

JULIE

by

Nathaniel Brehmer

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FADE IN:

EXT. LANGDON HIGH SCHOOL - DAY

We open the film with an establishing shot of the high school. Students move about, seemingly enjoying themselves.

DISSOLVE TO

INT. CLASSROOM - DAY

Students seem less entertained in this room. We move along through the rows of desks, moving past all the chatty kids talking amongst themselves while the teacher seems not to notice. We stop at a young girl.

She has matted black hair, clearly not caught up in appearance. Her eyes are focused down on the desk, making an effort not to look at anyone.

Her name is JULIE HARPER.

CLOSE ON

A prettier, smiling blond girl. She's laughing at something her friend said and keeps glancing at Julie. This girl is LAURIE. The friend behind her is LYNDA. In front, JUDITH.

All of them are seventeen, LYNDA and JUDITH are brunette.

They keep laughing.

CLOSE ON

The three girls. Laurie leans in to whisper.

LAURIE

(whispering)

Check out the freak show over there.

JUDITH

I know.

LYNDA
Seriously. What an ugly,
disgusting bitch.

JUDITH
I know.

LAURIE
You're telling me. Look, let's
face it. Nothing that ugly and
useless should even be allowed to
live.

LYNDA
Jesus, Laurie.

CLOSE ON

Julie, glancing up, only for a moment. The three girls burst
into laughter.

ANGLE ON

The teacher, MR. GORDON, a stocky man in his fifties. He
scowls and slams his hand on the desk.

MR. GORDON
Girls! Do you have something you
wish to share with the class?

The girls fall silent. All but Laurie.

LAURIE
No. But I think Julie does.

CLOSE ON

Julie, looking up, worried.

Laurie continues.

LAURIE
I'm sorry, Mr. Gordon, but she
can't hold it in anymore. She says
that she needs me to help her
confess her love. She's wanted to
tell so many people, but I'm proud
(MORE)

LAURIE (cont'd)
she told me first. She wants me to
help her confess her undying love
for Lynda.

Nearly the entire class bursts into hysterics after this.
Julie looks down at her desk again.

ANGLE ON

Julie, from the front, looking down.

We move down from her eyes to the notebook under her desk.

CLOSE ON

the notebook, on a page, in red pen, she has been writing
over and over again; DIE BITCH, until she has filled the
page.

CUT TO

EXT. DOWNTOWN - DAY

There is a shot of the downtown area. We pan across to
JULIE.

TITLE CARD
Langdon, Ohio.

Julie continues on walking home. She comes to an old large
house. The house looks like a typical haunted house, even
with a few boarded up windows.

CUT TO

INT. KITCHEN - DAY

Julie enters through the door, there is a note on the
counter in front of us.

She drops off her backpack in the chair and picks up the
note.

ANGLE ON

the note in her hands.

It says:

JULIE,
HAD TO GO TO NEW YORK TO PICK UP MORE FOR THE GALLERY.

BE BACK SUNDAY,

MOM.

Julie crumples the note in her hand and throws it out. She tosses the paper in the trash can as she strides out of the room.

FADE TO

INT. BATHROOM - DAY

We hear the shower going as we pan across the floor of the bathroom. We stop at the pile of clothes in the corner.

Now, we move up to the shower, door closed. It slides open, Julie's arm reaches out to the counter. She fumbles around for something.

CLOSE ON

Julie's hand, grabbing a razor.

ANGLE ON

Julie, in the shower, clutching the razor close to her body.

She's crying.

CLOSE ON

Julie's arm, the razor connects with her white flesh and blood pushes up around the blade, streaming out. Again, she slashes.

CLOSE ON

Her face, teeth clenched in pain.

CLOSE ON

The drain, as the blood flows down, very much like in Psycho.

ANGLE ON

Her arm, again. Another slash, the arm is painted red now. We can hear her crying more obviously.

ANGLE ON

the shower door as we continue to hear Julie crying, along with the sound of the razor.

FADE TO

INT. BATHROOM - DAY

Julie is on the floor of the bathroom (fully clothed), her arms are bandaged and she is scrubbing away the blood in the shower.

FADE TO

EXT. DOWNTOWN - NIGHT

JUDITH and LYNDA are standing on the sidewalk. From behind them, we see LAURIE approach. She looks supremely pissed.

JUDITH

What's wrong?

LAURIE

Mr. Gordon held me after class.

LYNDA

What? Why?

LAURIE

Surprise, that bitch, Julie.

LYNDA

No way. Are you serious?

LAURIE

I'm always serious. God, I cannot fucking believe her. You know she has to pay for this.

LYNDA

Yeah. When was the last time you even got a detention?

LAURIE

Never. I'm a good girl, Lynda. I don't do shit like that.

The other two nod, understandingly.

LYNDA

Bitch has to pay for this.

LAURIE

(scoffs)

You mean butch. But obviously.

JUDITH

Come on, guys. She didn't even do anything.

LAURIE

(in total
disbelief)

So what? Are you taking her side now?

Judith shakes her head.

LAURIE

Good. Now. What should we do?

Lynda is staring off into space.

CLOSE ON

Laurie, annoyed. She slaps her friend upside the back of the head.

LAURIE

Hello? Earth to Lynda!

Lynda snaps out of it.

LYNDA

Huh?

JUDITH

What were you looking at?

Lynda points off screen.

ANGLE ON

A young man, also seventeen, sitting against a tree, reading. He is dark haired and his appearance could come off as dark in general, but somehow it doesn't. Somehow he seems mysterious, but gentle, nothing intimidating about him. This is MICHAEL WALLACE.

ANGLE ON

The girls, watching admirably.

LYNDA

(dreamily)

Michael Wallace.

JUDITH

He's such a babe. How is he such a babe?

LAURIE

(shrugs)

Not my type.

Both of the other girls raise eyebrows at this.

LYNDA

Why? Not a football player?

LAURIE

No! (beat) Well...

LYNDA

Please, Laurie. That cliché is beyond over. It's dead. Let it go.

LAURIE

Oh really. Where was I? Do you see any cheerleaders that aren't dating football players? We can laugh at them in the movies, girl, but we see these clichés every day.

LYNDA

Point taken.

LAURIE

Still... he is kind of cute.

JUDITH

So break the trend. You'd be the first.

Lynda nods in agreement.

LYNDA

Yeah, go for it. Break the trend.

LAURIE

You're right. I will... tomorrow. I have to get home now.

She walks away, Lynda and Judith wave after her.

LYNDA

See you tomorrow!

ANGLE ON

Michael, watching the girls. He rolls his eyes and looks back down to his book.

Lynda looks over to him for a moment, then down to the ground. Shyly, she glances up again, for a moment.

DEAN (os)

Babe!

Startled, Lynda looks over to see her boyfriend, DEAN. He's looking back at her, waiting, with an arrogant but impatient smile.

DEAN

Babe, come on. I'm not waiting all day.

His voice trails off. His smile fades.

DEAN

What are you looking at?

LYNDA

N-nothing.

DEAN

You're lying to me. You stutter when you lie.

Lynda looks down, defeated.

DEAN

Look at me when I'm talking to you.

LYNDA

...sorry.

DEAN

Just get in the truck. I'll take you home. You're not wearing that to my game.

Lynda is silent. Dean GRABS her arm.

DEAN

Get in, Lynda.

She nods and gets in the truck.

ANGLE ON

Judith, on the corner, watching the scene. After a moment, she shakes her head and turns away.

FADE TO

INT. JULIE'S HOUSE - NIGHT

The house has an eerie, haunted glow at night. Only one light is on, it seems, glowing like one all seeing eye. We pan up to the lit window.

MOVE IN ON

the upstairs window.

CUT TO

INT. BEDROOM - NIGHT

Julie sits on her bed, nearly curled up in the fetal position. She reaches out for her teddy bear, then pulls it close.

JULIE

You wouldn't make fun of me, would you, Baxter?

ANGLE ON

The teddy bear. Unanswering, but all-wise.

CLOSE ON

Julie, holding the bear close. She gives a cute, small smile as she cuddles the bear.

CLOSE ON

Baxter's stitched up tummy.

ANGLE ON

Julie. The smile disappears in an instant. She pushes the bear away, horrified at something.

JULIE

Baxter! How could you say something like that?

ANGLE ON

Baxter, still inanimate.

ANGLE ON

Julie, rising from the bed.

JULIE

No! I am not! I thought you were my friend. Do you need to be taught a lesson, Baxter?

She grabs the bear from the bed.

JULIE

Yes. I thought so.

Julie takes the bear to her desk.

ANGLE ON

the desk. We see a flower covered notebook, there is also a can of pencils and a pin cushion, perfectly normal things for a high school student.

Julie reaches for the pin cushion after putting Baxter down on the desk.

CLOSE ON

Baxter's cute face.

CLOSE ON

Julie's cold, determined eyes.

She drives the pin into Baxter's stitched torso.

CLOSE ON

The pin as it is slowly pulled out. White fluff follows it, creating a small mound in the center of the teddy bear's chest.

CLOSE ON

Baxter's beady eyes.

ANGLE ON

The desk drawer. It opens to reveal a dazzling array of small razors and knives.

Julie picks the knife of her choice, it looks like a scalpel.

ANGLE ON

Poor old Baxter. The scalpel slices a very thin, careful line across the bear's belly.

CLOSE ON

Julie's angry face.

She creates another cut just below the base of Baxter's throat.

Again and again, she cuts until it loses its delicate precision.

ANGLE ON

the remnants of Baxter, who it seemed had gone through this procedure before. It doesn't look like he'll suffer it again.

Julie growls as she grabs the top of Baxter's loosely

attached head and tears it off.

She tosses it out the window.

CUT TO

EXT. JULIE'S HOUSE - NIGHT

A young boy is walking down the street, looking about warily.

ANGLE ON

The window as Baxter's head is thrown out.

It lands at the boy's feet. He bends down and picks it up, then glances to where it came from.

ANGLE ON

the silhouetted figure of Julie. All we can see is the dark shape of the girl, until she pulls the curtains closed.

ANGLE ON

The boy, Baxter's head in hand. He turns and runs away.

CUT TO

INT. BEDROOM - NIGHT

The curtains are closed, but Julie is still staring intently out the window.

FADE TO

EXT. LANGDON HIGH SCHOOL - DAY

We look out on the main entrance of the school, a few students scattered about.

Michael enters the frame from behind us and walks up to the school.

ANGLE ON

Michael, walking across campus. He looks over his shoulder and something catches his eye.

ANGLE ON

Julie, standing alone against the wall of the school. Her books nearly covering her face.

Michael stops to watch her, intrigued by this girl.

CLOSE ON

Julie. She meets his gaze, for a nanosecond before looking away, too shy to do anything.

Michael smiles at this, clearly thinking it's cute.

LAURIE (os)

Hi, Michael!

ANGLE ON

Laurie, standing in front of Michael, trying to catch his eye.

Michael turns to face her.

MICHAEL

(coldly)

Oh. Hi, Laurie.

LAURIE

What were you watching?

MICHAEL

Nothing.

This answer is, apparently, good enough for Laurie.

LAURIE

So... I was wondering what you were up to Friday night.

Beat. Michael laughs.

LAURIE
(slightly offended)
What's so funny?

MICHAEL
You haven't even spoken to me in,
like, five years, Laurie.

LAURIE
(smiles)
I'm speaking to you now.

ANGLE ON

Julie, watching Michael and Laurie's conversation. The jealousy in her eyes is clear, despite the fact that she and Michael have nothing.

ANGLE ON

Michael and Laurie.

LAURIE
So. What are you up to Friday
night?

MICHAEL
Nothing I can think of.

LAURIE
So, it's a date then?

MICHAEL
I can't.

He begins to walk away.

LAURIE
Why not?

MICHAEL
I'm busy.

Confused, Laurie begins to walk after him.

She stops him, which he clearly does not like.

LAURIE

Okay, okay. We don't have to go out. Yet. But would you like to get in on something with me and my friends?

MICHAEL

(sighs)

Like what?

LAURIE

Just a little practical joke.

She points off screen with her eyes.

ANGLE ON

Julie. She doesn't notice us watching us this time.

FADE TO

EXT. DOWNTOWN - DAY

We focus on downtown Langdon. The streets are, essentially dead, completely quiet. Julie emerges onto the frame and we follow along with her as she walks.

CLOSE ON

A butterfly with a broken wing, flopping through the air. It rests atop a bench, slowly flexing its wing.

JULIE

(softly)

Poor thing.

She keeps walking, after a moment.

CLOSE ON

Julie, eyes down to the ground. She walks along, barely glancing up. Beat. She BUMPS into a kid.

ANGLE ON

The kid, looking back. He's about 12, grungy looking, looks pissed off.

KID

Watch where you're going, bitch!

Julie stares in disbelief for a moment, but says nothing. Shyly, she turns and looks back down to the ground.

The kid walks off, muttering to himself, but we can't make out what he's saying. Beat. Julie turns, moving in the other direction, continuing with her walk.

As she walks, we hear a sort of thick, wet smacking sound. Julie perks up, intrigued. She looks over to her left, entranced.

ANGLE ON

A butcher in the alley out back of the local market. For a butcher, he's surprisingly small with a fitting leather apron, but he cuts up the remnants of meat with a certain degree of force.

CLOSE ON

Julie, her face full of fascination.

ANGLE ON

The butcher, hard at work cutting up the scraps of meat he has left.

TOM (os)

Bill! Bill, what are you doing?
You've done fine. Plenty of meat
today. Why the hell are you
cutting all that up? It's bad
meat. That's why it's in the

(MORE)

TOM (cont'd)
alley, Bill. Just bad meat.

Bill buries the cleaver in the pile of raw flesh and turns to smile at the manager.

BILL
Exactly, Tom. Good meat's art. Bad
meat's practice.

TOM
Well, you can practice later.
Doesn't your son have a baseball
game or something?

Bill's eyes go wide and his mouth forms a small 'o'.

BILL
Shit. You're right.

He pulls the cleaver up and runs inside, pulling his apron off as soon as he gets through the door.

ANGLE ON

Julie, curious, beginning to approach.

Slowly, cautiously, she crosses the street. She approaches the table of raw meat like a pet approaching a toy. Excited, and at the same time wondering "what's the catch?" But there's a gleam in her eyes, finding something new, something that makes her feel content, a feeling unfamiliar to her.

Fascinated, she sticks out her hand to touch the wet, pulpy red mess. For a moment, she cautiously retracts her hand, but as soon as she pulls back she reaches out again.

CLOSE ON

Julie's hand, running through the freshly cut raw meat. She lifts up her hand, palm facing up, to look at the blood on her hand. Her eyes are wide, awestruck as the dark liquid moves down her white skin.

Beat. Julie SMILES. It's not a malicious smile. Not a

harmful smile, or an evil grin. It's more like the smile of a little girl who's just been kissed for the very first time.

ANGLE ON

Bill, inside the shop, checking to make sure he's washed all the blood off his hands. He has.

BILL

Christ, Tom, I gotta go. I'll take care of that apron for you right quick.

His voice trails off. The apron he left on the door is GONE.

BILL

Fuck me. I could have sworn I left that thing right here...

He shrugs and leaves the shop, closing the door behind him.

FADE TO

INT. CLASSROOM - DAY

Julie, Lynda, Judith and Laurie all sit in class.

ANGLE ON

Judith, who keeps glancing over at Julie.

Lynda is merely staring at Julie.

Laurie punches her on the arm.

LAURIE

(whispering)

How obvious are you trying to be?

LYNDA

Sorry.

ANGLE ON

Mr. Gordon, looking a little angry.

MR. GORDON

Girls.

The three girls slump back into their seats.

LAURIE

Sorry, Mr. Gordon.

Mr. Gordon nods, then continues.

MR. GORDON

Anyway, how does Carol go about creating this elaborate, unique world? This playland inside and apart from our own, where anything is possible, in "Alice's Adventures in Wonderland"?

Michael raises his hand.

MR. GORDON

Ah. Mr. Wallace. Enlighten us.

MICHAEL

Easy. Mushrooms.

Mr. Gordon sighs.

MR. GORDON

That's enough, Michael.

Julie fights to refrain her laughter.

ANGLE ON

Michael, half-smiling as he glances over at Julie.

PULL BACK

Mr. Gordon points back to the blackboard as the bell rings. All the students rush to leave.

MR. GORDON

Okay. Homework due tomorrow, first thing. Chapters 3-9.

Laurie, Lynda Judith and Julie all start to leave.

MR. GORDON

Girls, can I see you for a second?

Julie keeps going.

MR. GORDON

You too, Julie.

She stops.

MR. GORDON

You girls need to cut this out.
For God's sake, you're more mature
than that.

LYNDA

We don't know what you're talking
about.

LAURIE

Yeah. We haven't done anything.

Mr. Gordon looks over to Julie.

MR. GORDON

Is this true, Julie?

Julie keeps silent for a moment, looking down at the floor.

JULIE

(mumbles)

They d-d-didn't d-do anything. We
were just having some f-fun.

MR. GORDON

(unconvinced)

I see. Well, then, see you girls
tomorrow.

They exit.

CUT TO

INT. HALLWAY - DAY

The four girls walk down the hallway. Julie walks on ahead, hoping to avoid the other three.

LAURIE

Hey, Julie, wait!

Julie stops.

LAURIE

That was pretty cool, not selling us out back there.

JULIE

It w-was nothing.

LYNDA

Do you want to come with us? We're going to play a little game, later. Want in?

JULIE

I don't know...

JUDITH

You don't have to if you don't want to.

Lynda and Laurie look at her in disbelief. Laurie turns back to Julie.

LAURIE

Don't listen to her. We need you there.

LYNDA

Totally.

JULIE

Okay.

Beat. The other three look shocked.

LAURIE

Cool! Great! Meet us in Mr.
Gordon's room in half an hour.

JULIE

Sure.

FADE TO

INT. CLASSROOM - DAY

The door opens and Julie enters. It doesn't look like anyone
is in here. Beat.

Laurie pops into frame.

LAURIE

Hi! So glad you could come.

JULIE

H-hi.

Laurie steps out of frame, we follow her to reveal MICHAEL.

CLOSE ON

Julie, who looks surprised to see him.

MICHAEL

Hi.

Julie tries to speak, but lets out only a small squeal. She
catches it and turns back to Laurie.

JULIE

So... what's the game?

LAURIE

Spin the bottle.

Julie scans the room, confused.

JULIE

But... but there's no bottle. And
only one guy.

LAURIE

Oh. Well... well, it's kind of in-name-only. It should really be titled something more like "Let's Make Out with Michael". And you get to go first.

Julie's eyes go wide.

JULIE

M-me?

Michael takes her by the hand.

MICHAEL

It's okay.

He leads her over to the supply closet.

MICHAEL

You ever done this before?

Unable to reply, Julie shakes her head.

MICHAEL

I like an honest girl.

The enter the supply closet. Once they're gone, Laurie, Lynda, and Judith smile excitedly.

ANGLE ON

Julie and Michael, inside the closet. She leans in for the kiss while Michael looks out through the peephole.

MICHAEL

Okay. We have to get them back.

Julie opens her eyes.

JULIE

What?

MICHAEL

Listen, we only have a few seconds before-

JULIE

Before? Before what? What are they
going to do?

The door swings open.

Laurie, Judith, and Lynda stand in frame, each holding a
bucket of black paint.

LAURIE

Aw, look at the lovebirds. Heads
up, freak.

Laurie and Lynda dump the paint on Julie, splattering her
clothes and skin.

CLOSE ON

Julie's horrified face. She slams the paint bucket back into
Laurie's face.

LAURIE

Bitch!

Julie pushes past the girls and runs out of the room.

Michael emerges from the closet, calling after her.

MICHAEL

Julie! Julie, wait!

ANGLE ON

Laurie, wiping the blood from her nose.

ANGLE ON

Judith, looking down into her still full paint bucket. She
tosses it in the trash can.

CUT TO

EXT. DOWNTOWN - DAY

Julie walks hurriedly away from the school, arms crossed, painted black. She wipes the blood from her face, it has reddened her eyes slightly.

CLOSE ON

A cat walking out from behind a dumpster. It looks up at Julie and meows.

CLOSE ON

Julie, who stops walking to look down at the cat.

ANGLE ON

The cat, looking up with big, innocent eyes.

ANGLE ON

Julie, tilting her head to one side, still keeping her eye on the cat.

She thrusts out her arm to grab the animal.

FADE TO

ACT II

EXT. JULIE'S HOUSE - NIGHT

There is a long shot of the house. We can hear moving. Heavy breathing.

CUT TO

INT. BASEMENT - NIGHT

We see Julie, from the shoulders down, walking across the basement. She wears a leather apron, her hands are bare and bloody (with the wrists still bandaged).

ANGLE ON

The sink, as it turns on and churns out murky water.

Julie places her already wet hands under the stream that spurts out, washing them.

CLOSE ON

Her face as she looks down at the blood. She looks fascinated.

ANGLE ON

The sink. Julie turns it off and shakes her hands to dry them. She dries her hands on an already bloody washcloth.

ANGLE ON

Julie, from behind as she dries her hands. We see an array of tools beside her. Most of them are knives that we saw in her desk drawer.

FLASHBACK

Laurie, Lynda and Judith laughing at her, splashing her with paint.

FLASHBACK

Laurie laughing wickedly.

FLASHBACK

Lynda laughing wickedly.

ANGLE ON

Julie, brow furrowed, angry. She grabs one of the knives and stabs it down hard into a book on the table.

MOVE IN ON

The knife in the book. It looks like the yearbook. The knife is through the faces of Judith, Lynda, and Laurie.

CLOSE ON

Julie, a thin smile across her lips. She walks away, leaving the knife through the yearbook. At the edge of the frame, we see something that resembles a paw.

FADE TO

EXT. LYNDA'S HOUSE - DAY

Lynda walks out of her house, backpack on her back, held up by one hand.

PULL BACK

To see the shoulder of Julie, in the foreground, watching the girl.

ANGLE ON

Lynda, walking down the street, ignorant to anything around her. Behind her, we see Julie step into the frame, although the figure is blurred.

ANGLE ON

Julie, following behind Lynda, making sure to keep her distance.

ANGLE ON

Lynda, she turns around to notice Julie behind her. Lynda rolls her eyes and focuses forward. Julie walks closer.

JULIE

Hi, Lynda.

LYNDA

(sighs)

I know you aren't talking to me.

JULIE

No. I am.

Lynda stops, turning to Julie.

LYNDA
You seem... different.

JULIE
(smiles)
Thank you.

LYNDA
I didn't say that was a
compliment.

JULIE
Neither did I.

LYNDA
Whatever. Don't tell anyone you
talked to me, please.

JULIE
Well, now. I thought we were
friends.

Lynda raises her eyebrows, pausing.

LYNDA
You? And me?

JULIE
Yeah, I mean, I know I got a
little freaked out, but-

LYNDA
We splashed paint on you, idiot.

JULIE
A terrible misunderstanding, don't
you think?

LYNDA
No. I don't.

JULIE
Of course.

Lynda starts to leave, but pauses, turning back.

LYNDA

And another thing. The day I'd be friends with you is the day I get a fucking knife through my skull.

JULIE

Can I quote you on that?

Lynda sighs in what seems like annoyance, except for the fact that she's smiling.

LYNDA

You psychotic whore.

Julie's eyes narrow.

JULIE

Whatever, Lynda.

She brushes by her and walks away. Lynda watches her go in disbelief.

LYNDA

What the fuck?

DEAN (os)

Lynda!

ANGLE ON

Dean, running up the street to talk to her.

CLOSE ON

Lynda, putting on a forced, intimidated but possibly loving smile to talk to him.

LYNDA

Oh. Hey, baby. What's up?

DEAN

What the hell is this?

LYNDA

What?

DEAN

You didn't even ask me to drive you to school and now you're talking to that freak? I expect better of you, Lynda.

LYNDA

You're not even in your truck.

DEAN

That's not the point, Lynda. the point is you didn't even ask.

LYNDA

Look, my mom wanted me to walk today, okay? I'm sorry I didn't tell you, but it just happened. There was no way I could have told you, babe. I don't know what you want me to say.

DEAN

Well, I don't want to hear your excuses. Guess we're both disappointed. And what about you talking to that... thing. What are you friends with her now?

LYNDA

Julie? Fuck no.

DEAN

I don't think I believe anything you say anymore.

LYNDA

Dean, relax...

DEAN

Don't you fucking tell me to relax!

He raises his hand to hit her, then realizes that he's standing on a public street in broad daylight. Beat. He sighs, lowering his hand, hanging his head.

Lynda begins to sob against his chest. He puts his arms around her, holding her tight.

LYNDA
I'm sorry I can't be everything
you want me to be.

DEAN
Me too.

CUT TO

EXT. LANGDON HIGH SCHOOL - DAY

Julie walks onto the campus, no longer shy or looking at the ground, but with her head up. She looks stronger, maybe happier.

ANGLE ON

Michael, noticing Julie. He begins to approach her.

ANGLE ON

Julie, barely noticing Michael as he walks up to her.

MICHAEL
Julie.

Julie keeps walking.

MICHAEL
Julie!

She stops.

JULIE
Yes, Michael?

MICHAEL
Look, I'm really sorry for what
happened last night.

JULIE
Why?

MICHAEL

Why? Julie, why wouldn't I be? It was horrible, what they did to you.

JULIE

They were just having fun.

MICHAEL

But I wasn't. I really am sorry and, hell, I was hoping to get to know you better.

JULIE

Oh, right. Like last night?

MICHAEL

That was not my idea. I was hoping to get them back before they got you.

JULIE

Sure.

MICHAEL

Are... are you okay? You seem... different.

JULIE

I'm fine. You?

MICHAEL

Yeah, okay, I guess.

JULIE

Great. I'll see you later.

She walks away, leaving Michael alone and utterly confused.

ANGLE ON

Laurie, watching Michael, intrigued.

ANGLE ON

Julie, walking past her, a thin smile on her face. Laurie watches her go with a mix of confusion and revulsion.

DISSOLVE TO

INT. CLASSROOM - DAY

They all sit in Mr. Gordon's class. He is rambling on up front, we can barely hear him. We pan across the students until we reach Julie in the corner.

MOVE IN ON

Julie, drawing in her notebook. It's on top of her desk this time, not hiding under anything.

ANGLE ON

The notebook. There is a cartoonish drawing of a girl with a knife jutting out of her head.

CLOSE ON

Julie, smiling.

ANGLE ON

Laurie, watching her with curiosity in her eyes.

The bell rings, startling her.

Michael gets up to talk to Julie.

Laurie jumps him.

LAURIE

Hey, Michael.

MICHAEL

(fed up)

Hi, Laurie.

LAURIE

What class do you have next?

MICHAEL

I've, uh, I've got Sociology with Mr. Carpenter.

LAURIE

Yeah, uh-huh. You mind if I walk you?

MICHAEL

Actually, I have things to do.

He turns around.

ANGLE ON

Julie's empty seat. Michael sighs.

CUT TO

INT. HALLWAY - DAY

Michael looks around for Julie, but doesn't see her. A guy, his friend, SAM, approaches.

SAM

Hey, Michael.

MICHAEL

Hey, Sam.

SAM

What are you after?

MICHAEL

You haven't seen Julie Harper around, have you?

Sam raises an eyebrow.

SAM

Julie Harper? Michael, why would I be looking for that freak?

MICHAEL
(sighs)
Never mind.

ANGLE ON

Julie watching the two guys talk from behind a group of lockers. We pan down her arm to her bandaged arm, which has begun to bleed.

FADE TO

INT. HALLWAY - DAY

Outside of the gym, Lynda is sitting up against the vending machine in her workout clothes, drinking her water.

ANGLE ON

Lynda, in the center of the frame. She bends down off screen so we can see JULIE in the background.

Lynda rises again and blocks out our view of Julie.

JULIE POV

Someone exits the gym in front of us and we move to the side so as not to be noticed.

ANGLE ON

Lynda, turning to greet Judith.

JUDITH
You leaving?

LYNDA
Yeah, I'm done for the day.

JUDITH
Okay. See you tomorrow.

Lynda nods as she finishes her water. She puts her jacket on over her workout attire and picks up her bag.

CUT TO

EXT. LANGDON HIGH SCHOOL - DAY

We look out on the main entrance of the High School as Lynda exits the building. She walks on across campus and off screen.

Beat.

Julie exits the building behind her. She slowly walks across the campus, keeping her distance.

CUT TO

EXT. DOWNTOWN - DAY

Lynda walks down the street, Julie steps into the frame behind her.

Lynda stops, finally realizing something is up. She turns and sees Julie behind her. Uninterested, she turns back and keeps walking.

CLOSE ON

Julie, watching her walk away. There is a look of pure hatred and determination in her eyes.

ANGLE ON

Lynda, walking away.

In the background, Julie waves her arm.

JULIE

Hey, Lynda!

Lynda lets out an annoyed sigh, answering without turning around.

LYNDA

What do you want?

Julie moves closer.

JULIE
Just to talk is all.

LYNDA
(bitterly)
I don't want to talk to you.

JULIE
Why not?

LYNDA
You are a freak, girl. No one
wants to talk to you, despite
this... new you.

JULIE
All I wanted was a friend.

LYNDA
(shrugs)
Can't always get what you want.

ANGLE ON

Julie's hand, sliding out of her pocket, holding a knife.

ANGLE ON

Julie. She smiles.

JULIE
Sure you can.

ANGLE ON

The two girls as Julie STABS HER in the back. Lynda opens
her mouth to scream, but Julie covers it with chloroform.

CLOSE ON

The trunk of Julie's car, opening up, Lynda is stuffed
inside.

FADE TO

INT. BASEMENT - NIGHT

The room is totally dark. Now, a light turns on. It shines down on one figure, barely awake.

Lynda.

ANGLE ON

Julie, from the neck down, wearing her leather apron.

JULIE

You awake yet?

Lynda looks around, dazed and confused.

ANGLE ON

The battered, bloody remains of... something.

CLOSE ON

Lynda, her eyes widening with horror. She SCREAMS.

JULIE

I'll take that as a "yes".

ANGLE ON

Julie's hands, going over her tools. She picks up a large knife.

CLOSE ON

Julie's face. She turns to the camera.

JULIE

You'll play better than Mr. Mittens. He bit me. Help me out, here. What were you saying earlier?

ANGLE ON

Lynda, sobbing.

ANGLE ON

Julie, she strokes her hair.

JULIE

Ah. That's right. You said that the day you were friends with me would be the day you got a knife through your skull. Looks like today's the lucky day, pal.

Lynda shakes her head, terrified.

LYNDA

No! No, please! I'll do anything! Just please don't... I'll be your friend, I swear.

Julie fondles the knife with her bare hand. She shrugs.

JULIE

Sorry. Too late. Too late for everything.

She smiles, breaks a small laugh, but she catches it.

JULIE

God, I'm sorry. Just so nervous. I mean, it's my first time. Unless you count Baxter.

Lynda is sobbing uncontrollably, looking down at the floor.

LYNDA

Please God...

Julie grabs duct tape from a shelf and runs it across Lynda's mouth.

JULIE

I talk. My turn now.

She slices along the base of Lynda's neck. The poor victim lets out a series of muffled screams.

JULIE

You still won't listen! Even now,
you won't listen to me. Listen to
me!

She backs off, restraining herself.

JULIE

Sorry. We're friends now, Lynda.
Best Friends Forever.

CLOSE ON

The letters B.F.F. carved into the base of Lynda's neck,
bleeding down her chest.

ANGLE ON

Julie. We look up at her, making her seem much larger than
she actually is. She cleans her knife with a bloody
washcloth.

JULIE

(whispering)

Forever.

She grabs a long, narrow knife.

JULIE

Too much talking. Wouldn't you
agree?

ANGLE ON

Lynda, eyes pointed to the ground. She looks ready to give
up. Julie approaches her.

JULIE

Yes. Too much talking. Time to
play.

CLOSE ON

Lynda, her eyes slowly rising to look at the camera.

ANGLE ON

Julie, hovering over Lynda. She raises the knife as we pan away to hear more muffled screams.

CLOSE ON

An old poster reading "Today is the First Day of the Rest of Your Life!"

ANGLE ON

Lynda from behind, still in the chair. Totally limp. There is a pool of blood at her feet. Dead.

Julie steps into frame, totally shadowed.

JULIE

There. Now you'll listen.

She pulls up a seat in front of Lynda.

JULIE

Now we can be friends.

DISSOLVE TO

EXT. LANGDON HIGH SCHOOL - DAY

Julie walks across campus, obviously cleaned up since we last saw her. She looks around, everybody seems busy.

ANGLE ON

Laurie, standing beside the entrance, checking herself out in her mirror. Judith approaches her.

JUDITH

Laurie, hi.

Laurie turns.

LAURIE

Oh. Hi, Judith.

JUDITH

Have you seen Lynda today?

Laurie pauses, actually taking the time to consider a question.

LAURIE

No. I haven't. Why?

JUDITH

I haven't either. She left practice early yesterday. I tried calling all night, but I couldn't get through.

LAURIE

Well, maybe she's away.

JUDITH

She didn't say she was going anywhere.

LAURIE

(rolls her eyes)

My God. Does she have to tell you everywhere that she goes?

JUDITH

(a little hurt)

No. No, I guess she doesn't. It's just... I know how Dean treats her. I guess I just worry, is all.

LAURIE

And?

JUDITH

Well, I mean, it's horrible. The way he acts around her. Way he talks to her. No one should have to deal with that.

LAURIE

Maybe it's not up to us to decide what she should have to deal with.

JUDITH

What?

LAURIE

I'm saying, maybe it's not our place to question this. It's not our problem and I'm sure she can handle it.

JUDITH

What?

LAURIE

Well, it's not exactly our business, is it? I mean, I don't want to say Lynda deserves it. That would be awful. But it's just not our place, you know? Lynda's a big girl. She can handle it. And if she can't, maybe she needs that guy. Maybe she should learn to be a bit more respectful.

JUDITH

Right... I, um, I have to go. I'll talk to you later, okay?

She walks away. Laurie turns back to her reflection without missing a beat.

CUT TO

INT. CLASSROOM - DAY

Mr. Gordon is taking attendance at the front of the room.

MR. GORDON

Is Miss Hill here today?

The students look around for their missing classmate.

MR. GORDON

Lynda. Has anyone seen Lynda today?

ANGLE ON

Julie, examining the students' reactions.

MR. GORDON (os)

Ms Harper.

Julie looks up, bewildered.

MR. GORDON

If I remember correctly, you and
Lynda live very close to one
another. Have you seen her today?

JULIE

She, um, she told me that she
couldn't make it today.

ANGLE ON

Laurie. She watches Julie, suspiciously.

CUT TO

INT. HALLWAY - DAY

The classroom door opens and the students exit.

Julie pushes her way through the crowd.

MICHAEL (os)

Julie!

ANGLE ON

Michael, he rushes toward us.

Julie smiles as he approaches.

MICHAEL

Hi.

JULIE

(nervously)

Hi.

MICHAEL

Look, I was wondering if...

He stops, trying to find the words.

JULIE

Wondering what?

MICHAEL

I- I was wondering... about the
dance tonight?

JULIE

What about it?

MICHAEL

Do you have a date?

JULIE

(flatly)

What do you think?

MICHAEL

So you're available?

She looks down, trying to hide that she's blushing.

JULIE

I guess so.

There is an awkward silence that goes on a little too long.

MICHAEL

Would you like to go to the dance
with me?

JULIE

(smiles)

I'd love to.

Michael, the moment he looks into her eyes, cannot help but
smile as well.

MICHAEL

Great. I'll pick you up at eight.

CUT TO

EXT. LANGDON HIGH SCHOOL - DAY

Michael bursts out the main entrance and throws up his arms in triumph.

CLOSE ON

Julie, watching him out the window, laughing.

FADE TO

EXT. JULIE'S HOUSE - NIGHT

A car pulls up in front of the house. After a moment, Michael gets out.

ANGLE ON

Michael, walking to the door and ringing the doorbell.

Beat.

There is no answer.

CUT TO

INT. BASEMENT - NIGHT

Julie is scrubbing hard in the basement to get all the blood off of her. She grabs some soap and keeps scrubbing herself down.

She turns the sink off and pulls off her leather apron as quickly as possible.

CUT TO

EXT. JULIE'S HOUSE - NIGHT

Michael stands outside. He sighs and rings the doorbell again.

CUT TO

INT. BASEMENT - NIGHT

Julie practically rips the blood stained clothes off of her body, then runs up the stairs.

CUT TO

EXT. JULIE'S HOUSE - NIGHT

Michael rings the doorbell once more.

CUT TO

INT. BEDROOM - NIGHT

Julie pulls the dress down over her body.

CUT TO

EXT. JULIE'S HOUSE - NIGHT

Michael reaches for the doorbell, but pulls back. He turns and walks away.

ANGLE ON

The door. It swings open behind him.

CLOSE ON

Michael, turning around.

ANGLE ON

Julie, standing in the doorway, looking beautiful in a long black dress.

MICHAEL
(awestruck)
You look amazing.

JULIE
Thank you.

She strides down the walkway to his car.

Michael stops her, noticing something.

MICHAEL
Is... is that blood on your cheek?

JULIE
(quickly)
No.

She hurries to get in the car. Michael shrugs and gets in after her.

CUT TO

EXT. LANGDON HIGH SCHOOL - NIGHT

Cars swarm into the rear entrance of the High School, music can be heard blasting from the gym.

CLOSE ON

Michael's car, pulling into a parking space.

CUT TO

INT. GYMNASIUM - NIGHT

The large gymnasium is decorated with multicolored streamers. The doors open and Julie and Michael enter.

JULIE

So what exactly is this dance
celebrating?

MICHAEL

Does it matter?

Julie shakes her head.

ANGLE ON

Laurie and Judith, watching them come in.

LAURIE

(in total
disbelief)

He came with her?

Judith looks just as shocked, but in a way that suggests
she's happy for Julie.

ANGLE ON

Two young guys. One is recognizable as Sam.

ANGLE ON

Judith, standing alone. Dean approaches her, a painted cocky
smile across his face.

DEAN

Hey, Judith.

She rolls her eyes.

JUDITH

Yeah, hi. Hello. What do you want?

DEAN

Well, hey. Be nice. I just want to
talk, Judith. Haven't seen Lynda
in days. Been lonely. I don't have
anyone to... talk to anymore.

He reaches out for her shoulder.

JUDITH

Touch me and you lose that hand.

ANGLE ON

Michael and Julie, staring at each other in the middle of the gym. It's like they're the only ones here. As a song begins to play, they hold each other.

CLOSE ON

Julie, smiling.

CLOSE ON

Michael. He smiles back.

ANGLE ON

The two of them. Continuing to slow dance, captivated by each other, even as the song turns to alternative rock.

MICHAEL

Come over here. There's some
friends I want you to meet.

Julie goes without argument.

ANGLE ON

Sam and the other guy, TOMMY, as their conversation is broken up by Michael and Julie.

MICHAEL

Hey, guys. I want you to meet
someone.

Sam looks completely surprised to see Julie here with his friend.

MICHAEL

Sam, Tommy, this is Julie Harper.

Sam gives her a nod of acknowledgment before turning back to Michael.

SAM

Michael, can I talk to over here?

He steps away a few feet, Julie can clearly still see and hear them.

ANGLE ON

Julie and Tommy, left alone, standing awkwardly.

TOMMY

Hi.

JULIE

(smiles)

Hi.

TOMMY

I like your dress.

JULIE

Oh. Thank you very much.

ANGLE ON

Sam and Michael, talking.

SAM

What the hell are you thinking?

MICHAEL

About what?

SAM

Bringing her here.

MICHAEL

I like her.

SAM

No, Michael. You don't. You like Laurie and you keep sick little obsessions like this bottled up inside forever and ever. Michael, that's the kind of girl you dump pig's blood on. Not the kind you

(MORE)

SAM (cont'd)
bring home to mother.

CLOSE ON

Julie's cold face, watching their conversation.

ANGLE ON

Michael and Sam.

MICHAEL
Look, I don't care what you think.
I like the girl.

Sam sighs.

SAM
Whatever, man. Come on, Tommy.

He and Tommy both exit, leaving Julie and Michael alone.
Michael turns back to Julie.

MICHAEL
I'm sorry about that.

JULIE
(shrugs)
It's okay.

MICHAEL
No. It's not. I feel terrible
about the way that people treat
you.

JULIE
Why? They don't do anything to
you.

MICHAEL
That just makes it worse.

JULIE
Why do you like me so much?

MICHAEL

There's something about you.
Something amazing. You're
different, Julie. You're special.

Julie smiles, genuine and pure.

ANGLE ON

Sam and Tommy, watching Julie and Michael talk.

SAM

Fucking unbelievable, man.

TOMMY

She's not that bad.

SAM

Fuck you, she's not that bad. Of
course she is. She's the biggest
freak in the school.

He finishes his punch.

SAM

We gotta do something, man. We
gotta let this bitch know she is
moving in on our territory.

TOMMY

You sound very queer right now.

SAM

Shut up.

TOMMY

Very.

ANGLE ON

Julie and Michael. Sam comes back, looking a little sorry.

SAM

I'm sorry, Julie. I acted like a
real ass back there.

Julie says nothing.

SAM

Can I get you some punch?

MICHAEL

I can get it.

Julie shakes her head.

JULIE

No, it's okay, Michael.

She follows Sam over to the food table.

ANGLE ON

Tommy, standing at the edge of the table as Sam and Julie arrive.

SAM

Punch?

Julie nods.

Sam scoops up some punch and brings it over to her cup...

But completely misses and gets it all over her dress.

CLOSE ON

Julie as she looks up in shock.

Sam and Tommy just laugh, but Sam laughs a little louder.

Julie backhands Sam with the scoop and walks away.

ANGLE ON

Sam, holding his jaw.

SAM

Fuck! What's the deal with that bitch? The dress was black, anyway.

ANGLE ON

Michael, standing alone. He looks over to the food table.

ANGLE ON

Sam and Tommy, standing alone.

ANGLE ON

Michael, continuing to look all around him.

MICHAEL

Julie?

She is nowhere to be seen.

Michael begins to trek across the gym to find his date, but is stopped by Laurie.

LAURIE

Hi, Michael.

MICHAEL

(uninterested)

Have you seen Julie around?

LAURIE

Why are you looking for her?

MICHAEL

She's my date, Laurie.

LAURIE

Whatever. Look, she's not here right now. We are.

MICHAEL

Right. So I'm looking for her. Have you seen her anywhere?

LAURIE

No.

MICHAEL

Okay, then. See you later.

He walks away, leaving her hanging. Judith walks up to join her.

LAURIE

That bitch needs to die.

ANGLE ON

Sam and Tommy. Sam puts his cup down on the table and turns to Tommy.

SAM

Guard my cup. I gotta take a piss.

Tommy nods.

Sam exits. Tommy watches him go, then drinks his punch.

CUT TO

INT. HALLWAY - NIGHT

Sam exits the gym and steps out into the dark hallway. Not put off by the darkness, he makes his way toward the Men's Room.

CUT TO

INT. MEN'S ROOM - NIGHT

Sam enters through the door into the Men's Room.

CLOSE ON

Sam, from the shoulders up as he does his business.

Behind him, the door opens silently. Julie enters, silent as death.

Sam breathes a sigh of relief and zips himself up. He turns to bump right into Julie.

JULIE

We need to talk.

She grabs Sam by the throat.

ANGLE ON

Sam, landing on the floor with a thump. He turns to look up at his attacker, nose bleeding.

SAM

What are you doing in here, you crazy bitch? This is the men's room!

CLOSE ON

Julie, looking down, silent.

ANGLE ON

Sam, struggling to his feet. He looks down at a small pool of blood forming in the palm of his hand.

SAM

You broke my nose! Psycho whore!

JULIE

This game is boring.

ANGLE ON

Julie, pulling up her dress to reveal a knife tucked in her panties. She takes the knife out and readjusts her dress.

CLOSE ON

Sam, eyes widening with horror.

SAM

No! No! Please, God, no.

Julie bends down over Sam. She is the one with the power. She raises the knife.

ANGLE ON

Sam, crawling backwards until he hits the wall.

ANGLE ON

Julie, moving in for the kill. She brings the knife down.

It strikes Sam in the gut. He winces in pain, but does not scream.

Julie twists the knife.

Now, Sam screams.

CUT TO

INT. GYMNASIUM - NIGHT

Michael moves across the dance floor, still looking around for Julie, but seeing no sign of her. He sees Judith and approaches her.

JUDITH

Hi, Michael.

MICHAEL

Hey, Judith. Listen, have you seen Julie anywhere?

Judith shakes her head.

JUDITH

Not since she came in.

ANGLE ON

Tommy, standing alone. He sighs, checks his watch, and leaves the food table.

CUT TO

INT. MEN'S ROOM - NIGHT

Julie walks over to the sink to clean her knife, but hears someone coming and stops.

ANGLE ON

The door, opening.

TOMMY

Sam. Hey, Sam. You okay in there?

As Tommy enters, his voice trails off and his eyes go wide.

ANGLE ON

Sam's dead body, sprawled out on the floor.

TOMMY

Oh shit!

Julie pops up behind him and covers his mouth so that he can't scream, with her free hand, she slits his throat.

CUT TO

INT. HALLWAY - NIGHT

DEAN exits the gym with a girl. Some totally random girl, a new plaything.

DEAN

Okay. Coast is clear.

GIRL

(smiles)

Cool.

DEAN

I am.

The girl runs her hand up his arm, entranced by him.

He doesn't even notice her.

GIRL

I know you are.

He smiles, pushing her up against the lockers.

CLOSE ON

The two of them, making out.

CLOSE ON

His hand, running up her leg, grabbing her ass.

They get into it heavy for a long moment before the girl pulls away.

Dean narrows his eyes at this, less than amused.

DEAN

What?

GIRL

Well, not here. I mean, come on.
Right in the hallway?

DEAN

So?

GIRL

Let's find somewhere else,
somewhere a little less obvious.
If we got caught here, which we
would, my daddy would kill me.

JULIE (os)

Daddy's not the issue.

ANGLE ON

Julie, standing down near the end of the hall.

CLOSE ON

Dean. He rolls his eyes.

DEAN

Christ, do you mind? What, you
just watch random people make out?
Maybe a little frustrated 'cause
the only thing you could get
yourself is Crazy Pap down at the
bus station? Fuck, you really are
(MORE)

DEAN (cont'd)
a freak.

Julie raises her eyebrow.

JULIE
Do you get even a little tired of
hearing yourself talk?

DEAN
(flatly)
No.

Julie smiles.

JULIE
Good. makes my job easy.

Beat. Dean stares at her, confused.

ANGLE ON

Julie, revealing the knife from behind her back.

DEAN
The hell do you think you're
doing?

Julie begins to walk toward him.

JULIE
Eliminating the problem.

As she draws closer to Dean, she raises the knife.

CLOSE ON

The girl, curling up in a corner.

ANGLE ON

Julie and Dean. She is almost upon him, as she begins to
thrust the knife, Dean BACKHANDS her.

Julie falls to the floor, knife falling to the ground.

ANGLE ON

Dean, standing tall, looking down at her.

Julie begins to get back up.

Dean KICKS her in the stomach. Beat. He does this twice more.

Julie rolls over on the ground, coughing.

CLOSE ON

Dean, crouching over her, pinning her down.

DEAN

You... you bitch! Who the fuck do
you think you are? You think you
can stand up to me?

Julie KICKS him in the chest, sending him back.

ANGLE ON

Dean, falling beside the girl, who is sobbing silently.

CLOSE ON

Julie, rising to her feet, her eyes FERAL.

She rushes at Dean with the knife.

Panicking, Dean GRABS the girl and hold her in front of him.
Beat.

The knife slides into the girl's belly. She makes a short,
small squeal before falling over.

Julie looks down at her, her eyes wide.

JULIE

I didn't... she didn't... fuck.
Dean, you really are a monster.

Dean opens his mouth to protest, but his words are cut off
when Julie GRABS his throat.

JULIE

Shh. You've said enough already.

She snaps his neck.

ANGLE ON

The girl on the floor.

JULIE

I'm sorry about this. Did you see anything? Did Dean go crazy, just like they always knew he would? Did he commit these horrible atrocities? Well? What did you see?

GIRL

You... why?

JULIE

Wrong answer.

With one, lightning fast motion, she STABS the girl in the throat.

CUT TO

INT. GYMNASIUM - NIGHT

Michael turns to walk away from Judith.

JUDITH

So. How've you been?

MICHAEL

Okay.

JUDITH

Are you two going out?

MICHAEL

I'm hoping to.

Judith nods.

JUDITH

She's a better person than people
give her credit for.

MICHAEL

(smiles)

How do you know that?

JUDITH

I can feel it.

Michael looks down to the floor for a moment, then back up
to meet her gaze.

MICHAEL

You know, to be completely honest,
I think I love-

ANGLE ON

Julie, quickly moving through the crowd.

ANGLE ON

Michael, with Judith in the background. Julie grabs him by
the arm and pulls him away.

MICHAEL

Julie? Where have you been? I've
been looking all over for you.

JULIE

We have to leave. Now.

MICHAEL

What? Why?

Julie stops. She looks up at him, her eyes completely
innocent.

JULIE

I just don't want to be here,
okay?

Michael nods, understanding.

MICHAEL

Right. You want me to take you home?

JULIE

If that's okay.

MICHAEL

I'll get my coat.

CUT TO

EXT. LANGDON HIGH SCHOOL - NIGHT

Julie and Michael walk back to Julie's car.

Michael looks concerned, but he doesn't do anything about it.

Julie is walking a little faster than he is. They get in the car.

CUT TO

EXT. JULIE'S HOUSE - NIGHT

The car pulls up out front of Julie's house.

ANGLE ON

Julie and Michael, inside the car. Julie smiles.

JULIE

I had a really good time tonight.

MICHAEL

I'm really glad to hear that.

He leans in to kiss her, and she doesn't fight it.

The door opens and Julie gets out. She begins to walk back to the house.

Michael exits the car a moment later.

MICHAEL

Let me walk you to your door.

JULIE

(hesitantly)

Sure.

They walk synchronized until they reach the door. Julie's hand hovers above the knob for a moment.

JULIE

My parents are out of town. Would you like to come in?

MICHAEL

Are you sure?

JULIE

I really am.

CUT TO

INT. JULIE'S HOUSE - NIGHT

Michael and Julie enter the house, Julie turns the lights on after a moment.

MICHAEL

It's nice.

JULIE

Thanks.

She leads him to the stairway. He pauses at the basement door.

MICHAEL

What's down here?

JULIE

Nothing! I mean, nothing. That's just the basement.

He nods and follows her upstairs.

DISSOLVE TO

INT. BEDROOM - NIGHT

Julie scans the room to make sure it's clear. It is, she leads Michael inside. Then she kisses him.

He pushes her away.

MICHAEL

Julie, are you sure about this?

JULIE

I already told you I was.

MICHAEL

It's just... this is a big thing.

JULIE

(playfully)

I bet you say that to all the girls

MICHAEL

What's happened to you?

JULIE

(moving away)

What are you talking about?

MICHAEL

You're just... different, lately.
I like it.

She smiles and they kiss.

CLOSE ON

Their embrace as they fall down onto Julie's bed.

CLOSE ON

Julie, laying on top of him, their eyes locked.

MICHAEL

I love-

JULIE

Don't.

They kiss once more, long and passionate. The kissing obviously turns into more as we fade into a montage of lovemaking.

Their sweating bodies joined, we don't really see too many of the details but the passion is obvious. Writhing, grinding. This is clearly two people making love rather than just having sex.

FADE TO

Michael, waking up in bed. Some time has evidently passed, Julie is not beside him.

MICHAEL

Julie?

There is no answer.

CUT TO

INT. BATHROOM - NIGHT

Julie is lying on the floor in the fetal position, crying.

CUT TO

INT. BEDROOM - NIGHT

Michael puts the rest of his clothes on and steps toward the bathroom door.

MICHAEL

Julie? You in there?

JULIE (os)

You should go.

MICHAEL
Hey, it's okay-

JULIE (os)
Go!

CUT TO

INT. BATHROOM - NIGHT

Julie is bawling now. And cutting herself.

FADE TO

ACT III

EXT. LANGDON HIGH SCHOOL - DAY

Michael walks across campus.

ANGLE ON

Laurie, watching Michael intently. She begins to approach him.

ANGLE ON

Julie, who is also making her way over toward Michael.

ANGLE ON

Laurie, stopped by Judith.

LAURIE
(angrily)
What?

JUDITH
(surprised)
You didn't hear?

LAURIE
Hear what?

JUDITH
Sam Damon and Tommy Doyle were
killed last night!

LAURIE
What?

JUDITH
Yeah. Fucking mutilated.

LAURIE
Do they know who did it?

Judith shakes her head.

JUDITH
They're clueless. No one's seen
Dean either.

ANGLE ON

Michael and Julie, meeting up.

MICHAEL
Hi.

JULIE
Hi.

MICHAEL
So, um, how was the rest of your
night? You, uh, get to sleep okay?

JULIE
Yeah... it was... it was... yeah.

MICHAEL
Understandable.

JULIE
How was yours?

MICHAEL
About the same, actually.

JULIE

I see. Look, last night.

MICHAEL

Don't worry about it. I'll see you
in Mr. Gordon's class, okay?

JULIE

Right. See you.

She walks away, they both go in separate directions.

As Julie walks, we see Laurie and Judith in the background.

LAURIE

How?

JUDITH

How what? How were they killed?

LAURIE

No. No, fuck that...

Laurie sighs, looking down.

LAURIE

(softly)

How can he prefer her to me?

Julie stops to look at her as she walks by.

LAURIE

See something funny, cunt?

Judith looks at her friend, shocked.

Julie walks away.

CUT TO

INT. CLASSROOM - DAY

Mr. Gordon sits at the front of his class. The students are
all studying in their Alice and Wonderland books.

ANGLE ON

Laurie, leaning over to whisper something into Judith's ear.
Judith laughs.

ANGLE ON

Julie, who turns to stare at them.
They look back at her and laugh again.

FADE TO

INT. HALLWAY - DAY

Judith stands outside the gym, dressed in her workout clothes.

JULIE POV

We approach Judith, who looks up to see us.

JUDITH
Oh, hi, Julie.

CLOSE ON

Julie, who says nothing, just stares.

ANGLE ON

Judith. She looks up, worried.

JUDITH
Julie, are you okay?

Julie continues to stare.

JUDITH
Julie?

Julie snaps out of it, smiling.

JULIE

Oh, yeah. I'm fine. You?

Judith shrugs.

JUDITH

I'm okay. Little scared.

JULIE

(confused)

Why is that?

JUDITH

Who wouldn't be? After what happened last night? They haven't caught the killer yet.

JULIE

Oh, right. The murders.

JUDITH

Terrible, isn't it?

JULIE

I know. Tragic. Sam, Tommy, Lynda...

JUDITH

What?

JULIE

Hm?

CLOSE ON

Judith, eyes wide as she comes to some sort of realization.

JUDITH

(softly)

I... I didn't say anything about Lynda.

CLOSE ON

Julie, looking at Judith with the eyes of killer.

JUDITH

Oh my God.

JULIE

(flatly)

Come with me into the ladies' room. We need to talk.

JUDITH

Oh God!

Julie lashes out and grabs Judith by the throat. She quickly looks around to make sure that no one is nearby.

Then, she hauls Judith into the bathroom. There is Caution tape across the door of the men's room.

CUT TO

INT. LADIES' ROOM - DAY

Julie hauls Judith in through the door, slamming it behind them.

JULIE

I'm sorry about this. I really am.

She slams Judith's head into the floor. A Beat. Then, she does it again.

CLOSE ON

Judith's horrified face.

CLOSE ON

Julie's determined eyes.

ANGLE ON

Julie, pulling a knife out of her back pocket.

CLOSE ON

Judith's widening eyes.

ANGLE ON

Julie, sitting on Judith's chest.

JULIE

Shh. It's okay. I crushed your
windpipe. Now you won't tell
anyone, will you.

Judith frantically shakes her head.

JULIE

That's a good girl.

She stabs Judith in the chest, and the victim arches her
back in pain.

ANGLE ON

Julie's emotionless face.

JULIE

I didn't want it to be you. I'm
sorry.

She breaks Judith's neck, then bends down and kisses her
forehead.

Slowly, Julie rises off of Judith and leaves.

CUT TO

EXT. LANGDON HIGH SCHOOL - DAY

Out back behind the school, Julie puts a Judith sized bag in
the back of her car.

FADE TO

INT. BEDROOM - NIGHT

Julie sits on her bed, looking at the remnants of her teddy
bear. She sits up to approach it, ready for more torture.

She stops.

ANGLE ON

The yearbook on her floor. Julie bends down to pick it up.

ANGLE ON

Julie, opening up the yearbook to look inside.

CLOSE ON

The yearbook page. Specifically, the smiling portrait of MICHAEL.

CLOSE ON

Julie, smiling sweetly as she looks down at his portrait.

FADE TO

EXT. LANGDON HIGH SCHOOL - DAY

Julie steps off the sidewalk and onto the campus. She starts walking toward the main entrance.

ANGLE ON

Michael, seeing Julie, and smiling.

Julie sees him too.

ANGLE ON

Laurie, watching them both. She rushes at Michael.

Michael tries to ignore her as she approaches, but realizes that that is impossible.

MICHAEL

Oh Jesus, I-

LAURIE

No, look. I don't think I'm making myself clear.

She brings him in for a long, passionate kiss.

ANGLE ON

Julie, who turns to see Laurie and Michael kissing. Her eyes go wide and she walks away, furious.

ANGLE ON

Laurie and Michael. He pushes her off of him.

MICHAEL

Dammit, Laurie. I don't like you.
Can I make that anymore clear? Not
you. Not at all.

Laurie looks furious, nearly ready to kill.

LAURIE

(coldly)

Fine.

She walks off.

Michael turns to find Julie.

ANGLE ON

Julie, hurrying into the building.

ANGLE ON

Michael, burying his face in his hands.

MICHAEL

Shit!

CUT TO

INT. HALLWAY - DAY

Julie stands against the wall, almost in tears. She turns to look at something.

CLOSE ON

Laurie, talking with a group of friends.

ANGLE ON

Julie, watching Laurie with pure hatred in her eyes.

CUT TO

INT. HALLWAY - DAY

The door to Mr. Gordon's class swings open. The students all leave, Julie is one of the first out.

ANGLE ON

Michael, watching Julie walk down the hallway.

ANGLE ON

Julie, stopping and turning back. she walks down the hallway toward us.

ANGLE ON

Michael and Julie, meeting up in the halls. Michael smiles.

MICHAEL

I was worried you were never going to speak to me again. Look, what happened earlier...

JULIE

Let's just... can we skip that? I just need to talk to you. Could you come to my house later?

MICHAEL

Sure, of course I can. Whatever you need, I'm there for you.

JULIE

Okay, then. Let's say my place, around six?

Michael nods and Julie walks away.

ANGLE ON

Laurie, standing outside of one of the classrooms, alone. She looks around, neither Lynda or Judith is anywhere to be seen.

LAURIE

Where the fuck are they?

She sighs and walks down the hallway to her locker.

ANGLE ON

A note sticking out of her locker.

CLOSE ON

A note sticking to her locker.

CLOSE ON

The note. It reads

:

LAURIE,

SORRY I MISSED THE LAST FEW DAYS. GOT SICK.

LISTEN, I'VE GOT THE PERFECT WAY TO GET BACK AT THAT BITCH, JULIE. COME TO MY HOUSE TONIGHT AT AROUND 5:30.

LYNDA

Laurie smiles, folds up the note and sticks it in her pocket. She walks away.

FADE TO

EXT. LYNDA'S HOUSE - DAY

A shiny, red sportscar pulls up to the house. Laurie steps out.

CLOSE ON

Laurie, smiling.

CUT TO

INT. LYNDA'S HOUSE - DAY

Laurie enters through the front door.

LAURIE

Lynda? Where the hell have you
been?

There is no answer.

LAURIE

Lynda? You here?

Julie appears from out of the kitchen.

JULIE

Hi, Laurie.

Laurie looks shocked.

LAURIE

You? What the hell are you doing
here? Christ, Lynda's not on your
side too, is she?

Julie smiles.

JULIE

Actually, Lynda and I are great
friends.

Laurie sighs, her frustration driving her close to tears.

LAURIE

I just don't believe it.

JULIE

You don't have to believe anything, Laurie. You just have to die.

Long, long pause. Laurie's face grows more and more confused.

LAURIE

What?

Beat. Laurie turns to make a run for the door. Julie is on her a moment later, CATCHING her right before she reaches the door.

Laurie tries to SCREAM, but Julie's hand wraps tight around her mouth.

ANGLE ON

Julie, THROWING Laurie to the floor. She looks down at the victim, tilting her head to one side. Beat. She stares at Laurie.

ANGLE ON

Laurie, horrified, trying to crawl away.

LAURIE

Please... please, don't do this.
I'm sorry. I'm so sorry...

CLOSE ON

Julie, stalking toward her.

JULIE

I want you to think. Can you do that for me? Can you think for me, Laurie? I want you to think about every time you ever called me a bitch. Every time you ever laughed at me. Every snicker, every prank, every potential friend I could have had that you stole from me by telling them I was a goddamn plague. Everything. Think about

(MORE)

JULIE (cont'd)
it, Laurie, and ask yourself just
how sorry you really are.

Laurie jumps to her feet and runs into the kitchen.

JULIE
You're not going anywhere.

CUT TO

INT. KITCHEN - DAY

Laurie runs into the kitchen, searching around for a weapon.
Instead, something else catches her eye immediately.

ANGLE ON

A woman, DEAD, a knife through her MOUTH, pinning her to the
kitchen counter.

LYNDA'S MOTHER.

CLOSE ON

Laurie. she SCREAMS.

ANGLE ON

Julie, appearing behind her.

JULIE
Oh, her. I couldn't risk it.
Eventually, she would have
realized Lynda wasn't out
rebellious with her abusive
douchebag boyfriend. And while he
might have been a good fall guy, I
just couldn't risk her finding
out. It's a shame. She was nice to
me. Even when her daughter was
being a bitch, dear old mom would
bake me cookies.

Laurie just stares at her, empty-eyed.

CLOSE ON

Julie, she gives a small laugh.

JULIE

I'm sorry. God, I keep blabbering on and on. Did you have anything you wanted to add to the conversation? I mean, I'm not remotely through with you. So you might as well take your time.

ANGLE ON

Laurie, pressed up against the counter, shaking.

JULIE

No?

LAURIE

(softly)

You...

Beat. She PULLS the knife from the mother's mouth and THROWS it at Julie.

ANGLE ON

Julie, CATCHING the knife and THROWING it right back.

CLOSE ON

Laurie, jolting back.

PULL BACK

To see the knife EMBEDDED in her shoulder.

Laurie lets out a small cry. It's all she has left.

JULIE

(laughs)

Oh my God. Wow. I didn't even know I could do that. I'm exactly like a fucking superhero.

She walks over to Laurie and PULLS out the knife. Laurie SCREAMS in agony.

JULIE

Well, maybe not exactly.

Laurie falls to the floor.

LAURIE

(sobbing)

Why?

Julie kneels down and wipes the tear from her eye.

JULIE

Poor thing. Take it easy on the serious questions, though. We've still got so much left to do. But not here. Hey, Laurie. Wanna come over?

CLOSE ON

Julie, smiling wide.

CUT TO

EXT. LYNDA'S HOUSE - DAY

Julie pulls Laurie's unconscious body out through the back door.

FADE TO

EXT. JULIE'S HOUSE - NIGHT

Michael's car pulls up in front of Laurie's. He notices that Laurie's car is next door.

Still, he gets up and runs to the door.

CUT TO

INT. JULIE'S HOUSE - NIGHT

Michael enters hesitantly through the front door.

MICHAEL

Julie? You here? Listen, I saw
your car outside, thought I'd come
in. Anybody home?

He takes a few more steps inside.

MICHAEL

Julie?

CUT TO

INT. BASEMENT - NIGHT

We see Julie in her leather apron, hovering over Laurie's
near dead body.

Upstairs, we can hear Michael moving around.

Julie looks up, then back down to Laurie. She sticks her
knife in Laurie's shoulder for safe keeping and steps back.

CUT TO

INT. JULIE'S HOUSE - NIGHT

The basement door opens. Michael turns around and sees Julie
in the open doorway.

She is covered in blood and still wearing her "work apron".

Michael looks horrified.

MICHAEL

Christ, Julie... are you okay?

JULIE

Oh. Yeah. I was just working.

MICHAEL

Working?

JULIE

Yeah. In the basement. You wanna
see?

She starts descending the stairs, then beckons for him to follow.

Michael does so.

CUT TO

INT. BASEMENT - NIGHT

Julie walks down the creaky stairs with Michael in tow. They step down onto the cold, concrete floor.

JULIE

Here we are.

ANGLE ON

Laurie, barely alive.

ANGLE ON

Michael, he gasps.

MICHAEL

Jesus, Julie!

JULIE

(blankly)
Not exactly.

She hits him on the back of the head with the handle of her knife.

FADE TO

INT. BASEMENT - NIGHT

Laurie and Michael are both tied to their chairs.

Julie paces back and forth in front of them.

JULIE

Hello. I'm glad we have this
chance to talk, all together.

She looks directly at Michael.

JULIE

I thought we had something. You
told me I was special.

ANGLE ON

Laurie, coughing.

LAURIE

Yeah...right...

She spits out some blood and looks up at Julie, drowsily.

LAURIE

...like... he'd ever notice me.

Julie pauses, raising an eyebrow.

JULIE

What are you talking about?

LAURIE

It w-was always you... pyschotic
bitch.

MICHAEL

(whispering)

I love you, Julie.

Julie stops. She looks down at the knife in her hand.
Glistening, heavy. Beat. She looks back up to the two of
them. Slowly, she shakes her head.

ANGLE ON

The dead bodies of Judith and Lynda.

ANGLE ON

Laurie and Michael.

ANGLE ON

Julie, confused.

JULIE

It's not supposed to be like this.
You aren't supposed to love me.
Why do you have to like me?

No answers from either one.

JULIE

Too late now. Too late to turn
back.

She steps toward them, fondling her gleaming knife.

JULIE

Too late for friends. Too late for
enemies.

ANGLE ON

The knife.

JULIE

Too late for love.

She steps toward Michael. Her finger traces the blade of her
knife, slicing herself, but she doesn't notice.

MICHAEL

Julie... please... I love you. I
would never... do anything... to
hurt you... why?

ANGLE ON

Laurie, who can make no such claims.

Julie looks at her.

JULIE

Bad meat's practice.

She turns to Michael.

JULIE

Good meat's art.

She looks down to her knife.

CLOSE ON

Her reflection, gleaming in the blade. Shiny. Beat. She SMILES.

FADE TO

INT. CLASSROOM - DAY

Julie sits in class, perfectly happy. She is still holding a smile, though subtle and quaint. Natural.

ANGLE ON

Mr. Gordon, glaring at her.

ANGLE ON

the three empty seats of Laurie, Judith and Lynda.

ANGLE ON

Michael's empty desk.

MOVE IN ON

The desk. We can see that he has carved "MICHAEL + JULIE" into the wood.

ANGLE ON

Julie, still smiling, looking down to her notebook.
She closes it.

DISSOLVE TO

EXT. JULIE'S HOUSE - DAY

Julie walks up to her house, whistling, holding her schoolbooks under her arm. The door is open.

ANGLE ON

Another car in the driveway.

CLOSE ON

Julie. Her eyes go WIDE.

CUT TO

INT. JULIE'S HOUSE - DAY

Julie cautiously steps inside the house.

JULIE
(weakly)
Hello?

No answer. She takes another step.

JULIE
(weaker)
Mom?

ANGLE ON

The basement door, wide open.

CUT TO

INT. BASEMENT - DAY

Julie descends the dark stairway.

ANGLE ON

The dead bodies of Michael and Laurie, from behind, as a woman in her forties (JULIE'S MOTHER) stares in absolute terror.

CLOSE ON

Julie's mother as she turns to face her daughter, mouth open in horror and disgust.

CLOSE ON

Julie, looking on in guilt and nervousness.

FADE OUT.