

DISTURBIN' LEGEND

Written By

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FADE IN:

EXT. A ROAD - NIGHT - RAINING

The only vehicle on the road is a land rover. It turns a corner.

INT. LAND ROVER - NIGHT

NATASHA MANCINI, a college student at Campbell University, listens to the radio. Natasha has black, short cropped hair.

CARLA

(radio-voiced)

You're listening to "Love and Sex" with Carla on WKIL, the voice of Campbell University. We're still talking to--

JANE

(radio-voiced)

Jane. Sophomore. Hi.

EXT. ROAD - NIGHT

The land rover continues down the road.

CARLA

(radio-voiced)

So, you've been stealing your roommate's birth control pills?

JANE

(radio-voiced)

Borrowing okay? Well, she never noticed before 'cause I've always replaced them with baby aspirin.

CARLA

(radio-voiced)

With what?

JANE

(radio-voiced)

Baby aspirin. Looks exactly the same. Anyway, now she's pregnant and has to leave school.

INT. LAND ROVER - NIGHT

Natasha reaches into the back seat.

JANE

And how the hell am I gonna get a
new roommate this late in the
semester?

EXT. ROAD - NIGHT

A car comes at Natasha's car.

INT. LAND ROVER - NIGHT

Natasha reaches for a tape when she hears the car HONK its
horn! Natasha grabs the steering wheel and swerves out of the
way.

NATASHA

Oh my God.

CARLA

(radio-voiced)
Next caller.

Natasha puts a tape in the tape deck. The song "Total Eclipse
of the Heart" PLAYS and Natasha sings along with the song.

EXT. ROAD - NIGHT

Natasha's land rover passes a brightly lit, crowded gas
station. The name of the gas station is called "Alotta Gas".

Natasha's VOICE continues to sing along with the tape.

INT. LAND ROVER - NIGHT

Natasha continues to sing along with the song, but she is now
singing it way off-key.

The tape deck is seen and the song stops and BONNIE TYLER is
heard on the radio.

BONNIE TYLER

(radio-voiced)
Will you shut the fuck up and let
me sing the song? Sheesh!

Natasha looks at the radio in shocked silence.

EXT. ROAD - NIGHT

The land rover speeds by.

INT. LAND ROVER - NIGHT

The rain starts pouring down again.

NATASHA

Oh no.

She turns on the windshield wipers. She hears BEEPS and she looks down at the fuel gauge.

The fuel gauge's pointer is on "E" and the words: "YOU NEED GAS, TOOTS!" blink on and off in a repeated manner.

NATASHA (O.S.) (CONT'D)

Oh shit.

She looks out the window and spots a small gas station.

NATASHA (CONT'D)

Okay, please, please make it.

EXT. ROAD/GAS STATION - NIGHT

Two signs are seen. The left sign reads: "B&B SERVICE" and the right one reads: "GOT GAS". As the land rover pulls into a pump, it rolls over a cord that RINGS the service bell.

Natasha waits for somebody to come. When nobody does, she HONKS the horn three times.

She looks around and sees a lot of junk cars everywhere. She HONKS the horn again. Natasha turns away from the window and looks straight ahead.

Suddenly, the GAS STATION ATTENDANT bangs his fist against the window. Natasha gasps. The attendant has long hair and talks slowly and stutters a lot.

Natasha is frightened by him.

ATTENDANT

R-r-run out of gas?

Natasha reaches into her purse and pulls out a credit card. She rolls down the window a crack and sticks it out.

NATASHA
Yeah. Fill it up.

The attendant takes the credit card. He moves over to a pump.

NATASHA (CONT'D)
Freakazoid.

The attendant grabs the hose and unscrews her gas tank. He sticks the hose into the tank. He looks into her back seat.

The attendant heads back to the gas station. He looks back at Natasha and starts to run. Natasha waits while her car fills up.

The numbers on the pump roll by.

Natasha looks out of her window, then, at the gas station.

The numbers on the gas pump continue to climb higher and higher and then...

...the gas pump turns into an Atlantic City slot machine and as three "BAR"s appear, JACKPOT SOUNDS and MONEY POURING OUT is heard.

The attendant comes running out of the gas station and over to Natasha's land rover.

ATTENDANT
M-m-m-miss, c-could you come inside
for a minute?

NATASHA
Is there a problem?

ATTENDANT
Credit c-card c-company's on the
ph-phone. They wanna sp-speak with
you.

NATASHA
Okay. Hold on a minute.

The attendant backs away.

NATASHA (CONT'D)
Shit.

She grabs an Uzi and OPENS the glove compartment and puts the gun inside it.

She does the same with a Forty-Four Bulldog Special, a .357 Magnum, a Glock Nine Millimeter and a .38 Special and then, she CLOSES the glove compartment.

Next, she grabs a can of pepper spray and puts it inside her jacket. She throws on her jacket and gets out of the land rover.

EXT. GAS STATION - NIGHT

She pulls out her automatic door lock and presses a button and a BEEP is heard and all the doors are locked. She and the attendant jog into the gas station.

INT. GAS STATION - NIGHT

Natasha looks around while the attendant CLOSES and LOCKS the door. Natasha heads over to the phone. She picks it up.

NATASHA

Hello?

All she hears is a busy signal. The attendant moves toward her and grabs her.

NATASHA (CONT'D)

No! Don't touch me!

She pushes him away and runs over to the door. She pushes on it but it won't open. The attendant grabs her.

She grabs her pepper spray and sprays him full in the face. He falls to the ground, MOANING.

Natasha runs over to the phone and throws it at the window, but the glass doesn't break!

She looks toward the window with silent shock. She looks toward another part of the gas station.

A SLEDGEHAMMER ON THE FLOOR.

Natasha runs over to it and picks it up and runs over to the window. She raises it and HITS the glass and it still doesn't break!

She HITS the glass with the sledgehammer two more times and the glass still doesn't break!

Natasha drops the sledgehammer on the floor and then, she looks down on the floor and sees:

A WALNUT-SIZED ROCK.

Natasha runs over to the rock and picks it up.

Now, Natasha, with the rock in her hand, throws it toward the window and the glass finally BREAKS.

She runs over to the window. The attendant starts to get to his feet. Natasha climbs onto the window.

NATASHA (CONT'D)

No!

She falls backward through the smashed window.

EXT. GAS STATION - NIGHT

Natasha stands up.

NATASHA

No!

INT. GAS STATION - NIGHT

The attendant stands up.

ATTENDANT

No! Stop!

EXT. GAS STATION - NIGHT

Natasha runs for her car. She tries to unlock it with her automatic door lock. The car ALARM goes off.

The attendant has made it to the door, UNLOCKS it and throws it open.

ATTENDANT

Stop!

Natasha runs over to her car and pulls open the door. She gets in and SLAMS the door shut. The attendant slams his hands down on the hood.

ATTENDANT (CONT'D)

Stop!

Natasha puts her foot down and the car goes forward, knocking the attendant down and yanking the hose out of the gas tank. The attendant stands up, watching as the land rover speeds away.

ATTENDANT (CONT'D)
S-Someone's in the back seat!

His words send chills through the night.

EXT. ROAD - NIGHT

The land rover speeds away. The tape is playing.

INT. LAND ROVER - NIGHT

Natasha is crying. There are lightning blasts that light up the back seat.

Suddenly, a dark form appears, rising from the back seat. With another lightning blast, a double-sided ax is seen in the shape's hands.

Natasha is crying and singing along with the tape. She looks into her rear view mirror. She gasps and turns around, right as the shape swings the ax. It connects with her neck.

EXT. LAND ROVER - NIGHT

The ax comes breaking through the window and SHATTERS the glass. Blood flies out of the window, mixing with the rain.

The ax slowly fades from view.

DISSOLVE TO:

EXT. CAMPBELL UNIVERSITY - NIGHT

A student walks up a long flight of stairs and heads for a huge dorm and then, a window on the third floor of a building is seen. This is the window to the radio station.

CARLA
You're still listening to "Love And Sex" with Carla on WKIL, the voice of Campbell University.

INT. RADIO STATION/CARLA'S ROOM - NIGHT

The "ON AIR" sign is lit up.

CARLA (O.S.)
Caller?

A room with a table is in the middle. Mikes surround it. CARLA REID, a girl with blonde hair, stands next to the table.

WOMAN (O.S.)
Hello?

Carla waves to her PRODUCER, who is in the adjacent to the one she's in.

CARLA
I'm right here.

The producer holds up a card with the name "ROSE" on it. Carla peers through the rectangular window dividing the two rooms.

CARLA (CONT'D)
Rose. How can I help you?

ROSE (O.S.)
Well, it's kind of embarrassing.

CARLA
Shoot, Rose.

She sits down in her seat.

ROSE (O.S.)
Well, that's just it. I did. All over my boyfriend's face.

Carla takes the cover off the mike, which happens to be a dildo. She starts caressing it.

CARLA
Ah, gave your boyfriend a facial from the source, did ya?

She tongues the dildo, but her tongue doesn't touch it.

The producer laughs.

ROSE (O.S.)
 I can't believe it. I mean, I never
 knew I could do that sort of thing.
 Should I get checked out or
 something?

Carla makes the universal sign of craziness.

CARLA
 Rose, the only thing you need to
 get checked out is your brain for
 any functioning cells.

The producer nods his head in agreement.

CARLA (CONT'D)
 First, let me congratulate you on
 your choice of sexual activity
 because the G-spot is the most
 neglected part of a woman's body.
 (a brief pause)
 Second, did you know that squirting
 is a sure sign of being eaten out
 correctly?

ROSE (O.S.)
 Really?

CARLA
 Really. My suggestion to you is
 that you get your boyfriend to
 continue eating you out and tell
 him to get away from the volcano
 before it erupts.

INT. STUDENT UNION - NIGHT - SAME TIME

A large spacious room where the students come to relax.

CARLA (O.S.)
 That wraps up another night. This
 is Carla, signing off for WKIL.

A girl takes a pastry off the platter which is on a big
 radio.

Then, as she walks across the room and falls to the floor
 with a LOUD THUD...

...ALICIA FISHER, a cute girl with long flowing red hair, grabs two mugs of coffee and heads toward two couches, each facing each other.

ALICIA
 (grins big)
 Ted, how exactly does Carla come up
 with that stuff?

TED ROSENBAUM, a guy with brown hair, lays down on the couch reading a magazine.

TED
 She devours every issue of Hustler.
 Calls it her bible.

Alicia sits down on the other couch. She hands a mug of coffee to MELISSA GAYHEART, her best friend. Melissa has curly brown hair.

PAUL LETO, a handsome guy with brown hair, walks over to the bar. He holds a newspaper in his hand.

Melissa grabs Alicia's knee to get her attention. Alicia looks over and sees Paul. From the look on Melissa's face, it is obvious that she is attracted to him.

MELISSA
 So, Ted, finish your story about
 Anthony Michael Hall.

Ted sits up. He throws the magazine on the table in between the two couches.

TED
 Right. So this guy, a professor
 here about half a century ago.

MELISSA
 What did he teach?

TED
 I don't know. Physics or some shit.

Paul, over at the bar, answers Melissa's question.

PAUL
 Abnormal psychology. You know, if
 you wanna tell the story right.

Ted is obviously mad that he was interrupted.

TED

Not the point of the story, Jimmy Breslin! But fine, abnormal psych it is. Anyhoo, this guy, just flips out. Goes completely berserk, grabs a hunting knife...

He grabs a knife off of the table.

TED (CONT'D)

...strolls into Anthony Michael Hall and bangs on every door.

He BANGS on the table for effect.

TED (CONT'D)

And every student who answered their door...

Paul pays the man at the bar and slowly walks away, eyeing Ted.

TED (CONT'D)

...he takes the knife and he cuts their throat, ear to ear. Yeah. Does away with an entire floor before stabbing himself straight through the heart! Oh!

Ted pretends to stab himself in the heart.

TED (CONT'D)

And thus, the annual Sigma Theta Phi bash.

Ted falls back onto the couch. Melissa is disgusted.

MELISSA

You have a party to commemorate a massacre?

An offstage hand hands Ted a book titled "CAMPBELL UNIVERSITY STORIES" and Ted shows Melissa the book.

TED

You betcha. It's all in this book.

Paul walks over and sets his bag down.

PAUL

Ted, let me get this straight. When this happened a half a century ago, you were a...sophomore?

Paul sits down in a chair next to the two couches.

TED

(he puts the book down
beside him)

That's funny.

PAUL

It's the same bullshit story you
hear in every movie about serial
killers.

ALICIA

Thank you. I mean, where's the
proof?

TED

You see, Campbell knew damn well
that enrollment would suffer
permanently.

(grins big)

So, in cahoots with the national
news media and other powerful
sources--

PAUL

Like Alfred Hitchcock? Or was it
Tobe Hooper? No, no. I know who it
was. It was Wes Craven. He was the
guy who covered it all up.

Paul's pager BEEPS. He checks it.

PAUL (CONT'D)

Oop! That's the newsroom. I gotta
go. Get a life.

Paul stands up and grabs his bag.

TED

Hey, Paul.

PAUL

Yeah.

TED

If there's another salmonella
crisis in the cafeteria, I want you
to have the biggest, yummiest fish
sandwich on me.

He hands Paul a wad of cash. Paul takes it and he starts to walk away.

PAUL

I'd love to. That article almost won me the student Pulitzer.

MELISSA

'Bye, Paul.

TED

(mockingly)

'Bye, Paul. Know what his problem is? He can't stand any story without having his byline on it.

Ted stands up and leaves.

MELISSA

Wow, it's really boring in here. I wish something exciting would happen.

ALICIA

This is college. Since when has anything exciting ever happened here?

Behind them, two students deal and buy weed. The customer hands the dealer a wad of cash and the dealer hands the plastic bag full of weed to the customer. The girls continue to talk to each other.

MELISSA

Well, that story that Ted told us was kinda exciting.

The customer reaches a hand into the plastic bag and checks the contents.

ALICIA

That's just it. It was just a story.

The customer silently asks for his money back and the dealer, who is counting the money, also in silence, refuses.

MELISSA

I wish something like that story actually happened here.

ALICIA

Why? Do you really wish a massacre really happened here?

MELISSA

No. Not a massacre. I wish something with the students would happen. I wouldn't want them killed.

Again, the customer silently asks for his money back and the dealer, who is still counting the money, again in silence, refuses.

At this point, the customer gets upset, snatches the money back from the dealer, punches him in the stomach and walks to the right as the dealer falls to the floor with a LOUD THUD.

ALICIA

Well, it might happen soon, but I'm not sure it will ever happen, because it was just a story.

MELISSA

I've got an idea. Why don't we go to Anthony Michael Hall tonight? I'm dying for little excitement.

ALICIA

I don't know. That story Ted told us could be an urban legend.

MELISSA

It could be, but let's go anyway.

ALICIA

Okay.

EXT. ANTHONY MICHAEL HALL - NIGHT

Anthony Michael Hall is a dorm that looks like it hasn't been lived in for fifty years.

The lightning flashes three times and...

The girls walk toward the building.

MELISSA (O.S.)

If Ted's story is true and all those kids were murdered here, why haven't they torn down Anthony Michael Hall?

ALICIA (O.S.)

Like I told you before...the story could be an urban legend.

The girls stop toward the steps of the building.

MELISSA (O.S.)

If it's just a legend, then what's the problem?

ALICIA

I won't encourage this.

MELISSA

Come on, Alicia. Cut me a little slack. This is half the reason I wanted to do this parody.

(giggling)

Now, what exactly happens when I say, "Bloody Mary" five times?

ALICIA

The person standing next to you wonders how the casting director chose you to do a part in this movie in the first place. Come on.

MELISSA

You're scared, Alicia.

ALICIA

Yeah, right.

MELISSA

Then, come on and let's do this. Come on!

The girls run toward the steps and then:

MELISSA (CONT'D)

Time to raise the dead!

ALICIA

I can't believe this.

They climb up the stairs and face the door that is boarded up.

MELISSA
(spooky-voiced)
Bloody Mary. Bloody Mary. Bloody
Mary.

The door has a small hole in the boards.

MELISSA (O.S.) (CONT'D)
Bloody Mary.

The two girls are still staring at the boarded door.

ALICIA
(jokingly)
Bloody Mary.
(uninterested)
Fine. No answer. Maybe they're
screening.

MELISSA
(giggles)
God.

They hear someone screaming. A male voice to be exact and it sounds like it is coming from inside the door of Anthony Michael Hall.

The girls look scared...correction, they are. They back down one step at a time.

MELISSA (CONT'D)
Let's go, Alicia.

The Girls' POV: They back away from the door walking down one step at a time as the male screams are still heard.

They walk down one more step and they bump into-

CHRIS JACKSON!

He's a twenty year old male with short blonde hair.

He is seen holding a tape recorder in one hand and a Bloody Mary with a stalk of celery in a glass in the other. The girls scream as they bump into him.

CHRIS
You screamed?

ALICIA

She was trying to summon the dead, Chris, not frat boys with a very sick sense of humor.

CHRIS

I have a great sense of humor. Last week, I put cooking oil on the toilet seats in the girls' locker room.

MELISSA

So, is this what you do with your free time, Chris? Just hang out in the dark by yourself, waiting to scare people like a total freak?

CHRIS

Only when I see two losers standing in front of this relic trying to raise the dead. Anyhow, I'll see you two in class tomorrow.

He takes a sip of his drink as he leaves the girls alone.

MELISSA

Unfortunately!

ALICIA

See ya.

MELISSA

Jerk.

ALICIA

You know, he was halfway normal before pledge week.

The girls walk down the stairs and leave the building.

INT. THE HALLWAY OF THE DORM - NIGHT

Alicia walks through the hall toward the steps.

INT. ANOTHER HALLWAY - NIGHT

Alicia sneaks in through the half-opened door and then, she CLOSES it and then, she bumps into-

THE JANITOR!

He has a mop top and he has a mop in his hands.

ALICIA

Oh. Sorry.

The janitor continues mopping the floor and then, Alicia goes to her dorm.

EXT. ALICIA'S DORM - NIGHT

Alicia unlocks the door with her key.

INT. ALICIA AND ROSELYN'S DORM ROOM - NIGHT

The door opens to the sound of ROCK MUSIC. She CLOSES the door and turns on the light.

ROSELYN HARRIS, Alicia's Goth roommate. Roselyn's boyfriend, who, at the moment is underneath her, naked. Roselyn is pissed off by the intrusion.

ROSELYN

Shut off the fucking light!

ALICIA

Sorry.

She flips the switch down and the room goes dark.

INT. ALICIA AND ROSELYN'S DORM ROOM - LATER

Roselyn is on top of her boyfriend and she humps his brains out with MOANS OF PLEASURE coming from her.

Across the room, Alicia lays in her bed and listens to her headphones, but the music does little to block out the sounds of Roselyn and her boyfriend.

She sighs as Pauline's MOANS CONTINUE.

EXT. CAMPBELL UNIVERSITY - MORNING

The sun has just begun to rise as students wake and head for their morning classes.

An old, Victorian style building is seen. It's about five or six stories high, with a tower on one side.

PROFESSOR (O.C.)

Last week we discussed folklore as a gauge for the values of the society that created them.

INT. LECTURE HALL - MORNING

Professor WILLIAM ENGLUND, a nerdy man in his late forties, early fifties, stands in front of a large group of students and discusses the origin of urban legends.

Chris sighs, bored with the class.

Waldo, from the "Where's Waldo?" books, is seen within the seated students.

Englund stands on a giant stage, a desk, cluttered with papers, is behind him.

ENGLUND

Today, today we get more specific.

Alicia and Melissa are within the students. Alicia twirls a basketball on her finger and Melissa knits a sweater. Ted sits behind them, eating half a sub. Chris sits next to Ted.

Englund uses a remote control to activate a slide projector that is stationed at the very back of the large auditorium.

The pencil sketch is of a woman walking to pay phone in an unknown city. It is a very haunting pencil sketch.

ENGLUND (CONT'D)

A woman, who is rushing home, parks on the side of the sidewalk and gets out of her car and uses the pay phone.

Englund activates the slide projector with the remote control. The next pencil sketch is the same woman who looks at her finger with a concerned look on her face.

ENGLUND (CONT'D)

After she finishes her phone call and hangs up the receiver, she checks the coin return and gets her finger poked by an unknown object lodged inside the coin return.

(a brief pause)

Then, as she takes her finger out, she notices her finger is bleeding.

He activates the slide projector with the remote control again and next pencil sketch is the same woman who is now in a doctor's office with a doctor.

ENGLUND (CONT'D)

In sheer panic, the woman gets back in her car and drives to the hospital.

(a brief pause)

When she sees the doctor, she tells him the reason behind her bloody finger. The doctor takes some blood from the woman too check it.

(clears throat)

Then, three days later, the doctor calls the woman and tells her that she is HIV-positive.

Englund presses the button and the image changes to a pencil sketch of the same woman who has a shocked look on her face.

ENGLUND (CONT'D)

Now, who's heard this before? Hmmm?

Most of the students raise their hands.

Alicia and Melissa are seen sitting next to each other.

MELISSA

Well, that really happened to a girl in my hometown.

ENGLUND

(chuckling)

Oh, yes. I'm sure it did. I'm sure most of you grew up thinking this happened to women in, in all your hometowns, but it didn't.

MELISSA

(to Alicia)

It did.

ENGLUND

You see, the woman and her diagnosis of being HIV-positive is what we call an urban legend.

Ted nods his head while Englund talks.

ENGLUND (CONT'D)

Contemporary folklore passed on as a true story. There are variations of this one going back to the 1960s, all of them containing the same cultural admonition: Young women, be careful of pay phones, or harm will come your way.

Englund stops, building up the tension, but then, his watch alarm, that plays "The Death March" BEEPS MUSICALLY. He glances at it.

ENGLUND (CONT'D)

(to the class)

Oh. Excuse me.

It continues to beep and Melissa laughs. Englund turns to face her. Alicia is trying to control her laughter, but Melissa is laughing hysterically.

ENGLUND (CONT'D)

Something funny you might care to share with the rest of us, miss?

MELISSA

No, I was just saying, like the cultural admonition is: Always take your cell phone with you?

The class laughs at this. Englund doesn't find it funny at all.

ENGLUND

Why don't you, uh, come up here, and uh, volunteer for my little experiment, hmmm?

CHRIS

Yeah, that's a great idea.

Melissa hesitates, making Englund angry.

ENGLUND

Now, young lady!

MELISSA

Coming.

She gets up and starts to walk toward the stage. Chris calls after her in a very Austin Powers-like voice.

CHRIS

Yeah, baby, yeah.

ENGLUND

Don't worry, you'll probably survive.

When Melissa gets up on the stage, Englund tosses her a rubber number five and she looks at it and then, she looks at Englund.

ENGLUND (CONT'D)

What do you know about that number?

MELISSA

I know it's the number of knuckles in a knuckle sandwich. It's the number of fingers on a human hand. And it's the number of dollars my cousin owes me.

ENGLUND

Do you know the urban legend that deals with the number five?

MELISSA

I think so. A man in Colorado bought five lottery tickets at five p.m. And he won five thousand dollars and then, he died five days after he won the money.

Alicia is watches intently.

Melissa and Englund face each other. Melissa is still holding the rubber number five in her hand. Englund takes a lottery ticket off his desk. He holds it out to her.

ENGLUND

Do you feel lucky?

Melissa shakes her head and backs away, frightened.

ENGLUND (CONT'D)

What's wrong? Something else you might have heard about the man from Colorado dying five days after winning the lottery?

Alicia is grinning. She's heard this story before.

Melissa and Englund are still on the stage.

MELISSA

Well, when he went to go cash in the winning lottery ticket, he got shot five times by an unknown killer and got the number five branded on his chest.

ENGLUND

Really? Do you know the name of the killer?

MELISSA

Robert Gilliam. From the news. His nickname was "The Denver Assassin".

ENGLUND

Oh.

He picks up the remote control and he presses a button. The picture on the projector shows a Caucasian man's mug shot from Colorado.

ENGLUND (O.S.) (CONT'D)

You mean him?

TED

(jokingly)

I'm gonna kill you.

The class laughs.

Melissa and Englund look across the room at Ted.

Englund gives Ted a disgusted look.

MELISSA

Yeah.

He hits the button again and the picture changes to a Caucasian man in a three piece suit with a grin on his face.

ENGLUND

What if I told you that this is Robert Gilliam and he escaped from prison and is working as an ad executive in New York City? Would you scratch off the lottery ticket then?

Melissa looks at the picture, then at Englund, not knowing if she should do it. She doesn't want to die. Melissa sighs. From way in the back, Chris stands up and raises his hand.

CHRIS

I'll do it.

Ted points at Chris as he makes his way up to the stage. Ted leans forward while Alicia's jaw drops, amazed.

Chris walks up to the stage and grabs the lottery ticket from off the desk. He takes a coin out of his pocket, a nickel no doubt, and scratches off the ticket.

CHRIS (CONT'D)

Oh yeah.

(he looks at the ticket
carefully)

I won five hundred dollars!

ENGLUND

Voila. Still alive.

Ted and Alicia smile, relieved.

Englund, Melissa and Chris are still stand together on the stage.

ENGLUND (CONT'D)

As I said, this story is nothing
but an urban legend.

Chris does a little happy dance as he won five thousand dollars from the lottery ticket.

A girl stands up from her seat and aims a gun toward Chris. She SHOOTs the gun five times shooting Chris and five bullet holes are in Chris' chest.

He drops the lottery ticket and grabs Englund's shoulder for support. Blood begins to come out of his mouth and chest.

Alicia and Ted's relieved faces turn to horror as they watch Chris suffer.

On the stage, Chris begins to fall to the floor, still clutching Englund's shoulder. Melissa is starting to freak out.

ENGLUND (CONT'D)

(exasperated)

Jackson.

Chris falls down and begins to roll down the steps. Melissa SCREAMS and some students stand up to get a better view.

MELISSA

Professor!

Englund just walks over to his desk and watches.

Chris lays on the floor, clutching his bloody chest. MOANS OF PAIN escape his lips.

TED

He's gonna die!

Melissa SCREAMS.

TED (CONT'D)

Someone call nine-one-one!

He turns to another student.

TED (CONT'D)

Go!

The student turns and runs.

More blood escapes from Chris' mouth. Students begin to stand up, afraid. Alicia has an expression of pure terror on her face.

All of a sudden, Chris stops. He doesn't move. His eyes close. All the students expect to see him die, but then...

His eyes open and he grins. Chris looks at Melissa and chuckles.

CHRIS

Ahhh.

Melissa throws the number five, made of rubber, down at Chris.

Alicia sighs and Ted throws his hands up, grinning.

ENGLUND

Thank you for your help, Mr. Jackson.

TED

Brilliant. He's brilliant.

EXT. COLLEGE CAMPUS - LATER - AFTERNOON

Melissa and Alicia walk together. Melissa holds a bottle of water.

MELISSA

Oh, he is such a moron.

ALICIA

Yeah, but who fell for it?

Melissa laughs at her own stupidity.

Up ahead, LORRAINE DEVINE, an African American campus cop, is grabbing newspapers from all the students. DEAN NEVILLE looks on. He is in his late fifties with a sour look and cold demeanor.

MELISSA

Hey, what's going on?

Lorraine grabs a newspaper from a student.

LORRAINE

Excuse me, young man. Can't read these.

FEMALE STUDENT

She had just left campus.

MALE STUDENT

A sophomore.

Alicia goes over to a stand and grabs a newspaper. She unfolds it.

The front page has a picture of Natasha Mancini and the headline "LUNATIC ON CAMPUS?"

MELISSA

She went to Campbell? I knew I should've gone to Columbia.

Paul comes up behind them.

PAUL

Tragic, huh?

They turn and Melissa immediately brightens up.

MELISSA

Hi, Paul.

PAUL

Hi.

ALICIA

Is this true?

PAUL

I certainly hope so. Otherwise I'm gonna have a hell of a retraction on my hands; not to mention, the anger of millions of fans of the horror genre.

His gaze wanders over to where Dean Neville and Lorraine are collecting all the newspapers.

PAUL (CONT'D)

Hey!

He runs over to them.

PAUL (CONT'D)

What do you think you're doing? You can't come and take every copy here.

DEAN NEVILLE

You're the one who wrote this inflammatory piece of rubbish, aren't you?

PAUL

Actually, the factious quotes about being deeply shocked and heartsick, are yours, Dean Neville.

DEAN NEVILLE

Let me tell you something, young man. The only lunatic on this campus is you.

PAUL

I'm flattered.

He holds up a tape recorder.

PAUL (CONT'D)

Can I quote you on that?

Dean Neville simply walks away. Lorraine steps toward Paul.

LORRAINE

I have a quote for you. "U.S. News and World Report" named Campbell the safest university in this country. You best believe that I intend to keep it that way.

Lorraine follows Dean Neville.

PAUL

Thank you, Lorraine. I'll be sure to stick that in the special school safety edition!

Alicia and Melissa start to walk away.

ALICIA

Let's get out of here.

Paul stops them.

PAUL

Hold on a second. How about some interviews? You know, "students react to the tragedy on campus"?

MELISSA

(more than willing)

Okay. I am saddened and moved by the sudden--

ALICIA

(interrupting)

This was someone's life, Paul. Did you even spend one minute thinking about that?

PAUL

No, I didn't. But because of my story, thirty-five hundred students and fans of the horror movie genre will. I think that's enough to help me sleep at night.

ALICIA

Come on, let's go.

She grabs Melissa's arm and starts to lead her away.

MELISSA

Alicia, what--

Alicia throws the paper in the trash can.

NEWSCASTER (O.C.)

The decapitated body of twenty year old...

On a television screen, a NEWSCASTER stands in front of the gas station where Natasha Mancini was killed.

NEWSCASTER (CONT'D)
 ...Campbell student Natasha Mancini was found in the car. Police suspect the assailant was probably hiding in the back seat.

Ted and Carla are sitting next to each other, listening.

NEWSCASTER (CONT'D)
 In the meanwhile, the search continues for Alan Dourif, the proprietor of the gas station where she was last seen.

Alicia is watching with interest.

NEWSCASTER (CONT'D)
 Police are asking anyone with any information to his whereabouts, to contact them immediately.

Chris takes a sip of his coffee.

NEWSCASTER (CONT'D)
 This is David McCaffree, reporting live.

TED
 How horrible.

CARLA
 Someone told me she was listening to my show when it happened. My voice was probably the last thing she heard. Can you imagine?

Melissa leans forward, scared.

MELISSA
 You guys, what if there is a lunatic on campus?

CHRIS
 It's fine with me. I'm hitting the half-pipe at Kellington this weekend.

MELISSA

Did anybody know her? She roomed at Daley.

TED

No.

CARLA

No.

Melissa looks over at Alicia, who is far off and distant.

MELISSA

Hello? Space cadet?

She snaps her fingers in front of Alivia's face. Alicia comes out of it.

ALICIA

Oh no. I don't know her.

Melissa nods.

CHRIS

Actually, I did know her.

CARLA

You did?

CHRIS

Yeah...and I'll miss her too,
'cause she gave great head.

Carla and Ted burst out laughing.

CHRIS (CONT'D)

You get it? She gave great head?

TED

That's good.

Melissa rolls her eyes.

EXT. DORM - EVENING

The sun is starting to set.

INT. ALICIA AND ROSELYN'S DORM ROOM - EVENING

Roselyn is on the Internet, listening to some music and smoking a cigarette. The door opens and Alicia walks in. She closes the door.

Roselyn looks at her and then, back at the computer. She rolls her eyes.

ALICIA

Hey, Pauline. Sorry about last night.

PAULINE

Yeah? Don't let it happen again.

Alicia bends down and sees a bottle of pills on the floor. She bends down and picks it up.

Alicia has the bottle in her hand and the word "LITHIUM" is on it in big, bold capital letters.

Alicia walks over to Roselyn and hands her the bottle.

ALICIA

Here. You dropped these.

Roselyn takes the pills and sets them down. Alicia walks over to the phone and picks it up. She gets the busy signal.

ALICIA (CONT'D)

Uh, Roselyn, excuse me?

Roselyn smiles and presses a few buttons on the keyboard. She turns the music off. She stands up, furious.

ROSELYN

It's my phone line, too.

She storms out of the room and SLAMS the door shut.

Alicia sets the phone down on the hook. She presses a button and the answering machine comes on.

MELISSA (O.C.)

(from the answering machine)

Hey, it's Melissa. You seemed kinda weird this afternoon. You okay, hon? Call me.

Alicia walks over to the closet and takes off her jacket. The machine BEEPS.

ALICIA'S MOM (O.C.)
 (from the answering
 machine)
 Alicia, it's Mom. Sweetie, I'm just
 calling to make sure you're okay.
 Isn't it horrible about Natasha?
 Please call. Okay? Love you.

Alicia grins and reaches up to a shelf in the closet. Stuck between two boxes is a yearbook. Alicia grabs it and pulls it out. The answering machine BEEPS again.

ALICIA'S BOYFRIEND (O.C.)
 (from the answering
 machine)
 Alicia, I've got some bad news to
 tell you. I don't think we should
 be together anymore. I have fallen
 in love with Craig Matthews.
 (a brief pause)
 I'm sorry you had to be told this
 way. I hope we can still be
 friends.

Alicia walks over to her bed and sits down on it. She opens the yearbook and starts flipping through the pages. She stops when she comes to a photo of the Spirit Squad.

On the page in the yearbook, a photo of Alicia standing next to another girl is seen. On closer inspection, the girl is Natasha Mancini.

On the other page, which is on the right, there's a photo of Alicia and Natasha. Under the picture, the words: "TEAM CAPTAINS: NATASHA MANCINI AND ALICIA FISHER".

Alicia is quiet, remembering the yells they used to do. The VOICES of the Spirit Squad can be heard shouting.

This is really hard for Alicia. Suddenly, there's a KNOCK at the door and Chris enters.

CHRIS
 Hey, I was in the neighborhood,
 thought I would drop by, see if you
 want to come to the house. Ted said
 he's gonna pierce Hootie's nose.

Alicia is still really quiet. When she speaks, her voice has a sad tone.

ALICIA
Hootie's a dog.

CHRIS
That's no reason why he can't be
hip.

ALICIA
No, that's okay, Chris.

CHRIS
What's up, Alicia? You all right?

ALICIA
Yeah, I'm fine.

CHRIS
Look, we don't have to go hang out
with a bunch of drunken frat boys.
We can go someplace and talk.

Alicia doesn't know if she wants to.

ALICIA
Mmmm.

CHRIS
I really don't want this to get
around campus, but I can actually
be a good friend once in a while.

Alicia smiles. Chris kinda nods his head and smiles.

CHRIS (CONT'D)
Okay?

ALICIA
Okay.

EXT./ESTAB. ANTHONY MICHAEL HALL - NIGHT

Chris and Alicia walk toward the steps of the building.

ALICIA
You want to go see what's inside
Anthony Michael Hall?

CHRIS
Yeah. I've always been curious as
to what is inside this old relic.

ALICIA

The door is boarded up. How are we going to get inside?

CHRIS

Elementary, my dear Alicia. We walk to the side and go in through a window. Let's go.

They walk toward the side of the building and then...

EXT./ESTAB. ANTHONY MICHAEL HALL - NIGHT

An arrow shaped electronic sign that points to a window with a single board across it is seen. It is quite illuminating. The sign reads: "ENTRANCE FOR HORROR MOVIE CHARACTERS ONLY".

ALICIA

Well, I see a window we can go through.

Alicia and Chris walk over to it and it has a single board across it.

Chris takes the board off from across the window and he lets Alicia climb inside and when she gets in, Chris follows behind her and climbs right inside.

INT. ANTHONY MICHAEL HALL - NIGHT

Alicia and Chris walk through the building and as they look inside a room, they see the little girl staring into a television screen with snow shown on it.

The Little Girl turns her head in a slow manner and looks toward the two collegians.

LITTLE GIRL

They're here.

Chris and Alicia look at each other, quite perturbed and then, they walk through the hall and walk into another room which has a film projector in it and a big white screen already set up on the wall.

The two collegians walk over to the film projector and they stand on opposite sides of it and look it over and as they look at each other...

The lens of the film projector is seen and somehow, it comes on by itself.

On the big, white screen on the wall, an animated sketch/song about the number five from the classic Sesame Street appears on the screen.

Alicia and Chris look at the film with looks of shock as they listen to its music and lyrics and then, they look at each other and finally, they look back at the film.

The film continues as the two collegians continue to watch it and when the film ends and the projector shuts off by itself:

Chris looks toward Alicia as she leaves her place next to the film projector and the room.

Chris stays behind and then, a UNKNOWN FIGURE, wearing a parka with the hood on his head, stands on the left side of Chris.

Just then, Chris slowly turns his head to the left and he is shocked as he sees the figure and before he lets out a scream:

The Figure holds up a real gun with a real silencer on the barrel.

The figure's finger is on the trigger and SHOOTS four times and each bullet ends up in different locations in Chris' body! This time, the shooting is real!

After the final bullet has been fired and ends up in Chris's body, he clutches his chest to try and hold back the spurting blood...without success. The Figure watches as Chris suffers.

Unfortunately, the kill is successful.

The Figure watches Chris as he suffers. He stumbles toward the entrance of the room as he continues to clutch his chest as the blood continues to ooze out of it.

INT. THE STAIRWAY - NIGHT

Chris is now in the hall and he sees Alicia and he reaches out to her and as she turns and faces him, she screams in terror and as she continues to scream and finally stops:

Chris continues to suffer as his chest is saturated with blood and he stumbles toward the top of flight of stairs and he begins to fall forward:

SERIES OF SHOTS - CHRIS FALLING DOWN THE FLIGHT OF STAIRS

After the falls down the final step and ends up on the floor with his head propped up against the wall and his hand is now on his blood-stained chest.

Alicia runs down the stairs and hurries over to Chris, who is now dead. She UNZIPS his coat and unbuttons his shirt and sees the bullet holes as well as his blood-soaked chest.

Alicia is shocked at this, not to mention, a little disgusted.

ALICIA

Holy shit!

She gets up and she quickly leaves the building.

EXT. ANTHONY MICHAEL HALL - NIGHT

Alicia stands in the window that she and Chris came into.

She quickly climbs out of the window and then, she runs to Lorraine's office to get help.

INT. ANTHONY MICHAEL HALL - NIGHT

The figure walks toward Chris' dead body, the figure holds up a heated branding iron in the shape of a number five.

The figure kneels down toward the body, rips open the coat and finishes unbuttoning the shirt and then, the figure picks up the branding iron and lowers it and:

INSERT - CHRIS'S BODY AS THE BRANDING IRON TOUCHES IT

The branding iron is lifted off the body and the number five is seen on a part of the body that is oddly blood-free.

INT. CAMPUS SECURITY OFFICE - NIGHT

On a television screen, a woman (Pam Grier) points a gun at a man. She begins talking.

Lorraine recites the words with her.

LORRAINE

This is the end of your rotten
life, you motherfuckin' dope
pusher!

Lorraine has her gun out. There's a SHOT heard on the T.V. and Lorraine pretends to fire her gun.

On the television set, the woman walks over to another dope pusher, gun in hand.

Lorraine again recites the words along with the T.V.

LORRAINE (CONT'D)

It was easy for him, 'cause he didn't think it was coming. But it ain't gonna be easy for you, 'cause you better believe it's coming.

There's a GUNSHOT and Lorraine copies it. Suddenly, the door OPENS and Alicia runs in. Lorraine quickly puts her gun away.

LORRAINE (CONT'D)

Girl, what's wrong with you?

ALICIA

They killed him. Somebody killed him.

Lorraine's jaw drops, shocked and stunned.

LORRAINE

Who killed who?

ALICIA

Somebody killed Chris!

LORRAINE

Where did this supposed murder take place?

ALICIA

Inside Anthony Michael Hall.

LORRAINE

That's impossible. That building has been boarded up for fifty years.

ALICIA

I'm serious. Chris and I went there and he got shot while we were in there and--

LORRAINE

You both went to Anthony Michael Hall, huh? I hope you don't mind me asking: What the hell are you on?

ALICIA

Nothing! He was killed in Anthony Michael Hall!

LORRAINE

Really?

ALICIA

Lorraine, I saw his body. I touched it. It's probably the same person who killed Natasha Mancini.

LORRAINE

Now, that's impossible, baby. The police arrested that gas station attendant this afternoon.

Alicia shakes her head, not knowing what to say.

INT. STUDENT UNION - DAY

Ted and Carla sit next to each other on one couch, Melissa is on the other. Alicia sits in the chair.

TED

It was a hoax, Alicia. Chris always plays that same prank all the time to scare pledges during hazing. He also has this life size blow up doll. You probably don't want to know about that.

ALICIA

It wasn't a hoax, Ted. Chris was dead.

TED

Come on, Alicia! Chris is the best practical joker on this campus, all right. He once convinced a freshman he was the middle Hanson brother just so he could get laid.

MELISSA

Okay, Ted, shouldn't he be here enjoying his handiwork?

TED

Weekend snow boarding trip. Some last fling bachelor party with high school buddies. Come on!

Alicia doesn't buy it. She knows Chris is dead.

TED (CONT'D)

Whoa, whoa, whoa, wait a minute.
Got killed by the number five. It's
just like the urban legend.

Melissa smiles.

ALICIA

What are you talking about?

TED

Come on, Alicia. Englund talks
about it every semester in class.
You know, a guy and a girl walk
into the woods and make out.

ALICIA

You made out with him?

Alicia shoots her a look. Melissa only smiles mischievously.

TED

The guy gets shot five times in the
woods, he dies and gets a number
five branded on his chest when the
last of his blood oozes out of his
body.

TED (CONT'D)

(re: Alicia)

Chris is in the class! He knew the
myth.

(re: Ted and Carla)

He must've planned the whole thing
out. Guy thought it was the only
way a girl would ever say to him,
"Gimme five". Conniving bastard.

Carla laughs and Ted snuggles up to her. He is about to kiss
her when Alicia interrupts.

ALICIA

Wait a second. Isn't there also an
legend about a guy with an ax
hiding in the backseat of a woman's
car?

CARLA

Hello? My mom still checks the
backseat before getting into a car.

ALICIA
That's how Natasha Mancini died.

MELISSA
Oh my God.

CARLA
What are you trying to say, Alicia?

ALICIA
It's like someone out there is
taking all these stories and making
them reality.

Carla smiles and Ted stands up. He walks over to Alicia.

TED
Well, my big question is: What is
he gonna do next? Maybe put spider
eggs in bubble gum? Maybe ram a
celebrity up a gerbil's ass?

Carla laughs.

TED (CONT'D)
Come on, Leesh! Give Chris a call
at the Kellington. You'll see he's
there.

INT. ALICIA AND PAULINE'S DORM ROOM - LATER

Alicia enters. Loud, heavy rock music is blaring from the
speakers. Pauline smokes a cigarette, apparently in a chat
room. Alicia approaches Pauline.

ALICIA
Pauline, do you mind if I use--

Pauline spins around angry.

PAULINE
What?!

Alicia pauses, looking at Pauline's angry face. She decides
not to cause an unnecessary fight.

ALICIA
Never mind.

EXT. CAMPUS - LATER

Alicia is at a phone booth, talking to a woman who works at the Kellington.

WOMAN

(from phone)

Yeah, there was a blonde guy that arrived with that group this morning. A bachelor party or something.

ALICIA

Chris Jackson, specifically. Can you tell me if he checked in?

WOMAN

Oh, I can't tell you that. The cabin's not in his name and it's not on his credit card. I'd be happy to take a message, but I can't guarantee he'll come by and pick it up. So, whatever you want--

Alicia hangs up the phone. That idea didn't work

EXT. LIBRARY - LATER

Alicia walks up the stone steps to the large, old library. The sun has set and it's getting dark...

INT. THE LIBRARY - NIGHT

Alicia walks by row after row of books. She finds the row she needs and starts to look for some books. Suddenly, she hears footsteps. Alicia turns around and when she does, a figure walks past. Alicia looks around.

ALICIA

Hello?

She sighs and goes back to looking when she hears a rustling sound. She stops. There's indistinct whispering somewhere in the library. Then, a noise like a chair being pushed back.

ALICIA (CONT'D)

Someone there?

No response. Alicia just shrugs it off and continues her search. She finds what she's been looking for. She pulls it off the shelf.

The cover of the book is titled: "THE ENCYCLOPEDIA OF URBAN LEGENDS".

Alicia presses the book against her chest, so that no one can see the title. Then, she pulls another book off the shelf.

The cover of the book is titled: "ANOTHER BOOK ABOUT URBAN LEGENDS".

Alicia puts the book on the other and presses both books against her chest. Then, she pulls a final book off the shelf.

The cover of the book is titled: "DO WE REALLY NEED TO TELL YOU WHAT THIS PARTICULAR BOOK IS ABOUT?"

It is obvious that the title of this book goes under the category of sarcasm.

Alicia puts the book on the others and presses all the books against her chest. Suddenly, a noise behind her is heard. Alicia turns and in that instance, she bumps into--

CARLA!

Alicia gasps. Carla laughs. She also has a book. She holds it out to Alicia.

CARLA

Hey, Leesh. Look what I found.

ALICIA

What?

Carla opens the book to a page.

The open book in Carla's hands is seen. It has various illustrations of people in different comedic sex positions.

CARLA (O.S.)

An early edition of the Kama Sutra...with illustrations. Think Ted will get into it?

ALICIA

Does he have a choice?

CARLA

No.

They both giggle like little school girls. Carla notices Alicia's books.

CARLA (CONT'D)

What's that?

ALICIA

Um...

She reluctantly shows the books to Carla.

CARLA

Leesh, don't tell me you still believe--

ALICIA

I don't know.

INT. LIBRARY - LATER

Alicia and Carla sit at a table, looking at the books about urban legends. Alicia flips through one of them with Carla looking on. Alicia doesn't see anything of interest until she sees one picture.

In the open book, there's a picture of a woman sprawled out on a bed, her wrists slit. The words "AREN'T YOU GLAD YOU DIDN'T TURN ON THE LIGHTS?" are written on the wall in the woman's blood.

Alicia glances at it a moment longer, then turns the page. She comes to what she has been looking for.

In the open book, it shows a picture of a dead man with a number five branded onto his chest. The girl has a frightened expression on her face as she looks at the dead body.

ALICIA (O.S.)

This is it.

The picture is really disturbing Alicia. Carla glances at the open book, then, Alicia. She turns a few pages. She comes to another picture.

The picture in the book shows two cars on a road. One has its lights off and the other one seems to be flashing their high beams.

CARLA

This is definitely not a myth.

ALICIA

What?

CARLA

(re: the picture)

The Gang High Beam Initiation. It happens all the time. Gang members drive around at night with their headlights off.

(re: Carla)

And when someone goes to flash them their high beams to warn 'em, they kill 'em. That's why I always take the bus.

A pause. The picture seems to upset Alicia.

CARLA (CONT'D)

Anyway, I gotta go. I've got some homework to do.

ALICIA

Are you gonna have sex with Ted?

CARLA

No. I have some actual homework to do.

ALICIA

Oh. Okay. See ya.

Carla stands up.

CARLA

'Bye.

Alicia continues to look at the open book while Carla leaves.

INT. ALICIA AND ROSELYN'S DORM ROOM - NIGHT

On the computer screen, Roselyn is in a Goth chat room and she types: "Goth guys on campus looking to hook up...I-M me."

She is still smoking a cigarette. She waits for a reply. She doesn't have to wait long.

On the computer screen, a response comes. The response is: "We're on similar dark paths."

Roselyn blows smoke into the air. She begins typing.

On the computer screen, Roselyn types: "What U into?" The response is "Lithium".

Roselyn smiles. She has obviously found a guy she can relate to.

On the computer screen, Roselyn types: "My type of guy."

INT. THE LIBRARY - NIGHT

Alicia pulls the sign out sheet out of the front page of the book. The names are: Brad Luff, Neal H. Moritz, Gina Matthews, Silvio Horta and the last entry is...Chris Jackson!

Alicia puts the card down. Maybe she is paranoid. Maybe it was Chris playing a trick on her. Maybe...

INT. ALICIA AND ROSELYN'S DORM ROOM - NIGHT

Roselyn's fingers are seen as she types. Her fingernails are painted black.

On the computer screen, Roselyn has typed: "Where U at?"

She has a sexy look in her eyes. She is obviously smitten by this man.

On the screen, the response reads: "Close."

Roselyn begins to type.

On the computer screen, she has written: "Tease."

She smiles and begins typing.

On the computer screen, she types: "Gonna paint my face and get ready. Tell me what room U R in."

She picks up her black purse and stands up and then, she glances back at the screen before heading for the door.

INT. THE HALLWAY - NIGHT

Roselyn opens the door and steps outside. She closes the door behind her.

EXT. LIBRARY - NIGHT

Alicia walks down the stone steps.

INT. THE BATHROOM - NIGHT

Roselyn sets her purse down by the sink and...

...she picks up a palette of oil paints and a paintbrush and then, she walks over to a canvas on an easel and puts the finishing touches on an oil painting of herself.

EXT. CAMPUS - NIGHT

Alicia walks down the sidewalk, heading for the dorm.

INT. BATHROOM - NIGHT

Roselyn grabs her purse and leaves the bathroom.

EXT. ALICIA'S DORM - NIGHT

Alicia walks through the arched passageway to her dorm.

INT. ALICIA AND ROSELYN'S DORM ROOM - NIGHT

Roselyn enters the room and closes the door behind her. She walks over to the computer and sits down. She looks at the screen, confused.

On the computer screen underneath Roselyn's statement is blinking word: "Yours."

Roselyn is bewildered by this. Before she has a chance to do anything, a hand wraps around her mouth! Pauline tries to scream.

The killer throws Roselyn onto the bed and gets on top of her. With one hand covering her mouth and the other strangling her, Roselyn tries to scream out.

She gets the killer's hand off her mouth and screams before the killer clamps his hand over her mouth again.

INT. HALLWAY - NIGHT

Alicia walks down the hall to her room. A GIRL passes by her.

GIRL

Sounds like Elvira's raising more
than the dead in there.

ALICIA

Thanks for the warning.

She stops in front of her door.

INT. ALICIA AND ROSELYN'S DORM ROOM - NIGHT

The killer has both hands on Roselyn's neck. She screams.

INT. HALLWAY - NIGHT

Alicia puts the key into the door.

INT. ALICIA AND ROSELYN'S DORM ROOM - NIGHT

The killer grabs the computer cord and pulls it out of the electrical outlet. The computer goes off, leaving the room in darkness. The door starts to open.

ROSELYN

A-Alicia!

The killer clamps his hand on her mouth. Alicia enters the room and closes the door. She goes to turn on the light.

Roselyn watches expectantly for Alicia to turn on the light, revealing the killer. Alicia suddenly stops, remembering the last time she walked in on Roselyn.

ALICIA

Sorry. Not looking.

She covers her face and walks over to her bed. Roselyn continues to groan and moan, trying to fight off the killer. It does look like they're having sex. Alicia chuckles in disgust.

Roselyn fights, but her oxygen is slowly being drained from her. She gasps.

Alicia climbs into bed while Roselyn's groans are still audible. Alicia grabs her headphones and puts them on. She turns it on. She turns up the volume to drown out Pauline's moans.

Roselyn still struggles feebly with the killer, but it is too late. Her body goes still and her eyes roll up into her head.

The killer lets Roselyn's head fall onto the pillow. He shakes her to make sure she's dead, then gets off her.

Alicia lies in bed, sleeping. The killer's shadow passes over her...

FADE OUT.

INT. ALICIA AND ROSELYN'S DORM ROOM - MORNING

Alicia's alarm goes off. She slowly opens her eyes. Her headphones lay on the pillow beside her. Alicia sighs, not wanting to get up. She rolls over, facing Pauline. She sits up, abruptly.

Roselyn's black comforter has been pulled up over her face. A puddle of blood is on the floor next to Roselyn's bed. Her hand sticks out of the cover, blood all over it.

Alicia slowly walks over to Roselyn's bed. She reaches out and pulls back the comforter to reveal...

...Roselyn's wrists have been slit!

Alicia screams and packs up. She puts her hands over her mouth. She slowly turns around in fear and sees that something has been written on the wall in Roselyn's blood. It reads: "AREN'T YOU GLAD YOU DIDN'T TURN ON THE LIGHTS?"

Alicia screams.

FLASH!

FADE TO BLACK.

INT. DORM HALL - LATER

Two PARAMEDICS push in a stretcher. A GIRL and her FRIEND stand next to the door.

GIRL

Hey, better check her pulse. She's looked like that for years.

The paramedics roll their eyes and push the stretcher toward Alicia's dorm room. Paul watches them go, a pen and pad in hand.

Melissa comes down the stairs and walks over to Paul.

MELISSA

Hey, Paul.

PAUL

Hey. How is she?

He looks over at Alicia, who's being questioned by Dean Neville and Lorraine.

MELISSA

I don't know. I haven't had a chance to talk to her yet.

PAUL

All right. See you later.

Paul walks off down the hall toward Alicia's dorm.

Alicia and Dean Neville sit in chairs, while Lorraine stands. Alicia puts two Alka-Seltzer tablets in her clear glass of water and then, she takes a sip.

DEAN NEVILLE

Alicia, we know this is hard for you. But we need to know why, if you heard moaning, why didn't you turn on the light?

ALICIA

I had walked in on Roselyn having sex before. It wasn't something I cared to see again.

LORRAINE

So you never actually saw somebody in the room?

ALICIA

I sensed that--

LORRAINE

No, no. Honey, did you see anybody in the room?

ALICIA

No.

In his hand, he holds a bottle of Lithium pills.

DEAN NEVILLE

Alicia, did you know that Roselyn was manic depressive?

ALICIA

She painted half the room black. I had a pretty good idea.

LORRAINE

There are no signs of foul play. No forced entry.

ALICIA

What are you saying?

DEAN NEVILLE

It appears to be a tragic suicide.

ALICIA

No. Roselyn didn't kill herself. There was someone else in that room. I mean, "Aren't you glad you didn't turn on the lights?" for Christ's sake?

DEAN NEVILLE

A very morbid suicide note.

Dean Neville stands up and hands the bottle of Lithium pills to Lorraine. They walk away. Alicia looks over at Melissa. Alicia stands up and starts to walk over to her.

Melissa meets her halfway.

MELISSA

Honey, I'm so sorry. Are you okay?

They embrace. Melissa suddenly realizes the stupidity of her question.

MELISSA (CONT'D)

Of course not. Stupid question. Who would've thought she would do something like that. I mean, she's weird and all--

Alicia's gaze goes beyond Melissa. Melissa turns and sees the two paramedics pushing the stretcher.

A white cloth covers Roselyn's body, but there are blood stains where her wrists were slit.

Alicia is clearly shaken. Melissa tries to comfort her and the girls face front as they continue to talk to each other.

In the background, a paramedic comes out of the dorm room with the beginning of another stretcher and a long line of white cloth-covered bodies with blood stains on them.

MELISSA (CONT'D)

Okay, Alicia. You wanna go somewhere and get a bite to eat?

ALICIA

Sure. I'd love to. It would definitely get my mind off this situation.

MELISSA

You want to go to The Amityville Diner later this afternoon? My treat.

ALICIA

Sure. I am a little hungry.

MELISSA

Cool. So am I. Come on. Let's go.

They walk ahead and finally, the other paramedic comes out of the dorm room pushing out the other end of the stretcher.

EXT./ESTAB. THE AMITYVILLE DINER - DAY

People walk past the diner.

INT. THE AMITYVILLE DINER - DAY

Melissa and Alicia sit at a table on opposite sides. Alicia is a little shaken and Melissa is still trying to comfort her.

MELISSA

What's wrong, Alicia?

ALICIA

I'm still a little spooked about Roselyn's murder.

MELISSA

Don't worry about it. I'm here for you.

She and Alicia pick up their menus.

MELISSA (CONT'D)

Let's look through the menus and get something good. Remember: My treat.

They both look through their menus and:

On the front cover of Melissa's menu, the following words read: "THE AMITYVILLE DINER - OUR PRICES ARE A SCREAM AND WE DON'T MEAN THE MOVIE!"

Alicia looks through her menu and she looks ahead and gasps in shock.

Melissa looks at Alicia with concern.

MELISSA (CONT'D)
What's wrong, Alicia?

ALICIA
Who is that over there?

Melissa looks in the same direction Alicia is pointing and:

A customer is dressed as Ghostface from the "Scream" franchise. He sits at a table in the diner.

Melissa looks back to Alicia with a smile.

MELISSA
Don't you remember? There's a "Scream" marathon playing at the Cineplex tonight. He is a fan of the franchise, I would imagine.

Alicia looks in another part of the diner with concern.

ALICIA
And who are they?

Again, Melissa looks in the direction Alicia is pointing and then, she turns back to Alicia.

MELISSA
Oh. They're Shawn and Marlon Wayans from "Scary Movie".

SHAWN and MARLON WAYANS are sitting at a table together with their meals on their table in front of them.

SHAWN
Isn't it great that we are in a horror movie where the black man doesn't get killed?

MARLON
Yeah, it sure is. I'm glad we are just doin' a cameo.

Alicia looks to her left and looks surprised.

ALICIA
And who is this?

Melissa looks to her right and then:

The gecko from the "Geico" ads is seen. He sits on the jukebox and waves to the girls.

Melissa looks at Alicia.

MELISSA
That's the gecko from the Geico ads. He can help you save fifteen percent or more on your car insurance.

Alicia nods her head as she understands what Melissa had explained.

Just then, CARRIE WHITE, the waitress, comes over to the girls' table. She takes out a pad and pen from behind her left ear.

CARRIE
Good afternoon, girls. I'm Carrie White and I will be your waitress for today. May I take your orders?

Melissa and Alicia look through their menus and tell Carrie their orders.

MELISSA
(to Carrie)
I would like order two Burgers In The Rue Morgue, an order of the Lord of the Fries and a tall glass of Scream soda with ice.
(to Alicia)
Alicia?

ALICIA
I'd like the same.

They close their menus and Carrie writes down their orders.

CARRIE

Two Edgar Allan Poe Platters.
 (she puts her pen and pad
 in her apron pocket and
 takes the menus from the
 girls)
 Your orders will be ready in
 fifteen minutes. I'll be back.

MELISSA/ALICIA

Thank you.

Carrie leaves the girls' table and the girls begin a conversation.

ALICIA (CONT'D)

Melissa, I don't mean to sound weird, but didn't that waitress look a lot like Sissy Spacek?

MELISSA

Sissy Spacek? I don't think she would work in a diner. She's a famous Hollywood movie actress.

Alicia nods her head in agreement.

ALICIA

I guess you're right.

DISSOLVE TO:

INT. THE AMITYVILLE DINER - LATER

Melissa and Alicia are waiting for their orders and then, Carrie comes to their table with their orders on a tray.

SUPER APPEARS IN THE LOWER CENTER OF THE SCREEN: "FIFTEEN MINUTES LATER"

CARRIE

Okay, girls. Here are your orders.

MELISSA

Carrie, my friend here has this crazy idea that you look like the Hollywood actress Sissy Spacek.

CARRIE

I get that a lot. I'm not Sissy Spacek. I'm a waitress at a local diner. Would you like me to serve you your orders?

MELISSA/ALICIA

Yes, please.

CARRIE

Okay.

The girls look away from Carrie and Carrie holds the tray of food in front of her and serves the girls their orders by way of telekinesis...

...first with the girls' burgers and fries on their plates and finally, she serves them their sodas in tall glasses with ice in them.

Then, the girls look back toward Carrie.

ALICIA

Carrie, have you ever been horrified when you went to school?

CARRIE

Yes, as a matter of fact, I have been...in high school. I was tormented by my fellow students.
(re: Carrie and the girls)
I tried to tell my mom, but she was so stuck in her Puritan ways.

MELISSA

Have you heard about a serial killer who is killing college students on campus?

CARRIE

Are you talking about the serial killer who killed three students based on urban legends?

MELISSA

Yes.

CARRIE

No, I haven't heard anything about it.

(re: Carrie and the girls -
to both girls)

Anyway, you girls enjoy your food.

She leaves the girls' table.

Melissa picks up the ketchup bottle, takes the buns off both of them and squeezes a lot of ketchup on both of them...one after the other.

Alicia looks at what Melissa is doing with concern.

ALICIA

Melissa, what are you doing?

Melissa puts the ketchup bottle back on the table and puts her buns back on top of her burgers and she smiles at Alicia as she answers her friend's question.

MELISSA

I have put a lot of ketchup on my burgers, so when I bite into them, it will look like the burgers are bleeding.

Alicia looks at Melissa with a look of disgust.

ALICIA

That is sick.

MELISSA

It's not sick. I do this all the time. Come on. Eat.

Alicia picks up the ketchup bottle and takes a bun off her burger and puts a decent amount on her burger and puts the bun back on it. She does the same with the other burger.

She sets the ketchup bottle back on the table.

Alicia and Melissa pick up one of their burgers and they begin to eat their food.

DISSOLVE TO:

INT. THE AMITYVILLE DINER - MOMENTS LATER

The girls have finished their meals. Carrie walks toward their table and stops right at it.

SUPER APPEARS IN THE LOWER CENTER OF THE SCREEN: "LATER THAT AFTERNOON"

MELISSA

Carrie, I'd like the check, please.

Carrie reaches into her apron pocket, takes out her check pad, rips off the check and hands it to Melissa.

CARRIE

Here you go...
 (Melissa takes the check
 from Carrie - to both
 girls)
 ...and thank you for coming to The
 Amityville Diner.

MELISSA

You're welcome and thank you for
 serving us.

CARRIE

You're welcome. Please come again.

MELISSA

We will.

Again, Carrie leaves the girls' table.

Alicia and Melissa slide out from their seats and then, they stand and walk toward the cashier and the cash register.

They stop at the cashier and the cash register. Seconds later, ANNIE WILKES, the cashier with the name tag that reads: "ANNIE", turns and faces them. She is not smiling.

Melissa and Alicia look at Annie in silence.

Annie continues to look at the girls in silence and then:

ANNIE

May I help you?

MELISSA

We're here to pay for our meals.

Melissa hands Annie the check and Annie takes it from her and she does the transaction on the cash register, which is "\$6.66."

ANNIE

The cost of the meals is six
 dollars and sixty-six cents.

Melissa reaches in her pocket and pays Annie the exact amount of the check and Annie takes the money and change from Melissa and puts the money in the till and finally, she CLOSES it.

ALICIA
 (to Annie)
 How come you are not smiling?

ANNIE
 I've heard my favorite author has
 killed off a character in my
 favorite novel.
 (she sports an evil grin)
 But I have a plan. I'm gonna invite
 him over to my house, hold him
 hostage and force him to write the
 character back in his new novel.
 (re: Alicia and Melissa)
 And if he refuses...
 (re: Annie)
 ...I will will take a sledgehammer
 to his ankles.

She lets out an evil laugh in a low tone and then, the laugh
 increases in volume.

Alicia and Melissa look at each other as Annie laughs and
 they leave the diner in quite a rush due to extreme fear.

EXT. THE AMITYVILLE DINER - DAY

The girls exit the diner and stand in front of it and face
 each other.

ALICIA
 Wow! That was weird.

MELISSA
 It sure was.

Alicia looks a little concerned and Melissa looks at Alicia a
 little concerned.

MELISSA (CONT'D)
 Alicia, what's wrong?

ALICIA
 Oh, I'm a little concerned.

MELISSA
 Are you still concerned about what
 happened to Roselyn?

ALICIA

No. I'm concerned about how this movie will turn out.

(re: Melissa)

I know that this is a parody of "Urban Legend"...

(re: Alicia)

...but I read that most parodies aren't that good.

MELISSA

That's because of Aaron Seltzer and Jason Friedberg. Have you seen their movies? Woof!

(re: Alicia)

Don't worry. This one will do fine. Remember the original "Scary Movie"?

(re: Melissa and Alicia)

The budget for that movie was nineteen million dollars and grossed over two hundred seventy-eight million. I promise you: This movie will do just fine.

ALICIA

Are you sure? I have a feeling that this movie is gonna go straight to DVD.

MELISSA

Trust me. This movie won't go to DVD until a few months from now. Let's go.

They leave from in front of the diner.

EXT. CAMPUS - DAY

Alicia walks on a sidewalk, an arched ceiling hovering above her. She stops and leans back against a column. In the background, Paul sees her and starts to walk that way.

Alicia closes her eyes. Paul walks over to her.

PAUL

Hey.

Alicia opens her eyes.

ALICIA

Hey.

PAUL

Look, I know this is a bad time for you...but I gotta ask you a couple of questions.

Alicia anticipated this. She starts to walk away. Paul follows her.

ALICIA

Paul, no. I'm not doing any interviews.

PAUL

Hey, if it makes you feel any better, I don't want to talk about Roselyn, okay?

He starts to pull a folded piece of paper out of his pocket.

PAUL (CONT'D)

I just wanted to know if you could tell me a little about this.

He holds it out to Alicia.

The unfolded piece of paper in Paul's hand is seen. It is a copy of the yearbook page that Alicia was looking at the other day.

Alicia stops walking.

ALICIA

How did you get that?

PAUL

I contacted Natasha's high school. Your high school.

He puts the paper back into his pocket.

PAUL (CONT'D)

Alicia, why didn't you tell me you knew her?

ALICIA

So you can exploit her death more than you are now?

Alicia begins to walk again. Paul follows her again.

PAUL
 Hey. I'm just doing my job, okay?
 What am I supposed to do, turn my
 back on a murder...or a suicide?

ALICIA
 It wasn't a suicide, Paul.

PAUL
 What are you talking about?

ALICIA
 She was murdered. She was murdered
 just like Roselyn, just like Chris.

This is the first Paul has heard about Chris being murdered.

PAUL
 Chris?

Tears well up in Alicia's eyes and she leans against a
 column, trying to hide her tears from Paul.

PAUL (CONT'D)
 Hey. I don't know what's going on
 here, but if you like, we can go
 someplace and talk...off the
 record.

INT. CAMPBELL NEWSROOM/PAUL'S OFFICE - LATER

There are two desks in the office. The office itself is small
 and messy. A bulletin board rests above the other desk. Paul
 sits in a chair trying to digest what Alicia just told him.
 He sighs.

ALICIA
 You don't believe me either.

PAUL
 It's not that. It's just...the idea
 of an urban legend serial killer,
 it's a stretch.

ALICIA
 But don't you think it's possible?

PAUL
 Yeah, it's possible.

He gets up, walks over to the other desk.

PAUL (CONT'D)

But maybe, uh, maybe the gas station attendant killed Natasha. Maybe Chris is snowboarding. And maybe Roselyn just killed herself.

ALICIA

Okay.

PAUL

If it is true, why like this? Why now?

Alicia looks behind Paul at the bulletin board.

ALICIA

Tonight's the fiftieth anniversary.

Paul looks at the bulletin board. There's a flyer for the Sigma Theta Phi Bash.

PAUL

What's that got to do with anything?

ALICIA

The Anthony Michael Hall Massacre.

PAUL

I told you that that story is not true.

ALICIA

Are you sure?

Paul looks at Alicia in silence thinking that she might be right.

INT. RECORD ROOM/STAIRWAY - DAY

Paul and Alicia walk up the winding stairs into the record room.

PAUL

All right, if there's any truth to Anthony Michael Hall, it'd be in here.

Paul stops at a shelf with yearbooks on it. He starts to look through them. Alicia smiles.

ALICIA
So, this is where you research all
your lurid articles.

PAUL
Reality is lurid, all right? I'm
just the messenger.

He looks at the stack of yearbooks.

PAUL (CONT'D)
Seventy-one, seventy-two, seventy-
four...Huh. That's weird. Seventy-
three's not here.

Out on the stairwell, the janitor begins to mop as it slams
against the sides of the stairs. Paul and Alicia walk out of
the record room.

PAUL (CONT'D)
Hey, how long you've been working
here?

JANITOR
Too damn long.

PAUL
Know anything about Anthony Michael
Hall?

The janitor stops and looks up at them.

JANITOR
Well...he was great in "National
Lampoon's Vacation", "The Breakfast
Club" and "Weird Science".

PAUL
I meant the building where the
massacre took place a half a
century ago.

JANITOR
I don't know what you're talking
about.

He goes back to mopping.

ALICIA
Did anybody die there?

The janitor stops mopping and starts to descend the steps.

ALICIA (CONT'D)
Please. We really need to know.

The janitor stops, considering. He looks up at them again.

JANITOR
Talk to Englund.

INT. COLLEGE BUILDING/OUTSIDE ENGLUND'S OFFICE - DAY

Alicia knocks on the door. Nothing. She turns to Paul.

ALICIA
It's his office hours. He should be here.

PAUL
Watch out for a second.

He moves over to the door. He pulls out an American Express credit card and puts it in the small crack in the door. After a few seconds, the door opens. Paul turns to Alicia.

PAUL (CONT'D)
I never leave home without it.

He goes inside. Alicia can't believe Paul did that. She walks inside and closes the door.

INT. ENGLUND'S OFFICE - DAY

Englund's office is large. Masks and other figurines adorn the room. Paul is at Englund's desk and looks at all the papers sprawled out on it. Alicia walks over to him.

ALICIA
So, they teach you this in class?

PAUL
I dropped journalism ethics early in the semester. It wasn't helping my G.P.A.

He OPENS the drawer and starts going through it. Alicia sees three doors across the room. She walks over to them. She OPENS the first one.

Inside is nothing but books. She CLOSES the door and walks over to the second one. She OPENS the door. Again, nothing but books.

Alicia goes to the third door. It has no doorknob. She pushes it open and comes face to face with...

...the killer!

She gasps and backs up. Paul looks up, but sighs. It's the outfit of Freddy Kruger hanging on a rack. Alicia steps inside, eyeing the outfit warily.

Next, she sees a parka and eyes it warily. Inside the closet is a shelf with books, a stuffed fox along with other creepy things. Alicia's eyes wander down to the floor. She sees an ax resting against a shelf.

ALICIA

Paul!

Paul walks around the desk and into the closet. He sees the ax.

PAUL

Oh shit.

EXT. ENGLUND'S OFFICE - DAY

Englund unlocks the door and opens it.

INT. ENGLUND'S OFFICE - DAY

Paul quickly and quietly CLOSES the door. They hear footsteps in the room. They both tense up, hoping that Englund won't look in the closet. They hear a door open, then close. Silence. They both sigh, relieved.

Paul OPENS the door and sticks his head out, searching the room.

ALICIA

Is he gone?

PAUL

Yeah.

They step out of the closet.

PAUL (CONT'D)

Whew.

Alicia grabs the door to the bookcase and closes it and reveals...

...Englund!

Alicia gasps.

ENGLUND

Something I can help you with?

INT. DEAN NEVILLE'S OFFICE - LATER

Alicia and Paul sit in front of Dean Neville's desk, while Lorraine and Englund stand behind them.

DEAN NEVILLE

Let me repeat this for those just tuning in. You two break into a professor's office, then have the audacity to accuse him of murder.

ALICIA

We found the ax.

ENGLUND

That is a prop I use in my folklore class. How can you even suggest that I had anything to do with that girl's death?

PAUL

Why don't you tell us about the Anthony Michael Hall Massacre?

Englund immediately turns to look at him. Dean Neville's expression changes to mild surprise and horror. He's obviously covering something up.

DEAN NEVILLE

Professor Englund, Lorraine, may I have a word alone with them?

Englund and Lorraine walk out of his office. Alicia knows something's about to happen.

DEAN NEVILLE (CONT'D)

Alicia, after our talk this morning, I decided to look at your personal file.

He picks up a manila folder off the desk and opens it. He looks at it then sets it back on his desk.

DEAN NEVILLE (CONT'D)
 Probation for reckless
 endangerment?

ALICIA
 It was only for a year. I'd already
 been accepted here.

DEAN NEVILLE
 Which was lucky, since we don't
 usually accept students with a
 criminal record.

Paul looks away from Alicia, feeling betrayed.

DEAN NEVILLE (CONT'D)
 As for you, young man, you're off
 the paper effective immediately.

PAUL
 No, no, no, you can't do that. Read
 the character. The dean can't
 dictate editorial policy.

DEAN NEVILLE
 I didn't fire you. Your editor did.
 We spoke on the phone an hour ago.
 Have a good weekend.

He leans back in his chair.

EXT. COLLEGE BUILDING - DAY

Alicia throws open the door and starts down the steps and Paul follows right behind her.

PAUL
 What was that all about? Reckless
 endangerment? We're not exactly
 talking about running a stop sign
 here, are we, Alicia?

ALICIA
 I really don't want to talk about
 it!

PAUL

Oh, okay. What do you want to talk about? My career options without a body of writing samples? Because, for your information, Alicia, they're kinda limited!

ALICIA

It was in high school, Paul! It's over!

PAUL

Look, does this have something to do with Natasha Mancini?

Alicia doesn't answer him.

PAUL (CONT'D)

Hey, I just want to know what's going on here... 'cause I don't know if I buy it anymore. I don't know if I ever bought it.

Paul walks off without another word being said.

DISSOLVE TO:

INT. SWIMMING POOL AREA/GYM - DAY

Melissa, wearing only a bathing suit and swim cap, stands by the pool. She jumps in and starts swimming.

Then, fish of all sizes, are seen swimming in the pool, as well.

EXT. COLLEGE CAMPUS - DAY

Alicia walks toward the gym.

INT. SWIMMING POOL AREA/GYM - DAY

Melissa continues to swim.

EXT. COLLEGE CAMPUS - DAY

Alicia starts to walk up the steps to the gym.

INT. SWIMMING POOL AREA/GYM - DAY

Melissa continues to swim.

EXT. COLLEGE CAMPUS - DAY

Alicia starts to walk up the steps to the gym.

WEATHER WOMAN
(voice-over)
It's gonna be a wet one out there
tonight.

INT. SWIMMING POOL AREA/GYM - DAY

Melissa continues to swim.

WEATHER WOMAN
(voice-over)
The storm is expected to bring four
inches of rain...

INT. ROOM OVERLOOKING THE POOL - DAY

Alicia walks into the room. A television is on. The WEATHER WOMAN continues to broadcast the news.

WEATHER WOMAN
...and thirty mile per hour winds
throughout most of New England.
Local authorities are advising
everyone to stay inside. If you do
have to go outside, make sure you
grab a slicker.

Alicia goes over to the window and watches Melissa swim.

Melissa reaches the other side of the pool and shoves off of the wall, headed in the other direction.

A figure appears at one of the doors to the pool. The door OPENS and Alicia sees...

...the killer!

Alicia gasps and starts banging on the window.

ALICIA
Melissa!

Melissa continues to swim, unaware of the killer walking beside the pool.

Alicia runs over to one of the doors and tries to push it open but can't. She runs over to the other door, but it's also locked. She runs back over to the window and pounds on it.

ALICIA (CONT'D)

Melissa!

Melissa has almost reached the end of the pool, right where the killer stands. The killer starts to unzip his coat. Melissa reaches the end of the pool and starts to pull herself up.

Alicia looks around for something, anything, and sees a chair. She grabs it and smashes it against the window.

Melissa looks up at Alicia, who sees that the person in the parka is not the killer, just a woman. Melissa exchanges glances with the woman.

INT. THE GIRLS' LOCKER ROOM - DAY

Melissa, fully dressed, walks alongside Alicia.

MELISSA

Alicia, nothing is going to happen to me. Why do you keep doing this to yourself? Look at you. You gotta stop this.

Melissa walks over to her locker while Alicia sits down on a bench.

ALICIA

I'm just afraid that the killer is going to murder all of my friends.

This stops Melissa and then, she turns to Alicia.

ALICIA (CONT'D)

I have already lost Natasha, Chris and Roselyn because of this maniac.

Melissa closes her locker.

ALICIA (CONT'D)

I was also afraid that you would be next on the killer's hit list.

Melissa walks over to Alicia and sits next to her.

ALICIA (CONT'D)

I'm also afraid that the killer is stalking me.

MELISSA

Alicia, trust me. The killer is not stalking you. I don't even think that the killer is anywhere out there.

ALICIA

Are you sure?

MELISSA

Let's ask the viewers.

ALICIA

Okay.

The girls break the fourth wall.

MELISSA/ALICIA (CONT'D)

Is the killer out there?

The Viewers' P.O.V.: They nod their heads "yes" and this makes the girls shocked and concerned.

Alicia is now scared at this point, because she senses that the killer is still out there somewhere on campus. She and Melissa face each other.

ALICIA (CONT'D)

See? The killer's still out there somewhere. I'm afraid he is going to kill me next.

MELISSA

Oh my God. How awful...for you. Do you really think the killer is killing your friends just to get to you?

Alicia nods her head in response to Melissa's question.

ALICIA

Yeah.

INT. CORRIDOR - LATER

Alicia and Melissa walk down the corridor, heading outside.

ALICIA

I don't know. Maybe I should go home for a few weeks.

MELISSA

Alicia, come on. You need to relax, have some fun and come to the party, okay? Please?

ALICIA

Okay. Promise you won't leave me alone?

MELISSA

I promise. Unless, of course, I hook up with some cute, blue-eyed journalist. Then, you might have to fend for yourself.

They both giggle.

INT. PAUL'S OFFICE - NIGHT

Paul goes through his desk, packing. He throws some folders into a box. Just then, JULIE JAMES, a young girl in her mid-20s, walks to the doorway in sheer panic.

JULIE

Excuse me.

Paul stops packing and he is shocked at who he sees.

Julie walks over to Paul's desk as she explains, still in sheer panic, why she came to Paul's office.

JULIE (CONT'D)

I was with some friends and we were driving around earlier tonight and we accidentally killed a man named David Egon.

(inhales and then, exhales)

And a killer named Ben Willis is terrorizing us and--

PAUL

I'm sorry. I hate to tell you this,
but...you're in the wrong movie.
This is "Disturbin' Legend"...not
"I Know What You Did Last Summer".

At this point, Julie stops panicking and looks all around the office as she stands in place and then, a few seconds later she sports a look of shock.

She looks at her surroundings and realizes that she is on the wrong set and in the wrong movie. She smiles and giggles at her realization.

JULIE

(in between giggles)
Oh my goodness. I *am* in the wrong
movie. I'm so sorry. My mistake.

Julie continues to giggle and:

Paul looks at Julie with a "Wow! This girl is crazy!" look on his face.

Now, Julie giggles out of control and turns around and leaves the office and as the GIGGLING STOPS, the janitor appears...

...unnoticed by Paul. He OPENS his desk drawer and pulls out a folder. Underneath is a newspaper.

The newspaper has a picture of a young William Englund, with a headline that reads: "SOLE SURVIVOR WILLIAM ENGLUND".

Paul is intrigued and takes it out. He unfolds it and reads the top headline that reads: "MASSACRE AT ANTHONY MICHAEL HALL". Over to the side is a picture of the fifty year old building.

The janitor starts to leave. Paul looks up and sees him leave. Paul thanks him in silence. He knows what he has to do.

EXT. DEAN NEVILLE'S OFFICE - NIGHT

He looks out of his window.

Neville's P.O.V.: He continues to look out of his window.

Neville shakes his head and turns to the right. Suddenly, a hand grabs his shoulder! He spins around to see...Lorraine! He gasps, frightened.

DEAN NEVILLE
Don't do that.

LORRAINE
Sorry, Dean. A little jumpy?

DEAN NEVILLE
(lying)
No, not at all.

He thinks of some excuse to explain his behavior.

DEAN NEVILLE (CONT'D)
Just...thinking.

Lorraine nods.

LORRAINE
Me too. It wouldn't be a bad idea
to add on a few extra guards this
weekend. Just in case.

DEAN NEVILLE
In case what?

Neville and Lorraine walk over to a water cooler and on the
title on the water jug reads: "HALLOWEEN H2O". They stand on
opposite sides of it as they continue their conversation.

Neville takes a cup from the cup dispenser and fills his cup
with water from the cooler and holds the full cup in his
hand.

LORRAINE
After the suicide and what happened
to that Mancini girl--. Now I'm
having trouble locating a boy named
Chris Jackson. He's been missing
for some days now.

DEAN NEVILLE
Missing? He's not missing. It's the
weekend. He's probably shacked up
in some motel with a girl. Or a
guy. Or a farm animal. Whatever.

Lorraine gives him a look.

DEAN NEVILLE (CONT'D)
Weren't you ever in your early
twenties?

LORRAINE

Not *that* kind of early twenties.

DEAN NEVILLE

(walks over to his desk and
sets his cup of water on
it)

My point is, I don't want you
overreacting. Don't contact anyone
without my permission.

Lorraine nods.

DEAN NEVILLE (CONT'D)

No parents, no police, no Page Six,
no tabloids. Is that understood?

Lorraine nods.

LORRAINE

Understood. Good night, sir.

Neville smiles and turns back to his desk.

Lorraine mouths the word "asshole" and walks out of the
office. Dean Neville walks over to his window again, but he
shakes his head. Meanwhile...

...the cup of water is still on top of Neville's desk and a
gloved hand pours a powder into the cup of water. The powder
happens to be a poison.

Neville continues to look out of his window and then, he
walks back to his desk, picks up his cup of water and takes a
big sip and finishes the water. Moments later...

...a BROODING MUSIC STING THAT DEFINES DEATH PLAYS and
then...

...he drops the cup on the floor and chokes and gags as he
holds his throat with both hands. It is obvious that the
poison takes an effect on him of the worst kind.

He swerves around the office, still choking and gagging and
then, he comes across a dry eraser board with a mathematics
problem on it.

He looks at it, picks up a marker from off the ledge and does
the math and circles the final answer.

He struggles to put the cap on the marker and after a few failed attempts, he succeeds and puts it back on the ledge. He continues to choke and gag.

He continues to swerve to the left and ends up near a baby grand piano. His hand SLAMS on the keys and then...

THE BROODING MUSIC STINGS STOPS and...

Neville's hands now play the piano opening of "Old Time Rock and Roll" and then, he returns his hands to his throat and chokes and gags.

THE BROODING MUSIC STING CONTINUES and...

...blood starts oozing out of Neville's mouth as he gags and then, he ends up on one of the chairs in front of his desk and finally, his hands and arms go limp and finally, he dies.

The killer in the parka comes out from under Neville's desk. He looks toward Neville's body, which is motionless and blood continues to ooze out of Neville's mouth. The man is definitely dead.

The killer stands up and leaves Neville's dead body in the office.

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

The chants continue while music blares from a speaker. People are dressed in a wide variety of costumes. Most of them are dressed like dead people.

Ted is seen as he holds his dog Hootie in his hands. A funnel is in his mouth and a man pours soda into it.

TED

There you go! There you go! That's my boy! That's my boy!

Hootie has downed the entire can of soda. The crowd bursts into applause and cheers. Ted kisses Hootie.

The D.J. at the control board starts to play "Love Rollercoaster". Carla stands by the speaker, clearly not having fun. A NERDY GUY walks over to her.

NERDY GUY

Listen. Listen.

A scream comes from the speaker, all a part of the song.

NERDY GUY (CONT'D)

That scream? That's an actual cry
for help by a girl being murdered.

Carla doesn't care, but she goes along with it.

CARLA

You're kidding me.

NERDY GUY

No. That's why it sounds so real
because it was lifted off a nine-
one-one tape.

CARLA

That's great.

NERDY GUY

Yeah. Whoa.

Carla walks away.

Alicia is just entering the house. She looks around, clearly
uncomfortable by all the people. Melissa comes running up.

MELISSA

Hey, Miss Thing!

ALICIA

Hey.

They hug.

MELISSA

You made it!

Hootie runs past them with the funnel clutched in his mouth.

ALICIA

And already I'm starting to regret
it.

MELISSA

I'm going to get something to
drink. Want something?

ALICIA

A beer.

MELISSA
Okay. Be right back.

She moves into the crowd.

PAUL (O.S.)
Anthony Michael Hall's not a
legend.

Alicia spins around to see Paul.

PAUL (CONT'D)
And there's one survivor that
night.

He holds up the newspaper.

INT. SECOND STORY - NIGHT

Paul and Alicia sit by the railing of the stairs, talking.

PAUL
It makes perfect sense. Campbell
covered up Anthony Michael Hall.
And Englund, so long as he keeps
his mouth shut, gets a job for
life.

ALICIA
Why would he do it?

PAUL
It eats at him. And every year
around this time, he goes a little
wacko. This year...off the charts.

ALICIA
Then, we have to call the police
before it happens again.

PAUL
I already tried. Dean Neville beat
me to it. They said he warned 'em
to expect prank calls tonight. Even
gave 'em our names.

For a few seconds, they say nothing. Alicia is on the verge
of losing it.

PAUL (CONT'D)
Look.

What he is about to say is obviously heard.

PAUL (CONT'D)
I'm sorry I doubted you before.

Alicia loses it. She begins to cry.

PAUL (CONT'D)
What?

ALICIA
What is he trying to do to me?

Paul doesn't know what to say. He's dumbfounded. Alicia continues to cry.

ALICIA (CONT'D)
I'm so scared.

Paul takes Alicia's head in his hands.

PAUL
Hey, listen to me. Nothing is going to happen to you, okay? I promise.

He leans toward her. A long, passionate kiss. Too long. Melissa comes walking down the hall holding two glasses of beer in her hands. She sees them kissing and turns angry.

MELISSA
You don't waste any time, do you, Alicia?

The kiss is broken. Alicia looks up at Melissa, who is pissed.

ALICIA
Melissa--

MELISSA
Here. It's light.

She shoves Alicia's beer into her hand then storms off. Paul has no idea what's going on.

ALICIA
Oh, shit.

PAUL
What was all that about?

ALICIA
I screwed up.

She stands up and leaves.

EXT. SIGMA THETA PHI FRAT HOUSE - PORCH - NIGHT

Melissa comes out of the house and walks over to the steps.
She sits down and begins to cry.

INT. COLLEGE BUILDING - NIGHT

Lorraine walks down a flight of steps with a flashlight in
hand. She starts down the hallway when she bumps into--

The janitor!

She gasps.

LORRAINE
Jesus! You trying to give me a
heart attack here!

JANITOR
(deadpan)
Boo.

LORRAINE
The building's off-limits after
ten.

The janitor starts to descend the stairs.

LORRAINE (CONT'D)
A good night to you, too.

Suddenly, she hears glass breaking. Lorraine immediately
tenses up. She reaches into her holster and pulls out her
gun.

She slowly makes her way down the hall. She stops at the
corner, pointing her flashlight and her gun. She walks down
the hall, slowly and carefully. The door to Englund's office
is open. She points her gun and flashlight into the opening.

LORRAINE (CONT'D)
Hello?

Lorraine makes her way into the room.

INT. ENGLUND'S OFFICE - NIGHT

Lorraine looks around. The whole office has been trashed. Papers are strewn everywhere, books are thrown about, his masks are knocked down. Lorraine walks over to the closet.

Lorraine checks every corner of the closet. The flashlight's beam comes to rest upon the shelf where the ax had been resting.

The ax is gone! Lorraine begins to back out. Suddenly, she slips and falls to the floor. She has slipped in a large puddle of blood!

LORRAINE

Ow. Oh.

She looks at all the blood.

LORRAINE (CONT'D)

What?

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

Paul runs over to Ted, who is over by the D.J.

PAUL

Hey, Ted, let me talk to you for a second.

They move away from the D.J. and the radio control board.

PAUL (CONT'D)

Look, you might want to end this party a little early.

TED

What?

PAUL

Alicia was right all along.

TED

Say no more. Everybody, listen up!

Paul tries to stop Ted, but he shrugs it off.

TED (CONT'D)

No, no, no. Listen! Turn the music down.

The D.J. turns the volume down.

TED (CONT'D)
(to the crowd)
No, no, no, no.
(to Paul)
Tell everybody why. Why they should
go home.

PAUL
There's a killer on campus.

Everybody laughs.

TED
And let mne guess. This killer's
offing people based on urban
legends.

PAUL
Yeah, that's right.

TED
Well, I have a legend you may or
may not heard of. Paul. You see,
this mediocre Woodward and
Bernstein wanna be realizes: "Shit!
I'm gonna graduate in a couple of
weeks and write stories about Miley
Cyrus and Taylor Swift for "Rolling
Stone" magazine!"

The crowd laughs.

TED (CONT'D)
Unless--. Hang on. Unless I got a
really hot story. You know,
something that really flies. I got
it. I got it. I'll take advantage
of my homicidal instincts and start
killing people in a trendy,
attention getting cover story kinda
way. Basing them on...urban
legends.

Paul looks almost guilty, then:

PAUL
Why don't you have another drink?

Ted grabs Paul's arm.

TED

Paul, maybe you're the one that should leave and let everybody else have a good time! Right? Whoo!

The crowd erupts in cheers and Ted runs over to a guy, who pours a small bottle of beer into his mouth.

Paul walks over to Alicia, who witnessed the whole thing.

PAUL

You stay here. I'm gonna get some help.

ALICIA

Okay.

CARLA

Ted, why do you always have to be such a jerk?

TED

I was just messing around.

CARLA

Look, I'm gonna go to the radio station, okay?

TED

Hey, hey. Who's my girl? Who's my girl?

Carla blows him a kiss.

TED (CONT'D)

That's my girl!

EXT. SIGMA THETA PHI FRAT HOUSE - NIGHT

Carla comes running out of the house as the rain soaks her. She runs over to a car and climbs inside. A friend sits behind the wheel.

CARLA

Let's go.

INT. SIGMA THETA PHI FRAT HOUSE/KITCHEN - NIGHT

Ted walks into the kitchen, finishing a beer. The phone RINGS and then, Ted answers it.

TED

Hello?

There's no response.

TED (CONT'D)

Hello?

MAN'S VOICE

You're gonna die tonight.

TED

Oh, really?

The phone is in Ted's hand. He flips it over and looks at the built in caller I.D. It says: "Chris Jackson".

Ted puts the phone back on his ear.

TED (CONT'D)

Let's see. The call's coming from inside the house. Could it be...an urban legend? Am I right? Hello? Don't get shy on me all of a sudden, Fuckface.

INT. SIGMA THETA PHI FRAT HOUSE/LIVING ROOM - NIGHT

Ted pushes his way through the streamers dangling from the ceiling above the door to the kitchen.

TED

This is the one about the babysitter, right? She's getting those scary, harassing phone calls.

Ted begins to climb up the stairs.

TED (CONT'D)

And when she traces them back, they're coming from inside the house!

Ted is now on the second floor. A few people walk by him.

TED (CONT'D)

But, asshole, aren't you forgetting something? I'm not baby sitting any kids.

MAN'S VOICE

Wrong legend. This is the one about
the old lady who dried her wet dog
in the microwave.

The microwave is seen. Ted holds the phone in his hand and
races down the steps. He runs past the partygoers and into...

INT. THE KITCHEN - NIGHT

The light in the microwave goes off and it BEEPS. Ted stands
there, not knowing what to do. He doesn't want to open it,
but it's just some creep messing with him, right? He grabs
the door handle and throws it open to reveal...

...a heated meatloaf on a plate!

Ted gasps and then, he wipes the sweat off of his forehead.
Then, he grins and puts his phone back on his ear.

TED

Hey, Jerkface. There's no dog in
the microwave. It looks like you
are slipping.

Ted chuckles.

MAN'S VOICE

Again. Wrong legend. You are going
to die by way of a music video.

The man on the other line hangs up and Ted slowly takes the
phone off his ear.

Ted climbs up the stairs and goes into a room.

INT. A BEDROOM - NIGHT

Ted walks in the room, tosses his phone on the bed and takes
his seat on it and picks up the remote control to the
television and aims it at the television and turns it on.

On the television screen, the video "Take On Me" by A-ha is
seen and heard.

Ted watches the video with complete amazement. He is also in
disbelief that he is going to die via watching a music video.

Just then, Ted hears a noise and then, he turns off the
television with the remote control and tosses it on the bed.
Then, he gets up and slowly walks toward the open door.

Just then, the scene turns into a parody of the music video Ted was watching earlier and as he nears the open door, the killer leaps in front of him!

INT. THE HALLWAY OF THE DORM - NIGHT

Ted runs toward another room and the killer is right behind him.

INT. ANOTHER BEDROOM - NIGHT

Ted runs into the room and the killer enters the room, still chasing him. Ted jumps up and lands on the floor as the killer ends up on the bed.

Then, as Ted looks back at the killer, he doesn't realize that the door is closed and then, as he faces it, he runs into it hard and knocks himself unconscious.

Then, the killer walks over to him and helps him up and then, he takes him to...

INT. THE BATHROOM - NIGHT

The killer has the unconscious Ted inside and then, as Ted regains consciousness, he panics as he sees the killer has captured him. He calls for help MOS, but he is unsuccessful at getting it. Then, the killer makes Ted kneel down to the toilet and pushes Ted's head into the toilet.

FADE TO BLACK.

INT. THE BATHROOM - NIGHT

The scene is back to normal as Ted wakes up again, but can't move. His hands have been tied around the toilet. A line of blood is on his face.

He struggles against his bonds when the killer suddenly appears again. Ted struggles, but the killer grabs a funnel and shoves it down Ted's throat.

He gags, trying to spit it out. The killer grabs a bag of Pop Rocks and tears it open. He pours it into the funnel and down into Ted's mouth.

Then, the killer grabs an open bag of Gummi Bears and pours it into the funnel and down Ted's throat. The same is done with an open bag of Sweet Tarts and Reese's Pieces.

Then, the killer reaches over to the sink and grabs a bottle of Drano. He pours it into the funnel. Ted gags and convulses. The funnel overflows, but the killer continues to pour.

The killer drops the bottle and takes the funnel out of Ted's mouth. He tosses it into the sink and walks out of the bathroom, leaving Ted's dead corpse tied to the toilet.

INT. CAMPUS SECURITY OFFICE - NIGHT

Lorraine is on the phone with a nine-one-one operator.

WOMAN

Are you sure it's blood?

LORRAINE

Yes, I'm sure it's blood! I'm covered in it!

WOMAN

Due to the storm, all units are presently responding to calls. A unit has been notified.

LORRAINE

You know what chaps my hide? The way you pledged an oath to serve and protect and then you don't give a rat's ass when something really happens.

WOMAN

Hold please.

Lorraine has had enough. The police can't help. She HANGS up the phone.

LORRAINE

(whispering)

I'll do it myself.

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

Alicia sits on a couch. She picks up the phone in front of her and dials a number.

PAUL
 (phone-voiced)
 This is Paul. Leave a message.

Alicia HANGS up the phone. Where could he be?

On the radio, Carla is talking to a couple that is experiencing a weird sex problem.

CARLA
 (from speaker)
 Let me get this straight.

INT. RADIO STATION/CARLA'S RADIO ROOM - NIGHT

The producer is barely seen in his booth. He's reading a magazine.

CARLA
 You guys tried out a new sexual position and now you're stuck?

YOUNG WOMAN'S VOICE
 I'm not stuck, he is.

YOUNG MAN'S VOICE
 Relax and stop clenching.

Carla smiles.

YOUNG WOMAN'S VOICE
 I saw this happen to dogs. It is so humiliating.

In the background, the killer approaches the producer from behind.

CARLA
 All right you guys, this is what you're gonna do. Okay?

In the background, the killer wraps his hand around the producer. The killer is seen holding a knife in his hand. He is prepared to stab the producer.

The booth goes dark. With a flash of lightning, the killer is seen throwing the producer's body to the floor. The line CLICKS and Carla can't hear the couple anymore.

CARLA (CONT'D)
 Hello?

She turns toward the booth, but it's completely dark. With a puzzled look, she gets up and walks over to the window and peers inside.

Lightning flashes and Carla sees the killer inches from her face. The only thing protecting her is the glass.

Carla SCREAMS and backs away as the killer lifts the ax and swings it through the window, sending glass flying everywhere.

INT. FRAT HOUSE - NIGHT

Alicia hears Carla screaming over the radio and turns to face the speaker.

INT. RADIO STATION/CARLA'S RADIO ROOM - NIGHT

Carla runs over to the door while the killer BRAKS more of the window with the ax. Carla SCREAMS and opens the door. She crawls outside and SLAMS it shut. The killer starts to go through the window.

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

The speaker is seen and Carla's voice is heard on it.

CARLA
(over speaker)
Help me! Somebody help me!

Alicia runs over to the radio control board and turns up the volume, amplifying Carla's cries for help.

INT. RADIO STATION HALLWAY - NIGHT

Carla runs down the hallway, constantly looking behind her and then, she stops on a corner.

On her right, she stands next to a sign that reads: "KEEP RUNNING, DUMMY! THE KILLER IS STILL AFTER YOU!"

Carla looks at the sign and without any hesitation, she does what it says.

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

Alicia is still at the radio control board in total panic at what she had heard earlier.

ALICIA
Something's happening!

The Nerdy Guy comes over and stands next to Alicia.

NERDY GUY
No. She's doing a performance art
piece to commemorate the massacre.

INT. RADIO STATION HALLWAY - NIGHT

Carla runs down the hallway. Up ahead is a corner.
Suddenly...

...the killer comes around the corner and swings the ax!

Carla falls to the floor and the ax hits the wall. She gets
up off the floor and runs back the way she came. The killer
gets the ax free of the wall and chases after her.

Carla comes to a door and throws it open. She runs inside and
SLAMS the door shut.

The killer grabs the handle and starts to shake it, trying to
OPEN the door. Carla has a hold of the handle, preventing the
killer from opening the door.

She quickly looks it. She looks out the window in the door
and stares at the killer.

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

Alicia sits on the couch and picks up a phone.

INT. RADIO STATION - NIGHT

Carla stares at the killer only for a second, then takes off
and runs.

INT. SIGMA THETA PHI FRAT HOUSE - NIGHT

Alicia starts to dial a number.

CARLA
(from the speaker)
My God! Help me! Please!

Alicia gets a busy signal and throws the phone down. Nerdy
Guy listens to Carla's SCREAMS for help.

NERDY GUY
She's good. I got chills.

EXT. COLLEGE CAMPUS - NIGHT

It's pouring rain. Alicia runs down the sidewalk and runs toward the radio station.

INT. RADIO STATION - NIGHT

The whole front hall is one big open area. Translucent, winding stairs lead to each different level. There are no doors or anything. It's all open. No place to hide...

Carla runs down the hall, but stops in her tracks. She leans against the wall.

Carla looks around, trying to see the killer. She doesn't see anybody.

Carla runs down the hall and comes to the stairs. She starts to run down them and then, she runs down the platform, and finally, she runs down onto the second where she bumps into...

...the killer!

The killer pushes her against the railing of the pipes. They struggle, Carla trying to punch the killer. She SCREAMS as the killer fights with her.

Carla feebly slaps the killer on the chest, but it has no effect on him. Suddenly, he throws her over the railing. Carla SCREAMS. She grabs onto the edge of the platform, hanging on for dear life.

The killer looks down at her, enjoying this. The killer pulls the ax back, then swings downward. Carla SCREAMS and lets go. The ax HITS right where Carla's hands were.

Carla does a trick dive as if she leapt off of a diving board. Then, she falls and hits another platform. Her legs absorbed most of the impact and she falls to the floor.

She slowly crawls to the railing and picks herself up. She looks up toward the killer.

Carla's P.O.V.: The killer walks down the platform, headed right for her.

Carla starts down the stairs.

Carla is almost to the bottom, while the killer is still up at the top.

Carla runs past a conductor and an orchestra, who plays the scary music during the chase between Carla and the killer. Then, she gets off the stairs and runs over to the elevator.

The killer's feet.

The elevator DINGS and the doors SLIDES OPEN. Carla goes inside. The killer reaches the bottom of the steps and comes toward Carla. She SCREAMS and presses three on the panel.

She continues to press it as the killer comes closer and closer. The killer reaches the elevator right as the doors begin to close. He swings his ax and Carla SCREAMS. The doors CLOSE and the ax SLAMS into the doors.

The floor indicator is on two then three. The elevator comes to a stop.

Carla breaks the fourth wall and rolls her eyes in response to the cameraman's minute focus on her cleavage and breasts. Carla starts to cry and wishes that the elevator doors would open.

INT. MAIN HALL - NIGHT

The killer's feet start to ascend the steps.

INT. ELEVATOR/HALLWAY - NIGHT

The elevator doors open and Carla leaves, half running and half walking. She constantly looks behind her. When she doesn't see the killer, she backs up against a wall.

EXT. COLLEGE CAMPUS - NIGHT

Alicia is still running, soaking wet as the rain continues to pour.

INT. RADIO STATION HALLWAY - NIGHT

Carla sinks to the floor.

EXT. ROAD - NIGHT

Lorraine's police car swerves down the road as the SIREN BLARES.

INT. POLICE CAR - NIGHT

Lorraine turns on the radio.

CARLA
(over radio; in between
sobs)
Please help me.

Lorraine is shocked.

INT. RADIO STATION HALLWAY - NIGHT

Carla continues to sob.

INT. POLICE CAR - NIGHT

Lorraine listens to Carla sob with horror.

INT. RADIO STATION HALLWAY - NIGHT

The double doors are seen. Suddenly, they're kicked open and the killer enters the hallway with the ax in his hand.

INT. CARLA'S RADIO ROOM - NIGHT

Alicia comes running into the main hall.

Carla begins to beat on the window.

CARLA
Alicia!

INT. MAIN HALL - NIGHT

Alicia runs into the main hall.

CARLA (O.S.)
Alicia!

Alicia looks up and sees Carla as she pounds on the window.

CARLA (CONT'D)
Alicia, help me!

Carla continues to pound on the window.

INT. CARLA'S RADIO ROOM - NIGHT

Bang! Carla looks behind her and sees the killer enters the room from inside the producer's booth. She sinks to the floor, defeated.

INT. MAIN HALL - NIGHT

Alicia sees the killer enter the room.

ALICIA
No!

INT. CARLA'S RADIO ROOM - NIGHT

The killer approaches Carla with the ax in his hand.

CARLA
Please. I don't wanna die. I don't
wanna die.

The killer raises the ax.

INT. MAIN HALL - NIGHT

Alicia cries out.

ALICIA
No!

The killer brings the ax down and cuts into Carla. Then, the killer raises the ax and brings it down again.

Alicia SCREAMS.

ALICIA (CONT'D)
No!

The killer raises the ax and brings it down for one final, lethal blow. Carla is no more. The killer turns to face Alicia. A deadly silence is heard. Then, the killer raises a hand and waves.

INT. MAIN HALL - NIGHT

Alicia stares only a second, then takes off and runs.

The killer turns and leaves the room.

INT. RADIO STATION - NIGHT

Alicia comes running out of the radio station. She runs down the steps.

INT. DORM - NIGHT

Alicia races into the dorm and over to Paul's door and she POUNDS on it.

ALICIA

Paul!

No answer. He's not there. She turns to leave and sees Paul as he enters the dorm.

ALICIA (CONT'D)

Paul! Carla's dead! I just saw the killer!

PAUL

All right. Where did this happen?

ALICIA

The radio station.

PAUL

Jesus. Come on.

They walk toward Paul's dorm room.

PAUL (CONT'D)

Why did you leave? I thought I told you to stay at the house.

They reach his door. Paul gets his keys and starts to fumble with them.

PAUL (CONT'D)

Shit.

He finds the right key and puts it in the lock. His hands are shaking. He turns the key and unlocks the door.

INT. PAUL'S DORM ROOM - NIGHT

Paul grabs the phone off the charger and walks over to his bed.

ALICIA
Where were you?

PAUL
Running all over campus trying to
find help. The dean is gone and I
can't find Lorraine anywhere.

Paul puts the phone to his ear. After a second, he lowers it.

PAUL (CONT'D)
It's dead.

He walks over to the charger and puts the phone back on it
and then, he goes back over to his bed.

PAUL (CONT'D)
Goddamn storm.

He turns to Alicia.

PAUL (CONT'D)
We're gonna get the hell outta
here. Get off campus and find some
help.

He turns his back on Alicia to grab his jacket. In that
instance, Alicia grabs the phone and puts it to her ear. Paul
turns around and Alicia puts the phone down.

PAUL (CONT'D)
What were you doing?

ALICIA
I was just making sure the--

PAUL
Leesh, I told you the phones were
dead.

He sees the suspicion in her eyes, then silent accusation.

PAUL (CONT'D)
Alicia, I'm on your side. Okay?
Let's get outta here.

EXT. DORM - NIGHT

The storm is raging. Alicia and Paul push open the doors and start running down the steps.

PAUL
We'll go into town. We'll find a
phone that works.

Suddenly, Melissa jumps out in front of them. Alicia screams.

MELISSA
What's going on? I heard Carla on
the radio and--

ALICIA
She's dead.

MELISSA
Oh my God. Are you sure?

PAUL
C'mon, we're outta here.

Paul grabs Melissa's arm and all three turn around and get into a racing stance.

A coach, in rain gear, holds a starter's pistol in the air and as he FIRES it once, Melissa, Alicia and Paul start running.

MELISSA
Let's go!

EXT. RADIO STATION/MAIN HALL - NIGHT

The room where Carla was killed.

LORRAINE (O.S.)
Hello?

INT. CARLA'S RADIO ROOM - NIGHT

The woman Carla was talking to before the killer attacked is heard and her words are heard in a repetitive manner, over and over.

WOMAN
(phone-voiced)
I'm not stuck, he is. I'm not
stuck, he is.

The words still repeat in the same tone. The door to the producer's booth OPENS and Lorraine comes in. She gasps when she sees Carla's mutilated body. She gasps, horrified. She turns and runs out of the room.

EXT. CAMPUS - NIGHT

Lorraine's police car drives along the road, lights are on and the SIREN BLARES.

INT. POLICE CAR - NIGHT

Lorraine talks on the phone. She is talking to Dean Neville's answering machine.

LORRAINE
Dean Neville? This is Lorraine.

Nothing.

LORRAINE (CONT'D)
Hello? Are you there? Well, you
have my number. Use it.

She HANGS up the phone.

EXT. THE ROAD - NIGHT

The police car speeds along.

EXT. ROAD/PAUL'S CAR - NIGHT

Paul's car drives along the road, headed away from the campus.

INT. PAUL'S CAR - NIGHT

Paul drives, stone faced. Alicia sits in the passenger's seat, while Melissa sits in the back. Nobody speaks. There is a long silence. Paul concentrates on driving, trying to see out the window.

ALICIA
Hey, do you smell something?

PAUL
(sniffs)
No.

Melissa looks out the window.

MELISSA

Hey, maybe we should stop over there at that gas station. See if the phones work.

PAUL

Okay. Fine.

He doesn't seem to like that idea, but he goes along with it.

EXT./INT. GAS STATION/PAUL'S CAR - NIGHT

Paul's car pulls into the gas station. It parks near a pump.

PAUL

Be right back.

ALICIA

Okay.

Paul OPENS his door and steps outside. He CLOSES the door and jogs over to the gas station.

Melissa sniffs the air.

MELISSA

It does reek in here.

ALICIA

Yeah.

Alicia rolls down her window.

MELISSA

Alicia, I'm sorry that I acted like such a jerk about you and Paul. You two like each other and you should be together.

Alicia smiles and they give each other a hug.

Suddenly, they hear Englund's musical watch as it plays "The Death March". They pull apart, confused. Melissa glances to the back of Paul's car, then back at Alicia.

EXT. GAS STATION - NIGHT

They both OPEN the doors and step outside. Slowly, they make their way to the back of Paul's trunk. Melissa STARTS TO open it.

The stench comes out full blown and they back away and they cough in unison. Melissa grabs the trunk and flings it OPEN to reveal...

...Englund's mutilated body!

They both gasp and back up. They glance at each other, then at Paul, who stares back at them from inside the gas station with the phone pressed up against his ear.

MELISSA

Like I said, he's all yours.

They start to back away from the car, then, they turn and run. They run across the street and down the hill into the forest,

Paul throws the phone down and runs out of the gas station. He runs across the street and down the hill into the forest.

PAUL

Alicia!

Alicia and Melissa run side by side and they push branches out of their way.

MELISSA

Where are we going?

ALICIA

Back to campus.

Paul chases them and tries to catch up.

Alicia climbs over a small hill and pushes branches out of her way. Melissa almost slips and falls down. She cries out, but Alicia doesn't hear her. Alicia continues to run, overcome by panic.

She runs out of the forest and then, she runs and leaps over four hurdles lined up one right after another. It isn't until she is surrounded by tall weeds that she realizes that Melissa is missing.

ALICIA (CONT'D)

Melissa!

Suddenly, a shriek from Melissa echoes around her.

ALICIA (CONT'D)

Melissa!

The next voice she hears is not Melissa's but Paul's.

PAUL (O.S.)

Alicia!

This spurs Alicia into motion. She races ahead, heedless of the branches and weeds slapping at her. She pushes everything out of her way, fear driving her.

She breaks from all the trees and weeds. She sees a road up ahead. She makes a mad dash for it.

She makes it to the road. She climbs over the guard rail and runs into the middle of the road. A truck stops. Inside is the janitor.

ALICIA

Stop, stop!

The janitor rolls down his window.

JANITOR

What's wrong?

ALICIA

Someone's after me.

JANITOR

Get in.

Alicia makes her way to the other side of the truck and OPENS the door and climbs in.

INT. TRUCK - NIGHT

Alicia CLOSES the door and sits back. The janitor puts his foot on the gas and the truck starts moving.

JANITOR

You okay?

JANITOR (CONT'D)

Got a coat right there.

Alicia turns in her seat to grab the coat, but stops. It's the same coat the killer wore! She looks up at the janitor, horrified. She doesn't know if he's the killer, but she doesn't want to stick around and find out.

JANITOR (CONT'D)
Ain't gonna bite yuh.

Alicia backs away, pressing herself against the door.

ALICIA
Okay, just let me out right here.

JANITOR
What?

Alicia grabs the handle and starts jerking it, but it won't open. She continues to try, grunting from the effort.

JANITOR (CONT'D)
What are you doing?

Alicia turns to the janitor, frightened.

ALICIA
Please, just let me out.

JANITOR
(matter of factly)
Door won't open from the inside.

Alicia stares, scared. She's trapped inside a small truck with someone who could be a killer. She continues to try to open the door, wanting desperately to get out.

JANITOR (CONT'D)
Stop that!

When Alicia continues, he grabs her.

JANITOR (CONT'D)
What's wrong with yuh?

Alicia looks around desperately, wanting to escape. The janitor looks out the front windshield. So does Alicia.

Alicia's P.O.V.: Paul's car appears, lights off.

The janitor reaches for a button.

EXT. ROAD - NIGHT

The truck's lights flash. The two cars pass right by each other.

INT. TRUCK - NIGHT

Alicia looks out the back windshield.

Alicia's P.O.V.: The car makes a swift U-turn. It starts chasing Alicia and the janitor.

ALICIA

It's him.

The janitor looks out the back windshield.

Janitor's P.O.V.: Sure enough, it's the killer. The lights on Paul's truck start to flash.

Alicia goes hysterical.

ALICIA (CONT'D)

Keep going! Keep going! Come on!

EXT. ROAD - NIGHT

Paul's car gets dangerously close, its lights flashing.

INT. TRUCK - NIGHT

The two cars come to a bend. Paul's car gets right alongside the janitor's. Alicia looks out the window and sees the killer staring at her.

He suddenly grabs his wheel and rams right into the truck.

The truck swerves to the side. Another bend is coming up. Right as they start to turn, the killer smashes his car into the truck. Alicia and the janitor scream as the truck flies off the road, into the air.

The truck hits the ground, hard. It rolls down a hill before coming to a stop.

INT. TRUCK - NIGHT

Alicia looks over at the janitor. Huge gashes are on his head. He doesn't move. He's dead. Alicia rolls down the window. She reaches out with her arm and OPENS the truck's door.

EXT. FOREST - NIGHT

Alicia climbs out of the truck and heads for the forest. She turns and looks behind her, trying to see if the killer's chasing her. She turns and runs down a dirt path.

INT. CAMPUS SECURITY STATION - NIGHT

Lorraine pushes open the doors and walks over to her desk. She OPENS a drawer and pulls out a case. She lays it on the desk and OPENS it. Inside is a really big, really formidable gun.

Lorraine picks up the gun and the clip. She looks over at a poster of Pam Grier and nods. She SLAMS the clip into the gun.

EXT. CAMPUS - NIGHT

Alicia runs out of the forest and across the street. She comes to a tall, rectangular intercom booth. She pushes the button. It BUZZES.

ALICIA
Hello? Anybody there?

She presses the button again.

ALICIA (CONT'D)
Hello? Can anybody hear me? Hello?

MELISSA (O.S.)
Somebody help me!

Alicia is stunned. She looks into the distance. There stands Anthony Michael Hall, a light illuminating from one room.

MELISSA (O.S.) (CONT'D)
Oh, God!

Alicia looks up at the window. Melissa SCREAMS! Alicia starts running toward Anthony Michael Hall, intent on saving her friend.

MELISSA (O.S.) (CONT'D)
Somebody help me!

Alicia runs over to a window. She looks around. She spots some wood piled up. She climbs onto it and lifts herself up.

INT. ANTHONY MICHAEL HALL - NIGHT

Rats chew on pieces of wood and other assorted junk. They scatter suddenly when Alicia climbs through the window. She crouches and begins to walk, not wanting to touch anything.

MELISSA (O.S.)
Somebody help me! He's going to
kill me!

Alicia stands up and walks out of the room.

INT. MAIN ROOM - NIGHT

Alicia enters the main hall and looks around carefully and tries to determine where Melissa's screams are coming from.

MELISSA (O.S.)
Please!

Her cries for help are coming from upstairs. Alicia makes her way over to the stairs.

MELISSA (O.S.) (CONT'D)
Please, somebody help me!

Alicia begins to climb the stairs. She holds onto the railing for support. She makes it to the first platform. She begins to ascend the final steps. She stops when she hears Melissa sobbing.

MELISSA (O.S.) (CONT'D)
Please don't.

Alicia climbs the rest of the stairs and starts to walk down the hall. The door to room two-oh-two is slightly open. Alicia pushes it open and walks inside.

INT. ROOM TWO-OH-TWO - NIGHT

It is a small room with two beds. Suddenly, the door SLAMS closed and Melissa SCREAMS. Alicia whips around to the door and grabs the knob, trying to open it. No luck.

She looks around, spots a door and runs over to it and then, she grabs the knob and OPENS it.

A barrel falls out of the closet. Ted's lifeless body tumbles out of it! Alicia screams and backs away. She backs into a bed. Suddenly, she stops. She looks down and sees that a hand is sticking out from the covers.

Alicia doesn't move. She reaches out for the covers in a slow manner. She grabs it and pulls it back to reveal...

...Dean Neville's bloody-mouthed corpse!

Alicia screams and runs toward the only door left. She throws it open and screams when Chris's body flies out at her. He is hanging from the ceiling with the branded number five on his chest and a noose around his neck.

His body is saturated with blood. Various types of chains hang from the ceiling. Alicia pushes past Chris's body and into the small hallway. She comes to a door and pushes it open.

INT. ROOM - NIGHT

It's the room Alicia saw when she was buzzing for help. There are lit candles everywhere. The room is rather dreary. Alicia walks into the room. She starts to look around. She walks past a birthday cake with lit candles on it. She gasps when she sees the bed in the center of the room. On the bed is...

...Melissa!

Her body is motionless. Alicia begins to sob. She sinks to the floor by the bed. She sobs uncontrollably. Nothing matters anymore. Her friends are dead. One of them might be the killer. Her whole world has been shattered.

She's so lost in thought that she doesn't notice Melissa rise up from the bed. Alicia senses something and she turns just when Melissa punches her right across the face. Alicia falls to the floor, unconscious. Melissa sports a small, silent evil grin.

FADE TO BLACK.

INT. ROOM - NIGHT

Alicia's P.O.V.: Melissa enters the room, wearing the parka. She comes toward Alicia and bends down. She rips the hood back.

MELISSA

Gotcha!

She begins to unzip the parka.

Alicia is tied to the bed, duct tape is seen over her mouth.

MELISSA (CONT'D)

I must say Alicia, you have proven your friendship to me. Coming all the way out here to rescue me...without even a little pepper spray to defend yourself. Very endearing.

Alicia mumbles something.

MELISSA (CONT'D)

Excuse me? I'm sorry, but I can't understand a thing you're saying, Red.

Alicia mumbles something again.

MELISSA (CONT'D)

Now, if I remove the gag, you've got to promise me that you won't scream. Lord knows I got enough of that with Carla.

She waves to Alicia. Melissa laughs and tears the gag off.

ALICIA

You're fucking crazy!

Melissa laughs. She gets up off the bed and walks over to the foot of the bed.

MELISSA

I prefer the term "eccentric". But yeah, I guess you could say I'm a little nutty.

ALICIA

Why?

MELISSA

(mimicking)

Why? Why?

(shouts)

Why? You still haven't figured it out, have you? Well, lucky for you, Miss Thang, I have a visual aid!

Melissa storms over to a table and grabs the remote to the slide projector. She hits a button.

On a medium-sized white screen, a photo of the actress Alicia is seen.

Then, the two girls (actresses Rebecca Gayheart and Isla Fisher as themselves) break the fourth wall as they speak.

REBECCA

There she is, Isla. Her name is Alicia Witt...and here you are...spoofing her character from the movie "Urban Legend". I worked with her on that movie.

It is obvious that she is angry toward Alicia, the actress, to the point of absolute jealousy. She grabs Isla's head and pulls it close to her.

REBECCA (CONT'D)

Have you seen that movie when it came out? Have you seen it ever? Of course not.

She shoves Isla's head back onto the bed.

REBECCA (CONT'D)

Too self involved to bother. Pic ring any bells, Isla?

ISLA

I just auditioned for the part. How was I supposed to know that the casting director was gonna choose me?!

REBECCA

You're right. The casting director did choose you for the part. You wanna know why?

Isla is scared at this point.

ISLA
Because we are both redheads?

REBECCA
Ding, ding, ding, ding, ding!
Correct-a-mundo!

She walks over and stands in front of the screen with the photo of Alicia Witt on it. It is obvious that Rebecca feels upset.

REBECCA (CONT'D)
You know, she was nominated for a Saturn Award for "Urban Legend".
(rolls her eyes, then scoffs)
You know, I never got an award of any kind for that film...and she got all the attention. I have only been known for those fuckin' Noxema commercials.

She scoffs in anger again and then, tears begin to well up in her eyes. She tries to stop them. Her jealousy of Isla (and Alicia Witt), on the other hand, is quite evident.

REBECCA (CONT'D)
And here you are...in the spoof..."Disturbin' Legend". And another redhead has gotten the lead and has become the star.

She grabs the necklace she wears around her neck and holds it. Her face turns angry and she rips it off her neck.

REBECCA (CONT'D)
And another redhead will get all the attention!

She throws the necklace on the floor.

ISLA
Rebecca, it's a parody! I won't--

REBECCA
Don't give me that bullshit "It's a parody. I won't be the only one in the cast who will get attention" story. Just save it.
(sports an evil grin)
Well, I thought, as the movie villain, I could help you out in that department.

She lets out an insane laugh and then, her demeanor gets cold.

REBECCA (CONT'D)
Payback's a bitch, isn't it, Isla?

ISLA
Rebecca, please you need to try
auditioning for more movies.

REBECCA
I've already tried that!

She walks around to the front of the bed and sticks her head in between two of the bars on the metal headboard.

REBECCA (CONT'D)
Obviously, it did me no good, Isla.
And I must say, I am kind of
enjoying all of this. Playing with
your pretty little head.

She shakes the bars, then moves away from the bed and then, the two actresses slip back into character.

MELISSA
This parody is also about urban
legends, Alicia. And now--

ALICIA
What are you going to do?

MELISSA
Oh, just my favorite U.L.

She stands next to a table with a cloth covering it. She grabs the cloth and jerks it off, revealing two metal trays filled with medical equipment. Scalpels, knives, scissors, a speculum...

MELISSA (CONT'D)
The kidney heist.

She grabs a scalpel off of a tray and whistles. She turns toward Alicia and waves the scalpel in front of her face.

MELISSA (CONT'D)
You do know this one, don't you,
Alicia? A guy gets picked up by a
woman at a bar. She takes him back
to her hotel room. She fixes him a
drink. Boom! He's knocked out.

MELISSA (CONT'D)

When he wakes up, he's in a bathtub full of ice and he realizes that one of his kidneys has been removed!

(deep in thought)

Supposedly they sell them on the black market. I don't think it's ever actually happened, though. Until tonight.

She sports a wicked smile.

INT. POLICE CAR - NIGHT

The gun sits beside Lorraine, who has her eyes on the road and at the same time she, looks for anyone suspicious.

EXT./ESATB. ANTHONY MICHAEL HALL - NIGHT

The police car comes to a stop on the road beside the old campus dorm.

INT. POLICE CAR - NIGHT

Lorraine stares at the building.

Lorraine's P.O.V.: She looks at the light coming from the room near the top of the building.

INT. ANTHONY MICHAEL HALL/ROOM - NIGHT

Alicia struggles against her ropes.

ALICIA

You'll never get away with this.

MELISSA

Alicia, of course I will. I've got the perfect murderer in the trunk of Paul's car. Englund!

ALICIA

You're sick.

MELISSA

Professor does away with his students and then kills himself in the same manner as the course he teaches. It's beautiful. It's so fuckin' clean, isn't it?! Well, enough chat, Leesh! I am sorry, but I don't have any anesthesia. I guess you'll just have to bite down real hard on that gag and hope that you don't go into shock soon enough.

ALICIA

(crying)

Please don't do this.

MELISSA

Oh. Don't you want to be an urban legend? All your friends are now.

Melissa grabs the gag and goes to put it on Alicia's mouth. When Melissa's hand comes into reach, Alicia bites down on it. Melissa jerks her hand back quickly.

MELISSA (CONT'D)

Ouch! Stupid bitch!

Melissa slaps Alicia across the face. Alicia begins to cry.

MELISSA (CONT'D)

I am really going to enjoy watching you bleed to death.

She puts the gag onto Alicia's mouth.

MELISSA (CONT'D)

Now, is this the kidney?

She stabs the scalpel into Alicia's exposed abdomen. Alicia cries out in pain. Her scream is muffled by the gag.

MELISSA (CONT'D)

Or is that the liver? I was always such a dope in anatomy. Well, who cares, right? First organ I see, I'm just gonna grab it.

She stabs the scalpel back into the first wound she made and begins slicing Alicia's stomach open. Alicia screams in agony, the pain is so excruciating.

Suddenly, Lorraine appears in the doorway with the gun held out in front of her.

LORRAINE
Drop the weapon!

Melissa turns around in apparent disgust.

MELISSA
Oh, great. Rent-a-cop to the
rescue?

Melissa pulls the scalpel out of Alicia and drops it. Lorraine walks toward her and Melissa stands up.

LORRAINE
Hands up! Get against the wall, you
looney, psycho bitch!

Melissa backs up toward the wall. Lorraine, with the gun still pointed at Melissa, bends down to Alicia and begins untying her.

LORRAINE (CONT'D)
It's all right, sugar. Everything's
gonna be okay.

Lorraine finishes untying one of Alicia's hands and moves toward Melissa.

LORRAINE (CONT'D)
Move it! Move it!

Melissa backs up and turns to face the boarded up window. Lorraine begins to check her for weapons while Alicia start untying her other arm.

LORRAINE (CONT'D)
Don't you move.

Lorraine reaches into her pockets for her handcuffs. Suddenly, a knife appears in Melissa's hand and she screams. She spins around and slashes Lorraine across the chest.

Lorraine goes down, dropping the gun and the handcuffs. Lorraine falls to the floor. Alicia has gotten her other hand free and begins working on her feet.

Melissa screams and jumps down on top of Lorraine. They struggle, both reaching out for the gun. They roll across the floor, screaming.

Alicia has one of her legs free. She works quickly while Lorraine has Melissa occupied.

Lorraine's hand grazes the butt of the gun, but Melissa jerks it back. She reaches out and grabs it. Before Lorraine can try and grab it away from her, Melissa shoots her point blank.

Alicia has finished untying herself and jumps off the bed. She begins racing for the door but Melissa stands up, pointing the gun at her.

MELISSA

Don't you fuckin' move!

Alicia stops in her tracks.

MELISSA (CONT'D)

Shit. Bullet through the head. Not exactly an urban legend, but in the essence of time--

ALICIA

It's not going to change anything, Melissa. None of this--

MELISSA

I know that, Alicia! But it will bring a devastated little Paul right into my arms. I'll have him and he'll have his Pulitzer. What did you think, Alicia? That I was going to let two redheads destroy my moment in the spotlight?

Suddenly, they hear applause. They both turn to see...

Paul as he enters the room!

PAUL

Very well done.

He walks into the room and stands beside Alicia.

PAUL (CONT'D)

I couldn't have planned it better myself.

MELISSA

Really?

PAUL

Oh yeah. I thought I was screwed after Alicia here fucked it up for me with the dean. But this. This is just what I need. A few things though, okay?

MELISSA

I'm listening.

PAUL

Well, I need some details for my articles. You know, about how Englund did each one. Details only you could give me.

MELISSA

It would be great for your career. And we'd be so fuckin' hot together, Paul.

PAUL

And I'd be very grateful. So why don't you give me the gun? I'll take care of the rest.

A long silence. Melissa smiles.

MELISSA

You're cute, Paul.

She raises the gun and points it at Paul.

MELISSA (CONT'D)

But you're not that fuckin' cute!

She begins pointing the gun at Paul, then Alicia.

MELISSA (CONT'D)

So, which one of you do I kill first?

Concerned, Paul and Alicia stand side by side with three collegians, who are also concerned. Each collegian wears a sweatshirt. The first reads: "EENIE", the second reads: "MEENIE" and the third reads: "MINEY". They all look toward Melissa in silence.

MELISSA (O.S.) (CONT'D)
Eenie, meenie...

Melissa continues to point the gun the potential victims.

MELISSA (CONT'D)
...miney--

She points the gun straight at Alicia. Suddenly, a GUNSHOT is heard. But it wasn't Melissa's gun. It was Lorraine firing the gun she had hidden. Melissa drops the gun and clutches her wounded arm.

LORRAINE
Moe!

Lorraine collapses back onto the floor. Alicia bends down and picks up the gun. She aims it at Melissa.

MELISSA
What, are you going to shoot me,
Alicia? Huh? What kind of friend
are you?

Alicia grips the gun, tightly, determined. Melissa screams and Alicia FIRES. The bullet rips into Melissa, sending her flying backwards. She crashes through the boarded up window.

EXT. ANTHONY MICHAEL HALL - NIGHT

Melissa begins to fall.

INT. ANTHONY MICHAEL HALL/ROOM - NIGHT

Alicia stares, stunned that she pulled the trigger and that Melissa actually flew through the window.

EXT. ANTHONY MICHAEL HALL - NIGHT

Melissa continues to fall. She plummets to the ground.

INT. ANTHONY MICHAEL HALL/ROOM - NIGHT

Alicia continues staring, breathing hard.

PAUL
Alicia, give me the gun.

He takes the gun out of her hand.

PAUL (CONT'D)

Come here.

He embraces her, not wanting to let her go.

PAUL (CONT'D)

Are you okay?

ALICIA

(crying)

No.

Before Paul can respond, Lorraine starts coughing. Paul lets go of Alicia and bends down toward Lorraine.

PAUL

Lorraine.

Alicia bends down beside Paul.

LORRAINE

Thought I'd have to be a cop before
a bullet'd ever hit me.

PAUL

Stay down. Help is on the way. I
called the police and the
ambulance.

LORRAINE

Thanks.

Paul and Alicia stay bent down and comfort Lorraine until help arrives. Lorraine coughs again.

The scene suddenly freezes and it transforms into a scene on a television monitor and...

INT. MIKE MEDAVOY'S OFFICE AT PHOENIX PICTURES - DAY

The fourth wall is broken as the television monitor with the movie scene on it sits on a small table and people are seen scattered around the CEO's office at Phoenix Pictures.

MIKE MEDAVOY, the CEO of Phoenix Pictures, sits behind his desk with an unlit cigar in his left hand. A nameplate on his desk reads: "MIKE MEDAVOY - CHIEF EXECUTIVE OFFICER".

On the wall behind him are the movie posters for the films "URBAN LEGEND", "URBAN LEGENDS: FINAL CUT" and "BLACK SWAN".

MEDAVOY

Now, listen to me, Miss Mayfield.
We need a good ending for this
movie.

AMY MAYFIELD, a young girl in her 20s, sits in a chair in front of Medavoy's desk.

AMY

I understand, Mr. Medavoy, but this
is my first time filming a parody.
They are difficult to write, shoot
and direct.

The scene freezes.

NAME AND PROFESSION SLIDES INTO THE LOWER CENTER OF THE SCREEN FROM THE LEFT: "AMY MAYFIELD - WRITER/DIRECTOR".

GINA MATTHEWS, the producer, stands on the left side of Medavoy. She also has the remote control to the television monitor in her left hand.

GINA

(to Amy)

Have you ever thought of putting
Carmen Electra in this movie?

The scene freezes.

NAME AND PROFESSION SLIDE INTO THE LOWER CENTER OF THE SCREEN FROM THE LEFT: "GINA MATTHEWS - PRODUCER".

AMY

I'm not sure. She has been in every
parody movie that has ever been
made. I want to bring the parody
subgenre back to the cinema.

Just then, a PIZZA DELIVERY GIRL (who happens to be...you guessed it! Carmen Electra) comes in and delivers a large pizza to Amy.

PIZZA DELIVERY GIRL

I've got a large pepperoni pizza
for one Amy Mayfield.

Amy, oblivious to who is next to her, pulls out a couple of bills and extends her hand to the Pizza Delivery Girl and the money and the pizza box exchange hands.

PIZZA DELIVERY GIRL (CONT'D)

Thank you.

She leaves and as the sound of the OFFICE DOOR OPENS and CLOSES:

BRAD LUFF, the Executive Producer and JEFF HOFFMAN, the Creative Executive, sit together on a couch in the office. The movie posters for the films "ZODIAC", "APT PUPIL", "DICK" and "BASIC" decorate the wall.

BRAD

We need to get the ending for this movie, Jeff. Do you have an ending?

JEFF

I'm not sure, Brad. As the Creative Executive of this picture, I haven't got a clue.

The scene freezes.

NAMES AND PROFESSIONS SLIDE INTO THE LOWER CENTER OF THE SCREEN FROM THE LEFT: "BRAD LUFF - EXECUTIVE PRODUCER - JEFF HOFFMAN - CREATIVE EXECUTIVE".

Amy opens the pizza box that now sits on a small wooden table on her left. She takes out a slice, looks at it and comes up with an idea.

AMY

(to everyone)

Holy cow! I think I have got the perfect ending! We can end the movie in a movie theater. We can have folks watching the movie on a big white screen in a theater!

The silence permeates the entire office and then:

MEDAVOY

That's great!

GINA

That's awesome!

BRAD/JEFF

That's cool!

The scene on the television screen is seen. The television image that was frozen resumes as it changes to the movie and it is now seen on a gigantic movie screen.

INT. A DARK MOVIE THEATER - NIGHT

The fourth wall is still broken as the screen goes black and the closing credits roll and the MUSIC PLAYS.

The moviegoers are seen in their seats in the theater and as the theater lights come on, they get up out of their seats and leave out of the theater.

A MALE MOVIEGOER and a FEMALE MOVIEGOER, probably in their mid-20s, are still seated in their seats.

MALE MOVIEGOER

That movie was pretty scary.

FEMALE MOVIEGOER

I agree. It was also pretty funny.

They both look to their left and:

ANTHONY MICHAEL HALL is in the seat next to the Female Moviegoer. He gives his opinion on the film he and the couple had watched.

ANTHONY

I also agree. It was a little of both, but I truly loved the Anthony Michael Hall running gag.

He gets up out of his seat as well as the young couple and as they leave:

EXT./ESTAB. THE MOVIE THEATER - NIGHT

People, including the Male and Female Moviegoer and Anthony Michael Hall, exit the movie theater.

MALE MOVIEGOER

You gotta admit: That movie was really scary.

FEMALE MOVIEGOER

Yes, it was...but all those people who were killed were killed based on urban legends? That was weird.

The young couple walk over to a land rover that looks just the same as the one Natasha Mancini was driving in the beginning of the movie.

The Male Moviegoer goes to the driver's side of it and the Female Moviegoer stays on the passenger's side.

They both OPEN their doors and get into the vehicle.

INT./EXT. THE LAND ROVER - NIGHT

The couple put on their seat belts and then, Male Moviegoer puts the key into the ignition and starts the vehicle and then...

...the land rover pulls out of the parking space and drives down the street.

MALE MOVIEGOER

Can you imagine a killer with an ax
going around killing people based
on urban legends?

It begins to rain. Lightning flashes three times. The Male Moviegoer turns on the windshield wipers.

The Female Moviegoer scoffs and sports a smirk of disbelief.

FEMALE MOVIEGOER

Yeah...I couldn't believe that that
girl didn't know that the killer
was in the back seat of her car.
Thank God that that sort of thing
never happens in real life.

Lightning flashes three more times and the killer in a parka is seen in the back with a double sided ax in his hand. The couple is oblivious to the killer behind them.

The focus is on the killer as the lightning flashes and then:

FADE TO BLACK.

CREDITS ROLL AND THE MUSIC PLAYS.

FADE OUT.