

CARRIE

Written by
Roberto Aguirre-Sacasa

Based on the novel by Stephen King

WRITER'S REVISED DRAFT

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FADE UP ON:

PROLOGUE: INT/EXT. MARGARET WHITE'S HOUSE - THE PAST
A balmy August day in Maine.

A white, wooden house at the end of a country lane. Ancient,
New England trees in the yard. Wind in the trees' leaves. The
branches swaying. A sense of the Natural World. The Eternal.
We hear VOICES SINGING.

VOICES

"Blessed be the tie that binds/
Our hearts in Christian love/
The fellowship of kindred minds/
Is like that to that above..."

The camera pans across the house. Through its windows, we see
MEMBERS OF A FUNDAMENTALIST SECT, gathered to worship,
singing a hymn. An imposing woman, MARGARET WHITE, stands in
front of a makeshift altar, leading them.

WORSHIPERS

"Before our Father's throne/ We
pour our ardent prayers/ Our fears,
our hopes, our aims are one/ Our
comforts and our cares..."

EXT. MARGARET WHITE'S HOUSE - BACKYARD - DAY (FLASHBACK)

The camera finds Margaret's five-year-old, shy daughter,
CARRIE, creeping towards the fence that separates the White

property from the next-door neighbor's yard. On the other side of the fence, a ripe, 18-year-old girl, ESTELLE HORAN, sunbathes on a towel, in a white bikini, dozing...

INT. WHITE COMMISSION CONFERENCE ROOM - PRESENT DAY

Bikini girl is now a conservative woman of 30, sitting at a conference table, in front of a microphone. Being interviewed by someone off-camera. Across the bottom of the screen, the words : " WHITE COMMISSION - ESTELLE HORAN (NEIGHBOR) . "

ESTELLE HORAN

I lived next door to the Whites until I was twenty. The "incident" happened when I was eighteen, and Carrie was... four or five?

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EXT. THE BACKYARDS - DAY

Estelle starts awake. Little Carrie is staring at her.

YOUNG ESTELLE

Carrie... you scared me. Hi.

YOUNG CARRIE

Hi.

(pointing at Estelle)

You have dirty pillows .

YOUNG ESTELLE

What? You mean... my breasts?

YOUNG CARRIE

I wish I had some.

YOUNG ESTELLE

(laughing)

You will. When you're older.

YOUNG CARRIE

No, I won't. My Momma says only bad girls have dirty pillows .

YOUNG ESTELLE

We-ell, I'm a good girl. And doesn't your mom have breasts?

YOUNG CARRIE
My Momma was wicked when she made
me with my daddy, she says, and
that's how come she has them.

INT. WHITE COMMISSION CONFERENCE ROOM - DAY

Estelle shakes her head at the memory.

ESTELLE HORAN
I was in shock. I wanted to grab
that little girl up in my arms and
just run away with her. Get her
away from -

EXT. THE BACKYARDS - DAY

Like a banshee, Margaret White is at her backdoor, shrieking:

MARGARET
CAAARRIETTAAAAA !

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The little girl freezes, caught. Estelle instinctively tries
to cover herself. Margaret lumbers towards them -

YOUNG ESTELLE
Mrs . White -

MARGARET
(to Estelle)
Whore . Strumpet .

YOUNG ESTELLE
We were just talking -

Behind Margaret, some members of the sect have gathered in
the doorway, at the windows. Margaret grabs Carrie's arm and
YANKS her away from Estelle, towards their house.

MARGARET

And you! I told you, Carrie, didn't
I? I warned you about her!

YOUNG CARRIE
I'm sorry, Momma, I, I forgot -

MARGARET
(shaking the girl)

She's the Whore of Babylon, Carrie,
and it's a sin! It's a sin to
consort with her!

YOUNG CARRIE
Momma, please, I'm so sorry -

More worshipers have come out of Margaret's house. Estelle 's
MOTHER comes out of their house, afraid someone's being
murdered.

ESTELLE 'S MOTHER
Estelle? What's happening?

MARGARET
(accusing Estelle 's Mom)
Your daughter is a slut, and you
revel in it !

ESTELLE 'S MOTHER

(WTF?)
Excuse me?

MARGARET
Exposing herself to the world!
Showing her flesh! And you allow
it!

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YOUNG ES TELLE
(genuinely worried)
Mom, she's hurting Carrie -

ESTELLE'S MOTHER
Let that girl go, Margaret, or I'll
call the police -

MARGARET

You see, Carrie? You see how they
are? How they threaten?

YOUNG CARRIE
(sobbing)
Mo -momma. . .

THE CACOPHONY BUILDS, with Margaret, Estelle, and Estelle ' s
mother all yelling; the worshippers staring; Carrie WAILING
as Margaret drags her back towards the house -

INT. WHITE COMMISSION CONFERENCE ROOM - DAY

ESTELLE HORAN

(matter-of-factly)

That's when they started to fall.

Out of the sky.

EXT. THE BACKYARDS - DAY

Something - A PEBBLE - falls from the sky and hits the White roof, bouncing off it. Then another one. Margaret stops shaking Carrie, looks up. A third rock hits the back steps.

ESTELLE'S MOTHER

(with dread)

Estelle, get over here - now.

Estelle races to her mother as more stones - like big pieces of hail - continue to fall, all over the White backyard. One member of the sect CROSSES himself. Margaret kneels in front of her sobbing, hysterical daughter:

MARGARET

Stop it, girl! You stop it right now!

But Carrie can't. More stones. Estelle and her mother cower under their back porch for cover, but... the stones are only falling on the White property.

In a panic, Margaret takes the girl up in her arms, but their house is too far away to get to safely.

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So, to shield Carrie from the falling stones, Margaret HUDDLES against one of the oak trees in the backyard, as the storm of stones continues. One smashes through the roof; another hits and dislodges the drainpipe. The members of the sect are terrified; this is a true sign of the devil. Margaret strokes her daughter's hair, trying to calm and comfort her.

MARGARET (CONT'D)

It's all right, it's all right,
Carrie. Shhh-shhh. . . He forgives
you, Jesus forgives you, shhh-
shhhh. . .

But it's no use. This is an Act of God now...

INT. WHITE COMMISSION CONFERENCE ROOM - DAY

Estelle ' s interview continues :

ES TELLE HORAN

Two things happened after that day. The first is, I never sunbathed in the backyard again. And two, those church people stopped coming over to pray and sing and. . .whatever. It was just Margaret and Carrie, then, in their house, doing their thing.

The interviewer asks Estelle a question.

ESTELLE HORAN (CONT'D)

Sure I've wondered, over the years. About what had happened to Carrie White and her crazy mother. Now, I suppose, the whole world knows...

CREDITS:

SNAPSHOTS of Chamberlain, Maine, float across the screen. EWEN HIGH... THE CAVALIER PUB... THE GAS STATION. .. THE FIREHOUSE. . .THE BOWLING ALLEY, et cetera. This place - this town - is real. It exists.

These images give way to PICTURES from Ewen High's latest yearbook. Sports teams, extra-curricular clubs, class portraits, and solo shots, including: Baseball star TOMMY ROSS, with the caption "All American" underneath his picture. A clique of attractive, popular girls, including CHRIS HARGENSON and SUE SNELL, posed in front of their lockers. The caption beneath them reads: "Ewen High's Fempire." The last picture we see is of Ewen High's CHOIR.

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In the back row, a plain, homely girl. CARRIE WHITE, a teenager now, staring straight ahead. The camera pushes in on Carrie's dark, haunted eyes...

INT. SUE'S BEDROOM - VIDEO DIARY - THE PRESENT, LOOKING BACK

SUE SNELL, pretty, 17, sits in front of her computer.
Wrestling with what she lived through.

SUE

There ' s one thing no one seems to
understand about what happened. Not
the reporters, not the people on
the Commission, who are trying to
tell their own version of this
story, not even my mom and dad. . .

EXT. EWEN HIGH - BLACK TOP - DAY

The camera pans from BLUE SKY to... SENIOR P.E. CLASS. A chain-
link fence separates THE GUYS from THE GIRLS.

SUE (V.O.)

We were kids in high school, okay?
Carrie was, Chris was, Tommy...

(a hitch in her voice)
. . . Tommy was . . .

The camera finds: Sue and her boyfriend, athletic, handsome
TOMMY ROSS, chatting intimately at the fence. We hear a
WHISTLE. The girls' gym teacher, MISS DESJARDIN, ending a
time-out, calling to:

MS. DESJARDIN

What are you waiting for, Sue,
doomsday? Back to the game.
Goodbye, Mr. Ross.

Smiling, Tommy trots back to the BOYS. Sue rejoins the girls'
volleyball game. She, CHRIS (a haughty hottie) , and CARRIE (a
duck amongst swans) , are on the GOLD team against BLUE .

CHRIS

(to Sue)
Did Tightass finally ask you?

SUE

Not yet.

CHRIS

Pathetic. Come with me and Billy.

Carrie looks on, excluded, as the game resumes...

SUE (V.O.)

Try to remember that, if you can:
That we were in high school, and
that some of us - we made bad
decisions. We overreacted. Or
underestimated. But mostly, we were
trying to do our best. We didn't
know. . .

Under Sue's V-0: Team Blue serves the ball; the two teams
keep it in play; finally, a girl on the other team (TINA)
hits the ball towards Carrie. Chris, fearing the worst, races
to cover Carrie, who goes after the ball, as well -

SUE (V.O.)

. . .that what would end in blood on
Prom Night began in blood, that
day, in the locker-room, after that
stupid, stupid volleyball game...

Disaster; Chris and Carrie COLLIDE--

They miss the return; Desjardin blows her whistle -

MS. DESJARDIN

Game point ! Blue wins !

The Gold Team GROANS; typical Carrie -

SUE (V.O.)

Of course, none of us realized it
at the time. To us, that day was
just a crueler variation on the
same old story: Carrie White
getting kicked in the teeth yet
again. . .

Focus on: Chris, enraged, looking at Carrie, a deer staring
down a rifle's barrel.

CHRIS

(cobra-like)
You. Eat. Shit.

INT. WHITE COMMISSION - DEAN MCDUFFY - DAY

A physicist, in his fifties, sits at the table. A copy of the
book he's written in front of him. He's identified across the
bottom of the screen: "WHITE COMMISSION - DR. DEAN L.
MCDUFFY (AUTHOR, TELEKINESIS: A SCIENTIFIC BASIS)."

MCDUFFY

Apart from the stones , there is no other recorded instance of TK in Carrie White's childhood... Of course, since Carrie was an only child, the best witness to such manifestations would have been her mother, Margaret White...

INT. GIRLS' LOCKER ROOM - DAY

Amidst a sea of bodies, naked and half -clad girls, Sue and two of her girlfriends, NICKI and HEATHER, are in towels, post- showering, combing out their hair.

MCDUFFY (V.O.)

Moreover, it is entirely possible that Carrie's talent was latent, awakened by the trauma and stress she experienced last May...

HEATHER

...finally, I was like, "Either we're going, Brian, or I'm asking the Beak. Because I am not missing my prom because you can't get your shit together." And Brian was like, "Fine, Heather, buy the tickets." And I was like, "Thank you, I will, why was that so friggin' hard?"

NICKI

(to Sue)
What about you guys?

SUE

Tommy hasn't asked me yet -
NICKI

He better.

SUE

Why does everyone care so much?
It's just a dance.

Nicki and Heather look at each other.

NICKI

A) It's prom -

HEATHER

- and B) You care more than anyone,
Sue. Why don't you just ask him?

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Suddenly: A BLOOD-CURDLING SCREAM from the other side of the lockers .

SOMEONE (O . S .)
Help! Help meeeee!

NICKI

Holy shit -

Sue, Nicki, and Heather dash around the lockers to discover a group of girls clumped in front of the communal shower room. Unseen, at the front of the group, we hear Chris's voice:

CHRIS (O.S.)
Peer-iod! Peer-iod!

The chant is taken up by the other girls, "Peer-iod, peer-iod," over and over, as Sue grabs another classmate, EMMA.

SUE

What's going on, Emma?

EMMA

(shrugging)
It's Carrie.

Angle on: Chris, leading the charge:

CHRIS

Plug it up! Plug it up! Plug it up!

Sue pushes her way through the girls; they've all joined Chris; it's like something out of Lord of the Flies.

GIRLS

Plug it up! Plug it up! Plug it up!

Sue gets to the front of the group, but right before she can see what's happening, WE CUT TO -

INT. DRY CLEANERS - DAY (SIMULTANEOUS)

A modest storefront at the end of Chamberlain's main drag. Behind the counter, Margaret White sits at a sewing machine, doing alterations, humming a hymn, when - she stops suddenly, looks up... Something's wrong. A beat. The feeling passes, Margaret resumes sewing, but she NICKS her finger. Looks down at the drop of blood. . .

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INT. GIRLS' LOCKER ROOM - DAY

Looking at: Carrie, howling, hysterical; more animal than human. Traumatized. Her legs and the white tiles beneath her are streaked with menstrual blood. The girls are throwing tampons and underwear at Carrie, laughing, taunting, chanting:

GIRLS

Plug it up! Plug it up! Plug it up!

Sue at the front of the group. Another girl, TINA, puts a stack of tampons in Sue's hands.

GIRLS (CONT'D)

Plug it up! Plug it up! Plug it up!

Sue looks at the tampons, then at Carrie. Briefly, the two girls lock eyes. Then Chris catches Sue's attention; a malicious shine in Chris's smile. A moment of decision. . .then Sue, too, starts chanting -

SUE /GIRLS

Plug it up! Plug it up! Plug it up!

Sue starts throwing tampons at Carrie; Chris snap a picture of Carrie with her cell phone; the chanting continues--

GIRLS

Plug it up! Plug it up! Plug it up!

Ms. Desjardin, hearing the commotion, comes into the locker room from her office...

INT. WHITE COMMISSION - RITA DESJARDIN - DAY

Now Rita Desjardin sits at that conference table, being interviewed. Across the bottom of the screen, the words: "WHITE COMMISSION - RITA DESJARDIN (PHYS. ED. TEACHER)."

MS. DESJARDIN
(doesn't mince words)
These girls, they'll do anything to be part of the pack. Chris Hargensen was the ringleader, no shock there. But they were all doing it. Tina, Rachel, Heather, Donna. Even Sue Snell...

INT. GIRLS' LOCKER ROOM - DAY
As the chanting continues :

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NICKI
(to Heather)
God, you'd think she'd never had her period before.

Hearing this, the penny drops for Sue. She looks at the terror-stricken girl. At the blood flowing down Carrie's legs. Thick and dark. Sue grabs Chris's arm.

SUE

Wait, Chris, I think this may be the first time she's -

As Desjardin forces her way through the gaggle of girls -

MS. DESJARDIN
What the hell is going on here?

Desjardin stops cold when she sees Carrie -

MS. DESJARDIN (CONT'D)
Carrie? What's wrong?

CARRIE
(shrieks)
I'm bleeding to death!

In a corner of the locker room, a rack of baseball bats topples over - Sue gasps, turns back to Desjardin and Carrie -

MS. DESJARDIN

What? Clean yourself up. Come on.

CARRIE

H. . .help me, Miss Desjardin, I'm dying -

MS. DESJARDIN
(approaching Carrie)
What are you talking about? Stand up.

Carrie clutches for Desjardin desperately, leaving A BLOODY HANDPRINT on the teacher's shorts -

CARRIE

Please, I 'm dying! I 'm dying! I 'm dying -

Desjardin SLAPS Carrie - and a LIGHTBULB overhead explodes, making everyone JUMP -

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CARRIE (CONT ' D)
I'm bleeding to death and I can't make it stop!

MS. DESJARDIN
What has gotten into you?

SUE

I don't think she knows it's her period.

Dumbstruck by this, Desjardin turns to the traumatized girl:

MS. DESJARDIN
Carrie? Is that true?

CARRIE
(totally unraveled)
Help me... Please...

Desjardin orders the girls:

MS. DESJARDIN
Get the hell out of here. Now. GO!

She kneels down, next to Carrie, stroking her hair, her face.

MS. DESJARDIN (CONT'D)
It's just your period, do you know
that? Do you know what a period is?

CARRIE

(panting, still terrified)
P . . .period?

Most of the girls have started to drift away. Sue lingers.

SUE

(wanting to help)
Ms. Desjardin -

MS. DESJARDIN
(lashing out at her)
You, too, Snell! Out of my sight!

Sue goes; Desjardin turns her attention back to Carrie.

MS. DESJARDIN (CONT'D)
It's okay, Carrie. They're gone
now. Here, I'll help you...

Focus on: Chris and her friend Tina, slipping out a side
door. Chris stops Tina.

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CHRIS

(going to check her phone)
Wait, I wanna make sure -

TINA

Did you get it?

CHRIS
(smiling)
Oh, I got it. Perfect, love it...

They leave, as Desjardin helps Carrie from the shower room,
towards the lockers . . .

INT. WHITE COMMISSION - RITA DESJARDIN - DAY

Desjardin at the table.

MS. DESJARDIN

The question I'm asked, over and over: "How could Carrie not have known about her period?" To which I answer: "If you'd ever met Margaret White..." You have to understand. This is a woman who lived in a house with no television, no computer, no internet, nothing. Who forbade her daughter from having friends . . .

INT. WAITING ROOM OUTSIDE THE PRINCIPAL'S OFFICE - DAY

PRINCIPAL MORTON'S secretary, MISS FINCH, sits behind her desk. Carrie, clutching her books to her chest like a shield, looks down at her feet. Two delinquents, GREG DeLOIS and HARRY TRENNANT, sit nearby, waiting for their turn to be sentenced by Morton. Greg whispers to:

GREG

Carrie. Hey, Carrie. Look at me. Come on, pleeease? Look at me. Just for a second. Car-rie. Pleeeeaase...

Finally, Carrie looks his way. Greg mimes her giving him a blowjob. Harry SNIGGERS. Carrie, who isn't even sure what the gesture means, quickly looks away -

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INT. PRINCIPAL'S OFFICE - DAY

Inside the office, PRINCIPAL MORTON is getting a cup of water for Desjardin (as they debrief) from A WATER COOLER'S HALF-FULL GLASS TANK.

MORTON

Isn't she a bit old for...?

MS. DESJARDIN

Her first period? Or the fact that she didn't even know such a thing existed until half an hour ago?

Morton goes to offer her the cup, finds himself staring at the BLOODY HANDPRINT Carrie left on Desjardin's shorts.

MORTON

Well. We can't interfere with
people's beliefs, but that
mother . . .

MS. DESJARDIN

I called to tell her what happened.
She barely said two words to me.
Blames me, I'm sure, and the truth
is... I handled it badly, Henry.

MORTON

My last run-in with Margaret White
was when she told Mrs . Bicente that
the Lord was reserving a special
place in hell for her.

MS. DESJARDIN

For Janice? Why?

MORTON

She'd given Cassie an article about
Charles Darwin.

MS. DESJARDIN

(beat)

It's Carrie. We should send her
home .

MORTON

Of course.

(buzzing his secretary)

Miss Finch, would you send her in?

(to DESJARDIN)

What about the other girls? Do you
have their names?

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MS. DESJARDIN

It was all of them, Henry.

MORTON

These kids. After twenty years,
their faces blur into one and all
your remember is how awful they
are . . .

(looking at her)
Come in, Cassie.

MS. DESJARDIN
(whispering to him)
Carrie .

Carrie creeps into the office. Miss Finch is in the doorway.

MORTON

Would you prepare a dismissal slip,
Miss Fish? Cassie White.

Carrie flinches at this a bit — and a SPIDER-CRACK appears in
the water cooler.

MORTON (CONT'D)
Ms. Desjardin and I think it best
that you go home and. . .take care of
yourself.

Carrie nods .

MORTON (CONT'D)
Unless you'd like to go to the
infirmary?

Carrie shakes her head.

MS. DESJARDIN
She should go home. And Carrie,
you're excused from P.E. for the
rest of the week. Just take study
hall instead. The library, okay?

Carrie nods .

MORTON

Would you like us to call you a
cab, Cassie?

Another CRACK in the cooler.

MS. DESJARDIN
Carrie can walk home -

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It's just to Carlin Street.

Miss Finch returns with a dismissal slip. Carrie takes it.

CARRIE
(barely audible)
They threw things at me.

MS. DESJARDIN
It won't happen again.

CARRIE
(finally looking up)
They laughed at me. Why do they
always laugh at me?

MORTON

We're so sorry about this, Cassie.

CARRIE
That's not my name!

The water cooler SHATTERS, spilling water all over the floor;
Carrie grabs the slip from Finch and bolts from the office--

INT. WHITE COMMISSION - RITA DESJARDIN - DAY

MS. DESJARDIN
There were signs we dismissed. The
way things were always breaking
around Carrie. Or going wrong. As
if bad luck followed her around. . .

EXT. EWEN HIGH - DAY

Eyes downcast, Carrie clops away from the school's main building. Sue, who had been waiting for Carrie, sees her walking along the school's chain-link fence (but on the other side of it). She runs up to Carrie.

SUE

Carrie? Carrie, can I talk to you?
Ignoring her, Carrie crosses to the other side of the street.

EXT. CHAMBERLAIN STREETS - DAY

Carrie's walking home. A creepy ten-year-old kid, JERRY ERBTER, is biking along, on the other side of the street. iPod buds in his ears .

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He sees Carrie, brightens, and cuts across the street, so that now he's behind Carrie, coming up on her fast. As he passes her:

JERRY

Crazy Carrie, Crazy Carrie, Crazy
Carrie -

Close-up on Carrie. Anger flashes across her face; her brow furrows, she flexes - and Jerry WIPES OUT, a tangle of arms and legs and still-spinning bicycle wheels. The boy SCREAMS as Carrie hurries along, a smile blossoming on her face...

She goes around the block, stops. Realizes what she's done; the smile fades. She looks at the trees above her, branches swaying, as if pushed by God's hand...

SUE (V.O.)

I never set foot inside Carrie's
house. None of us did, not even
when we were kids . . .

Carrie resumes her walk...

INT. SUE'S BEDROOM - VIDEO DIARY - THE PRESENT, LOOKING BACK
Sue, continuing her story, into her computer's camera:

SUE

The only time we'd go to Carlin Street was on Halloween night. For pranks and stuff...

EXT. CARLIN STREET - CARRIE'S HOUSE - DAY

As Carrie walks up her street, towards her house, Sue's V-0 continues :

SUE (V.O.)

It was like some fairy tale. The lonely girl trapped in the tower, with only her evil step-mother to keep her company . . .

INT. CARRIE'S HOUSE - FRONT HALL - DAY

Carrie enters her severe, masculine home. (It is part church, part house of horrors .) Decorated with RELIGIOUS ART AND ARTIFACTS, all accentuating the suffering of the White's very private faith. The first thing you see upon entering: A GIANT, WOODEN CRUCIFIX.

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Then, statues of lanced and pierced saints, many topped with crowns of thorns, portraits showcasing the anguish of Mary, etc. A tapestry depicting Abraham about to sacrifice his son Isaac .

The camera follows Carrie as she walks passed the vaulted doorway that leads from the entrance hall to the White living/dining room. Empty. Carrie hangs her sweater in the closet, walks passed the doorway again - only Margaret White Is there now, having entered from the kitchen.

MARGARET

(stoney)

So you're a woman now.

INT. CARRIE'S HOUSE - LIVING ROOM - CONTINUOUS
Timidly, Carrie approaches Margaret.

CARRIE

Did... did the school call you, Momma?

MARGARET

They did. And can you imagine my shame?

CARRIE

Oh, Momma, why didn't you tell me? I was so scared, I thought I was dying. And the other girls, they laughed at me, and threw things at me -

MARGARET

Why were you showering with them, Carrie?

CARRIE

Momma, it was after gym class, everyone showers -

MARGARET

Not you. It's forbidden and a sin, Carrie. You're -

(the dirty truth)
- full of sin now.

Margaret turns from Carrie, takes a BIBLE up off the dining room table. Opens to a passage, reads:

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MARGARET (CONT'D)

"And God made Eve from the rib of Adam and - " Say it, Carrie.

CARRIE

Momma, talk to me. Please - just talk to me.

MARGARET

"And God made Eve from the rib of Adam and" - what, Carrie? Say it!

CARRIE

Momma, please -

Margaret lashes out, STRIKES Carrie across the face with the bible. The girl crumbles to her knees.

MARGARET

" - and Eve was weak," say it,
Woman! Say it!

CARRIE

I won't!

Margaret hits Carrie again. Fine, so Margaret will say it:

MARGARET

"And Eve was weak and loosed the
Raven on the world, and the Raven
was called Sin, and the first Sin
was Intercourse - "

CARRIE

(pleading)
I didn't do anything -

MARGARET

"And the Lord visited Eve with a
Curse, and the Curse was the Curse
of Blood - "

CARRIE

It wasn't my fault -

MARGARET

It was, Carrie, it was -
(beat)

"And Adam and Eve were driven out
of the Garden and into the World,
and Eve found that her belly had
grown big with child" - and that,
Carrie, that is the second Curse,
the Curse of Childbearing -

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CARRIE

Momma, you should have told me. I
don't know anything, because of
you!

Margaret drops to her knees and clutches her daughter--

MARGARET

Oh, Lord, help this sinning woman
see the sin of her ways. Show her
that if she'd remained sinless the
Curse of Blood would not have come
upon her as it did Eve.

CARRIE

I'm not Eve, Momma, I didn't sin -
MARGARET

You showered with the other girls .
You have lust-filled thoughts, I
know you do. You have been tempted
by the Anti-Christ, Carrie, the
world is wicked, and this is the
Lord's kind, vengeful hand at work -

CARRIE

Let go of me, Momma.

MARGARET

You stink of sin, Carrie, I can
smell it on you -

CARRIE

I mean it, Momma, let me go -
MARGARET

Eve never repented so on her the
Crafty Serpent built a Kingdom of
Whores and Pestilences. But you'll
repent. You'll go to your closet -

CARRIE

No -

MARGARET

You'll pray - we'll pray together -
to Jesus to save our sinning souls -

CARRIE

Let me go, Momma, or I'll make the
stones come again -

Margaret freezes. The first time Carrie's invoked the stones.

CARRIE (CONT ' D)

I didn't sin, Momma. You sinned.
You didn't tell me and, and they
laughed.

For a moment, Margaret pauses; she almost hears this. But
then, very quickly, her righteous rage returns.

MARGARET

Daughter of the devil -

Margaret starts dragging a kicking and screaming Carrie Into
the kitchen, towards a closet -

CARRIE

MOMMA, NO! NO!!

MARGARET

PRAY! PRAY IN SHAME! PRAY FOR
FORGIVENESS! THOU SHALT HONOR THY
MOTHER AND FATHER!!

CARRIE

MOMMA, WHY? WHY?

Margaret throws open the closet door; Carrie is fighting for
her life -

CARRIE (CONT ' D)

Momma ! ! ! !

Margaret drags Carrie into the closet -

MARGARET

Sin! Oh, Sin!

Margaret emerges from the closet, SLAMS the door shut behind
her, trapping Carrie, just as Carrie shrieks -

CARRIE (O . C .)

MOMMA, YOU SUCK!

A GIANT CRACK APPEARS DOWN THE MIDDLE OF THE DOOR, as if it
has just been hit by an enormous battering ram. This stops
everything. Shocks both women. Margaret covers her mouth with
her hand, backs away from the closet door--

INT. CARRIE'S HOUSE - THE CLOSET - CONTINUOUS

Carrie stares at the crack, more freaked than Margaret. She
kneels down, crosses herself, starts to pray.

Stops, lights a candle, illuminating THE SCARY PAINTING that looms over her: God, the Vengeful Father, sits in a throne, above the Earth, with sinners falling into Hell, where a goat-like Devil rules over the burning pits . Shadowy demons dragging the sinners down.

Carrie takes comfort in the Lord's prayer:

CARRIE

"Our Father, who art in Heaven,
hallowed be Thy name, Thy kingdom
come, Thy will be done, on Earth,
as it is in... in..."

Carrie is crying now. This can't be her life. A moment of utter heart-break and vulnerability.

INT. BOWLING ALLEY - THAT FRIDAY NIGHT

Packed. With FAMILIES, SENIOR CITIZENS, even some TEENAGERS, including Sue and Tommy. Having a perfunctory date. Tommy bowls a spare and then saunters back to a distracted Sue.

TOMMY

Your turn, babe.

She focuses on him. He looks so. . .perfect . Like a prince. Sue grabs Tommy's hand.

SUE

(suddenly, intensely)
Hey, can we go?

TOMMY

Sure. Where?

SUE

Anywhere . For a drive .

Tommy smiles. He knows what that means.

TOMMY

Absolutely.

EXT. THE PARKING LOT OF THE CAVALIER BAR - NIGHT

We're looking at a car, parked in the lot behind a seedy bar.
THE SOUND OF TWO PEOPLE GETTING HOT behind the car's steamed-up windows . . .

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INT. THE STEAMED UP CAR - NIGHT

Inside the car: It's not Sue and Tommy, but Chris, going at it with BILLY NOLAN, a teen thug. He's practically tearing Chris's clothes off.

CHRIS

Slow down, Billy, Jesus.
If anything, he gets more aggressive with her.

BILLY

This is how you rich bitches like it.

CHRIS

What's scary is, you believe that.
BILLY

Isn't it?

He is pulling her pants off without unbuttoning them. He rips them; Chris pushes him off -

CHRIS

Stop mauling me, Billy!
He doesn't; she SLAPS him.

BILLY

The HELL, Chris!

He slaps her back - not super-violently , but still.

BILLY (CONT'D)
What is your problem?

CHRIS

I don't particularly like screwing

in people's cars, okay?

BILLY

As soon as Kenny comes out, we'll go up.

CHRIS
(disgust)
Classy.

BILLY

Seriously, WHAT is the stick up your ass?

24

CHRIS

(beat)

I told you. That thing with Carrie White.

BILLY

What, you feel guilty? Worried you hurt her feelings?

(Chris doesn't answer)
She's used to it, right?

(Chris says nothing)
Apologize, then.

A beat. Chris does feel guilty, but apologizing to Carrie?

CHRIS

Like hell I will -

She POUNCES on Billy, blotting that thought (any thought) from her mind -

EXT. A FIELD AT THE EDGE OF TOWN - NIGHT

Underneath a set of elevated train tracks on the outskirts of town. A different car (Tommy's car) parked beneath the tracks; a TRAIN passing above it...

Tommy, half-dressed, shirtless, is rolling up a blanket. He

and Sue have just had sex. She's getting dressed behind the car, slipping on some jeans. Still horny, Tommy trots over to her. . .

TOMMY

That was nice, huh?

Sue turns to him; she's tearing up.

TOMMY (CONT'D)

Hey. Hey, you okay? I didn't...?

Sue shakes her head.

SUE

It's not you, it's... I did... a not-very-good thing today, Tommy.

TOMMY

What? That thing with Carrie?

SUE

(surprised)

You know about that? And you didn't say anything?

25

TOMMY

(putting on his shirt)

I thought it a Chris Hargenson special.

SUE

It was . But -

(ashamed)

- it was me, too.

TOMMY

(can't believe it)

You threw tampons at Carrie White?

SUE

Tommy. . .

Disgusted with herself, Sue walks away from him, sits down on the car's hood. Tommy tries to help:

TOMMY

I kicked a kid in the ribs once.
While he was knocked out. Danny
Patrick. He used to beat the crap
out of me in the sixth grade.

SUE

(incredulous)
Someone picked on you?

TOMMY

I was skinny in the sixth grade.
But yeah, pretty much every day.
Except for the day Danny Patrick
picks on this other kid, Pete
Tauber. Who is small, but ripped,
right? And who beats the living
shit out of Danny Patrick.

SUE

Where?

TOMMY

Kennedy Junior High's playground.
At the end of the fight, Danny
Patrick hits his head on the
concrete and is knocked-out. Like,
utterly. To the point where we
thought he might be dead. So
everyone runs off. Me, too, but not
before I . . .

SUE

Kicked him in the ribs .

26

TOMMY

Just once, but I felt like crap
afterwards .

(amazed at the memory)
God. Danny Patrick. I wonder what
happened with him. . .

Overhead, ANOTHER TRAIN rushes by. Both Sue and Tommy stare

at it, wondering where the people aboard it are going.

SUE

Tommy, do you ever hate being
so. . .popular?

TOMMY

What, like...?

SUE

Like varsity baseball and student
council and. . .being friends with
everybody .

TOMMY

It's not important enough to hate.
It's just high school.

SUE

Right. "Just."

TOMMY

What happens now. . .doesn't matter
much. Probably I'll end up working
construction, at my dad's company.

SUE

You're going to college on a
baseball scholarship.

TOMMY

So did my brother, and he works
construction for my dad.

(he continues)

I ' ll spend my Friday nights down at
the Cavalier getting hammered with
George Dawson, talking about the
game I got that fat pitch from
Saunders and we upset Dorchester,
remember?

SUE

Great game.

TOMMY

It doesn't mean anything, Sue.
Being popular? Who cares, right?

SUE

(suddenly)
I have to do something, Tommy. To
make this right. What I did to
Carrie, it's not like when you
kicked Danny Patrick. Carrie's
never done anything bad to me, and
I . . .hurt her.

TOMMY

Apologize.

SUE

(shaking her head)
Not enough.

He kisses her. He's nuts about her.

TOMMY

Hey. You're incredible. And way too
hard on yourself. And I assume it's
assumed, but... Sue Snell, will you
go to prom with me?

Sue's been waiting for this... so how come it feels so wrong?

INT. CARRIE'S HOUSE - THE CLOSET - NIGHT

Carrie in the dark gloom, dozing. The candle has burned low.
Margaret unlocks the door and opens it.

MARGARET
Did you finish your prayers?

Carrie blinks .

CARRIE
Yes, Momma.

MARGARET
(not a question)
Help me sew.

INT. CARRIE'S HOUSE - LIVING ROOM - NIGHT

Margaret goes to the corner of the living room that she's turned into a work area for herself.

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A SEWING DUMMY, A SEWING MACHINE, ALL OF THE RELATED PARAPHERNALIA. Rows of threads, bunches of cloth, rulers, scissors, etc.

Dutifully, Carrie walks to a second sewing machine, opposite Margaret's, sits down. Quietly, before she starts working:

CARRIE

I love you, Momma.

Pleased, Margaret nods, starts sewing. So does Carrie. Then:

MARGARET

(singing softly)

"Blessed be the ties that binds..."

CARRIE

(after a beat:)

"Our hearts in Christian love..."

MARGARET AND CARRIE

(together)

"The fellowship of kindred minds/
Is like that to that above..."

EXT. CARRIE'S HOUSE - NIGHT

Dark except for the YELLOW LIGHT from the living room windows while, inside, the White women work.

EXT. EWEN HIGH - MORNING (MONDAY MORNING)

Establishing: The start of another school week. STUDENTS, TEACHERS, STAFF streaming into the building.

INT. EWEN HIGH - HALLWAY - MORNING

Following: Carrie, walking down the school's locker-lined

main hall, miserably uncomfortable. If she felt like an outsider before, she does triply so now...

The other kids stop as she passes them. Some whisper, some giggle, but they are all waiting to see what happens when she gets to her locker.

As she approaches it, Carrie sees a CUSTODIAN frantically scrubbing off some MESSAGE that's been scrawled across her locker: CARRIE WHITE EATS SHIT, magic-markered. Carrie slows down enough to be sucker-punched by this latest humiliation, but keeps walking, eyes on the ground. . .

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She passes the set of double doors that lead to the gym as the First Period bell RINGS...

INT. EWEN HIGH - GYMNASIUM - MORNING

Inside, the girls (including Sue, Chris, Emma, LIZZY, Nicki, Heather, and Tina) stand in a loose cluster, dressed in their PE shorts and tees, waiting for the boom to fall. Ms. Desjardin approaches from her office. A lecture's coming, but first:

MS. DESJARDIN
Twenty-five laps .

The girls look at each other, dumbly, not moving.

MS. DESJARDIN (CONT'D)
(snapping)

Now.

They immediately start jogging around the gym's perimeter.

INT. EWEN HIGH - LIBRARY - DAY

A stack of books at her elbow, Carrie sits in front of a research computer. A LIBRARIAN shows Carrie how to, well, google something.

LIBRARIAN
Whatever you're looking for, you type it in here, then click on this . Do you want me to do it for you?

(carefully, kindly)
You're not on these much, Carrie,
are you?

CARRIE

Thank you, Mrs. Walsh, I'm okay.

LIBRARIAN

If it's an article you need for a
class and it costs something, let
me know and we'll have the school
pay for it.

CARRIE

Thank you.

30

Mrs. Walsh goes. Carrie does a quick check; no one's nearby.
She looks down at the keyboard, flexes, and the letters M-I-R-
A-C-L-E-S are pressed, seemingly by an invisible hand. Then
"ENTER." 66 million results. Almost gasping:

CARRIE (CONT ' D)

Oh, sugar.

Carrie starts scrolling through them. . .

INT. EWEN HIGH - GYMNASIUM - DAY

Post-laps. The girls are sweaty, panting.

MS. DESJARDIN

Warmed up? Good. Two lines.

They fall into two lines. Here it comes, they think, the
lecture. But not yet.

MS. DESJARDIN (CONT'D)

Squats. A hundred.

Audible GROAN; Chris mutters under her breath:

CHRIS

Bitch.

MS. DESJARDIN

A hundred and fifty. You want to go
for two hundred, Hargensen? Try me.

Chris and Desjardin face-off. Chris keeps her mouth shut.

MS. DESJARDIN (CONT'D)

Squats .

The girls begin the painful exercise...

INT. EWEN HIGH - LIBRARY - DAY

Carrie's search leads her from "Miracles" to "Miracles of the
Mind." Which leads to "Secrets of the Mind." "Mind Over
Matter." Listings about clairvoyance, hypnosis, psychic
phenomenon, telepathy, and. . .

CARRIE

Tele. . .ki. . .nesis. . .

31

She clicks on "Telekinesis: Fact or Fantasy?" And reads: "THE
ABILITY TO MOVE OR TO CAUSE TO MOVE OBJECTS WITH THE POWER OF
ONE'S MIND." Carrie scrolls through further listings /articles
like: "Telekinesis, and the Quantum Field," "Telekinesis, A
Wild Talent Revealed," et cetera. She skims the entries; some
are testimonials, first-person accounts...

INT. EWEN HIGH - GYMNASIUM - DAY

Post-squats. The girls are in pain. Desjardin regards them.
Now that they've been tenderized, she's ready.

MS. DESJARDIN

Big week coming up. Big month. The
biggest of your lives. Prom, then
graduation. You must be excited -

(catching her by surprise)
- are you, Sue?

SUE

(huh?)
Ms. Desjardin?

MS. DESJARDIN
You excited for Prom? Going
with... Tommy Ross, I bet?

SUE

I. . .

MS. DESJARDIN
(moving on)
What about you, Chris? Who'd you
pick to escort you? Or do you not
have a date?

CHRIS
(sullen)
Billy Nolan.

MS. DESJARDIN
(mock impressed)
Are you getting him a boutonniere?
Or will you just pin a bloody
tampon to his lapel?

CHRIS
(turning to go)
I so don't need to hear this--

MS. DESJARDIN

STAY PUT!

32

Chris stays put. Desjardin addresses the entire group:

MS. DESJARDIN (CONT'D)
You all did a shitty thing on
Friday. A really shitty thing.

Nervously, one of the girls, Heather, giggles.

MS. DESJARDIN (CONT'D)
Did any of you stop and think
Carrie White has feelings? Do any
of you ever stop to think about
her?

(no response)
Maybe you do. Maybe you think:
"She's ugly." "No one likes her."

"Thank God that's not me." Well,
guess what? You're the ugly ones.
And cruel. All of you. Bullies.

CHRIS

(mumbling, to Tina)
This is such bullshit.

MS. DESJARDIN

(calmly)
I'm not one of the girls you
terrorize, Chris. One more mumbled
remark, and you'll see how not
terrorized by you I am.

Chris doesn't say anything.

MS. DESJARDIN (CONT'D)

Now my recommendation to Mr. Morton
for this little stunt of yours was
three days' suspension and no prom.

A collective GASP from the girls .

MS. DESJARDIN (CONT'D)

That would 've hit you were it
hurts. And you would 've deserved
it, too. However, because the
Disciplinary Committee is made-up
almost entirely of men, and they,
of course, have no idea how truly
nasty what you did is, their
punishment is one week's detention.

The girls, Sue included, sigh in relief. Chris smiles, tries
to catch Sue's eye; Sue looks away.

33

MS. DESJARDIN (CONT'D)

Ah, but it's to be my detention.
You just got a taste. Every day
this week, for an hour and a half.

CHRIS

(mumbles)
I 'm not coming.

MS. DESJARDIN

That's up to you, Chris. That's up
to each of you. But skipping
detention gets you three days '
suspension and no prom.

CHRIS

My father's a lawyer. Take away my
prom and he'll sue you, bitch.

The girls are shocked; not even Chris has ever talked to a
teacher like that. Desjardin strides up to the girl. A scary
moment: Is Desjardin going to hit Chris? But then:

MS. DESJARDIN

You ' re done . You ' re out of my
class, Hargensen, and out of the
prom.

Desjardin turns from Chris, starts towards her office.

CHRIS

You, you can't decide that.

MS. DESJARDIN

Goodbye. Get out of here. The rest
of you - laps, the rest of the
period, then see you on the field
at 3:15.

Chris calls after her:

CHRIS

You threatened me !

But Desjardin is in her office now. And some of the girls
have already resumed their laps. Chris implores them:

CHRIS (CONT'D)

You heard her threaten me! If we
stick together, we can get her
fired! Nicki?

(nothing from Nicki)
Heather?

(MORE)

34

CHRIS (CONT'D)

(nothing from Heather)

Sue?

Sue shakes her head.

SUE

Let it go, Chris, just - let it go.

Leaving Chris high-and-dry , Sue joins the other, already-jogging girls... Chris can't believe what's just happened.

INT. SUE'S BEDROOM - VIDEO DIARY

Back to Sue:

SUE

They, uhm. They checked some of the library computers, and found one Carrie must've been on that week, before prom. No one was surprised by what she'd been researching...

INT. EWEN HIGH - LIBRARY - DAY

At the computer, Carrie's search entitled "Melia's Magic." Carrie

leads her to a Youtube video clicks on the link. . .

EXT. A COUNTRY YARD - DAY (THE VIDEO CARRIE'S WATCHING)

A grainy, shaky home video. Day-time. We're looking at an OVERWEIGHT WOMAN IN GLASSES, who is waving an unseen cameraman over to a patch of dirt under a tree, beneath a tire-swing. The heavy woman directs our attention to a bright-eyed LITTLE GIRL (3-years-old) , sitting on the ground, in front of a dozen marbles. This is MELIA.

OVERWEIGHT WOMAN

Now watch, just watch, it'll happen. . .

Focusing on the little girl. Nothing's happening.

OVERWEIGHT WOMAN (CONT'D)

Give it a minute now, hang on...

After a moment or two... some of the marbles RISE into the air and begin, seemingly, to dance...

Close-up on Carrie's eyes. Widening at what she's watching.

OVERWEIGHT WOMAN (CONT'D)

Lookit, Shawnee, what did I tell you? Ain ' t that something? Just like Gramma, 'member? With her rocker? How she could make it go, even when she wasn't in it?

The little girl smiles and claps. Delighted.

OVERWEIGHT WOMAN (CONT'D)

It's no trick, Melia just does it. I was scared at first, but...

INT. EWEN HIGH - LIBRARY - DAY

Scared but exhilarated, Carrie's transfixed by the video. The marbles , floating in the air like soap bubbles . . .

INT. WHITE COMMISSION - DEAN MCDUFFY - DAY

Back to McDuffy, shaking his head.

MCDUFFY

A telekinesis - TK - gene has been isolated. Like hemophilia, it follows a dominant/recessive pattern. Recessive in women, but also dominant in women. (And only in women.) In other words, this is not the stuff of Quija boards and poltergeists, though I understand the skepticism. . .

INT. CARRIE'S HOUSE - CARRIE'S ATTIC ROOM - DAY

Carrie sits at her desk, in her Anne Frank-like attic, a lone school pennant (EWEN HIGH) amongst the religious paraphernalia on the walls. She reads a copy of McDuffy 's book.

MCDUFFY (V.O.)

...because if Carrie White is the Truth, then what happens to the order of the Natural World? What

are we left with? The Divine? The
Satanic?

On Carrie's desk: Other books about psychic phenomena from
the library. She closes McDuffy 's tome. Stares down at it.
Concentrates, flexes, hard – and the book's cover moves just a
little. SNAPS open.

36

From downstairs, we hear: The front door opening, Margaret
calling:

MARGARET (O.C.)

Carrie?

Carrie SLAMS her hands down on the cover, shutting the book
tight as if it were a piece of smut.

CARRIE
(calling back down)
Yes, Momma?

INT. CARRIE'S HOUSE - FRONT HALL - DAY

Margaret, taking off her coat, f eels ... STATIC ELECTRICITY,
making the hair on the back of her arms stand on end.

MARGARET
What are you doing up there?

INT. CARRIE'S HOUSE - CARRIE'S ATTIC ROOM - DAY

Carrie frantically gathers up the psychic phenomenon books,
stuffs them into a desk drawer. (Where she also keeps her
"dirty" movie magazines.)

CARRIE
Homework , Momma .

INT. CARRIE'S HOUSE - FRONT HALL - DAY

At the foot of the stairs, Margaret is rubbing her arms...

MARGARET
Come help me with dinner.

INT. EWEN HIGH - CLASSROOM - THE NEXT DAY

Carrie's English class. Tommy, Sue, and the gang (including meanies Nicki, Tina, and Lizzy, but not Chris), at their desks. Their English teacher, an officious little prick named EDWIN ULMANN, at the front of the room. Carrie in the row closest to the window, looking at the FLAGPOLE in the quad. The American flag SLACK in the breeze-less air.

A close-up on Carrie. A tiny flex... and the flag starts to flap, ever so slightly. Is it a breeze or - ?

37

ULMANN

Carrie?

Startled, she turns to him.

ULMANN (CONT'D)

Your poem? Do you have it?

Almost imperceptibly, she nods.

ULMANN (CONT'D)

Well, can we hear it?

Insta-nervous , Carrie pulls out a sheet of paper and starts reading from it, inaudibly.

ULMANN (CONT'D)

Carrie, why don't you come to the front of the class? So we can all hear it?

Nicki and Lizzy trade a look, snicker; this is gonna be good. Sue and Tommy trade a look. Ugh, this is gonna be miserable.

SUE

(volunteering)

I'll read my poem, Mr. Ulmann.

ULMANN

Thank you, Sue, right now, I want to hear Carrie's.

(to Carrie)

Ms. White?

Carrie starts up the aisle, feeling every set of eyes on her. In front of the chalkboard, a wreck, she begins to mumble -

ULMANN (CONT'D)
Louder, Carrie.

Carrie turns to Ulmann, anguished, then resumes, louder, eyes glued to her page.

CARRIE

"Jesus watches from the wall, But
his face is cold as stone, And if
he loves me, As she tells me, Why
do I feel so all alone?"

Though some of the kids GIGGLE at the Jesus reference, the camera pushes in on Sue, who actually hears the pain and isolation in Carrie's brief words.

38

ULMANN
Is that... all, Carrie?

Nothing from the girl.

ULMANN (CONT'D)
Who is the ' he ' that loves you in
the poem? Jesus?

A beat, Carrie nods.

ULMANN (CONT'D)
You want Jesus to love you?

Carrie nods; the kids, delighting in their classmate's roasting. Ulmann, fueled by their giggles:

ULMANN (CONT'D)
You want Jesus to take you to the
prom?

Carrie shakes her head. She's mortified.

TOMMY
(under his breath)
Asshole.

The kids who heard that giggle some more.

ULMANN
(half-heard the dig)
Tommy? Did you say something?

TOMMY

That you're being an asshole. Sir.

Carrie looks up at her defender. Sue also looks to Tommy, surprised.

TOMMY (CONT'D)
Carrie's is the best poem we've heard.

The students brace themselves -

ULMANN
Detention, Mr. Ross.

TOMMY

I have baseball practice, sir. And my coach would have a strong opinion about me missing it, especially if I told him why.

39

Rather than push this conflict further, Ulmann lets it go.

ULMANN
Take your seat, Carrie.

As she does, she passes Tommy, who gives Carrie a tiny, quick WINK. Sue is still looking at Tommy, impressed, when:

ULMANN (CONT'D)
All right, Ms. Snell, let's hear yours . . .

INT. PRINCIPAL'S OFFICE - DAY

A tense meeting. Principal Morton (fiddling with a series of paperclips) and Ms. Desjardin are facing off against Chris's father, the lawyer JOHN HARGENSEN.

JOHN HARGENSEN
My daughter's at home right now. I'll keep her there through. . .let's say Thursday. That's a three-day

suspension. Long enough.

MS. DESJARDIN

(incredulous)

For what Chris did to Carrie? And how she literally disrespects everyone?

JOHN HARGENSEN

(ignoring Desjardin)

Once she's completed her suspension, I want my daughter's prom privileges re-instated. A girl's prom is extremely important to her, and Chris is very distressed to be missing hers.

MS. DESJARDIN

She had every opportunity to -

JOHN HARGENSEN

- prom is what I want for my daughter, Mr. Morton. What I want for me is -

(he turns to Desjardin)

- her dismissal.

MORTON

On what grounds?

JOHN HARGENSEN

She threatened my daughter with physical abuse and used profanity in front of her. That's verbal abuse.

MS. DESJARDIN

Oh, that's such -

MORTON

- Ms. Desjardin has been reprimanded, but Mr. Hargensen, you are aware of what your daughter did to her classmate Carrie White?

JOHN HARGENSEN

Not even remotely relevant.

MORTON

It's absolutely relevant, sir, because your daughter and her posse threw sanitary napkins at Carrie White. And chanted "Plug it up!"

That's verbal abuse, too. And made obscene gestures towards the girl — who, incidentally, believed she was bleeding to death.

JOHN HARGENSEN
If you'd rather we continue this conversation in court, Mr. Morton —

MORTON

We absolutely can, Mr. Hargensen —

Morton opens a thick file sitting on his desk—

MORTON (CONT'D)
— but first, may I show you something, sir?

JOHN HARGENSEN
Chris's file?

MORTON
(nodding)
In her four years here, she's earned... 72 detentions. 48 of those are for the systematic abuse and harassing of misfit pupils.

MS. DESJARDIN
(sneaking it in)
Eileen Swope.

41

JOHN HARGENSEN
(finally talking to her)
What?

MORTON

I believe Ms. Desjardin is referring to the girl your daughter systematically tormented for two years — Sending her threatening e-mails, posting humiliating photos —

MS. DESJARDIN
Because Eileen was voted Treasurer over Chris —

MORTON

- Eileen tried to kill herself, you might recall. That case almost went to court, but you settled with her family, I believe? Is that right?

JOHN HARGENSEN

Your teacher crossed a line, Morton; if you don't make it right, I will take you to court, and when I'm through with you, you won't be fit to get a job as a custodian.

MORTON

(pleasantly)
Ewen High has zero tolerance for this behavior, Mr. Hargensen. Therefore, the sanctions against your daughter stand. If you wish to pursue the matter further, that is your right. But if sued, we will counter-sue, on behalf of Carrie White, on the grounds of physical, verbal, and mental abuse. Now: I believe you know the way out, sir?

Hargensen stands, leaves without uttering another word.

MS. DESJARDIN

Now we know where she gets it.

MORTON

(he holds up a destroyed paperclip)
Eighteen paperclips. A record.

42

INT. EWEN HIGH - CHOIR ROOM - DAY

Choir class. Thirty students, boys and girls, four rows deep, arranged by height, being led through their paces (that is, their scales) by a CHOIR TEACHER.

The camera finds Carrie, on the furthest edge of the group. As she (and the other kids) SING, the camera follows her gaze to... Tommy, in the middle of the group. He, too, is singing. He catches Carrie staring at him; she quickly looks away. Then the camera slides over to... Sue, on the other side of the group. She is looking at Tommy. . .then she looks towards Carrie, thinking, thinking. . .

INT. THE CAVALIER PUB - DAY
Close-up on Chris:

CHRIS

How was detention with Dyke
Des jardin?

The Cavalier's the local dive pub. Burgers, beer, darts, a jukebox, pool tables. A mix of students and townies . Billy is playing pool with some of his goons, including: KENNY GARSON, STEVE DEIGHAN, and JACKIE TALBOT. Sue is sliding into the booth opposite Chris...

SUE

She kicked our asses.
CHRIS

Good. That's what you get.
SUE

Come on, Chris.

CHRIS

Why didn't you back me up?
SUE

I thought... we deserved it.

(amending)
I thought I deserved it.

CHRIS

Well, I'm not going to prom now.
You think I deserve that?

43

SUE

I think. . .Desjardin was right. I think we did a horrible thing for no reason. (At least I didn't have a reason.)

The CRACK of billiard balls -

CHRIS

Fine, but guess what? I'm still

going. I'll crash, I don't care.

(turning to him:)
Right, Billy? We're crashing prom?

Billy's eyes flicker over to Chris for half-a-second, then away; he continues his game of pool.

CHRIS (CONT'D)
Carrie was begging for it, Sue. How long have we known her for?

SUE

Since -

CHRIS

(over-riding her)
Since the first-grade, and she's been begging for it, since the first-grade.

(moreover)
You were throwing crap, too.
Calling her -

SUE

I stopped. I tried to stop it.
CHRIS

Oh, you "stopped." You "tried" to stop it. You are...

(she shakes her head)
- God, you are such a hypocrite, Sue. Don't forget, I've known you since the first-grade, too, and I know exactly why you caved with Desjardin, and it's not because you felt bad for the freak.

SUE

I'll talk to you later, Chris -
She starts from the booth, Chris hot on her tail -

CHRIS

Wait-

SUE

What?

CHRIS

You've been dreaming about senior year, and the perfect prom, and the perfect boyfriend, and the perfect life, since we were twelve, Sue - That's why you had your change of heart - And everyone knows it, bitch -

Wow. Sue is stung. She has no comeback, because, well... Chris isn't 100% wrong.

SUE

Can I go now?

CHRIS

Just remember: Two more days of this suspension and then I'm back. And there's one more month left of school. And then, what I did to Carrie - no, what we did to her? I can do to you.

A beat. On unsteady legs, Sue pushes out the Cavalier's door.

EXT. THE CAVALIER PUB - AFTERNOON

Shaken, Sue walks to her car, the camera tight on her face. She didn't want Chris to see her cry, but now, outside, the tears start to flow. . .

EXT. OUTSIDE THE EWEN FIELDHOUSE - DAY (LATER)

Ewen High's VARSITY BASEBALL TEAM (including Tommy) has just finished practice; the guys are trotting off the field. Tommy sees Sue sitting on a bench, by the fieldhouse. He peels away from his teammates and goes to her. Sue's eyes are red, wet.

TOMMY

(alarmed)

What's wrong?

SUE

Can we talk?

EXT. BEHIND THE BLEACHERS - DAY
Sue and Tommy are walking slowly...

45

SUE

If I asked you to do something for
me, Tommy. . .would you?

TOMMY

Of course. Anything.

SUE

Tommy... I want you to take Carrie
to prom.

Tommy LAUGHS - then realizes she's not kidding.

TOMMY

Carrie White? Oh, babe...

SUE

Just - It's what's right, Tommy.

It ' s what I want to do . What I need

to do.

TOMMY

Baby, you're being crazy...

SUE

I'm trying to fix what I did.

TOMMY

I get that, but this is -

(beat)

It's just -

(beat)

Sue, it's nuts!

SUE

Why?

TOMMY

To begin with, what makes you think she'd say yes?

SUE

(oh, please)
She'd say yes.

TOMMY

We've barely spoken two words -
SUE

Doesn't matter; do you know what you look like? If you asked her, she'd say yes.

46

TOMMY

And we go, and. . .what? How would that fix anything?

SUE

It would maybe make her... feel more a part of things .

TOMMY

(dubious)
For one night?

SUE

Why'd you defend her poem?

TOMMY

Honestly? For you. And because Ulmann was being a dick. And because... it was a good poem.

SUE

I can't just say "I'm sorry," I need to be sorry in a way that counts. That means something. To Carrie.

TOMMY

(agreeing suddenly)
Okay, I'll do it.

SUE

You will?

TOMMY

It's important to you, so - I mean -
I'll try.

SUE

Tommy -

Sue hugs him. In the embrace:

SUE (CONT ' D)
- thank you.

Close-up on Tommy, hugging Sue back. His LIPS are close to
her EAR. He whispers something; we don't hear what.

INT. SUE'S BEDROOM - VIDEO DIARY
Sue's story, continued:

47

SUE

People hear this story, they aren't
surprised I asked Tommy to ask
Carrie to the prom. What they are
surprised about is that Tommy said
yes, but it's like this...

(getting choked up)
It was what I wanted, and. . .

EXT. BEHIND THE BLEACHERS - DAY (FLASHBACK)

Close-up on Tommy's lips, whispering into Sue's ear: "I love
you . "

INT. SUE'S BEDROOM - VIDEO DIARY
Wiping her eyes :

SUE

He did it because he loved me.

INT. EWEN HIGH CAFETERIA - DAY (WEDNESDAY)

Lunch-time. The camera weaves among the JOCKS, the NERDS, the CHEERLEADERS, the COOL KIDS, the MEAN GIRLS, the FREAKS, the GEEKS, etc. We land on: Tommy, unsure, standing in the middle of this jungle, holding a tray.

Sue, moral-supporting him from afar, sits at a table, catches his eye, nods: "Go ahead, you can do this." Tommy GULPS, then walks to the far corner of the cafeteria, where Carrie sits, nose buried in a book, eating alone. After the longest walk of Tommy's life:

TOMMY

Carrie?

Startled, she looks up - and the books sitting by her elbow fall off the table.

CARRIE

Oh! Sorry!

Grateful for the distraction, Tommy kneels to pick them up.

TOMMY

No, it's okay, I'll just - Here -

Tommy is now holding his tray of food in one hand, Carrie's books in the other. An awkward moment, then:

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TOMMY (CONT'D)
Can I sit down?

Carrie looks around. Is she being punked? No one seems to be staring at her, so... she nods. Tommy sits, smiles.

TOMMY (CONT'D)
So, uhm. I was wondering. The prom's next week, and I was wondering, if you don't have a date yet, if maybe we -

Carrie snatches her books up and FLEES, rabbit-like. Tommy makes eye-contact with Sue, gesturing, "Go after her."

TOMMY (CONT'D)
(resigned, following her)
Carrie? Carrie, wait up -

INT. EWEN HIGH HALLWAY - DAY

Tommy catches up to Carrie; not many students around them.

TOMMY

Kind of left me hanging back
there. . .

(nothing from Carrie)
Will you go to prom with me? It's
short notice, but I'm hoping--

CARRIE

(dark eyes flashing)
Stop -

(then softer)
Stop doing this . Stop trying to
trick me.

TOMMY

No. It's no trick. I want to go to
prom with you.

CARRIE

Why?

TOMMY

...so we can have fun. It would be
fun, don't you think?

CARRIE

You're dating Sue Snell.

TOMMY

Sue - knows I'm asking you.

CARRIE

Why aren't you taking her?

TOMMY

She has... family stuff. Plus, she hates dancing. Weird, huh?

Carrie studies him for a moment; her eyes narrow -

CARRIE

You're lying. You all--you think you can keep tricking me.

She starts walking again; Tommy gets in front of her -

TOMMY

No, listen, Sue knows, she wants me to ask you. She suggested it, and I, I thought it was a great idea.

CARRIE

So this is for Sue?

TOMMY

No - No, it's for me. I'm asking you to go because I want to go to prom with you.

CARRIE

I'm not a charity case.

TOMMY

Hey, hey - You think I would do anything I don't want to do?

CARRIE

I can't go with you.

TOMMY

Sure you can. Don't you want to?

The bell RINGS; students start pouring out of classrooms some of them stare at Tommy and Carrie.

CARRIE

I have class.

(then adds :)

I ' d love to , but . . .

TOMMY

Today ' s the last day to get
tickets, so you need to say yes
right now.

50

Chris's friend TINA passes them in the hallway, gawking.
Carrie feels like she's under a microscope. Tommy gently
touches her hand.

TOMMY (CONT'D)

I'll pick you at 7:30. We'll have
fun, I promise.

CARRIE

(shaking her head)
It would be a nightmare .

(no way)
I just - I can't.

More and more students. Tommy smiles, crosses his arms.

TOMMY

I'm gonna keep asking you till you
say yes.

CARRIE

(vulnerable)
Why are you doing this really?

TOMMY

Because... I liked your poem, and I
want to friends with the girl who
wrote that poem,
(beat)

I'm serious. I'll get on the
loudspeaker and ask you. I'll go to
your house and ask you -

CARRIE

No -

(then, a decision)
All right, yes.

TOMMY
(confirming)
Yes, you'll - ?

CARRIE

Yes, I'll go to prom with you.

(beat)
You knew I would.

Tommy smiles again.

TOMMY

I didn't, but I'm glad. Okay, so
I'll pick you up at -

51

But Carrie's rushing off again. A few feet away from Tommy,
she turns back, looks to the ground for:

CARRIE
(mumbles)
Thank you, Tommy.

Carrie goes on her way. Mission accomplished, Tommy turns.
Sue's in the hallway. She smiles, goes to him; he puts his
arm around her, they walk off, passing Tina, lurking around
the corner, observing all this...

INT. EWEN HIGH - GIRLS' BATHROOM - AFTERNOON

Carrie in a stall, leaning against one of its metal walls,
having a private moment - of joy. The most handsome boy at
school just asked her, Carrie White, to prom...

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

The head of Chamberlain's police force, identified as: "OTIS
DOYLE (CHAMBERLAIN POLICE DEPARTMENT) . " Small-town, hard-
working, no-nonsense. Not brilliant, but thorough. Referring
to a file.

SHERIFF DOYLE

That afternoon, Thomas Ross
purchased two tickets to Ewen
High's Senior Prom; he paid seventy-

five dollars for them, using a credit card. Additionally, Carrie White purchased seven yards of silk chiffon from Gifford's Fabrics; the material cost one hundred and twelve dollars, and she paid cash.

INT. BILLY'S ROOM (ABOVE THE CAVALIER) - AFTERNOON

Wearing a bra and panties, Chris sits on Billy's rumpled bed in his low-rent, beer-reeking room, painting her toenails. WITH BLOOD RED GLOSS. From the bathroom, we hear THE SOUND OF A SHOWER CUTTING OFF. Chris smiles, gets ready. Sits up on her knees, faces the bathroom door...

Billy appears in the doorway, dripping wet, wearing a towel. With a raging hard-on.

CHRIS

All clean?

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He holds out his arms to show her. Pivots left and right, swinging his dick left and right (of f -camera) , naughty as hell. Delighted, Chris nods.

CHRIS (CONT'D)

Good. Now you can fuck me.

Strutting, Billy moves towards her - just as Chris's CELL PHONE (on Billy's night-table) BUZZES -

BILLY

Don't -

But Chris does; she flips on to her stomach and reaches for her cell -

BILLY (CONT'D)

Chris -

She reads the text -

CHRIS

Unbelievable .

BILLY

What?

CHRIS

That bitch Carrie White's going to prom. With Tommy Ross.

BILLY

So?

CHRIS

You're a stupid shit, you know that?

Pissed now, Billy pounces on to the bed, roughly flips Chris on to her back. He pins her; her elbows under his knees.

CHRIS (CONT'D)

Ow - Fuck, Billy -

BILLY

I told you: Don't call me stupid.

CHRIS

Then stop being -

(he puts more weight on her arms)

Ow! Billy -

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BILLY

You don't want to go.

CHRIS

It's prom, asshole, of course I want to go.

(then)

Get off me!

Billy slips off her; Chris sits up, grabs her elbows -

CHRIS (CONT'D)

Christ, you almost broke my -

BILLY

You want to go -

(she looks at him)
- we'll go.

OFF CHRIS, the wheels starting to turn in earnest.

INT. CARRIE'S BATHROOM - DUSK

Carrie, in a white, woolly bathrobe. Sitting on the lip of the old-fashioned, clawed bathtub. Filling it with STEAMING WATER. Once that's done, Carrie strips and slips into the hot tub. She dunks her head, gets comfortable, settles in...

Close-up on Carrie's face. Her closed eyes. She is dozing, day-dreaming. . .

A FLASH OF TOMMY ROSS, in his baseball uniform, on the field warming up, twisting at the waist, holding his bat...

Carrie smiles; her hands slip off the rim of the tub and into the soapy water...

A FLASH OF TOMMY WALKING CARRIE DOWN EWEN ' S MAIN HALLWAY, a protective arm around the girl's shoulders...

Close-up on Carrie's face, eyes still closed, but she's starting to smile. We can barely see Carrie's hands disappear, between her legs...

A FLASH OF TOMMY KISSING CARRIE, sitting on the edge of the girl's virgin bed, his hand moving up her leg...

Carrie doesn't even know she's doing it, but she's touching herself (and loving it)... This, too, is a first for her. And as she's touching herself ... THE WATER IN THE TUB STARTS TO DANCE INTO THE AIR... A column, a suspended tentacle. Carrie releases into her fantasy more - Tommy's shirtless now, on top of her, AS A SECOND TENTACLE OF WATER CURLS INTO THE AIR.

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It's eerie. Beautiful. These two tentacles dancing...
Carrie's about to orgasm, then:

A SHARP RAP AT THE DOOR.

MARGARET (O.S.)
Carrie? What's taking you, girl?

Carrie ' s daydream shatters ; the water tendrils unravel and

splash back into the tub.

MARGARET (O.S.) (CONT ' D)
Supper's ready.

As Carrie guiltily unplugs the tub--

CARRIE
Coming , Momma .

INT. CARRIE'S BEDROOM - EVENING

Carrie is getting dressed, pulling hair back. She stands in front of a mirror, bolstering herself for what's coming next.

INT. CARRIE'S HOUSE - THE DINING ROOM - NIGHT

A painting of "The Last Supper" looms over our version of the Last Supper: Margaret and Carrie, at opposite ends of the table. Carrie picks at her dessert with dread. Reading silently from her bible, Margaret eats heartily, drinks a big cup of tea. Without looking up:

MARGARET
I baked mother ' s love into that
pie, Carrie.

CARRIE

It gives me pimples, Momma.

MARGARET
Pimples are the Lord's way of
keeping you chaste. Eat your pie.

Carrie takes a bite, puts down her fork. She can't eat.

CARRIE
(diving in)
Mommal ' ve been asked to the prom by Tommy
Ross and I want to really really want to go.

Margaret looks up from her bible.

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MARGARET
(like ice)
Tommy Ross?

CARRIE

He, he's a nice boy, Momma. He says
he'll come meet you before.

MARGARET
(like death)
Before prom?

CARRIE

He, he promised to have me home by
eleven.

MARGARET
No. It's a sin, Carrie.

CARRIE

Not everything is a sin, Momma, and
I - I already accepted.

(Margaret ' s stunned)
We have to start trying. Or I do,
at least. I have to -

Margaret flings her tea across the table, into Carrie's face.
THE TABLE RATTLES; Carrie grips its edges and it settles. Tea
dripping off her face, the girl continues:

CARRIE (CONT ' D)
...I have to be my own person. I
have to have my own life that's
different from yours . I know that
scares you. Me going. It scares me,
too, but I have to -

MARGARET
He'll hurt you.

CARRIE

No. There are bad people, but not
Tommy. He's good.

MARGARET
Your closet - You'll go to your
closet and pray for forgiveness -

CARRIE
(not kidding)
No. Never again, Momma,
(beat)

The dance is Saturday night. Tommy
will come in and you'll meet him.

MARGARET
And afterwards?

CARRIE

(huh?)

Afterwards . . . he 'll bring me right
back home.

MARGARET

Afterwards, he'll take you, Carrie!

CARRIE

Oh, Momma, please.

MARGARET

That's what they do, Carrie. First
comes the blood, then come the
boys, sniffing the blood, grinning
and slobbering like, like dogs -

CARRIE

Stop it, Momma, stop being so -
MARGARET

He'll paw you 'til he's found where
that BLOOD smell comes from -

CARRIE

(she snaps :)
Stop being so damn crazy!

THE PIE PAN FLIPS and smacks against the wall. Cherry pie
filling STREAKS down "The Last Supper"...

MARGARET

Witch.

CARRIE

I 'm not .

A beat. Then Margaret LEAPS to her feet, accusing Carrie-

MARGARET

Devil's spawn, devil's child -

Carrie flexes, FORCING Margaret back down into her chair-
pinning her into it -

CARRIE

Sit down, Momma. We're going to
talk about this. Finally,
(beat)

There are no witches -

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MARGARET
Read your bible -

CARRIE

- but there are other people like
me. Who can do what I can do. Think
hard enough and make things move.

MARGARET
(hushed, terrified)
It's from the Devil, Carrie.

Carrie presses down on Margaret, harder -

CARRIE

It's not. Listen to me. I've read
about it. It's inherited. Passed
down. It's something that came from

you -

No -

MARGARET

CARRIE

Or Daddy -

MARGARET

YOU SHUT YOUR FILTHY WHORE MOUTH
ABOUT HIM!

Losing control, CARRIE FLEXES AND FLIPS EVERYTHING ON THE
TABLE. Then she lifts the table up - and lift's Margaret's
chair up -

MARGARET (CONT'D)

Carrie -

- THEN SLAMS IT ALL DOWN WITH A CRASH! A beat, a settling.
Margaret's terrified, but doesn't relent.

MARGARET (CONT'D)

The Devil's got you now. Same as
your father, carried off by Satan.

CARRIE

Daddy ran off with another woman,
not Satan. And I don't want to
fight you, but you need understand
this, Momma. I'm not like you, and
I am never going to be like you.
And things .. .things are going to
change around here.

Margaret retreats into the Exorcism Prayer from Deuteronomy.

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MARGARET

"I adjure you, ancient serpent, by
the judge of the living and the
dead, by your Creator, by the
Creator of the whole universe..."

Exhausted, heart-broken (but ever the dutiful daughter),
Carrie stands and starts cleaning the mess she just made.

CARRIE

Pray all you want, Momma, but I'm
going, and nothing's gonna stop me.

INT. EWEN HIGH - LIBRARY - MORNING (THE NEXT DAY, THURSDAY)

Study hall. Kids doing homework. Sue and Tommy sit at a table, side-by-side, intense whispering.

TOMMY

Why didn't you tell me before?

SUE

I wasn't sure. I'm still not. It's only been two days .

TOMMY

But you told me, so something must ' ve -

SUE

(admitting)

Usually I'm like clockwork.

TOMMY

But - not always?

Sue bites her lip. She can't lie. She always is. Tommy runs his hand through his hair. Fuck. Fuckf uckf uckf uckFUCK.

TOMMY (CONT'D)

Well, God, Sue. . .

SUE

Please don't worry yet.

TOMMY

Well, of course I'm worried. It was stupid, we should've -

(actually)

I should've -

59

SUE

We give it two more days, just till after prom. If it hasn't come by then, I'll go see a doctor.

TOMMY

Do you want...? I mean, should we

get you a test?

Before Sue can protest, a meek voice interrupts:

CARRIE (O . S .)

Tommy?

It's Carrie, standing there.

CARRIE (CONT ' D)

Hi. My Momma lives alone, so... I need to be home by 10:30.

TOMMY

(this is random, but:)
10:30? S-sure.

SUE

That still gives you enough time to go to Sugar's, too.

CARRIE

Sugar's?

SUE

For a burger if you want.

CARRIE

(hesitating)
You mean--bef ore?

SUE

Afterwards. You go to Sugar's -
(realizing Carrie would
have no idea)
- you go to Sugar's after the
dance. Right, Tommy? 10:30 still
gives you enough time?

A beat. Tommy's still processing what Sue just told him.

TOMMY

Bu-best burger in Maine...

Carrie nods, but to be clear:

CARRIE

As long as I'm home by 10:30. I don't want to make Momma worry.

INT. EWEN GYM - DAY

Close-up on: A RED SLASH OF PAINT across brown butcher paper. Another one. Angry, violent. Reveal: A GROUP OF HIGH SCHOOL KIDS, the Art Club, painting a mural of Venice, Italy, against one of the gym's walls.

The gym is a HIVE OF ACTIVITY, with kids setting up for prom. Building a stage, hanging lights, streamers, on ladders, hooking up electrical equipment, etc.

Sue is mixing a batch of paint with her friend Heather, mid-gossip session.

HEATHER

...but you guys didn't break-up?
SUE

No.

HEATHER

'Cause that's what people think.
SUE

We did not break-up, Heather. (For the hundredth time . . .)

HEATHER

And yet he's taking Carrie to the prom?

SUE

I told you: Because I asked him to.
HEATHER

Because you think you owe it to her? Because of the shower thing?

SUE

I'm not trying to be some martyr, I'm just trying to... balance

things .

Sue and Heather start walking their buckets of paint over to the mural.

HEATHER

Where does that put the rest of us?

61

SUE

People have to make their own peace with it, I guess,
(beat)

Does everyone hate me?

HEATHER

Not everyone . . .

Sue stops. She sees, across the way — through the window of an office off the gym (Prom Headquarters) — Chris chatting conspiratorially with Tina Blake. Tina's laptop open in front of them.

SUE

I thought she was still suspended?

HEATHER

Tina snuck her in.

In the office: Chris looks up from Tina's laptop, meets Sue's eyes. A big, fake smile as Chris waves, "Hi, friend!" Sue, helpless, waves back.

SUE

She's pretty mad at me, I guess?

HEATHER

Sue, she hates you now.

SUE

(wincing)

She's not gonna do something to me, is she?

HEATHER

You know Chris . . .

Push in on Sue's face, looking at Chris and Tina, pow-wowing.

SUE (V.O.)

I can guess most of what happened while the rest of us were getting ready for prom. Who did what, and why . . .

INT. SUE'S BEDROOM - VIDEO DIARY

Sue's confession, continued:

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SUE

Besides me, Tina Blake was Chris's best friend and Prom Committee Chair, so... she must've helped. And Billy Nolan.

EXT. COUNTRY ROAD - NIGHT

From a distance, we're looking at: BILLY'S CAR, AS IT CRUISES ALONG A LONELY DIRT ROAD. Headlights and starlight; everything else is black sky and night.

SUE (V.O.)

If you wonder why someone like Chris Hargensen was with someone like Billy Nolan, it was 'cause she could control him. Beneath all the trash-talk, Billy did whatever Chris wanted. . .

INT. BILLY'S CAR - NIGHT

Now we're inside the car. Radio blaring. Billy drives; Chris sits shotgun. Billy's three goon friends crammed in the backseat: KENNY GARSON, STEVE DEIGHAN, and JACKIE TALBOT, drinking beers. Chris, miserable with these goons.

Kenny, skinny, the youngest, sitting in the middle, leans

forward:

KENNY

Hey, Billy, you sure Henty's gone?
I don't wanna get arrested for some
lame-ass joke.

Billy's eyes in the rear-view mirror.

BILLY

It's not a lame-ass joke, Kenny,
it's a great joke. You wanna back
out, I'll pull over right here. But
yeah, Henty's at a funeral. Right,
babe?

CHRIS

(get me through this)
Yes. I told you.

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EXT/INT. BILLY'S CAR - THE HENTY FARM - NIGHT

Billy pulls up to a run-down, ramshackle farmhouse. He parks,
turns off the radio. Everything goes deadly quiet. The
reality of what they're doing sinks in. Billy turns to Chris.

BILLY

(quiet)
Soo -

(loud squeal)
- EEE1

That breaks the mood. Chris JUMPS; the goons start guffawing.

CHRIS

Jesus, you shit!

Chris smacks Billy; the goons crack up some more -

STEVE

(snorting)
Hey, hey - who died, anyway? Whose
funeral?

INT. WHITE COMMISSION - IRWIN HENTY - DAY

Straight out of "American Gothic," the farmer IRWIN HENTY sits at the conference table.

IRWIN HENTY

My wife had passed away the Tuesday
before— cancer — so I took her up to
Bangor for burial, where the rest
of her people are...

EXT. THE HENTY 'S FARM - THE PIGPEN - NIGHT

Chris, Billy, and the three trogs are climbing over the fence that encloses Henty's muddy pig-pen, holding TWO GENTLE, LOLLING SOWS. Jackie carries a sledge-hammer; Steve a butcher knife; Kenny a metal bucket. Chris illuminates the way with a flashlight .

HENTY (V.O.)

My son had been after me to install
some kind of security system for
years, but having seen my place...
Why would anyone in their right
mind want to break into my farm?

64

STEVE

That Henty bastard is gonna shit
himself when he gets home.

BILLY

(almost a chant)
Here, piggie, piggie, piggie,
piggie... Here, piggie, piggie,
piggie. . .

When the group reaches the dumb, motionless pigs:

BILLY (CONT'D)

Pick one, Chris.

She shines her flashlight on one of the sows. It turns to them, snorts curiously.

CHRIS

That one. Looks like her.

Steve makes eye-contact with Billy. Harsh bitch.

BILLY

The goal is to do it in one swing,
Jackie - right?

JACKIE

Yeah. Okay. . .

Jackie lifts the sledge into the air, Kenny looks away,
Chris's eyes dance in the moonlight .. .but Jackie can't do it.
He looks sick, lowers the sledge.

JACKIE (CONT ' D)

S-sorry, Billy...

Kenny looks back, relieved.

CHRIS

(meaning, "fix this")

Billy -

Billy takes the sledge from Jackie--

BILLY

Pussy -

Armed with the sledge, Billy starts stroking one of the pigs,
almost tenderly. Cooing to it.

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BILLY (CONT'D)

Don't worry, little piggy, Uncle
Billy ' s gonna take goooooood care of
you... Yes, li'l piggy, you're not
gonna feel a thing -

Lightning-fast, BILLY BRINGS THE SLEDGE DOWN ON THE SOW'S
HEAD, killing the pig instantly, though it TWITCHES in its
death spasms. The second pig scampers away, squealing. The
guys are frozen, in shock.

BILLY (CONT'D)

Its throat, Stevie, like I showed
you -

(no one moves)

Steve -

STEVE

I. . .

BILLY

Hurry up -

STEVE

Bu-Billy . . .

BILLY

Oh, Jesus H. Christ -

Billy goes to take the knife from Steve, but then, the flashlight's beam hits him in the face -

CHRIS

I'll do it.

A beat, then Billy nods, "Okay." Chris trades flashlight for knife. Billy pulls BACK the dead sow's head, so its neck is nice and stretched-out. . .

BILLY

The bucket, Kenny - or are you gonna pussy-out, too?

Scared as shit, Kenny positions the tin bucket under the pig's exposed neck; Chris puts the knife up against its throat -

BILLY (CONT'D)

You got this . One quick -

CHRIS SLICES, AND WE HARD-CUT TO:

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BILLY'S CAR, looking into its open trunk, lined with plastic garbage bags, filled with ice. A BUCKET OF BLOOD packed into it.

REVERSE THE SHOT: So we're looking UP at Billy and Chris, who are staring DOWN at the trunk. (The goons behind them, ashen-faced, keep their distance.) Both Chris and Billy are smeared with the red stuff.

BILLY (CONT'D)

Pig's blood for a pig.

A beat. Then, Billy reaches up and SLAMS the trunk closed -

INT. GIRLS' LOCKER ROOM - MORNING (THE NEXT DAY, FRIDAY)

Desjardin is picking up equipment, discarded clothes. Then she hears ... someone crying? She rounds a set of lockers, discovers - Carrie, on a bench, distraught.

MS. DESJARDIN

Carrie?

Carrie turns from Desjardin, who sits down next to her.

MS. DESJARDIN (CONT'D)

What's wrong? Was it one of the girls?

(no answer)

Carrie? Did one of the girls do something?

Carrie shakes her head "no."

MS. DESJARDIN (CONT'D)

What, then?

CARRIE

I... got invited to prom.

MS. DESJARDIN

(breaking into a smile)

But that's great news! Who asked you?

CARRIE

Tommy Ross.

Desjardin tenses, for the tiniest beat, then covers.

MS. DESJARDIN

He's the cutest, don't you think?

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CARRIE

Y-yes , but . . .

Desjardin brushes the hair off of Carrie's face.

MS. DESJARDIN
What is it?

The girl finally looks up, cheeks wet with tears.

CARRIE

Ms. Desjardin, I don't know how to dance!

Desjardin 's heart goes out to the girl; she hugs her.

MS. DESJARDIN
Oh, Carrie, that's nothing to worry about; I didn't, either. That's the least of it, you'll see. It's easy. I'll show you -

INT. PRINCIPAL'S OFFICE - DAY

Desjardin and Morton sit with Sue and Tommy, dragged into the Principal's office. Desjardin in the middle of grilling Sue, defensively defending herself.

SUE

- what is the big deal?

MS. DESJARDIN
It is a very big deal to Carrie White, and you know that, Sue.
(beat)

And you're what, going by yourself?
SUE

No. I'm not going.

MS. DESJARDIN
You're just staying at home?
Missing your senior prom?

SUE

Is that so hard to believe?

MS. DESJARDIN
I'm not stupid, Sue, and neither is Carrie.

TOMMY

Ms. Desjardin, I have class -

MS. DESJARDIN

You're best friends with Chris. If
the two of you -

(taking Tommy in)
- the three of you are planning
something -

SUE

This has nothing to do with Chris .
(beat)

Or you, Ms. Desjardin. This is
something Tommy and I decided.

MS. DESJARDIN

But why?

Sue and Tommy are a wall of silence. Desjardin looks
Principal Morton. Help, please.

MORTON

Tommy, what happens when the
University of Maine hears about
this?

Tommy looks at Sue. Was that a question or a threat?

TOMMY

Why would the University of Maine
care who I take to prom?

MORTON

You're willing to risk a baseball
scholarship just to... to...

MS. DESJARDIN

(impassioned)
To pull a prank on a poor, lonely
girl whose only sin is that she's
different from you?

TOMMY

Due respect, Ms. Desjardin, Mr.
Morton. .. like Sue said, this is
between Sue and I, a private thing--

Desjardin interrupts the boy:

MS. DESJARDIN

Tommy. When you show up to prom,
with Carrie White on your arm,
don ' t you think you ' re going to
look the tiniest bit ridiculous?

Tommy doesn't have a response. Sue takes his hand.

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SUE

Tommy doesn't care how he looks - do
you?

TOMMY
(a micro-beat)

No.

INT. EWEN HIGH GYM - THE NIGHT BEFORE PROM

Two flashlights cut the darkness. One high, one low. Chris on
the ground, shining her flashlight up at Billy, on a ladder,
above the stage, in the rafters, positioning the tin bucket.

A FAT DROP OF RED FALLS, landing on Chris's cheek. It takes a
second for her to realize what it is... then she starts to
freak-the-shit-OUT. She tries to wipe the blood off, only
succeeds in smearing it -

CHRIS

Oh, my God. . . Oh, my God, Billy -
BILLY

Hold the damn light still -
CHRIS

You're dripping all over me, it's
disgusting -

BILLY
Calm your ass down.

CHRIS

Hurry up! I wanna go home!
Billy threads a length of rope through a pulley...

BILLY

Keep your tits on, and when the time comes, I'll let you pull the rope.

This mollifies Chris, a little. As they continue to work, the camera slides from them to one of the gym's far corners. Up in the darkness, we see A TINY RED LIGHT BLINKING, indicating a SURVEILLANCE CAMERA, seeing - and recording - everything...

MONTAGE - THE MORNING OF PROM NIGHT

SNAPSHOTS OF CHAMBERLAIN, echoing the Opening Credits. A shot of Ewen High, in dawn's light, morning mist. Then: A shot of TOWN HALL. A shot of THE CAVALIER BAR AND GRILL.

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The GAS STATION. A shot of Chamberlain's VOLUNTEER FIREHOUSE. The EMERGENCY SIREN atop it. Everyone, everything, still asleep. The streets are empty; the day is full of potential. . .

INT. DRUG STORE - DAY

Sue at the counter; she's just bought something. Mortified, she takes the white paper bag from a PERVY MALE CASHIER, crumples it up, stuffs it into her shoulder bag.

CASHIER

Have a good one.

Dying inside, Sue turns, starts down the aisle, glances to the cosmetics section, sees .. Carrie, hopeless in front of the millions of lipsticks. Tentatively, Sue approaches her.

SUE

Hi. . .

Carrie looks scared for a moment, then settles.

CARRIE

Hi.

SUE

(meaning the lipsticks)
Looking for something for tonight?

CARRIE
(nods , but :)
I'm not sure what to get.

SUE
I can help.

CARRIE

Thanks .

SUE
It's no problem.

CARRIE
For everything. Thank you... for
everything.

A moment of understanding between the two girls, then:

SUE
What color's your dress?

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PULL BACK ON THE GIRLS as they start going through possible
lipsticks. Looking at them from a distance, they could be
best friends . . .

SUE (V.O.)
People are gonna believe whatever
they want to believe about Carrie,
but I can tell you who she really
was : The girl who agonized over
what lipstick to buy so she would
look pretty for her first date...

INT. SUE'S BEDROOM - VIDEO DIARY
Sue's confession, con't:

SUE
The girl who wanted to be brought
home early so her mother wouldn ' t
worry . . .

INT. CARRIE'S BEDROOM - EVENING (PROM NIGHT)

Carrie, admiring herself in her mirror. Her hair is done up, she's got a little make-up on, she's wearing her PINK PROM DRESS, and she looks ... stunning. A different person, in fact.

SUE (V.O.)

She wasn't some .. .monster , she was just a girl... who hurt. In ways most of us (if we were lucky) could never imagine, she hurt...

INT. SUE'S BEDROOM - VIDEO DIARY

Sue, right to us, to the camera. Somehow, to Carrie, too:

SUE

(after a moment)

So, if you can hear this, Carrie, I'm sorry... And I hope that prom night was good for you. Until it turned into what it turned into, I hope it was good, and wonderful, and magic. . .

INT. CARRIE'S BEDROOM - EVENING

Carrie picks up a corsage from her dresser and goes to pin it on herself;

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when she looks back into the mirror, Margaret is there, in the doorway. A deep moment between mother and daughter, separated by... so much. Carrie turns to Margaret, holds out the corsage, an olive branch.

CARRIE

Tommy dropped it off earlier. Will you pin it on me, Momma?

For a moment, it seems as if Margaret's wavering - as if she might help Carrie - but then... the stone wall goes up again.

MARGARET

Red. I might 've known it would be red.

Carrie's face crumples; her dress is pink. Carrie starts to pin the corsage on herself.

MARGARET (CONT'D)

And I can see your dirty pillows .
Everyone will.

Carrie is struggling with the corsage, the pin.

CARRIE

They're called breasts, Momma, you have them, every woman has them.

Carrie pricks herself on the pin -

CARRIE (CONT ' D)

(sucks her finger)
Shoot.

MARGARET

"And the dogs came and licked up the blood." Burn that whore's dress and pray for absolution.

CARRIE

Momma, it's modest. If you knew.

MARGARET

Oh, I know--
(beat)

Call him. Call that boy and say you changed your mind. Or say you're sick.

Carrie is applying lipstick now -

CARRIE

You mean lie, Momma?

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MARGARET

Lying for the Lord, Carrie. I can do it.

CARRIE

Or you could be happy for me.

Unraveling, terrified for her daughter, Margaret PULLS at her hair, CLAWS at her face, PUNCHES herself in the mouth. Disturbing, but Carrie's seen this before--

CARRIE (CONT ' D)
Stop hurting yourself, Momma, it's not gonna make me stay home.

A CAR HONKS out front; Carrie goes to the window; it's just two cars passing each other. Carrie's brow creases; Margaret sees an opening:

MARGARET

He's not going to come. It's a put-on. A trick, same as always!

Carrie shakes her head, but she's suddenly unsure.

CARRIE
He's coming.

Margaret grabs her arm:

MARGARET
Then he'll trick you there!

CARRIE

Momma, stop it, I'm nervous enough as it is.

They hear another car outside. Carrie goes to the window; this one is stopping in front of their house.

CARRIE (CONT ' D)

It's him.

(turning to Margaret)
You see? It's all gonna be okay.

INT. CARRIE'S HOUSE - STAIRWELL - CONTINUOUS

Looking down on: Carrie, as she hurries from her room, along the hall, down the stairs, Margaret hot on her tail.

MARGARET

Your sin will find you out, Carrie!
Repent !

(MORE)

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MARGARET (CONT ' D)
It ' s not too late to repent and
atone! We'll pray together!
Remember your commandments !

Carrie looks up at Margaret, imploring her:

CARRIE

Please don't ruin this for me,
Momma. I'll be home early -

Margaret pursues her daughter:

MARGARET

As Jezebel fell from the tower, so
you, too, will fall!

INT. CARRIE'S HOUSE - LIVING ROOM - CONTINUOUS
Carrie is pulling on a shawl, but Margaret's not letting up:

MARGARET

I knew it! When you were growing
inside me, I knew! I should have
killed myself!

CARRIE
Momma, that's AWFUL -

Carrie looks out the front window, sees - Tommy. Opening his
car door, climbing out...

MARGARET
I'll tell that boy the truth,
Carrie! That your father took me,
and that it was a sin, and that
from that original sin was born
another sin! The worst sin!

Panicking, Carrie flexes. .. and the closet - .her closet - door

SPRINGS OPEN -

MARGARET (CONT'D)
The devil's hand!

Carrie flexes again... and Margaret - as if invisible hands were pushing her - starts to SLIDE towards Carrie's closet...

MARGARET (CONT'D)
(terrified)
Whatareyoudoing? Carrie! Stop that!

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CARRIE

You're gonna be quiet, Momma.
You're not going to say a word,
until I ' m gone .

Carrie flex-pushes her mother into the closet, flex-slams the door shut on her--

MARGARET (O.C.)

Carrietta!

A close-up on the lock as Carrie FLEX-LOCKS the door.
Margaret starts HAMMERING from within as we hear KNOCKING at the front door -

INT. CARRIE'S CLOSET - CONTINUOUS
Margaret, POUNDING -

INT. CARRIE'S HOUSE - LIVING ROOM - CONTINUOUS
Carrie, warning her mom through the door -

CARRIE

Be still, Momma, or I will bring
this whole house down on you, and I
can do it, too -

(Margaret pounding away)
MOMMA -

INT. CARRIE'S CLOSET - CONTINUOUS

Margaret stops, offers one last admonishment:

MARGARET

There will be a judgment, Carrie, a
terrible burning. . .

INT. CARRIE'S HOUSE - LIVING ROOM - CONTINUOUS

KNOCKING at the front door again. Echoing. It's like "The
Monkey's Paw" when the dead son comes home. Carrie is torn
for a moment, between the devil she knows and the devil she
doesn't. She goes to the closet, whispers:

CARRIE

I'm sorry, Momma, I'll be home
early.

Then moves to answer the door.

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EXT. CARRIE'S HOUSE - FRONT PORCH - EVENING

Tommy stands there, in a white jacket and black tuxedo pants.
In his way, as nervous as Carrie. The door starts to open -

TOMMY

Sorry I'm a little -

Then they're facing each other, Carrie and Tommy, and both of
them... take each other's breath away.

CARRIE

Do I look okay?

TOMMY

(half -stunned)
You're beautiful.

INT. SUE'S HOUSE - SUE'S BEDROOM - EVENING

Sue, at her desk, on her computer, surfing. It's gonna be a
loooooong night. A gentle knock at the door. It's SUE'S MOM.
Put-together and pretty, like her daughter.

SUE'S MOM

You sure you don ' t want to come with?

SUE

(shaking her head)
I'm just gonna stay home.

Sue's mom (who has some idea of what's happening) comes into the room a bit.

SUE'S MOM

A little weird not to be going?

SUE

(yes)
I ' m okay .

SUE'S MOM

(proud of her daughter)
We won't be too late.

EXT. EWEN HIGH - PARKING LOT - PROM NIGHT

Panning across: THE SCHOOL, LIT UP LIKE TIMES SQUARE. The gym THROBBING with music and colored lights. Kids in tuxes and prom dresses, coming and going, clustered in front of the gym's doors, by their cars. We find...

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INT/EXT. TOMMY'S CAR - CONTINUOUS

Tommy and Carrie, in the front seat of Tommy's car. Carrie's taking this Cinderella moment in. . .

CARRIE

Can we wait a minute?

TOMMY

As long as you want.

Outside the car, students move around them. . . They looks so handsome and beautiful, and for the first time in her life, Carrie's one of them.

CARRIE

(whispers in awe)
What am I doing here . . . ?

TOMMY
(laughs)
Making me look good. Ready?

CARRIE

I'm so nervous. I want them to like
me .

TOMMY

They will.

Carrie is looking at Tommy, melting- -then a sharp rap on
Tommy's car window! A threatening face appears on the other
side of the glass. Keyed-up, Carrie GASPS, tenses, but -

TOMMY (CONT'D)

Dawson -

Tommy's lowers his window, greets his pal, GEORGE DAWSON
(also on the baseball team) -

GEORGE

Ross -

TOMMY

Carrie, this is my best friend,
George Dawson. George, this is -

George's delightful date, ERIKA, pops her head in the window -

ERIKA

Hi , Tommy !

(then)
Carrie! Hi!

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A deer-in-headlights (but in a good way), Carrie waves back.

CARRIE

Hi.

EXT. TOMMY'S CAR - EVENING

Tommy goes around to Carrie's side of the car, opens the door for her, helps her out.

CARRIE

Thank you. You didn't have to.

TOMMY

First-class for you tonight.

INT. SCHOOL HALLWAY - LEADING TO THE GYM - EVENING

Tommy and Carrie walk with George and Erika, towards the lights, the music. Though many students (including some girls we recognize from the locker room) gape at Tommy and Carrie, Erika 's doing everything to put Carrie at ease.

ERIKA

I love your dress. Where ' d you get it?

CARRIE

I made it.

ERIKA

No kidding, really? That's amazing.

CARRIE

It's an easy pattern, I could -

(she stops herself, then:)

...I could show you.

ERIKA

I'd love that!

As they reach the double-doors that lead into the gymnasium proper, Tommy takes Carrie's arm and sweeps her into...

INT. EWEN HIGH'S GYM - NIGHT

From Carrie's POV: The gym has been completely transformed. In a cheesy (but great) way, it does look like 18th-century Venice. The streamers, the colored lights, the mural, the decorations, the table-clothes, the dresses, the tuxedos, everything. .. it ' s all magical. A true fairy-tale.

NOTE: Two BIG SCREENS on either side of the stage display a sort of VIDEO YEARBOOK, a slideshow of photographs from the entire school year. Students, clubs, memories – appearing for a moment, then dissolving into the next slide. THE BAND is playing, a few students are dancing. Everyone's having a blast.

The camera sweeps across the gym, then back to find. .. Carrie and Tommy, still at those double-doors, drinking it all in...

TOMMY

The decorations look nice. The mural and all . . .

Carrie stares at Tommy, realizes:

CARRIE

You have no idea...

TOMMY

About what?

Chris's lackey, Tina, swoops down on them, raptor-like

TINA

Carrie! That dress is INCREDIBLE!
When EVER did you get it?

ERIKA

She made it, Tina.

TINA

Well – I can't get over how
DIFFERENT you look, you're
positively GLOWING, what's your
secret?

CARRIE

(not missing a beat)
I can do magic.

Tina frowns, focuses her attention on Tommy:

TINA

Isn't it EXCITING? Too bad SUE
couldn't be –

TOMMY
(interrupting her)
Yeah, I'm SO excited, Tina, RIVERS
of cold sweat are RACING down my
thighs, now if you'll excuse us, I
have to show my date off -

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Tina puckers her face and leaves; Tommy leads Carrie to their
table... The camera finds: Emma, standing there, one of the
few survivors of "Black Prom," observing...

INT. WHITE COMMISSION - EMMA GOGAN - DAY

Emma sits at the table, eyes red, being interviewed. She's
identified: "WHITE COMMISSION: EMMA GOGAN (AUTHOR, "BLACK
PROM. ") "

EMMA

Surreal is the only word. There
were Tommy and Carrie, and she
looked so happy and ... normal , you
had to wonder: "Is that all she
needed? One night? To fix
everything? "

INT. EWEN HIGH'S GYM - NIGHT

Back to: THE PROM, IN FULL SWING. George leads Erika from the
table where they were sitting with Tommy and Carrie...

TOMMY
Want to dance?

Carrie looks at the kids, rocking out to a fast-paced song.

CARRIE

Uhhhm. . .

TOMMY

Or we can wait for a slow song.
CARRIE

Yes.

TOMMY
Okay, but -

(suddenly noticing)
Hey, look -

Tommy's pointing to the stage, where TWO THRONES, for King and Queen of the Prom are being positioned, under Tina's supervision -

TOMMY (CONT'D)
We're nominated, you know.

CARRIE

You're nominated. I'm just... with you.

(MORE)

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CARRIE (CONT ' D)
(entranced by the thrones)
They look beautiful, though. Like from a. . .

TOMMY

What?

CARRIE

(shakes her head, smiles)
No. I don't want to say.

TOMMY

Want some punch?

(goofy joke)
I'm sure it's awesome.

Carrie nods; he goes, just as Ms. Desjardin (dressed-up, a chaperon) approaches Carrie, whose eyes brighten...

CARRIE

Ms. Desjardin! You look so pretty!

MS. DESJARDIN
(joining her at the table)

You're beautiful, Carrie.

CARRIE

Thank you. I know it's not true,
not really, but thank you for
saying it.

Desjardin reaches across the table, puts her hand on one of
Carrie's. Deeply heartfelt:

MS. DESJARDIN

Carrie ... anything that happened
before tonight .. well, I hope you
can forget it.

Carrie looks the teacher right in the eyes -

CARRIE

I can't.

Desjardin sees a flicker of coldness there -

CARRIE (CONT ' D)

But it's over with now. Tonight,
it's over and done with.

Desjardin nods; she gets it. Both teacher and student turn to
gaze out at the students dancing. . .

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Angle on: Tommy, at the punch table, slipping his cell phone
back into his pocket...

INT. SUE'S HOUSE - SUE'S BEDROOM - EVENING

Sue, still at her desk, killing time. Her phone buzzes. It's
a text from Tommy: allswell. shes great, actu. miss you. Sue
smiles, but there's an undercurrent, too. Close-up on: shes
great, actu. Sue frowns, the tiniest bit unsettled...

INT. EWEN HIGH'S GYM - NIGHT

Back at the dance, Desjardin and Carrie:

MS. DESJARDIN

. . .went with a basketball player,
who was, oh, a foot taller than me,
so I wore these heels, and we were
driving to the dance, and of course
his car broke down...

CARRIE

Oh, no. . .

MS. DESJARDIN

We had to walk two miles - me in
those heels - so by the time we got
to the school, I couldn't stand,
let alone dance, but still... it was
magic .

(she gets lost in the
memory , then :)
I've never had a night like it
since. Is that what it's feeling
like to you?

CARRIE

It ' s . . .very nice.

MS. DESJARDIN

Is that all?

Carrie looks down at her lap.

CARRIE

No, there's more, but I don't think
you would understand. I don't think
anyone would.

Desjardin squeezes Carrie's hand -

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MS. DESJARDIN

Enjoy yourself tonight, okay?
You'll never forget it.

The teacher moves on, to the chaperones ' table, as Tommy
returns, with two cups of punch. As he sits back down -

TOMMY

What did she want?

Carrie looks across at Desjardin, sitting by Principal Morton .

CARRIE
(realizing)
I think she wanted to say she was
sorry.

INT. BILLY'S ROOM (ABOVE THE CAVALIER) - NIGHT

Chris and Billy, in bed. The window's open, letting in the spring night. Billy's sitting up, drinking a beer. Chris's head is on his chest; she traces her hand up and down his body.

CHRIS

Maybe it's a bad idea. Maybe we
should just stay here tonight.

Billy looks at her; what ' s going on in her head, now?

BILLY

It's too late for that.

(then)
You fixed it, right?

(silence, then:)
Chris? You fixed it?

CHRIS
(did she?)
Yeah. It's all set.

INT. EWEN'S HIGH GYM - NIGHT

A slow song like Chris Isaak's "Wicked Game" starts to play. Tommy and Carrie sit at their table. While Carrie gazes out at the dance-floor, Tommy notices A PICTURE OF HIM AND SUE on the video screens flanking the stage. To keep Carrie from seeing it (and feeling weird), he grabs her hand -

TOMMY

Slow song.

CARRIE

Tommy, I can't.

TOMMY

You can. One dance, no regrets
tonight.

Tommy leads Carrie, nervously, to the middle of the gym.
There, under a galaxy of cut-out stars, they dance, Tommy's
arms around her protectively.

TOMMY (CONT'D)

Easy, right?

Carrie can't help herself, she leans up and KISSES Tommy, on
the lips. A peck, but she did it! They're both surprised,
Carrie immediately retreats -

CARRIE

I'm so sorry. I didn't mean -

TOMMY

Hey, hey. . .

And he leans down and kisses her, longer this time.

TOMMY (CONT'D)

It's okay. You're fine. It's prom
night.

Carrie clutches him happily -

CARRIE

I don't want this to ever end.

She puts her head against his shoulder. Remembering what this
is all supposed to be about (helping Carrie), Tommy asks:

TOMMY

Carrie .. what are you gonna do
after graduation?

CARRIE

. . .work, I guess .

TOMMY

Here in Chamberlain?

CARRIE

I don ' t want to . I want to go

somewhere.

TOMMY

You mean college?

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CARRIE

I didn't apply. That's sad, isn't it?

TOMMY

It's too late for the fall, but maybe you could apply for winter term.

CARRIE

I'd go anywhere .

(gazing at the mural)

Italy. . . .

TOMMY

Do you have any... family who could help?

CARRIE

(expression clouding)

Just my momma.

Tommy feels her shrink a bit; he pulls her closer.

TOMMY

You know... I really like being here with you.

CARRIE

You do?

TOMMY

(smiles, nods)

So maybe we 'll dance a little bit longer, see which poor fools they crown king and queen, and then go to Sugar's? And I'll have you home by 10:30? Does that sound good to you?

CARRIE
Or... maybe 11 's okay?

TOMMY
(bigger smile)
Whatever you want . . .

CARRIE

11.

Carrie closes her eyes, fairly dissolves into Tommy, wishing that tonight would, indeed, go on forever...

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INT. CARRIE'S CLOSET - CONTINUOUS

Looking at: That frightening painting of God, from Margaret's POV. A FLICKERING CANDLE casts gruesome shadows across her face. Hands clasped, Margaret is praying a mile-a-minute - for guidance, deliverance, clarity.

Tight on her face, eyes closed, as she remembers...

INT. CARRIE'S ROOM - DAY - FLASHBACK

Looking at: Margaret, seventeen years younger (and softer). She has just come into the room and stopped dead in her tracks. Holding a glass baby's bottle of milk, which she lets fall from grip, in shock. The milk bottle SHATTERS; Margaret covers her mouth to keep from screaming.

The camera reveals ..her baby daughter's crib. Above it, a mobile of little pink plastic animals, DANCING IN THE AIR, off their strings! While underneath them, Baby Carrie coos in delight. . .

INT. CARRIE'S CLOSET - CONTINUOUS

Margaret, in torment. Face hidden behind clasped hands.

MARGARET

First the blood, then the power. . .

She lowers her hands, looks up at the painted image of God:

MARGARET (CONT'D)

If thine Eye offends you, cut it out! Did You not ask Abraham to take his son Isaac up to the mountain? Only blood expiates blood! Expiation, Lord. . .

Margaret crosses herself.

MARGARET (CONT'D)
(whispering)
Sacrifice.

Margaret stands, sets about working on the closet's lock with her fingers . . .

INT. EWEN HIGH GYM - NIGHT

Tina on the stage, at a microphone, in front of the thrones.

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TINA

...everyone, take your seats, it's time to vote for YOUR King and Queen! Ballots on the tables, but FIRST, I want to thank a few people for helping me make this year's prom a night we'll NEVER forget. Especially my BEST friend Nicki Watson -

Tina gestures to Nicki, standing behind a table, off to the side. Nicki 's working a laptop. At the shout-out, she waves to Tina, who continues her speech...

TINA (CONT'D)
. . .Nicki put together the AMAZING slide-show of memories we've been enjoying all night long, thank you, Nicki, we're OBSESSED with you!!

The kids - including Tommy and Carrie - APPLAUD. Tina resumes her speech, giving instructions on the voting, but we stay with Nicki, who slips away from her table, creeps along the gym's wall until she's -

BEHIND THE STAGE / SCREENS : Nicki opens a set of double-doors, so that Chris and Billy can slip into the gym, unseen, and take their place underneath the built-up stage. As they disappear, we CUT BACK TO:

Tommy and Carrie, contemplating the ballot.

TOMMY

Do you want to decline?

CARRIE

Do you?

TOMMY

If we win, the only thing that happens is they make us sit up there on the thrones, wave a scepter around during the school song, then dance and get our picture taken for the yearbook. . .

CARRIE

This year's yearbook?

TOMMY

They're saving a blank page in the back.

88

CARRIE

Who should we vote for? They're more your crowd than mine.

TOMMY

For ourselves, right? To hell with false modesty.

Carrie laughs; is this all really happening? She takes a golf pencil stamped EWEN, scans the list of names, CHECKS THE BOX next to hers and Tommy ' s .

CARRIE

To hell with false modesty...

As Carrie checks their ballot, A QUICK MONTAGE OF OTHER KIDS VOTING. Some checking boxes without thinking; others debating something, then checking their ballots. THEN, WE'RE LOOKING AT TOMMY AND CARRIE THROUGH A HAND-HELD, SHAKY VIDEO-CAMERA.

Reveal: One of the AV kids, Freddy "the Beak" Holt, playing

videographer .

THE BEAK

Tommy, Carrie - Look this way.

They do. THROUGH THE HAND-HELD:

THE BEAK (CONT'D)

This is for a DVD we're giving out
at graduation - Any last words ,
Ross?

TOMMY

Yeah, special shout-out to... the
Senior Class, all of it. To my boy
George Dawson, to the Fearsome
Four, Mike Hitchcock, Matt Hodgson,
Brian Maxwell, and Brad Cohen, I'm
gonna miss you guys - well, not
George, we're rooming together next
year. . .

THE BEAK

Anyone else?

Tommy hesitates; Carrie touches his elbow.

CARRIE

It's okay. You can.

TOMMY

(back to the Beak's
camera)

(MORE)

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TOMMY (CONT'D)

...a big thank you to Sue Snell.
For everything. I love you, Sue.

THE BEAK

(turning to)
Annd Carrie? Anyone you want to
thank?

CARRIE

Uhm...Ms. Desjardin, I guess,
and. . .

(how could she not?)
Tommy Ross and Sue Snell. For
including me.

At which point, Tina SWOOPS down on Carrie and Tommy; the
Beak's still filming -

TINA

All set?

Throughout the gym, Tina's worker-bees are collecting
ballots. Tommy hands theirs to Tina.

TINA (CONT'D)
Good LUCK, kids.

(hand on Carrie's
shoulder)
You ' ve got MY vote .

Tina wafts off, grabbing some more ballots as she goes.
Carrie's eyes follow Tina as she walks the stack of ballots
over to the chaperones ' table for counting...

THE IMAGE (BEING TAKEN WITH THE BEAK'S CAMERA) FREEZES ON
CARRIE AND TOMMY -

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

The return of Sheriff Doyle. A TV has been set-up on the
table next to him. On its screen: The image of Carrie and
Tommy we just landed on, PAUSED.

SHERIFF DOYLE
No one wants to use the word
conspiracy because kids are
involved, but there was forethought
here. There was malice. How deep
the conspiracy ran. . .we don't know.

90

INT. EWEN HIGH GYM - UNDER THE STAGE - NIGHT

Chris, peering out at the kids through crepe streamers. Billy
checking the piece of rope that runs along the length of the
stage, just above their heads -

BILLY

When you pull the rope, pull it hard. As soon as the bucket goes, we run. We don't stick around for the laughs or the screams or anything.

Chris's POV, looking at Carrie and Tommy at their table.

CHRIS

What if she doesn't win?

BILLY

You said you fixed it.

CHRIS

(turning to him)
I called in some favors, yeah, but if Carrie doesn't win, we can come back later, after prom, and -

(off his look)
What?

BILLY

(can't believe this)
Chris .. whoever the fuck wins, you're pulling that goddamn rope.

CHRIS

Not if it's not Carrie. If she doesn't win, it doesn't matter -

Billy grabs her by the shoulders and SLAMS her against one of the stage's wooden beams -

BILLY

You crazy bitch. You think this is a joke? You are fucking pulling that rope, and when that bucket goes, we're running -

From above the stage, we hear TINA, GETTING EVERYONE'S ATTENTION, ASKING THEM TO TAKE THEIR SEATS -

CHRIS

Will you shut up so we can hear -

BILLY

When I get to my car, I'm driving away. If you're there, great. If not, I'll leave you -

CHRIS

(trying to wiggle free)
Billy -

BILLY

If you get caught, and say anything about what we did, I will kill you, I swear to God I'll kill you. This isn't what you bitches did in the showers, this is criminal assault. This is jail time, if we're caught -

CHRIS

(glaring hatred)
I get it -

Satisfied, Billy releases her -

BILLY

Okay. This is gonna be good.

INT. EWEN HIGH GYM - NIGHT

All the kids at their respective tables, waiting for the big announcement. Tommy whispers to Carrie:

TOMMY

Whatever happens tonight, you're Queen, okay?

Carrie smiles at him, but quickly focuses on Tina, at the mike. She wants to win now.

TINA

Everyone, everyone... The results are in, and it was very, VERY close. . .

Carrie grips one of Tommy's hands. Hard.

TOMMY

(a joke, but not really)
Ouch.

92

INT. EWEN HIGH - UNDER THE STAGE - NIGHT

A close-up on Chris - does she want Carrie to win? Or lose? We can't tell, and, in fact, maybe even she doesn't know -

INT. EWEN HIGH GYM - NIGHT

Tina, relishing the tension before she announces:

TINA

... by ONE VOTE , our winners are
Tommy Ross and CARRIE WHITE!

EVERYTHING STOPS. The camera is on Carrie's shocked face. Did she mishear. . . ? A moment of frozen time that stretches out like taf fy . . . then, CLINKK! The glass candle sitting on the table in front of Carrie CRACKS; Tommy frowns for a split-second as time re-starts...

INT. EWEN HIGH - UNDER THE GYM - NIGHT

Panic flashes across Chris's face, and we see the truth: That she doesn't want to do this -

INT. EWEN HIGH - GYMNASIUM - NIGHT

All around the golden couple, kids are jumping to their feet, WHISTLING AND APPLAUDING. Baffling Carrie.

CARRIE
(whispering to Tommy)
Who are they applauding for?

He takes her hand, grins -

TOMMY

For you.

Then he's up and waving, and she's up and waving -

Tina NODS to Nicki, who nods back, hits a key on her laptop, starts THE SCHOOL SONG PLAYING; KIDS TAKE UP THE SONG...

KIDS

"All rise up for Thomas Ewen
Hiiiiigh. . . "

As Tommy leads Carrie to the stage, her eyes sweep the crowd; there's the Beak, filming, and George, and Erika, everyone truly, genuinely happy for her -

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TOMMY

(sotto, to Carrie)
Aren't you glad you voted for us?

- at which point, for one terrible moment, CARRIES SEES HER MOTHER, STANDING IN THE CROWD, SCOWLING -

MARGARET

Pride. The sin of pride -

- but then, of course, it's not Margaret, it's Ms. Desjardin, overjoyed, like everyone else. (Though Carrie pulls her shawl tight around her shoulders, suddenly feeling horribly exposed.)

As our couple climbs the stairs up to the stage, we catch A GLIMPSE OF CHRIS peering through the slats - even as Carrie clocks that the screens (they're huge!) on either side of the thrones, display A PICTURE OF HER (THE OLD CARRIE) AND TOMMY, SPLICED TOGETHER.

KIDS

"We'll raise your banner to the
skyyyyy. . . "

Carrie and Tommy are standing in front of their thrones; one of Tina's HELPERS crowns them, then hands Tommy a SCEPTER and Carrie some ROSES. They look ridiculously wonderful.

Tina, who has moved the mike off to the side of the stage, is applauding. Makes quick eye-contact with Nicki, who nods back, "Ready when you are." Tina nods back, announces, loud and proud:

TINA

Ewen High, I give you your newly

crowned King and Queen of the Prom,
Tommy Ross and Carrie White -

Both of them grinning and waving and just radiating. CLOSE-UP
ON CARRIE'S FEET; she is standing on a circled star, exactly
where she needs to be...

INT. EWEN HIGH GYM - UNDER THE STAGE - NIGHT
Stricken, Chris holds the rope, not pulling it.

BILLY

That was it, right? That was the
signal? Chris?

Chris is trembling; she's paralyzed.

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BILLY (CONT'D)
Pull it. I won't pull it for you,
it has to be you.

Chris tightens her grip, but still there's no yank.

BILLY (CONT'D)
That bucket will sit up there until
hell freezes -

CHRIS

SHUT UP, BILLEEEEEEEEE -

QUICK CUT TO: Sue, on her couch, in the living room, legs
curled beneath her, absently watching TV -

QUICK CUT TO: Carrie's house; the closet door yawns open like
a gate to hell; Margaret, in the kitchen, at the sink,
washing the blood off her raw fingers -

QUICK CUT TO: Carrie and Tommy, taking Carrie's hand -

And then we're back with Billy and Chris -

CHRIS (CONT'D)
- BILLEEEEEEEEEEEEEEE -

Finally, after an eternity, CHRIS PULLS THE ROPE.

Close-up on: The bucket, looking down into AN IMPOSSIBLY RED
VAT OF BLOOD; the rope tied to the bucket's handle goes TAUT;

the bucket starts to tip forward -

From the edge the stage, Tina gives one last signal to Nicki, who hits a key on her computer's keyboard--

Back to: A smiling, waving Tommy and Carrie, as... a SHEET OF RED BLOOD FALLS, mostly on Carrie, but SPLATTERING Tommy, as well. It seems to take FOREVER. A range of emotions contort Carrie's face. Shock. Incomprehension. Fear.

Carrie's POV: The kids, the chaperons, the collective crowd, slowing down with the applause, the cheers, as they take in what's just happened. First Desjardin stops, then Erika, then Emma, all of them in shock. . .

EXT. EWEN HIGH - THE BACK OF THE SCHOOL - NIGHT

On an adrenalin high, laughing and gasping for breath, Chris and Billy are screaming down the hill, towards Billy's car. True to their oath, they didn't stick around for anything...

95

INT. EWEN HIGH - GYM - NIGHT

DARKNESS. Carrie's eyes are closed. She opens them to see first her blood-soaked hands, then. . .the crowd, stunned into silence.

EMMA

Oh, my God, that's blood!

Indeed, Carrie looks like something out of Roman Polanski 's "Macbeth." Violent and violated; bloody and blood-curdling.

TOMMY

(confused, outraged)
What the hell-?

Another girl, SARAH, gasps and points to the screen on Carrie's RIGHT. Heather points to the one on Carrie's LEFT. Carrie turns to see- a projected photo of herself naked, cowering in the shower room, menstrual blood running down her legs. Underwear and tampons strewn about her. The picture Chris Hargensen snapped, revealed. The final coup de grace.

Focus on: The STEEL BUCKET, swinging above Carrie and Tommy . . .

Then: One of the kids in the audience starts to LAUGH. Carrie

finds him in the crowd, that creepy GREG from outside Morton's office. Then she spots the Beak, still video-taping... Carrie's mind races to put it all together.

CARRIE
(to Tommy)
You tricked me.

THE STEEL BUCKET IS FALLING, ROPE TRAILING BEHIND IT -

TOMMY

What? No, Carrie, this is -

Through the POV of the Beak's camera, we see: The bucket hitting Tommy in the head, in exactly the wrong way, knocking him unconscious -

THE BEAK (0 . C .)

Oh, shit -

Tommy crumples to a heap, at Carrie's feet, clawing at her dress as he goes down -

THE BEAK (0 . C .) (CONT ' D)

OH, SHIT -

96

NO LONGER THROUGH THE BEAK'S CAMERA, we see - Carrie, reeling, turn back to the crowd. More kids laughing. Tina. Nicki. Some of it's nervous laughter, some malicious -

Close-up on Carrie's blood-face. Hearing, in her mind, the girls' chants: "Plug it up! Plug it up! Plug it up!" And her mother's shrieks: "The first curse is the curse of blood!"

The Beak, collecting himself, resumes filming. THROUGH HIS CAMERA, we see: Carrie, covering her ears, trying to blot out the laughter and jeering - She SHAMBLES off stage, looking for the doors, for escape -

Ms. Desjardin tries to get to Carrie, to comfort her -

MS. DESJARDIN
Oh, Carrie, let me help you, I'm -

Carrie doesn't break her stride - But the traumatized girl seems to glance at Desjardin - AND THEN THE GYM TEACHER GOES FLYING, into the blob-like crowd -

THE BEAK (0 . C .)
(recording this)
Holy fuck - What the hell - ? WHAT
THE HELL JUST HAPPENED?! Did you
see that??

NO LONGER FROM THE BEAK'S POV: The kids are backing away from
Carrie, but then someone (Lizzy) sticks out a foot, and
Carrie, careening, trips over it and wipes out, leaving a
bloody smear beneath her - (The Beak resumes filming -)

More laughter; more confusion. Carrie scrambles to her feet
and barrels through the same double doors she and Tommy had
entered, not even two hours ago...

INT. THE WHITE COMMISSION - EMMA GOGAN

EMMA

The blood smell. That's what I
can't get out of my head. Like a
slaughter-house in the middle of
summer. Also her face. The way she
looked -

A QUICK CUT/FLASH back to Carrie. Close on her blood-covered
face, everything red except for her raccoon eyes. Her face
fills the screen, and, just as Emma described, it looks like
it has been cleaved in two -

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EMMA (V.O.)
Like something had broken inside
her. Like her soul had been. . .

Back in the conference room, Emma clarifies:

EMMA

It all happened so fast, no one
really registered what was
happening. So if some of us were
laughing, it wasn't because we
thought it was funny, it was
because we didn't know how to
react. I mean, again, it was all so
surreal. . .

INT. EWEN HIGH GYM - NIGHT

After Carrie's fled. Students milling around, processing. Dread and unease fill the gym. Some girls are crying, being comforted by their boyfriends .

THROUGH THE BEAK'S CAMERA, WE SEE: George and Erika, on the stage, kneeling besides Tommy's inert body; Desjardin pushing through the crowd, calling to Principal Morton--

MS. DESJARDIN

Henry! Somebody! Call a doctor -

Erika is on her cell phone -

ERIKA

They're sending someone -

GEORGE

(yelling)

Beak, turn that fucking camera off--

The Beak lowers his camera just as the gym lights FLICKER, something disrupting them. . . Sarah rushes up to Emma, in the middle of all this -

SARAH

Hey, look, Carrie's back.

The Beak, hearing this, flips open his camera and turns to the gym's double doors - THROUGH THE BEAK'S SHAKY, JITTERING CAMERA, WE SEE: Carrie, a terrifying vision, still drenched in blood, like some biblical avenging angel, stride back into the gym. The heavy steel doors slamming shut behind her -

THE VIDEO IMAGE CUTS OUT ABRUPTLY, REPLACED BY STATIC -

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INT. THE WHITE COMMISSION - EMMA GOGAN

EMMA

And I said to Sarah, "Of course she's back, she's not finished yet," because that's what it felt like. That Carrie had something to finish.

(beat)

I wondered how far she 'd gotten
before she changed her mind.

INT. EWEN HIGH - HALLWAY - NIGHT (FLASHBACK)

From Carrie's POV, racing from the gym, humiliated, hyper-ventilating. Students recoiling as if she were a plague victim -

Carrie reaches the doors to the outside world; they BLAST OPEN, forced by Carrie's TK like a battering ram -

EXT. EWEN HIGH - NIGHT (FLASHBACK)

Carrie STREAKS across the school's lawn, loses one prom shoe, then the other. The grass is wet with spring dew; she slips and falls, face-first -

A beat. Everything's still. All we hear is Carrie, panting, then crying. She rolls on to her back, looks up at sky. Against the black velvet - lots of stars up there - Carrie sees the branches of an oak tree, limbs full of green leaves. Motionless in the still night.

Looking down on Carrie, weeping, shaking her head -

CARRIE

No. NonononononononononoNO -

Carrie wipes at her tears, streaking her face. She looks up at the tree again, flexes. .. and the oak's limbs start to SWAY .

Calmer now, she sits up, feels the power surging through her. Slowly, Carrie turns to face the gym. A moment passes, a second. Then she rises to her bare feet, starts towards the gym. . .

MCDUFFY (V.O.)

TK is about control. And Carrie White had been--traumatized. Had had, I believe, a psychic break.

(MORE)

MCDUFFY (V.O.) (CONT'D)
So that what walked back into the
gym that night . . .

Carrie disappears, swallowed by the gym -

INT. WHITE COMMISSION - DEAN MCDUFFY

Back to our telekinesis scholar/writer, Dean McDuffy.

MCDUFFY

That wasn't a girl controlling her
power. That was a girl at the mercy
of her power. . .

INT. EWEN HIGH GYM - NIGHT

Back in the gym, Sarah standing next to Emma.

SARAH

Hey, look, Carrie's back.

EMMA

Of course she's back -

They see: Carrie, striding back into the gym, steel doors
SLAMMING shut behind her -

EMMA (CONT'D)

- she's not finished yet.

Most of the students aren't even aware that Carrie is now
stalking the perimeter of the gym, looking up at the lights,
hung all along the gym's ceiling.

EMMA (CONT'D)

(eyes glued to Carrie)

We need to go, Sarah. We need to
go, right - now.

Emma starts to pull Sarah towards one of the gym's doors -

Carrie flexes - and, one by one, A SERIES OF GIANT SPOTLIGHTS
SHATTER AND EXPLODE - (It sounds like a gun being fired -)
Shards of glass rain down on the STUDENTS, sending some of
them (but not all, not yet) towards the gym's various doors -

The gym is now ALL RED AND PURPLE (lit by the few remaining,
intact spots) . Carrie's studying the grid of water pipes
bolted to the ceiling. She flexes - the sprinklers activate -
IT BEGINS TO RAIN IN THE GYM. . .

100

Angle on: Greg and his equally creepy cohort Harry, looking up at the sprinklers -

GREG

The hell? Now the basketball court 's ruined -

The kids, freaking-out more and more, with each second that passes, are now RUSHING the doors, pushing people aside to escape. This catches Carrie's attention...

...so she flexes, and all four sets of gym doors START SLAMMING shut, handles snapping off in the process. SLAM! SLAM! SLAM! On the fourth set of doors, Carrie's a little late. One BOY is pulling at the door's edge, holding it open for people (including Emma and Sarah) to slip through. So Carrie flexes again, banging it shut, too, CUTTING OFF TWO OF THE BOY'S FINGERS - He starts to SHRIEK -

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

With the television next to him. Frozen on an image. Doyle's explaining:

SHERIFF DOYLE

After that big fight broke out 'bout five, six years ago--when Ewen's basketball team lost against Fairfax - the school had a security camera installed in the gym. Basic, but it gives you an idea...

He plays BLACK-AND-WHITE FOOTAGE on the TV screen, and we see: Masses of kids crowding the exits, trapped, pushing against each other, panic rising -

INT. EWEN HIGH - GYMNASIUM - NIGHT

Adding to the chaos, Carrie flexes, knocking over a metal tree of spotlights, on to a group of students -

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

ON THE TV SCREEN: We hear more SCREAMS – And see another stand of lamps topple over like a chopped-down tree, smashing against the gym floor –

101

INT. EWEN HIGH - GYMNASIUM - NIGHT

Another flex as Carrie, moving like an automaton now, rips the gym's electronic scoreboard down; more sparks; streamers of crepe paper catch fire and immediately start to burn. . .

Meanwhile, Desjardin and three students are cradling Tommy's body, carrying him across the gym floor – Carrie flexes, knocks them down, like bowling pins –

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

ON THE TV SCREEN: Craziess. Tables seemingly FLIPPING INTO THE AIR; chairs ZIPPING THROUGH THE AIR –

ONE CHAIR STREAKS RIGHT AT THE CAMERA, LIKE A MISSILE – IT SMASHES INTO THE CAMERA, CRACKING IT –

– and the TV screen goes to STATIC.

SHERIFF DOYLE

That's the last of what we saw from inside the gym.

INT. EWEN HIGH - GYMNASIUM - NIGHT

Through all this insanity and destruction, Carrie's eyes land on – Tina, who is looking right back at her.

TINA

. . .you' re doing this?

Carrie flexes – and SMACKS Tina in the face with blows of TK, over and over, forcing the girl to back into the ever-spreading blaze. TINA'S DRESS CATCHES FIRE; she starts spinning like a top, trying to beat out the flames, to no avail. . .

Angle on: Those assholes Greg and Harry, along with Nicki and Lizzy, scrambling up a set of open bleachers, towards the gym's upper windows. Carrie focuses on them, flexes. . . and the bleachers start to collapse – to flatten and shut – with Greg,

Harry, Nicki and Lizzy still on them -

Meanwhile: The painted backdrop of Venice is burning; smoke is filling the gym as the fire spreads, up one entire side of the gym, across the ceiling, over the sprinklers - Lighting instruments and flaming decorations are FALLING from the ceiling -

102

Carrie's attention turns back to the stage. Principal MORTON and English Teacher ULMANN are at the microphone, stupidly fighting for control of it. Carrie looks at them -

Hears, in her memory, Ulmann mocking her: "You want Jesus to take you to the prom?" Hears Morton, in her mind: "We're all so sorry about this, Cassie - "

Carrie focuses on the place where the microphone's electrical cord plugs into its base... and flexes. The cord RIPS free, sparking, sending a current of electricity into the pool of water both men are standing in, and - ZZZITTTT!

Their electrocution is gruesome, horrific . . . and it gives Carrie an idea.

She looks up, into the rafters. At the thick electrical cords bunched-up and affixed to the rigging, the trusses. She flexes. . . and one by one, like octopus tentacles, they whip free (sending down showers of sparks) and start snaking their way towards the gym floor, under an inch of water...

VOICE (O.S.)
Carrie, no! Don't!

Carrie turns to - Miss Desjardin, standing across from her. The shot reverses, so that we're looking at Carrie from Desjardin's POV. Behind the girl, the flames are spreading; the gym's turning into an inferno; and those live wires are almost touching the inundated floor...

MS. DESJARDIN

Please -

Carrie (feeling mercy?) flexes--and Desjardin is LIFTED into the air, and HURLED across the gym, through a set of double doors that spring open for a moment, then slam shut again -

That done, Carrie turns back to the live wires. She DROPS them into the water covering the entire gym floor -

And suddenly all the students are doing that horrible danse

macabre, but very quickly we're on Carrie's face, surveying everything she has wrought... Enough, she thinks. (More than enough, actually; the gym now looks like that image of hell from the painting in Carrie closet.)

Pull back to reveal: Carrie, in silhouette against the terrible burning, walking off the gym floor, wading OVER this apocalypse, like something out of a nightmarish opera, levitating herself towards a set of doors, flexing them open, and passing from the gym, out into the waiting night...

103

INT. SUE'S HOUSE - KITCHEN - NIGHT

Sue at the kitchen table, staring at the crumpled bag from the drugstore, waiting for a tea kettle on the stove to start boiling. An anxious beat, she sends Tommy a text: WHERED U GO? She puts down her phone, opens the bag, pulls out... A PREGNANCY STICK. The kettle starts to WHISTLE. Sue goes to the stove, takes it off the burner, but, strangely ... she still hears the whistling.

QUICK SHOT OF: Chamberlain's EMERGENCY SIREN, atop the firehouse, blaring at an ear-splitting decibel--

Back with Sue as she turns towards the kitchen 's big picture window. In the distance, A SMOKY, ORANGE GLOW. A fire? Coming from the direction of the school? Sue CLICKS on the TV set in the kitchen. An EMERGENCY NEWS REPORT flashes on the screen for a split-second (whatwasthat?) , before it goes to STATIC -

Sue's brow furrows. Then: The lights in her house FLICKER off, then back on. A brownout? Just as Sue realizes what the whistling is, the first explosion of the night (coming from the direction of that glow) ROCKS Chamberlain awake -

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

Sheriff Doyle, explaining to the Commission:

SHERIFF DOYLE

It was the school's oil tanks, in the boiler-room behind the gymnasium, exploding. Once they went up at -

(He checks his notebook -)
- 10:25 p.m., it was impossible to contain the fire, especially since there was no water-pressure by the

time the fire trucks got to the school -

EXT. GRASS PLAZA - NIGHT

Close-up on: An old, weathered, rusty FIRE HYDRANT. As if an invisible wrench were doing it, the hydrant's three lug nuts are UNSCREWING.

SHERIFF DOYLE (V.O.)
- owing to the fact that the all of the hydrants in the vicinity of the high school had been vandalized. . .

104

Reveal: Bloody Carrie, standing in front of the hydrant, staring down at it, flexing...

SHERIFF DOYLE (V.O.)
No idea why or by whom.

Suddenly, the lugs FLY OFF, letting loose a TORRENT of water, shooting into the air, forming a sort of...T-CROSS OF WATER. Carrie stands there, enjoying the geyser. She opens her arms, lets the water baptize her.

Behind Carrie, in the BG, Ewen High continues to burn. A symphony of fire and water in this shot. After a few moments, Carrie continues her slow, steady march. . .

INT/EXT. SUE'S MOM'S CAR/THE STREETS OF CHAMBERLAIN - NIGHT

Fighting panic, Sue DRIVES HELTER-SKELTER through the streets of Chamberlain. On her cell phone -

SUE

Tommy? Tommy, what the HELL is going on? Call me, call me back -

Sue's car CLIPS a mailbox post, shredding it -

INT. SUGAR'S DINER - NIGHT

We're in a well-lit, 1950s-style diner. A skinny kid, MARTIN QUINLAN, dressed in waiter whites, pours coffee for AN

ELDERLY COUPLE. (NOTE: From the angle the kid's being shot, we don't get a really good look at him.)

MARTIN QUINLAN (V.O.)

I was working the night-shift at Sugar ' s , that ' s how come I didn ' t go to prom. Also, I couldn't get a date, 'cause of my...

INT. WHITE COMMISSION - MARTIN QUINLAN

Quinlan at the conference table. We see now: He has terrible acne. He gestures to his complexion:

MARTIN QUINLAN

I never thought I ' d be grateful to have a pizza face, but in a way, it saved my life. Anyway...

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EXT. SUGAR'S DINER - NIGHT

Quinlan ' s V-0 continued:

MARTIN QUINLAN (V.O.)

I heard the explosion and came out to see what had, well - exploded. . .

Quinlan comes out of Sugar ' s and sees another fire hydrant across the intersection, SPEWING water into the air. Behind him, the diner's lights FLICKER on and off, as if something were short-circuiting them.

Quinlan ' s POV: A glimpse of a red, SCARECROW-LIKE FIGURE seemingly gliding from the hydrant towards the pumps of an Amoco Station (with five gas pumps), also across the street. Only a quick glimpse, however, because then a fire engine ZOOMS PAST, sirens blaring, lights flashing, obscuring Quinlan ' s (and our) view -

INT. WHITE COMMISSION - MARTIN QUINLAN

Quinlan ' s testimony, continued:

MARTIN QUINLAN

I only saw her for a second, but it was definitely Carrie White. And it's crazy, but I swear - I swear -

it looked like she was floating...

EXT. BILL HAPSCOMB'S AMOCO STATION - NIGHT

UNFOCUSED, GRAINY, SECURITY CAMERA FOOTAGE: Looking DOWN on the gas station's pumps. Wraith-like, Carrie enters the frame, advancing towards the pumps. A few yards from them, she stops, begins to stare ... THEN, AGAIN, SUDDENLY, THE FOOTAGE CUTS OUT, GOES TO SNOW -

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE

Doyle, next to the TV set-up on the table, PLAYING SNOW ON ITS SCREEN.

SHERIFF DOYLE

Apart from the footage Freddie Holt recorded at the event, and what we got from the security camera in the gym, that's the only tape we have of Carrie White from Prom Night...

106

EXT. SUGAR'S DINER - NIGHT

SHERIFF DOYLE (V.O.)

Cameras all over Chamberlain, so you ' d think we ' d have lots , but - only glimpses .

The fire engine finishes its shriek through the intersection. Quinlan looks for the mysterious figure in red (Carrie), but she's nowhere to be seen. More bizarrely, all of the gas station's nozzles are off their pumps, spewing gas across the Amoco ' s tarmac . . .

MARTIN QUINLAN

Oh, shit.

Quinlan ' s eyes follow the pooling gas as it spreads towards... a live wire (somehow pulled down from an electricity pole) that is SPARKING, next to the gas station. . .

MARTIN QUINLAN (CONT'D)

Oh , sh -

EXT. EWEN HIGH - NIGHT

Driving like a lunatic, Sue pulls into the parking lot across from the burning school - SLAMS HER MOM'S CAR INTO A LAMP
POST - Sue stumbles from the car, totally losing it -

SUE

Oh, my God, Tommy -

(starts screaming)
TOMMY? TOMMY?!

WOMAN'S VOICE (O.C.)

Sue. . .

It's Desjardin, hobbling towards Sue, shell-shocked, with a broken arm.

SUE

Miss Desjardin?! Oh, my God, Miss Desjardin, what happened?

Sue is fumbling her cell phone out of her pocket -

MS. DESJARDIN
Carrie . . . They dumped blood on her and Tommy. . .

107

SUE

On Tommy - ?!

(into phone)
Hello, yes, this is Sue Snell - I'm at Ewen High - And there's a fire, and, and - We need an ambulance!
Please -

MS. DESJARDIN
(reeling from the truth)
She spared me, but everyone else...

A beat as Sue realizes what Desjardin can't finish saying:
"Everyone else is dead."

SUE

(forgetting her call)
...Tommy? Was Tommy inside when -
when -

Behind Sue, from the center of town, a second explosion sends
fire into the sky. The Amoco Station on Grass Plaza...

INT. WHITE COMMISSION - REVEREND GEORGE WHITFIELD

A grim, humorless man. In black. Identified as: "George
Whitfield, Pastor of Chamberlain Methodist Church."

REVEREND WHITFIELD

It was biblical, what happened to
our town. It was the Lord's Angel
of Vengeance, delivering -
retribution. The sins of the
children visited upon the place
that made them. . .

EXT. SUGAR'S DINER - NIGHT

Riot-like. The Amoco station is burning; FIREMEN are
struggling to keep the inferno from spreading (and not having
much luck). POLICE CARS, AMBULANCES, GAWKERS . Sheriff Doyle
is interviewing Martin Quinlan, trying to get the story
straight -

MARTIN QUINLAN

(f reaking-out)
- no, I didn't see her do it, but
it was her, it was the girl, she
was covered in blood -

SHERIFF DOYLE

What girl?

108

VOICE (O.C.)

Tommy's dead. They're all dead -

- says Sue, who has stumbled into town from the high school.
Like Desjardin, she's in shock.

SUE

The ambulance came for Miss
Desjardin, I walked...

SHERIFF DOYLE
From the high school? You were at
the dance?

SUE

(shakes head "no")
Have you caught Carrie yet?

SHERIFF DOYLE

Who?

MARTIN QUINLAN
I was trying to tell you! It was
Carrie! Carrie White did this!

INT. WHITE COMMISSION - SHERIFF OTIS DOYLE
Doyle has a map of Chamberlain he's marked-up.

DOYLE

The school is here...

(he points)
And here's the gas station...

(he points)
And here 's where she ended up . A
straight line, except for this
detour here . . .

(he points)
Now folks knew Hargensen had
shacked-up with Nolan. (The kids
did, at least.) And they knew Nolan
lived over the Cavalier, so...

Pre-lap: Heavy, insistent KNOCKING -

INT. BILLY'S ROOM (ABOVE THE CAVALIER) - NIGHT

Billy, shirtless, opens the door, revealing Jackie, one of
his goons, freaking out:

JACKIE

The whole town 's burning and they ' re
saying it ' s Carrie White doing it !

BILLY

(groggy, was he asleep?)
Jackie. . . what time is it?

Jackie forces his way into the room. Chris is on the bed, in
her underwear.

JACKIE

They're saying it all started at
prom!

CHRIS

Bil-lee, get rid of him -
JACKIE

First the school exploded, then the
Amoco, now the fire's spreading,
and it's all Carrie! People saw
her, Billy, covered in blood!

BILLY

(a beat, uh-oh)
Who saw her?

JACKIE

Is it that pig's blood? Is that why
you made us go to Henty's?

CHRIS

What do you mean, "the school
exploded"?

BILLY

(turning to her)
Shut up and let me think -

(then to Jackie:)
Go home. Don't talk to anyone, I'll
take care of everything.

JACKIE

I'm on probation, Billy, I can't go
to jail again over some bullshit

grudge your psycho girlfriend has
with Carrie-goddamn-White -

BILLY
(dead serious)
Get out, Jackie, or I will break
your fucking arm.

110

Jackie backs out the door, into the hallway - then RUNS. Billy
shuts the door, rubs his hands through his hair.
Whatnowwhatnowwhatnow? Chris is stunned.

CHRIS

What should we do, Billy?

BILLY
(a beat; he decides)
Get dressed. We're gonna go look at
the fires.

Chris starts pulling her clothes on -

CHRIS

And then?

BILLY

We leave and never come back.

EXT. THE CAVALIER - NIGHT

There is ORANGE LIGHT in the night sky. The sound of SIRENS
in the distance. Chris and Billy, carrying a duffle-bag,
racing down the stairs that lead from the second floor of the
Cavalier to the parking lot. Climbing into Billy's car:

BILLY

Chamberlain sucks, anyway.

EXT. /INT. BILLY'S CAR - NIGHT

Once behind the wheel, Billy starts the car, flicks on the
lights--a/2d there's Carrie! At the far end of the parking
lot, looking right at them. Straight out of a horror movie.

Her grasping arms extended towards them. Billy JUMPS, Chris SCREAMS, starts to panic -

CHRIS

Billleeee! OHMYGOD, BILLY - BILLY!
BILL YBILL YBILLEEEEEEE -

BILLY

SHUTTHEFUCKUP ! ! !

Billy floors it; they're speeding towards Carrie; she's swelling in the windshield; Carrie flexes -

- and Billy's car is no longer racing towards Carrie, but HOVERING A FOOT OFF THE GROUND, tires spinning uselessly...

Ill

Carrie looks at Billy for a quick second, flexes, and BILLY'S HEAD TWISTS AROUND, HIS NECK SNAPPING LIKE A TWIG -

Then it's just Carrie and Chris, the two girls staring into each others' faces, echoing that moment on the blacktop, when they crashed into each other during the volleyball game - Chris opens the car door, tries to jump out, but Carrie flexes--and the door slams shut, trapping Chris -

Carrie flexes again, and the seatbelt SLAPS across Chris's chest, CLICKING into place - Carrie flexes some more - and the seatbelt TIGHTENS, crushing Chris, until we hear the sickening sound of her clavicle bone SNAP -

CHRIS

(crying out)
YOU - AARRRGHHH -

(bravado)
- you still eat shit.

CARRIE

You're still the whore of Babylon.

Carrie flexes; Billy's car hovers suspended in mid-air a moment longer, then SLAMS into the brick side of the Cavalier, so that the car's top CRUMPLES like tinfoil. Chris SCREAMS (she's still not dead) -

Carrie flexes again, swings the car out towards the left, then (like a wrecking ball) SLAMS it back into the Cavalier,

brutally crushing it (and Chris) completely this time, smashing through the brick wall, demolishing the bar--

Her last tormentor dead, Carrie resumes her march, ever homewards We CROSSFADE to:

EXT. CARRIE'S STREET - NIGHT

Carrie White finally turns on to the tree-lined lane that leads to her Momma's house... CROSSFADE to:

EXT. CARRIE'S HOUSE - NIGHT

Carrie walks up the path towards her house, numbly...

INT. CARRIE'S HOUSE - ENTRANCE HALL/LIVING ROOM - NIGHT

Carrie enters her house, is greeted by that giant, wooden crucifix. Facing it, she implores Jesus:

112

CARRIE

Why did you make me like this?

A close-up on the crucified Jesus ' s silent, anguished face.

CARRIE (CONT ' D)

Am I Yours or his?

No answer, of course, so Carrie continues on, into the living room, where she discovers - her closet's door clawed open. Blood on the door's jamb. BLOODY FINGERPRINTS. Uh-oh.

CARRIE (CONT ' D)

Momma?

(quietly)

Momma?

Unseen by Carrie, Margaret appears in the kitchen's doorway. One look at her daughter, a bloody wreck, and Margaret GASPS.

MARGARET

Carrietta?
Carrie holds out her arms, plaintive.

CARRIE

Help me, Momma... Please, please -

Margaret rushes to Carrie, HUGS HER FEROCIOUSLY. While in the tight embrace:

CARRIE (CONT ' D)
(crying)
You were right, Momma. . . It
was . . . all a trick. . .

MARGARET
Shhh-shhhhh. . . And did you. . . ?

CARRIE

Oh, Momma... I couldn't stop...
I . . . couldn ' t . . . sto-op . . .

Utter anguish on Margaret's face; she must do this now.

CARRIE (CONT ' D)
I'm sorry, Momma. I'm so, so...

MARGARET
Shhh-shhhhh. Go upstairs, Carrie.

(she releases the girl)
And wash yourself.
(Carrie nods)
(MORE)

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MARGARET (CONT ' D)
And afterwards , we ' ll pray
together, for forgiveness.

CARRIE
Y-yes, Momma.

Carrie goes upstairs, but we stay on Margaret, churning...

INT. CARRIE'S BATHROOM - NIGHT

Behind the shower curtain, using a bar of plain soap, Carrie washes the blood out of her hair, off her face. During this,

Margaret comes into the bathroom. .. and leaves a simple cotton nightgown on the sink.

INT. THE LIVING ROOM - NIGHT

Margaret in her chair, reading her bible. Carrie, in the nightgown, looking more like a little girl than we've ever seen her, comes into the room. Margaret puts the bible aside.

MARGARET

All clean?

Carrie nods, kneels by her mother's feet. Margaret touches her daughter's face.

MARGARET (CONT'D)
We'll pray, now.

CARRIE
(grateful, relieved)

Yes .

Together, they begin the recitation:

MARGARET/CARRIE
"Our Father, who art in heaven,
hallowed be Thy name. Thy kingdom
come, Thy will be done..."

As they pray, Carrie's head bowed, Margaret takes a butcher knife hidden behind her back--

MARGARET /CARRIE (CONT'D)
"...on earth as it is in heaven.
Give us this day, our daily
bread..."

She lifts it high over Carrie's head, and brings it down,
STABBING CARRIE IN THE BACK. The girl's eyes go wide; she
immediately, instinctually , pushes away from -

114

CARRIE

Momma -

Reeling from the shock and pain, Carrie tries to grasp the
knife handle sticking in her back -

CARRIE (CONT ' D)
Momma, WHY - ?

The girl is crawling/scrambling away from her mother, who follows her, step by agonizing, bleeding step.

MARGARET

Oh, Carrie, I have wrestled with
devil over your soul, the way Jacob
wrestled the Angel of the Lord. . .
Since the stones ... since before the
stones ... I 've tried to fill you
with goodness, I've tried to fill
you with grace...

As Carrie and then Margaret pass the doorway to the kitchen,
Margaret picks up ANOTHER KNIFE -

MARGARET (CONT'D)
But I lost, Carrie, time and again,
I lost, and I knew, I knew what I
had to do, but I was weak and, and
backsliding, but not tonight--

Margaret has Carrie cornered. The girl is weakened, bleeding
profusely. Margaret looms over her daughter.

MARGARET (CONT'D)
Tonight, the devil has come home,
and I will not be weak -

Margaret start to bring the second knife down on her cowering
daughter, but Carrie flexes - and STOPS Margaret's arm in mid-
swing. Mother and daughter lock eyes.

MARGARET (CONT'D)
It's better this way. They'll come
for you, after what you did.
They'll hurt you--

CARRIE

Momma, I'm sorry... And I forgive
you. . .

115

Margaret's eyes go wide at that - as the camera pulls back to
reveal: Behind Margaret, hovering in mid-air, the tools of
Margaret's sewing trade: SCISSORS, SHEARS, KNITTING NEEDLES,
ET CETERA. Waiting instruction from Carrie, who finishes

their prayer.

CARRIE (CONT ' D)
"...and forgive us our trespasses,
now and at the hour of our death."

MARGARET
(pleading with her eyes)
Carrie. . .

CARRIE

Amen.

With that, Carrie flexes, IMPALING MARGARET WITH THE SCISSORS
AND SHEARS, THE NEEDLES, THE RAZOR-SHARP STEEL RULER, ET AL.
So that Margaret DIES, feeling pain, yes, but also a mad kind
of ecstasy, because at long last she's going to the Lord...

EXT. CARRIE'S HOUSE - NIGHT

Stricken, bleeding, knife sticking out her back, Carrie
emerges from her tomb-like house, staggers down the steps,
hears -

VOICE

Carrie?

- Sue, terror-struck, moving up the walk.

CARRIE
(barely conscious)
Wh-who . . . ?

SUE

It's me. S-sue Snell.

Seeing the knife, the blood, the condition Carrie's in, Sue
reaches for her -

SUE (CONT ' D)
Carrie. Let me help -

Carrie flinches backwards -

CARRIE
(mumbles)
T-tricked me.

116

SUE

(shaking her head)
No, Carrie, I have no idea what
happened. . . What happened to you
tonight? After the prom, why did
you - ?

Carrie lifts a hand, flexes, and Sue's throat tightens -

CARRIE

Show you. Show you all... what I can
do . . .

Carrie is CHOKING the life out of Sue -

CARRIE (CONT ' D)
(whispering)
Dirty trick. Always a dirty
trick. . .

Carrie flexes harder, lifts Sue into the air. Sue barely
manages :

SUE

N-no, Carrie... I'm sorry... I'm
sorry... I'm sorry... I'm sorry...

Sue is begging for forgiveness, for her complicity ... and
somehow, Carrie, in her final moments, sees that... and
releases Sue, who gasps, drawing deep breaths into her lungs.

SUE (CONT ' D)
Oh, God - Oh God

Carrie sways on her feet for a moment -

CARRIE
I'm... sor -

--then COLLAPSES into a heap. Sue rushes to the dying girl.

CARRIE (CONT'D)
(crying)
Momma. I want my Momma. . .

Sue holds Carrie in her arms -

--as something hits the roof of the White house. Then a
second something. Then a third, landing on the front steps. A
STORM OF STONES, Sue sees, falling from the smoky night sky.

SUE

Carrie, are you doing this?

117

Another stone falls, just missing them. Sue, mustering all her strength, takes Carrie up in her arms and moves them so they're underneath the tree in Carrie's front yard, as the stones keep falling from the sky, smashing Carrie's house, its roof, its porch, its windows.

Sue's looking into Carrie's face, watching the power within the girl flicker, determined to comfort Carrie in her last moments -

SUE (CONT ' D)
It's all right. It's all right,
Carrie, I've got you... I'm holding
you. . .

Close-up on Carrie as, finally, the power within her goes out completely. The stones stop falling, though the White house is wrecked by this point. Sue is weeping, for Carrie, for herself, for all her friends, as we... FADE TO BLACK.

Against the blackness, the following words appear:

Carrie White, b. November 15, 1995, d. May 23, 2012

Those words FADE, are replaced with:

Thomas Ross, b. April 25, 1995, d. May 23, 2012

Then those words FADE, are replaced by the DOZENS AND DOZENS OF NAMES (and dates) of the people who died on Prom Night. Most of them teenagers, kids we got to know, even a little. A sobering sight. A cautionary tale of what happened and what might happen again...

INT. THE WHITE COMMISSION - SHERIFF OTIS DOYLE

The end of Doyle's testimony:

SHERIFF DOYLE
We had a memorial service for everyone, on June third, in Bennett Park, to... heal, I suppose, but something like that takes the guts right out of a town. Especially when it's so many of your own children you're burying...

INT. THE WHITE COMMISSION - SUE SNELL

Sue sits at that conference table, a rather hostile witness:

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SUE

You don't want to believe. You're looking for a scapegoat - me, if I let you--to hide from the truth: That it was Carrie White. We all pushed her to it - me, included - but it was Carrie White who dreamed of blood and fire... and then made it happen. . . .

INT. THE WHITE COMMISSION - RITA DESJARDIN

The end of Rita Desjardin's testimony:

MS. DESJARDIN

Go back to teaching? No. Never. I couldn't stand in front of another group of kids , knowing that there was one I couldn't reach, one I couldn ' t

(breaks down, starts crying)

...I don't sleep anymore. Late at night, all I can think is, "If only... if only..."

INT. WHITE COMMISSION - DEAN MCDUFFY - DAY
McDuffy, our TK scholar, finishing his testimony:

MCDUFFY

TK exists. Carrie White was not an isolated phenomenon. Do not put her in a box; do not dismiss it as a hoax. If we are not vigilant, it will happen again. In all likelihood, it already is happening

again. There is another Carrie,
somewhere, unlocking her power. . .

INT. SUE'S BEDROOM - VIDEO DIARY
Sue, finishing her diary.

SUE

It ' s been four months . We ' re
leaving now. No one wants to live
in Chamberlain, anymore. Not in the
town where all the children died.
We just have one stop to make, to
say goodbye. . .

119

Sue looks down for a beat, resumes:

SUE (CONT ' D)
I'm sending this .. .confession,
whatever it is, out there, so that
people never forget Carrie White,
and what she did to us , and more
importantly, what we did to her.
Maybe, hopefully, people can learn
something from it... I hope so.

EXT. CHAMBERLAIN'S CEMETERY - DAY

Sue, dressed in a fall coat, kneels in front of a headstone,
sets a bouquet of flowers down on Tommy's grave. Her eyes are
tear-filled. She stands, revealing that she is, in fact, FOUR
MONTHS PREGNANT. Which means ... Tommy lives on, in some way,
at least.

Sue starts walking towards her parents' car, waiting in the
cemetery's driveway. The trees surrounding Sue are ablaze
with YELLOW AND RED LEAVES, leaves the color of fire, swaying
in the breeze, gently rocked by the invisible hand of God.

MOVEMENT on the fringes of the cemetery catches Sue's
attention. THREE PUNKISH TEENAGE BOYS loiter around a pair of
matching, simple headstones. MARGARET AND CARRIE WHITE'S
GRAVES. Sue stops. One of the boys has a spray can; they're

vandalizing the gravestones. Sue's about to say something, warn them, but then she hears (and turns to) -

Her MOM, standing next to the car, waving to her. Sue half-smiles, waves, then turns back to the boys, only ... they 're lying on the ground now, unmoving. Confusion gives way to horror. Heart thumping, Sue turns to head back to her mom's car -

- AND COMES FACE-TO-FACE WITH CARRIE WHITE! Still in her prom dress. Still covered in dried blood, but now, also, mud and filth. Like she's pushed herself out of a grave.

CARRIE
(rasps)
Sue-ue -

- JOLTS AWAKE. In the passenger seat of her parents' car, packed full with boxes. Sue had been dreaming. Her father's driving them away, out of Chamberlain. Her mother turns around, to look at her.

SUE'S MOM
(worried)
Sue? Bad dream?

120

Instinctively, Sue touches her stomach -
A close-up on her haunted face -

END *