them.

118 EXT. PARKING LOT - NIGHT

118

Kim clings to Nick as they wander through the poorly-lit lot, searching for her father's car.

NICK

At this rate we'll be here all night. You take that side, I'll look over here.

Kim hesitates, clutching his arm, then nods and slowly moves off. When they separate, the dark figure trailing them follows her.

Kim slowly passes alongside the parked cars. She hears a FAINT CREAKING, which GROWS LOUDER as she walks.

(CONTINUED)

Across the lot, Nick hears nothing.

KIM
(screams)

Nick!

Nick whirls around.

NICK
(shouts)

Kim?

Silence. He hurries toward her cry, peering at the cars, huddled in the darkness. The FAINT CREAKING is HEARD, GROWING LOUDER.

Stepping out from behind a station wagon, Nick stops and looks down a row of cars. Suddenly, a hand drops on his shoulder. He jumps, spinning around as Kim quickly claps her hand over his mouth.

KIM
Look!

She points down the row of cars. Nick sees a gaudily-painted van rocking in place, its SPRINGS CREAKING.

NICK
(grinning)
Whose is it?

KIM
Who else?

It slowly dawns on him.

NICK
(amazed)
With Jude?

Kim smiles.

NICK
(continuing)
Let's say hello.

He starts for the van. Laughing, Kim pulls him back. Putting her arm around his shoulders, Kim steers him towards the gym. As they leave the parking lot, the shadowy figure reappears.

119 INT. VAN - NIGHT

119

Jude and Slick are thrashing about in the throes of stoned love, sloppy but sure. Grunts and moans mingle with ROCK MUSIC inside the dim van. A final, drawn-out groan and silence reigns, punctuated by heavy breathing.

SLICK
(finally)
You okay?

JUDE
(sighs)
Mmmmm-hmmmm.

A pause. Suddenly, a grotesque black face appears for an instant at the back window, peering inside. There is a RUSTLING SOUND, FOLLOWED by a LOUD CRACK. The face disappears.

SLICK
Shit!

JUDE
What?

SLICK
My glasses!

JUDE
(giggles)
Goin' somewhere?

SLICK
Nature calls.

He crawls over and opens the back door.

SLICK
(continuing)
Don't go away!

Slick jumps out of the van, leaving the door open

120 EXT. VAN - NIGHT

120

Slick steps over to the field next to the parking lot. The DISCO MUSIC from the prom is HEARD, FAINTLY.

SLICK
(calls out)
Was it okay?

121 INT. VAN - NIGHT

121

Jude smiles and rolls over on her stomach, peering out into the darkness.

JUDE

Oh, God!

SLICK

(grins)

Yeah, me, too. The best!

JUDE

Ever?

SLICK

(slowly)

Well...

JUDE

(laughs)

You're my first, too!

122 EXT. VAN - NIGHT

122

Jude sits up, eases herself outside. She looks up at a sky overrun with stars.

JUDE

Wow, there's a million stars...

SLICK

I figured that's what they were...

I can't see a thing without my glasses...

JUDE

Yeah? Why don't we take a walk along the bluffs...

SLICK

Very funny...

He finishes relieving himself. Jude comes over to him, laughing.

JUDE

Why don't we do it here?

SLICK

What do you mean, here?

JUDE

It'll be fantastic, c'mon...

(CONTINUED)

122 CONTINUED:

122

She wraps her arms around him playfully.

SLICK

Gimme a minute...

They tumble to the grass, laughing, Jude groping.

SLICK

(continuing)

Wait... I think I'm caught...

123 EXT. FIELD - STALKING POV

123

Someone is watching them from the nearby bushes. Keeping under cover, he moves closer. Jude and Slick are oblivious, thrashing about on the ground. Jude hoists her dress up. She's on top.

124 EXT. FIELD - ANGLE ON JUDE AND SLICK

124

Jude is all over Slick, smothering him. She's anxious.

JUDE

Hurry...

SLICK

I'm trying... I'm trying...

125 EXT. FIELD - STALKING POV

125

The watcher edges nearer. Still Slick and Jude don't see him.

126 EXT. FIELD - ANGLE ON JUDE AND SLICK

126

There's a CLICK, a TWIG SNAPPING. Slick hears it. Jude is too busy.

SLICK

What was that?

JUDE

(breathing heavily)

What was what?

Suddenly two headlights stab through the darkness, wash over them. A big car swings around in the parking lot and heads away. Slick tries to sit up. Jude won't get off.

SLICK

They saw us...

(CONTINUED)

126 CONTINUED:

126

JUDE

So what?

SLICK

So let's get back in the van.

JUDE

Why?

SLICK

I think I need another joint...

JUDE

Yeah, I think you do...

She rolls off him. He scrambles to his feet, brushes himself off. He squints toward the van.

SLICK

Which way?

JUDE

Follow me...

She turns for the van.

127 EXT. FIELD - STALKING POV

127

The watcher is back behind the bushes, moving around the other way, toward the van.

128 EXT. VAN

128

As Jude reaches the open back door two hands flash out of the darkness and grab her throat. She screams. Slick leaps on top of her and they tumble into the van, laughing.

Jude reaches back and pulls the door shut.

129 INT. VAN - NIGHT

129

Slick sits facing the back door. Jude eases down onto his lap, leaning against the door. Taking his face in her hands, she kisses him. They begin to rock together slowly.

Eyes closed, Slick moves against Jude, moaning softly. He does not see the misshapen face appear at the window. Smiling, he opens his eyes, squinting over Jude's shoulder at the dark shape framed in the glass. The face remains just long enough for Slick to recognize the ski mask.

(CONTINUED)

129 CONTINUED:

129

The back door is flung open. Jude tumbles backwards, dangling out of the van. Slick stares in horror at the figure dressed in dark clothing wearing the hideous ski mask.

SLICK

Lou?

The wedge of glass slices down toward the helpless girl. Jude screams. Again the bloody glass soars skyward, slashes through the air. Slick hurls himself back an instant before it shatters against the floor of the van.

Scrambling forward, Slick lunges for the steering wheel. Groping blindly, he grasps it and pulls himself into the driver's seat. He reaches for the ignition. Something crashes through the side window. The terrible mask looms behind the shattered glass.

Slick starts the engine. The masked figure grabs Slick's throat, shoving his head against the seat. Gasping, Slick slams the van into reverse.

130 EXT. VAN - NIGHT

130

The van lurches backwards, crashing into a parked car.

131 INT. VAN - NIGHT

131

The killer wrenches open the driver's door, stretches out his blood-spattered gloved hand toward Slick's face. In the hand is a jagged fragment of glass. Slick recoils, frantically shoves the van into gear. It lurches forward. The killer grabs the wheel and climbs on.

132 EXT. VAN - NIGHT

132

The VAN ROARS across the parking lot, the open door slamming the killer up against the steering wheel. Jumping a curb, the van plunges into a field, heading directly for the bluffs.

133 INT. VAN - NIGHT

133

Slick and the masked figure grapple furiously over the steering wheel. The killer chops at Slick's fingers clenched around the wheel. Slick jerks his hand away an instant before the glass crunches into the wheel.

134 EXT. VAN - NIGHT

134

Rushing towards the bluffs, the van suddenly swerves away from the edge, circling madly several yards from the precipice.

135 INT. VAN - NIGHT

135

The masked figure struggles with Slick for control of the steering wheel. Slick shoves the killer backwards. Releasing the wheel, the killer grabs onto the open door for support. He hangs there, helpless.

136 EXT. VAN - NIGHT

136

The van suddenly straightens out and hurtles over the bluffs. It plummets to the beach and EXPLODES in flames.

137 INT. GYM - NIGHT

137

SCREAMS on the DISCO MUSIC TRACK MINGLE with the shouts of the crowd as the night builds to a fever pitch. Kim and Nick lead a line of dancers in a wild routine, strutting across the room in time to the flickering lights in the floor. The crowd urges the dancers on, clapping along with their frenetic movements.

The performance thunders to a furious climax, leaving the flushed, sweating dancers collapsed against one another, laughing.

Her arms draped over Nick's shoulders, Kim gently blows on his damp forehead.

KIM

Cooler?

Nick nods and kisses her forehead. Looking over his shoulder, Kim spots Drew talking with an attractive blonde girl.

KIM

(continuing; smiles)

Looks like Kelly finally told Drew off.

Nick turns around.

NICK

Wonder where she is?

(surveys the crowd)

... I don't see Slick and Jude either... Not that I expected to!

(CONTINUED)

137 CONTINUED:

137

KIM

(laughs)

Jude's determined to pack four
years of dating into one night!

NICK

Some night!

(points to a corner
of the gym)

Wonder what they're up to?

Kim sees Wendy huddled with Lou's buddies. As she
watches, a disheveled, red-faced Lou enters and hurries
over to the group.

KIM

Wonder where he's been?

Nick starts to reply when Adele walks up, holding hands
with Mr. McBride.

ADELE

You two are incredible!

Adele notices Nick staring at their clasped hands.

McBRIDE

Dell and I tried to keep up with
you but...

He trails off, beaming at Adele. Nick watches his
father closely.

NICK

Dell?

Adele drops McBride's hand and offers hers to Nick.

ADELE

I'm Adele Cooper...

KIM

(interrupts)

Look!

She points toward the door leading to the lockers.
Sykes stands just inside. He is deathly pale,
trembling.

McBRIDE

(to Adele)

Wait here. I want to talk to him.

(CONTINUED)

137 CONTINUED: (2)

137

McBride starts across the floor towards Sykes. Nick hurries after his father. When Sykes sees them coming, he rushes out the door.

KIM

I've got to find my father.

ADELE

Try the office. I'll look around here.

Kim nods and they separate.

138 INT. HALLWAY - NIGHT

138

As Kim steps out of the gym, she sees Wendy walking down the corridor. Kim follows the girl, matching her footsteps, trying to avoid her. But when Wendy turns to enter the women's bathroom, she spots Kim. Hands on hips, Wendy confronts Kim, a malicious smile on her face.

WENDY

Taking notes?

She abruptly turns and swishes into the bathroom.

139 INT. WOMEN'S BATHROOM - NIGHT

139

Wendy steps up to the mirror. Reaching into her purse, she pulls out her mascara and begins to apply it. We HEAR the BATHROOM DOOR OPENING, FOLLOWED by FOOTSTEPS and a STALL DOOR OPENING. There is a SHARP CLICK as the LOCK SLIDES HOME.

Realizing that her mascara has dried up, Wendy angrily hurls the tube at the trash can.

WENDY

Shit!

She glances at the occupied stall.

WENDY

(continuing)

You got any mascara, Kim?

No answer.

WENDY

(continuing)

You in the stall... Can I borrow your mascara?

(CONTINUED)

139 CONTINUED:

139

VOICE

(softly)

N-n-now it's m-my t-t-turn!

Wendy strides up to the closed stall door.

WENDY

What?

No answer except for the SHARP CLICK as the LOCK is RELEASED. Wendy angrily pushes the door open.

WENDY

(continuing)

Look, I just want...

An axe blade hurtles down, crashing into the top of the door, knocking it off its hinges. Stunned, Wendy gapes at the masked figure wrenching the axe from the door. She stumbles backwards against a sink as the killer stumbles after her.

The axe rears up again. Wendy screams. The axe plunges straight for her head. She slips between the sinks, grabbing a faucet to break her fall. The axe smashes into the mirror, shattering the glass. With a terrified shriek, Wendy lunges past the killer, who grabs her gown, tearing a strap and ripping it down the front. Wendy flees, clutching the shredded gown to her body, screaming.

140 INT. HALLWAY - NIGHT

140

Wendy races through the deserted corridor. Rounding a corner, she flattens against a wall, gasping for breath. Her heart pounding, she listens. Silence. Peering around the corner, she sees Kim walking toward the gym door at the far end of the hallway.

With an anguished cry, Wendy rushes out into the corridor, hurrying toward the gym.

WENDY

(screams)

Kim!

Kim opens the gym door. Wendy's scream is COMPLETELY DROWNED OUT by the SHOUTS MIXED in the DISCO MUSIC TRACK. As the door closes behind Kim, Wendy makes a desperate dash for the gym. She is within a few yards of the door when suddenly the masked figure leaps out from a doorway and blocks her path. Wendy screams and rushes off in the opposite direction.

(CONTINUED)

140 CONTINUED:

140

Running down the hallway, Wendy suddenly darts into a classroom.

141 INT. CLASSROOM - NIGHT

141

Barreling into the dark room, Wendy trips and sprawls across the floor. Whimpering, the terrified girl can barely make out the science lab in the dim light. She begins to crawl between the rows of lab tables covered with microscopes and test tube racks.

The DOOR suddenly BANGS OPEN, throwing a shaft of light across the room. HEAVY BREATHING RESOUNDS like thunder in the silent lab. Wendy freezes, huddled under a table. She hears the DOOR SLAM SHUT and the FOOTSTEPS SLOWLY APPROACHING. As the BREATHING GROWS LOUDER and the FOOTSTEPS MOVE CLOSER, the trembling girl shuts her eyes, waiting for the axe.

After a long pause, Wendy hears the FOOTSTEPS RECEDE, then the DOOR OPEN and CLOSE, FOLLOWED by SILENCE.

Wendy waits in suspense for several seconds. Hearing nothing, she crawls out from under the table and gets to her feet. Silence. With a sigh of relief, she turns and walks into a human skeleton suspended from the ceiling. Her scream brings POUNDING FEET in the corridor. The door is flung open and the masked killer stands silhouetted in the doorway.

In the shaft of light spilling into the room from the hall, Wendy spots a rack of test tubes filled with chemicals on a nearby table. When the killer starts for her, she lunges for the rack, hurling it into the killer's face. The glass test tubes shatter, spilling the chemicals on the heavy wool ski mask and into the killer's eyes and mouth.

As the masked figure reels in pain, Wendy dashes for the door connecting the lab to the next classroom. Throwing it open, she hurriedly exits.

142 INT. CLASSROOM - NIGHT

142

Wendy races through the room, overturning desks and chairs in her wake as she rushes out into the hallway.

143 INT. HALLWAY - NIGHT

143

Wendy careens around a corner and flings herself down a flight of stairs leading to the basement. Crouching at the bottom of the stairwell, gasping for breath, she hears her pursuer's RINGING FOOTSTEPS on the METAL STAIRS. Throwing open a door marked BOILER ROOM, she tears inside.

144 INT. BOILER ROOM - NIGHT

144

The LOUD DRONE is punctuated by Wendy's FOOTSTEPS BANG-ING on the METAL FLOOR. The door flies open and the masked figure steps inside. Running blindly past the large water heaters, Wendy whips around one huge boiler and finds herself pinned against a wall. Whirling back around, she sees the killer stalking her, axe raised to strike.

Trapped, the panic-stricken girl frantically searches for a way out. Lunging for the boiler, Wendy tries to get around it before the killer can reach her. But she is not quick enough. The axe blade slashes down at her head as she collapses.

The blade smashes into the water heater, shattering it and spraying boiling water over the killer's upper body. With an outraged cry, the masked figure stumbles backwards, clawing the air in pain. Curled up on the floor, Wendy rolls clear of the scalding spray and sprints across the room to the door.

145 INT. HALLWAY - NIGHT

145

Running for her life through the deserted corridor, Wendy hurtles around a corner and see a fire alarm box. Beside it there's a fire extinguisher and a wall bracket that's supposed to hold a fire safety axe. The bracket is empty.

Wendy reaches for the alarm lever. But she hears FOOTSTEPS MOVING toward her, quickly. There's no time. She looks around wildly, spots a storage closet. She ducks into it, closing the door quietly behind her.

146 INT. STORAGE CLOSET

146

Panting wildly, Wendy sags against the wall in the pitch-dark closet. She listens.

For several moments, her own heavy breathing is the only sound she can hear. Yet as her panting subsides, Wendy detects another SOUND, also HEAVY BREATHING, but slower. Reaching up, she turns on the overhead light. Crouched in the corner is Sykes. The pathetic, whimpering old man has his bottle raised to defend himself. Wendy screams and throws open the door before he can strike.

147 INT. HALLWAY - NIGHT

147

As Wendy steps out of the closet, she turns and glimpses light sparking off a shiny surface.

148 INT. STORAGE CLOSET - NIGHT

148

Huddled in a fetal position in the corner, paralyzed with fear, Sykes watches the blade slice through the girl's neck. Shutting his eyes to stop the tears, he waits in silence for his own deliverance.

149 INT. GYM - NIGHT

149

The air is thick, electric, crackling with red-hot energy surging up from the floor. Frenzied dancers writhe in ecstatic communion. MUSIC POUNDS OUT of the SPEAKERS, driving the celebrants on to delirious heights.

Kim restlessly prowls along the edge of the dance floor, searching for her father. Peering through the crowd, she spots Adele across the room. The woman shrugs and shakes her head. Kim nods. A hand on her shoulder spins the girl around and she stares into Drew's anguished face.

DREW

Have you seen Kelly?

KIM

I thought she was with you.

DREW

She'll probably never speak to me again...

(shakes his head)

... I was such an asshole!

KIM

(smiles)

You can make it up to her.

DREW

I just hope it's not too late.

He hurries off as Kim spots Mr. Weller and Henri-Anne approaching.

HENRI-ANNE

Where's your father?

KIM

I was going to ask you.

HENRI-ANNE

It's almost time for the royal procession. Who's to present the bouquet?

(CONTINUED)

KIM

Mr. Weller?

WELLER

(backing away)

Oh, no, I don't think...

HENRI-ANNE

(interrupting)

Monty! Of course! Why didn't
I...

She trails off, staring at a side door leading to a hallway. Kim turns to see Mr. McBride and Nick standing just inside the door with a disheveled, trembling Sykes between them. When they spot her, the McBrides drag the custodian over to the group. Kim shrinks back as they approach.

SYKES

(raving)

K-k-killer!... A k-killer's
l-l-loose!

McBRIDE

(shaking his head)

This old guy's had too much to
drink.

Adele joins them.

NICK

We found him in the hall, bouncing
off the walls, mumbling something
about axes.

ADELE

Poor old guy.

McBRIDE

I'm going to call a patrol car to
take him in. I won't be long.

McBride escorts the raving Sykes out of the gym. With all the commotion, their exit goes almost unnoticed. Vicki rushes up.

VICKI

What'd he do?

KIM

(shrugs)

Just drank too much, I guess.

(CONTINUED)

VICKI

Fits right in with this crowd!

HENRI-ANNE

(ignoring her)

All right, the excitement's over.
It's time to get ready for the
procession.

Vicki hugs Kim.

VICKI

Break a leg, your majesty!

Kim smiles. She and Nick follow Henri-Anne across the
floor.

Lou and his GANG lurk nearby, watching the royal couple
move towards the stage.

LOU

It's time.

GANG MEMBER

What about Wendy?

LOU

Screw her! I'll just have sweet
Kim all to myself.

GANG MEMBER

So if Wendy don't show, we let the
Hammond girl go?

LOU

(nods)

You got it...

(looks at the
others)

Questions?

They shake their heads.

LOU

(continuing)

All right, it's parade time!

The group quickly scatters backstage. Two of the Gang
follow Lou to one wing: the other two head for the op-
posite side.

As Kim and Nick follow Henri-Anne around the stage, the
gym teacher sees Davy talking to a young girl.

(CONTINUED)

149 CONTINUED: (3)

149

HENRI-ANNE

All set, Davy?

DAVY

(blushes)

Ready to roll.

Nodding towards the attractive girl, Kim winks at Davy.

HENRI-ANNE

Where's Alex?

Smiling at Kim, Davy starts at the woman's question.

DAVY

What? Oh, he's in the booth, I think.

HENRI-ANNE

Fine. Watch for my signal.

Kim and Nick follow her backstage as Davy reluctantly leaves his friend and scrambles into the sound booth.

150 INT. GYM (BACKSTAGE) - NIGHT

150

Lurking behind a tall partition, a shadowy figure watches Henri-Anne unlock a cabinet and remove two gilt crowns. Giving the smaller one to Kim, Henri-Anne places the other crown on Nick's head. The embarrassed boy squirms as Kim watches.

HENRI-ANNE

Hold still!

The masked killer watches carefully as the woman adjusts the crown on Nick's head.

KIM

Cute!

Nick grimaces.

HENRI-ANNE

There...

(steps back to
examine Nick)

You look fine... Now remember to
start on the trumpets.

Nick nods.

(CONTINUED)

150 CONTINUED:

150

Peering around the flat, the killer quickly pulls back as Kim and Henri-Anne walk by, crossing to the other wing.

Nick nervously shuffles in place, waiting for his cue. Suddenly, Lou and his two friends step out from behind a nearby flat and grab Nick, quickly and quietly subduing him. The Gang Members drag Nick behind the flat as Lou puts on the crown and steps into Nick's place.

The killer cautiously peers around the partition. The area is deserted except for the crowned figure facing the stage. From the back, he looks just like Nick. The killer cannot see the broad grin plastered across Lou's face.

In the opposite wing, Kim nervously adjusts her crown.

151 INT. GYM - NIGHT

151

The DISCO MUSIC has STOPPED and the overhead lights have dimmed except for a single spot on the stage. A red carpet extends from the stage down the steps to the center of the floor. The crowd is silent, gathered in a semicircle to await their king and queen.

152 INT. GYM (BACKSTAGE) - NIGHT

152

Axe raised, the killer silently steps out from behind the partition and approaches the surrogate king.

The TRUMPET FANFARE BLARES OUT. Kim takes a deep breath and starts walking.

Leaning against a tall, wooden pole supporting a bank of lights, Lou smirks and saunters forward. His first step is his last, as the blade slashes through his neck, crashing into the pole and sending a row of lights toppling over into an electrical box on the back wall. There is an EXPLOSION, sparks flying as smoke pours out of the shattered box. A LOUD CRACKLING SOUND and live electrical wires, HISSING and SPITTING, swing down across the back of the stage forming a deadly curtain.

The entire gym is plunged into darkness. Suddenly, the strobe lights flicker alive, pounding to the TAPED PROCESSIONAL MUSIC. The pulsating lights in the floor also pop on, throwing an eerie glow on the shocked faces of the crowd.

Crossing the stage as the curtain slowly opens, Kim gapes at the sparks and the smoke coming from backstage.

(CONTINUED)

Glancing down, she stares in horror at Lou's severed head rolling out onto the stage in strobing slow motion. Kim screams.

VOICE (TAPED)

The King and Queen of the George
Winston High School Junior-Senior
Prom for 1980 -- Nick McBride and
Kim Hammond!

The bloody head rolls to a stop downstage, grinning at the stunned crowd. Screams erupt as panic-stricken people stumble over one another, desperately trying to get out of the gym.

VOICE (TAPED)

(continuing)

These two seniors were selected by
their fellow students as the most
popular boy and girl in the class...

Kim leaps off the stage. Reeling through the chaos, she searches for Nick.

A backstage flat topples over and Nick stumbles out onstage, narrowly missing a live electrical wire undulating overhead. The boy's hands are taped behind his back and a wide strip of tape is stretched across his mouth. Dazed, he collapses downstage.

VOICE (TAPED)

(continuing)

Nick is a three-sport letterman
and president of the Key Club. He
plans to attend State University
in the fall.

Kim struggles toward the stage, fighting through the terrified mob fleeing the gym.

The masked figure suddenly appears onstage, blandishing the axe. Seeing Nick lying helpless only a few feet away, the killer slowly advances on the boy.

VOICE (TAPED)

(continuing)

Kim is the head cheerleader and
ranked number one on the girls'
tennis team. She hopes to become
a teacher.

Kim screams. Nick looks up to see the masked figure looming above him, axe raised to strike.

(CONTINUED)

152 CONTINUED: (2)

152

Nick lunges backwards just as the blade crashes into the wooden floor, sending splinters flying across the stage. Nick frantically stumbles back upstage in strobing slow motion, directly under the curtain of live electrical wires. The killer wrenches the axe from the floor and races after Nick.

Climbing up onstage, Kim rushes for the masked figure.

KIM
(screaming)

No!

Axe raised above Nick's head, the killer turns at the sound of Kim's voice and steps directly into a live wire. The SPITTING CORD snakes around the killer's neck. The electrical charge flings the body halfway across the stage. It crumples to the floor several feet from the axe.

Kim is paralyzed, staring in horror at the motionless body. Nick's muffled shout snaps her alert and she crawls over to him, careful to avoid the overhead wires.

The TAPED DISCO WALTZ MUSIC for the royal dance BEGINS. Kim quickly rips the tape from Nick's mouth.

KIM
(continuing;
trembling)

Nick?

NICK
My hands.

Kim begins to unwrap the tape from his wrists. Neither notices the masked figure stir slightly on the floor.

KIM
(struggling with
the tape)
It's too tight!

Nick groans. Behind them, the masked figure moves into a kneeling position. Spotting the axe, the killer crawls over to it. Grasping it firmly, the killer slowly stands up as Kim finally manages to free Nick's hands.

KIM
(continuing)
Can you walk?

(CONTINUED)

NICK

Help me.

The killer raises the axe and starts for them. Nick puts his arm around her neck. Kim supports him around the waist. Crouching low to avoid the wires, they move slowly downstage. The killer follows.

As they reach the steps at the edge of the stage, Nick sags against her. Struggling to keep him upright, Kim glances back. The killer is poised to strike.

KIM

(screams)

Nick!

Whirling around, Nick slips and tumbles backwards down the steps. Terrified, Kim stumbles after him, frantically pulling him along. The TAPED MUSIC SHIFTS INTO a FAST DISCO RHYTHM.

KIM

(continuing)

Hurry!

NICK

My ankle...

The killer lurches down the steps after them.

Leaning on Kim, Nick limps across the floor with the axe murderer in close pursuit. Nick tries to hop onto the raised disco floor throbbing with colored lights. The boy's foot catches on the lip of the platform. He stumbles and sprawls across the brightly-lit plexiglass surface.

Stepping up onto the floor, Kim hurries over to Nick. He is holding his ankle, moaning in pain. Kim turns to defend herself and Nick against the axe murderer.

Swinging the axe aloft, the killer starts to bring it down on the girl, then hesitates. Staring at Kim, the killer freezes. Seeing her chance, Kim grabs for the axe. The killer does not swing at her, allowing her to grasp the handle. They struggle fiercely for control of the axe.

The masked figure finally brushes her aside and rears up over Nick. The boy makes a desperate grab for the killer's leg and pulls. The masked figure crashes to the floor, the axe sliding across the pulsating surface.

(CONTINUED)

152 CONTINUED: (4)

152

The killer leaps on Nick. Clutching his throat, the masked figure begins to choke the boy. Kim lunges for the axe. Grabbing the wooden handle, she turns and raises it high above her head. Seeing the girl kneeling with the axe poised to strike, the killer suddenly stops choking Nick. Clutching his throat, Nick gasps for air as the killer looks up at Kim and waits.

The resigned gesture throws Kim off. The blade strikes the killer's head at an angle, a glancing blow driving the figure to the floor. Stunned, bleeding heavily from the wound, the killer raises up, then collapses back onto the brightly-lit plexiglass.

Numb with shock; still clutching the axe, Kim stares at the crumpled figure. The glistening dark eyes stare back at her through the ski mask. Transfixed, she gazes into the madness behind those eyes. The horror slowly washes over her face. Shaking her head, she refuses to believe it. Then, suddenly, she knows.

Crying out, Kim reels back, dropping the axe, desperately clutching at Nick.

The dazed, wounded killer stumbles upright and staggers toward the door leading to the parking lot.

153 EXT. GYM - NIGHT

153

Two tall streetlights shine down on the crowd huddled in a large semicircle near the door to the gym. Several POLICE CARS SCREECH into the parking lot, SIRENS SCREAMING. Mr. McBride rushes up to talk with the three policemen. Adele stands nearby, comforting Vicki.

VOICE
(from crowd)

Look!

All eyes turn to the door as the killer appears, wavering in the doorway. Instantly McBride and the other policemen have their guns trained on the masked figure. Holding up a hand to block out the streetlight, the killer stumbles forward.

McBRIDE

Halt!

The masked figure takes several unsteady steps toward the crowd.

Kim appears in the doorway, supporting Nick.

(CONTINUED)

153 CONTINUED:

153

McBRIDE
(continuing)
Kim! Get back!

The killer continues to stumble forward.

McBRIDE
(continuing)
Halt or I'll shoot!

The killer lurches on, eyes wild, straining against the flaring lights, the chaos. Suddenly...

154 FLASHBACK - INT. APARTMENT CONSTRUCTION SITE -
STALKING POV - DAY

154

We're back in the dark corridors of the construction site. CHILDREN'S VOICES ECHO.

VOICES
Kill... kill...

Straight ahead a little girl, perhaps Robin, darts out of a doorway, crosses the corridor and disappears. Kim's VOICE is HEARD.

KIM (V.O.)
Don't shoot!

155 EXT. GYM - NIGHT

155

Kim rushes out of the gym. McBride yells at her.

McBRIDE
Kim!

The killer stops, turns to see Kim running. The echoes of the past resurface...

VOICES
Kill... kill...

156 FLASHBACK - INT. CORRIDORS - STALKING POV

156

We're MOVING QUICKLY now, DOWN an endless corridor, SWERVING INTO a dark empty room. The VOICE are more DISTINCT.

WENDY (CHILD) (O.S.)
Killers here!

ROBIN (O.S.)
N-n-n-no!

157 EXT. GYM - NIGHT

157

Reeling, lost in time, the killer collapses to the ground. The haunted eyes see Kim moving closer. Nick's VOICE is HEARD.

NICK (O.S.)

Kim! What're you doing!

The CHANTING CHILDREN'S VOICES overwhelm everything.

VOICES

Kill... kill... kill...

158 FLASHBACK - INT. ROOMS - STALKING POV

158

We SWING OUT of one room INTO another. The VOICES are VERY CLOSE. Straight ahead there's a hole in the floor, a hollow stairwell. Robin's PLEADING is HEARD.

ROBIN (O.S.)

P-p-please!

We MOVE TO the edge of the hole, LOOK DOWN. Robin is clinging to a ladder two floors below. Above her, around the ladder are Wendy, Kelly, Jude, and Nick. The CHANTING is DEAFENING...

VOICES

Kill... kill... kill...

The ladder is shaking. Robin screams. The sheet of glass starts to fall, in SLOW MOTION.

159 EXT. GYM - NIGHT

159

Kim rushes up, sobbing. She kneels down beside the killer. The killer's eyes are wide, staring, the past and present hopelessly commingled, rampaging...

160 INT. CONSTRUCTION SITE/EXT. GYM - THE REVELATION

160

The pane of glass is still falling, Robin watches it, terrified.

Kim cradles the killer's head. SOUNDS, VOICES, IMAGES, COLLIDE. Hammond is HEARD.

HAMMOND (O.S.)

What's going on here...

His face looms up.

The glass hits Robin, severs her head. Everything is falling, fragmenting.

(CONTINUED)

160 CONTINUED:

160

Vivian Hammond moves in beside her husband. She looks horrified.

The glass shatters against the concrete floor. A million tiny pieces twist slowly in the air.

The killer's eyes stare up at Kim. She's crying. Hammond edges down beside her.

Fragments of glass float free. Drops of blood stain a million jagged edges. more CHILDREN'S VOICES, OVERLAPPING...

WENDY (CHILD) (V.O.)

Swear never to tell...

JUDE (CHILD) (V.O.)

I swear...

KELLY (CHILD) (V.O.)

I swear...

NICK (CHILD) (V.O.)

I swear...

Kim breaks away from the killer's gaze, looks at her father. She tries to speak but chokes on the words. Tears stream down her face.

The killer gasps, speaks.

KILLER

I s-s-saw it all... Th-they
d-d-did it...

We MOVE ACROSS the blood-soaked concrete floor, the broken glass, Robin's broken body, to the ladder. We start to MOVE UP the ladder. A shadow falls across it.

The killer struggles to speak.

KILLER

(continuing)
... Th-they k-k-killed R-Robin!

We MOVE UP the ladder. The shadow is more pronounced. Someone is standing there, looking down.

Hammond's face is ashen. With trembling hands he slowly peels back the ski mask.

We MOVE INEXORABLY UP the ladder. There is HEAVY RHYTHMIC BREATHING, GROWING LOUDER. We SEE the feet, legs, body, of a child.

(CONTINUED)

160 CONTINUED: (2)

160

The mask is pulled up off the killer's battered face.

Vivian screams.

In the half-light of the construction site the watcher's face is revealed. It is the nine-year-old Alex.

Kim cradles the killer on the ground. She turns his head toward the light. We SEE his face full-on.

VIVIAN

Robin!

She rushes forward, lunging for the body. Hammond grabs her, restraining her.

Alex's dark eyes stare back unseeing at his family. His resemblance to his dead twin sister is uncanny. His hair falls onto his forehead in bangs, as Robin's had done seven years before. His makeup has been sloppily applied. The rouged cheeks and the smudged red lips amplify the grotesque impersonation.

Kim strokes her brother's hair. Hammond presses his hysterical wife to him. The onlookers slowly close in.

We SLOWLY DISSOLVE FROM Alex's face TO a photograph of the Hammond family taken seven years earlier. We MOVE IN CLOSE ON the twins. Alex and Robin are smiling.

FADE OUT.

THE END