

# FRIDAY THE 13th

## *PART 13*

Written by

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Based on films Friday the 13th part 1 through 4.

TITLES OVER BLACK:

*Crystal Lake. July 12th, 1977.*

CUT TO:

**EXT. WOODS - DAY**

Sun shines through a crosshatch of tree branches -- locusts hissing -- and beneath it the sound of brush rustling, footsteps, then they emerge --

SANDRA, 17 and JEFF, 17 are hiking uphill -- both sweating through their CAMP CRYSTAL LAKE counselor t-shirts.

SANDRA

You ever been out this far before?

JEFF

Used to go to Packanack when I was younger -- we hiked out here all the time.

SANDRA

Sausage camp.

JEFF

Why do you think I got a job at Crystal Lake?

Sandra stops, looks up at something -- points, Jeff looks up.

SANDRA

It's for spotting forest fires.

Sandra pulls a key out of her pocket, shows it to Jeff --

SANDRA (CONT'D)

You want to go up?

JEFF

Where'd you get that?

SANDRA

Forest ranger.

JEFF

That guy so wants to bang you.

SANDRA  
Shut up. He's just being nice  
'cause I've been giving his son  
swimming lessons.

2.

JEFF  
Really? You guys draw straws for  
that?

SANDRA  
No. I feel bad for the kid --

Sandra starts to climb the seemingly endless ladder that  
leads to the cab --

JEFF  
I don't really like heights.

SANDRA  
Suit yourself. Knew I should have  
brought Barry --

Jeff breathes out -- starts to climb up the ladder -- Sandra a  
few rungs above as together they climb slowly to the top...

SANDRA (CONT'D)  
This will be a good way to break you  
of your fear of heights --

The wind blows -- the tower creaks -- they both stop. Jeff  
looks down, they're above the trees now...

JEFF  
I don't want my fear broken, Sandra.  
Fear keeps you alive --

Sandra recommences climbing --

SANDRA  
Yeah, but it doesn't get you laid.

Suddenly incentivized, Jeff breathes out, closes his eyes and  
recommences climbing -- hands feeling for rungs, clutching  
them with a death grip --

Sandra reaches the hatch door on the underside of the cab --  
it's locked with a padlock. She takes out the key, unlocks  
it -- the padlock slips from her hand --

SANDRA (CONT'D)

Shit --

The padlock just misses Jeff's head as it falls past --

JEFF

Jesus -- you trying to kill me --

Jeff's POV -- as he looks down, watches the padlock falling, getting smaller -- disappearing into the tree tops --

3.

He looks back up, sun glaring in his eyes as he watches Sandra open the trap door. She disappears inside...then closes the hatch behind her...

JEFF (CONT'D)

Sandra?

No answer...

SANDRA

What are you doing? Sandra?

CUT TO:

Someone else's point of view, standing at the foot of the tower -- staring up at Jeff, who's attention is focused on the open trap door above him --

JEFF HIGH ON THE LADDER

As he glances down. No one appears to be down there. He looks back up to see Sandra opening the hatch, giggling -- poking her head out --

JEFF

What the hell are you doing?

SANDRA

Were you scared?

JEFF

(yes)

No --

SANDRA

Wait till you see this view.

Jeff shakes his head, starts to climb those last remaining rungs -- trying not to look down -- finally he takes Sandra's hand and she pulls him up inside...

**INT. FIRE TOWER CAB - DAY**

Sandra and Jeff peer through the filthy observation window -- forested hills, a distant lake...

SANDRA  
You can see Crystal lake from here...

4.

JEFF  
Pretty cool. I don't know how I'm gonna get back down -- but it's pretty cool.

He turns from the window, looks around at the cramped interior: an old post card for Crystal lake. A creepy Smokey the Bear poster -- "*Only you can prevent forest fires.*"

a CB radio, storage cabinets, a sleeping bag laid out on the floor...

JEFF (CONT'D)  
He sleeps in here?

SANDRA  
I guess. You gonna roll a joint?

JEFF  
(re: the poster)  
You think Smokey would approve?

Sandra turns on the CB radio --

SANDRA  
Fuck Smokey. Think I can tune in an FM station with this thing?

Sandra starts messing with the dials -- some cross talk buried in static -- then some feedback --

JEFF  
You're breaking it --

Sandra finds music -- KISS playing Do You Love Me -- it's staticky, distorted --

SANDRA  
Nice --

Jeff smiles, he likes this song. Sandra turns it up --

**EXT. GROUND - FOOT OF THE FIRE TOWER - CONTINUOUS**

Looking up at the fire tower from the ground -- KISS now audible from above...

**INT. FIRE TOWER CAB - CONTINUOUS**

Sandra watches on as Jeff lights up a joint, inhales. They're sitting on the ranger's sleeping bag.

5.

Jeff hands the joint to Sandra, she inhales...

JEFF

So how come you didn't bring Barry out here?

What?

SANDRA JEFF

(mocking Sandra)

What?

SANDRA

'Cause he's going out with my best friend.

JEFF

Never stopped you before.

SANDRA

Don't be a dick. Who do you think is hotter -- me or Annie?

JEFF

Definitely you.

SANDRA

Why? 'Cause you might actually have a chance with me?

JEFF

No -- I've been trying to go out with you since two summers ago. You are so much hotter than Annie -- like a thousand times hotter. She's got that swimmers body -- it's not sexy. But you, you're...

Sandra takes a long drag off the joint...

SANDRA

Stoned?

Jeff takes a hit, considers, then:

JEFF

You're a stoned fox --

Jeff starts giggling, Sandra makes a face -- then starts giggling along with him --

Jeff goes in for a kiss -- Sandra can't stop giggling -- but then after a moment they start making out --

6.

And then suddenly the music goes silent on the CB -- replaced by A HIGH PITCHED TONE. Jeff and Sandra stop what they're doing -- look to the CB --

JEFF (CONT'D)

Hold on --

Jeff gets up -- reaching for the dials when the tone goes silent -- now they hear footsteps coming over the CB, like someone is walking with their radio on. Sandra stands up --

SANDRA

Is someone calling us?

JEFF

No, the pot's making you paranoid --

Then suddenly the footsteps stop and the music comes back on. Jeff looks at Sandra --

JEFF (CONT'D)

There you go -- I fixed it.

Sandra rolls her eyes -- goes to the window. She sees a little mirror bolted to the outside of the cab -- angled so you can see the blind spot at the bottom of the ladder...

Jeff moves up beside her, hands her the joint -- she starts to take a hit when she sees something moving in that little rear view -- lets out a little scream --

SANDRA

Someone's down there.

Jeff clocks the reflection in the little mirror -- sees a figure standing at the foot of the fire tower...

SANDRA (CONT'D)  
Shit, I think it's him.

The music goes silent again -- again it sounds like someone has picked up on the other end of the CB -- but this time they're humming something...

JEFF  
What's that?

The voice begins humming *itsy bitsy spider*. Sandra looks to the blind spot mirror -- sees the figure starting to climb the ladder, disappearing from the mirror frame...

SANDRA  
He's coming up --

7.

Fuck --

JEFF

SANDRA (CONT'D) \*  
Tell him we're leaving -- I'm \* too stoned -- I can't deal \* with  
this. \*

Jeff quickly stubs out the joint -- waving his arms around, trying to clear the smoke --

JEFF  
You're too stoned?

SANDRA  
Please, Jeff --

Jeff breathes out, opens the hatch on the floor, peers down at the man scaling the ladder -- he's wearing a forest ranger uniform -- but it's too far to make out much more than that --

JEFF  
Hey, hold up -- we're coming down --

The ranger doesn't answer, keeps climbing up towards them --

JEFF (CONT'D)  
He can't hear me --

**EXT. FIRE TOWER CAB - CONTINUOUS**

Jeff starts climbing down, terrified, Sandra right behind him -- he chances a look down at the ranger climbing up to them --

JEFF

Hey -- can you clear the ladder! We're coming down!

But the ranger doesn't listen; keeps coming up the ladder --

Sandra stops -- chances a look down -- sees Jeff is now almost twenty feet below her, about to converge with the climbing ranger --

She closes her eyes for a moment -- trying not to panic -- then she opens them, looks back down --

*She sees Jeff is now headed back up towards her -- climbing as fast as he can --*

SANDRA

What's the matter --

Then Sandra notices something else...the ranger, who's about to catch up to Jeff -- *he doesn't seem to have a face...*

8.

She looks again -- realizes the ranger is wearing a sack over his head -- something in his hand, catching the light --

Jeff looks up at her -- their eyes meet as THE RANGER SLASHES THE ACHILLES TENDONS ON BOTH OF JEFF'S ANKLES --

JEFF SCREAMS -- Sandra watching as Jeff tries to keep his grip on the ladder -- both ankles bleeding out -- the ranger pulling him down, stabbing the back of his legs until --

JEFF GOES PLUMMETING OFF THE LADDER -- FALLS A HUNDRED FEET TO THE GROUND -- SANDRA SCREAMS --

It echoes over the tree tops as --

Sandra sees the masked ranger quickly climbing up towards her -- the sack on his head now spattered with Jeff's blood --

Sandra scrambles back up the ladder -- reaches the cab, opens the hatch -- starts crawling up inside --

#### **INT. CAB - FIRE TOWER - CONTINUOUS**

Sandra is halfway inside, when the ranger grabs her legs -- starts pulling her --

Her fingernails drag across the wood floorboard, then she's sucked down through the hatch -- the hatch door slams down --

The sound of Sandra screaming behind the door, clawing at it -- then suddenly her screams quickly recede -- *she's falling...*

After a moment the hatch opens, the ranger with the sack mask climbs up inside, getting his breath -- a walk talkie on his belt starts causing feedback to emit from the CB --

He switches off his walkie, drops it on a table -- the CB starts playing KISS again --

The Ranger's boots creek on the floor as he walks to the window. Close on the name plate pinned on his uniform, partially obscured by the blood dripping off: **E. VOORHEES**

He peers out the window, his breathing loud in the mask -- Crystal Lake in the distance...

CUT TO:

9.

**EXT. CAMP CRYSTAL LAKE - DAY**

The fire tower as seen from almost a mile away -- jutting up above the trees -- somewhere a radio is playing Terry Jack's Seasons in the Sun --

A pre-teen camper stands atop the floating high dive -- her wet toes creeping over the edge, her feet squeaking -- someone is blowing a whistle --

ANNIE (O.S.)

That a girl, Nora -- don't tighten up now --

Nora dives -- plunges into the water. Angle widens to reveal Crystal lake, mid-summer, the summer camp is in full swing; campers lined up on the floating high dive with camp counselor ANNIE CHRISTY, 17, beautiful, sporty, confident --

ANNIE (CONT'D)

OK, you guys said you wanted to learn the back dive --

Annie climbs the ladder, walks to the edge of the diving board, turns her back to the water -- now facing a small forested island that sits in the middle of the lake known as BIG BRICK.

ANNIE (CONT'D)

Make sure you keep your eyes open the whole way down -- watch the water --

CUT TO:

**UNKNOWN POV**

Someone sitting on one of the camp's floating docks close to shore, watching Annie -- who's fifty yards out -- as she does a perfect backwards dive off the floating high dive...

Angle widens -- the voyeur has his back to us -- he's sixteen, wearing a sweatshirt, hood up over his head -- bare feet hanging down off the dock --

A female counselor in training is creeping up behind him -- this is BECKY, 14 -- she looks nervous, but determined --

Becky's POV as she sits down next to the boy. He doesn't turn to look at her -- focused on kids jumping off the high dive. Becky can hear him breathing; it's raspy, labored...

10.

Becky looks like she's trying to get up the nerve to do something...

Hi.

BECKY

The hooded boy doesn't answer. Becky chances a look back over her shoulder -- sees Annie's little sister, counselor in training, MARY CHRISTY, 14 and her two friends -- watching on with half smiles -- all of them mouthing --

MARY

Do it -- come on. Do it --

Becky suddenly pulls the boy's hood off -- revealing he's wearing a white medical face mask -- obscuring a facial deformity he's had since birth. Only one of his eyes lines up with mask's perfect symmetry. This is JASON.

Jason turns, looks at Becky. Becky leans in and quickly kisses his mask -- then suddenly pulls away -- tearing up --

BECKY

I'm sorry --

She stands up, starts walking off the dock -- when Mary and her two friends block her path --

MARY

Where are you going? Doesn't count unless you take his mask off and kiss him -- *on the mouth*.

BECKY

I changed my mind -- not doing it.

Becky tries to walk past -- Mary stops Becky, turns her back towards Jason, who's still sitting there, aware or unaware -- it's impossible to tell...

MARY

You know my parents own this place.  
If you don't do it -- I'll have you  
moved back to cabin six --

Once again Becky tries to get past Mary -- Mary blocks her.

MARY (CONT'D)

Back in the pig pen with the hogs --

From across the way on the floating high dive -- Annie takes  
notice of the scene unfolding across the water. Her sister  
clearly bullying someone, Jason sitting there. Annie  
breathes out -- annoyed --

11.

Back to Becky as she looks back at Jason sitting there --  
then back at Mary and her two friends --

MARY (CONT'D)

With tongue, Becky --

Becky suddenly cold cocks Mary in the lip -- Mary falls back  
on her ass -- her two friends gawking as Becky walks off --

Back to Annie on the floating high dive, saw the whole thing.

ANNIE

God damn it, Mary...  
(to the campers)  
Guys -- nobody dives until I get back  
--

The campers nod -- freaked by Mary's screaming. Annie dives  
into the water and starts swimming towards the shore -- she's  
an Olympic level swimmer --

Annie swims up to the floating dock -- the first thing she  
sees is Jason sitting there. She tries not to look at his  
masked face as she climbs up on the dock --

ANNIE (CONT'D)

(to Jason)  
Where's Sandra? She didn't show up  
for your swim lesson?

Jason shakes his head, then --

MARY (O.S.)

Blood, Annie! Blood!

Annie turns to see Mary there, lip bleeding down her shirt.

MARY (CONT'D)

I'm gonna tell Mom and dad to kick  
her out.

ANNIE

No, you're not.

MARY

She punched me in the face -- and you don't even care.

ANNIE

I saw what happened. Told you stop picking on the other girls. You got what you deserved.

12.

Mary gives Annie a look of frustration and rage -- then storms off with her two friends. Annie watches them go for a moment, then turns to see Jason still sitting on the dock...

Annie breathes out, walks up behind him --

ANNIE (CONT'D)

Come on, Jason -- let's go see your mother.

**INT. CAFETERIA/AUDITORIUM - DAY**

Jason follows Annie through the cafeteria -- most of the kids have seen him around, but they still stare as he passes --

**INT. CAMP KITCHEN - CAFETERIA/AUDITORIUM - DAY**

Annie's POV as she leads Jason into the kitchen -- they walk past VICTOR -- big, friendly looking kitchen worker carrying a steaming tray of tater-tots --

VICTOR

I know you can't resist, Annie --

ANNIE

I'm training, Victor --

VICTOR

They got Wheaties in'em --

Annie gives him a smile -- grabs a tater tot, eats it as she walks up on a woman, 30s, back turned, preparing food --

Close on ground beef as the woman mashes it with her hands -- her palms turning pink...

ANNIE

Mrs. Voorhees.

The woman turns -- her hair net and stained apron belied by striking eyes and a regal face -- and like Annie, Pam is extremely fit; working in the kitchen keeps her strong... This is PAMELA VOORHEES.

PAMELA

(to Jason)

I was wondering where you were --

ANNIE

Sorry -- Sandra didn't show for his lesson. He was sitting on the dock when I found him.

(MORE)

ANNIE (CONT'D)

I'm really sorry -- Sandra's usually really on top of things.

PAMELA

Please, dear -- don't need to be sorry for anything. All the nice things your family's done for us -- letting Jason come here -- not charging us nothing for it. Your mom and dad are good people.

Annie doesn't look to agree with Pamela's assessment --

ANNIE

I'll make sure Sandra's on time tomorrow.

13.

Annie turns, heads for the exit -- looks like she can't get away from Mrs. Voorhees fast enough -- she glances back over her shoulder as she goes -- sees Pamela whispering into Jason's ear --

**EXT. VOORHEES HOUSE - UNPAVED WOODED ROAD - DAY**

Pamela and Jason walk down a dirt road -- angle widens to reveal a lone white house -- built for the first park ranger and his family a century ago. The back of the house looks out at Crystal Lake.

PAMELA

I know you liked Sandra. I'm sure she'll be back soon.

Pam looks down at Jason -- sees no reaction, but still acts as if he's answering, then:

PAMELA (CONT'D)

No -- I can't teach you, honey. I need to work. And you know how your father hates the water.

In Jason's eye, the slightest reaction to the mention of his father. Pamela pats him on the shoulder, opens the front door -- ushers him inside -- closes the door.

We're left staring at the house, the curtained windows...

**EXT. EQUIPMENT SHED - CAMP CRYSTAL LAKE - DAY**

Annie carries a bunch of wet camper's life jackets to the equipment shed.

14.

She's trying to balance them on her knee while she unlocks the door -- hears a sound -- it startles her -- she drops the life jackets --

She looks out into the woods, sees a large man in a t-shirt rushing between the trees --

Annie's view is obscured -- but we move in close: recognize his boots, his green pants spattered with blood; it's the ranger from the open -- unmasked --

His face is worn beyond his years, eyes a window into a warring mind -- this is ELIAS VOORHEES.

ANNIE

Hey, can I help you?

He stops, doesn't turn to face her -- then after a tense moment he scrambles off into the woods, keeping his back to her. She shakes her head, starts picking up the vests --

ANNIE (CONT'D)

Fucking townies.

CUT TO:

**EXT. CAMP CRYSTAL LAKE - NIGHT**

A male counselor with an acoustic guitar leads a sing along -- Mary and Becky are among the counselors in training sitting around the fire. GLENN, 17 -- gawky counselor with thick glasses sits down beside Mary, taps her on the shoulder --

GLENN

How's the lip?

She shrugs --

GLENN (CONT'D)

This'll help --

He takes her can of Tab, pours some vodka inside -- Mary smiles, sees Becky watching -- gives her the finger, then drinks it down. As she does someone moves up behind her and Glenn -- angle widens to reveal...

It's Annie -- she grabs the bottle from Glenn, who breathes out, caught --

ANNIE

Hi, Glenn --

15.

Annie --

GLENN ANNIE

She's fourteen. Do that again and I'll castrate you --

The circle of campers stare at Annie as she ushers Mary away from the fire -- boys gawking, girls worshiping --

ANNIE (CONT'D)

Sandra's still MIA. Think she's probably hitchhiking to that Who concert with Jeff. So tomorrow you're gonna sub for her -- give Jason Voorhees a swimming lesson. Maybe it'll help you learn to stop being such a bitch --

MARY

I'm not doing that -- there's something wrong with that kid --

ANNIE

No shit --

MARY

I don't mean because his head's messed up -- I mean he's messed up in the head. Don't you see the way he looks at people? You probably don't notice 'cause you're too busy thinking of yourself all the time --

ANNIE

Are you finished?

MARY

I heard his baby sitter killed  
herself when he was little; slit her  
wrists in the woods.

ANNIE

Really? The version I heard she  
hung herself from a tree. Grow up.  
You know kids make shit up about our  
family too --

MARY

Except Mom really did blow that  
counselor, so --

Annie's had enough -- she walks off --

16.

MARY (CONT'D)

Whatever, Annie. I got punched in  
the face and you don't even care --

ANNIE

His lesson's at nine -- don't be  
late.

Annie continues on to a darker area -- the camp fire song  
dissipating -- replaced by the sounds of insects and wind --

She walks past cabin windows, campers inside sitting on their  
bunks, talking -- playing records --

**INT. ANNIE'S CABIN - CAMP CRYSTAL LAKE - NIGHT**

Annie's POV as she walks inside, someone is pointing a super  
8 camera at her, filming her -- this is her long haired  
boyfriend BARRY, 17.

BARRY

There she is -- Miss America --

Annie pushes the camera out of her way -- walks past Barry bee  
lining for the bathroom -- he sees the bottle of vodka in her  
hand, walks after her --

BARRY (CONT'D)

That for me?

Annie walks past Sandra's bed, where fellow counselor and  
serious hippie CLAUDETTE, 17, is reclining -- smoking a  
joint, letting her ashes fall on the sheets --

ANNIE

Sandra's gonna have a fucking fit  
if she catches you smoking in her  
bed --

Photos plastered on Sandra's headboard, snapshots of Annie and Sandra through the years at camp, swimming, water skiing.

CLAUDETTE

Where is she anyway?

Annie disappears into the bathroom --

ANNIE

Probably at that Who concert with Jeff.

Barry rushes into the bathroom, sees Annie pouring the vodka down the sink --

17.

BARRY

What kind of insanity is this?

Barry grabs the bottle away from her --

ANNIE

I'm training, Barry --

BARRY

Yeah, but I'm not --

Annie and Barry move back into the room -- Barry starts guzzling from the bottle, passes it to Claudette --

ANNIE

I'm gonna kill her -- making all this extra work for me when I have a meet in three weeks.

BARRY

(to Annie)

It's not gonna fuck up tomorrow is it? You promised you'd take a day off of training.

ANNIE

Tomorrow?

BARRY

The boat, Annie -- I'm renting the boat for the day.

ANNIE

It'll be fine -- she was supposed to give Jason Voorhees' a swim lesson -  
- but I'm making Mary do it.

BARRY

I was thinking we'd start the party  
right now --

ANNIE

Go ahead -- I'm gonna go do laps.

BARRY

Come on, Sandra's somewhere having  
fun tonight...

ANNIE

And that's why she's a fucking  
loser.

18.

Annie reaches under her bed -- pulls out an old Bionic Woman  
lunch box -- opens it -- inside is a bottle of pills --

BARRY

(re: pills)

Nice -- what are we doing?

CLAUDETTE

She doesn't share those. Those are  
her jock drugs.

Annie pops a hand full of amphetamines -- grabs her towel, a  
little container of lard -- then walks out the door --

**EXT. FLOATING DOCK - CAMP CRYSTAL LAKE - NIGHT**

Annie, wearing a bathing suit -- stands alone at the edge of  
the dock -- slathering her body with lard. Her eyes are  
electric -- revved up from the amphetamines --

There's a sign on the dock: *NO CAMPERS ON THE SANDBAR*

Annie peers across the moonlit lake -- there's an illuminated  
buoy line about a hundred yards out -- marks the sand bar...

Annie dives in -- starts swimming out to the buoy line --  
it's a long, hard swim in cold water --

Just as she's arriving at the buoy line, she's able to touch  
down with her feet on to the sand bar -- wades to an even  
shallower area -- now it looks like she's walking on water...

She catches her breath, peering absently at Big Brick, the  
forested island that's about two hundred yards further out...

Annie turns -- facing camp now. She steps off the edge of  
the sand bar and begins swimming back to shore --

Annie swims faster, lifts her face from the water to take A BREATH --

**INT. JASON'S BEDROOM - VOORHEES HOUSE - NIGHT**

THE SOUND OF JASON TAKING A BREATH -- but unlike Annie's it's wheezing and broken sounding -- we don't yet see him, only the mist blowing from a humidifier into his darkened room.

Davy Crockett wallpaper, a repeating pattern -- someone has scratched away Davy's face in some areas. And hanging on the wall is a wooden placard featuring a cartoon spider and the words to *Itsy Bitsy Spider* --

19.

Pamela lovingly adjusts the dial on Jason's electric blanket -- turning the temperature up...

Angle widens to reveal Jason lying under the electric blanket without his medical mask on; his deformed visage in silhouette. He hears a truck pulling up outside -- tenses...

PAMELA

It's OK...

Pamela hears the front door opening -- goes still, listening to the heavy footfalls, creaking boards --

PAMELA (CONT'D)

Why you home so late?

She turns as Elias walk past the doorway -- wearing only his tighty whities --

PAMELA (CONT'D)

Where's your clothes?

**INT. HALLWAY - VOORHEES HOUSE - CONTINUOUS**

Pamela moves into the hallway -- watches as Elias disappears into the bathroom and shuts the door. She walks up on the door -- hears Elias muttering to himself...

PAMELA

Elias? You alright?

She starts to open the door when he pulls it closed with a BANG -- scares her -- she hears him locking it. Then she hears the shower coming on --

Pamela starts to say something, then thinks better of it. She breathes out and walks away --

CUT TO:

**INT. MARY'S CABIN - CAMP CRYSTAL LAKE - MORNING**

Mary lies in bed sleeping -- her radio alarm goes off:

RADIO DJ  
--finally here, everybody -- TGIF --  
here's some Love and Kisses to get you  
in the mood --

Love and Kisses plays Thank God It's Friday -- Becky walks  
past Mary in a towel, gives her a dirty look --

20.

BECKY  
Your sister is down at the lake  
waiting for you.

Mary makes a face -- grumbling under her breath as she turns  
over, starts trying to go back to sleep --

**EXT. CORDONED CAMP SWIMMING AREA - CRYSTAL LAKE - MORNING**

Annie stands in the waist high water, levitating her hands  
over Jason -- he's lying face down on a kickboard -- wearing  
his medical mask, keeps his shirt on as well -- slowly  
paddling his arms --

Angle widens -- they're the only ones out here at the moment.

ANNIE  
That's good -- just like that.  
Sandra's been doing a better job  
with you than I thought.

Annie peers back at the camp -- breathes out --

ANNIE (CONT'D)  
Where the hell is my sister?

Annie shakes her head, her anger rising -- she takes a  
breath, looks down at Jason paddling...

ANNIE (CONT'D)  
Should I take the board away? What  
do you say? You don't have to if  
you don't want to.

Jason doesn't answer --

ANNIE (CONT'D)  
Do you understand me? If you  
understand me splash your hand.

Jason doesn't move. Annie nods...

ANNIE (CONT'D)  
That's what I --

He splashes his hand -- Annie jumps a little. But then she quickly collects herself, takes a breath --

ANNIE (CONT'D)  
OK, good. I'm gonna take it away now. Ready?

21.

Jason splashes his hand. Annie starts to slowly pull the paddle board out from under him... And as she does he starts to splash his hands more and more wildly --

ANNIE (CONT'D)  
It's OK -- I've got you --

Suddenly he grabs her arm HARD -- she pulls it away instinctively --

ANNIE (CONT'D)  
Owe -- Jesus --

Annie looks at her arm -- Jason's fingers left red marks. Annie tries to get the paddle board back under him, but it's not happening -- he's splashing like crazy now --

Annie gives up on the board, gets a hold of Jason and pulls him a little ways back toward shore. Both are standing in knee high water now -- Jason has his back to her, trying to catch his breath --

You OK?

ANNIE (CONT'D)

He turns, looks at her -- seems bothered by something, she realizes he's looking at her arm -- sees her holding it, can tell he's hurt her...

ANNIE (CONT'D)  
It's OK.  
(beat)  
You're stronger than you look.

She moves up on him, puts her hand on his arm, steadying him.

ANNIE (CONT'D)

I bet you could swim the whole lake  
if you learned to stop being afraid  
of the water.

There's the tiniest reaction in Jason's eye -- looks like  
that's what he wants...

Annie hears the sound of an approaching motor boat. She  
turns to see Glenn driving a motorboat towards the shore.  
Barry and Claudette are aboard --

The boat approaches the shore, Glenn cuts the engine --  
Claudette throws a line to Annie -- she catches it -- Barry  
is filming with his super 8 camera --

BARRY

Get in.

22.

ANNIE

I can't -- Mary didn't show up.

Barry lowers the camera --

BARRY

I knew you were gonna do this.

ANNIE

It's not me, Barry -- it's her.

Barry looks over at Jason -- something occurs to him -- his  
face lights up.

BARRY

Oh my God... Bring him. (to  
Jason)

Hey --

(to Annie)

What's his name?

ANNIE

No --

BARRY

He's not a little kid -- he's like  
sixteen, right? Ask him if he wants  
to go.

ANNIE

You just did, Barry -- he's mute,  
not fucking deaf.

Barry sees Jason seems to be looking at him now.

BARRY  
You want to come with us? Ride in  
the boat? We're going to Big Brick.  
The island --

Barry points to the small island in the middle of the lake.  
Jason just stares.

ANNIE  
He wants to finish his lesson.

Jason moves to the boat, reaching up...

BARRY  
See, he wants to go --

Barry reaches down -- Jason's eye peering through the mask's  
eye hole, indecipherable. But then after a moment Jason takes  
Barry's hand and Barry helps him up the little ladder --

23.

ANNIE  
Barry -- seriously --

BARRY  
You were gonna leave him with Mary,  
Annie -- how is this any worse?

Annie shakes her head, looks up at Jason in the boat --  
Claudette stands up, makes room for him --

Jason sits -- looks like he wants to go. Annie breathes out,  
climbs up into the boat --

**EXT. MOTOR BOAT - CRYSTAL LAKE - TRAVELING - DAY**

Glenn drives the boat -- pushing down the throttle -- a joint  
hanging from his mouth --

Barry is filming with the super 8 camera -- lingers on  
Jason's masked face as Jason stares out at the water.

BARRY  
Bet you've never been out in a boat  
before have you?

Jason doesn't react, keeps staring at the scrolling water --

BARRY (CONT'D)  
(to Glenn)  
People always coddle kids like him  
-- makes it worse.

Claudette opens the cooler, hands Annie a beer --

CLAUDETTE

If I'm drinking in the morning, so  
are you --

Annie takes the beer. Claudette about to pass one to Jason --

ANNIE

Don't --

Claudette rolls her eyes, puts the beer back --

CLAUDETTE

Barry's right --  
(re: Jason)  
Maybe he should try dropping acid.  
Helps people break out of their  
shells.

24.

ANNIE

Yeah, I bet --

Annie's POV -- the boat accelerating as they speed around the lake -- Glenn and Barry exchanging words she can't hear over the sound of the engine -- sees them continually glancing at Jason, planning something --

CLAUDETTE

What happened to your arm?

Annie looks down at her arm, the marks have bruised badly -- then she looks up at Jason, considering how to answer...

ANNIE

Oh. I don't even remember how I got  
that.

Glenn pushes the throttle down, the boat goes faster --

#### **EXT. ROCKY SHORE - BIG BRICK - DAY**

Barry hops out -- ties the boat to a tree. Glenn and Claudette jump out. Annie helps Jason down the ladder --

Jason steps down into the shallow water, Annie climbs down after him -- looks out at the unwelcoming, thickly wooded island -- Glenn setting the cooler on the shore, Claudette stripping down to her bathing suit --

Barry getting ready with the camera, motioning to Glenn --

ANNIE

What are you doing?

Barry shooshes Annie, then GLENN RUSHES UP TO JASON, YANKS OFF HIS MEDICAL MASK AS BARRY MOVES IN WITH THE CAMERA --

ANNIE (CONT'D)

What the fuck, Barry --

Barry's POV through the viewfinder -- *Jason covering his face with his hands* -- Annie smacks the camera --

ANNIE (CONT'D)

(to Glenn)

Give it back to him.

Glenn just stands there -- looks dazed. Annie grabs the medical mask away from him --

ANNIE (CONT'D)

Jason --

25.

Annie turns, about to try and give Jason his mask back -- but he's gone -- ran off into the dense woods.

ANNIE (CONT'D)

What the fuck?

BARRY

I can sell this to Ripley's Believe  
It Or Not, Annie --

Annie shoves Barry out of the way, starts into the woods when she realizes she has no idea which way Jason went. She turns, sees Barry, Glenn and Claudette standing there.

ANNIE

I can not fucking believe you guys  
just did that.

GLENN

It's Barry's fault. (to  
Barry)  
I told you we shouldn't have dropped  
so early --

ANNIE

You guys dropped acid?

BARRY

We figured you'd be more apt to say  
yes if we were already tripping --  
just wanted you to have fun.

ANNIE  
Yeah, Barry -- we're having some real  
fucking fun now -- aren't we.  
(beat)  
We're breaking up by the way.

BARRY  
Come on, Annie --

Annie ignores him, turns and starts across the tiny island --

ANNIE  
Jason! Jason, come back!

CUT TO:

**EXT. BIG BRICK - LATER**

Claudette, pupils dilated, wandering the perimeter of the island in a daze -- she stops, sees something dangling from a tree branch near the water --

26.

She walks up on it -- it's an old ice hockey skate...

She hears something, turns to see Annie emerging from the brush -- dirty and out of breath from searching the island --

ANNIE  
(re: the ice skate) Townies  
-- they play hockey out here  
when the lake freezes.

**EXT. DOWN SHORE - BIG BRICK - DAY**

Barry's POV -- through the super-8 viewfinder -- Glenn is trying to pull Jason's medical mask over his own head -- manages to get it on. Then he looks at the camera and takes a hit off a joint, the smoke blows out the mask's eye holes --

Then Barry points the camera out at the water -- panning it slowly back and forth -- when he sees something not far from the sandbar -- a dark shape -- could be a person --

BARRY  
Do you see that?

GLENN  
Yeah...is that him?

The shape disappears under the water -- Barry keeps filming, waiting for it to come back up, but it doesn't...

BARRY

Shit.

Barry lowers the camera -- Glenn yells to Annie who's walking up the shore with Claudette --

GLENN

He's in the water!

Annie runs up on Barry and Glenn -- she's ready to charge into the water -- Claudette trailing behind her --

ANNIE

Where?!

Barry and Glenn peer out at the water -- no sign of him now.

BARRY

He was pretty far out...

Annie's POV as she frantically scans the lake -- nothing... She yells out at the water --

27.

Jason!

ANNIE

The four of them stare at the water, the realization sinking in with each passing second. The sounds of the water and the wind...after a moment Annie turns to face the others...

ANNIE (CONT'D)

We gotta go tell somebody...

Barry, Glenn and Claudette look at each other -- their drug addled minds struggling to get a grip on what's happening...

BARRY

Why? It's not gonna help him...

Annie looks at Barry incredulously --

BARRY (CONT'D)

It's not, Annie. Say he didn't show up. Why should we get in trouble for this?

ANNIE

This is my fault. He was probably trying to swim back to camp. Fuck fuck fuck --

Annie starts for the boat, struggling to hold back tears --

**EXT. ADMINISTRATION CABIN - CAMP CRYSTAL LAKE - DAY**

Barry, Glenn and Claudette stand outside the administration cabin looking a mess -- they can hear Annie inside, crying to her mother --

**INT. ADMINISTRATION CABIN - CAMP CRYSTAL LAKE - CONTINUOUS**

Annie stands across from her mother, ANDREA CHRISTY, who co-owns the camp with her husband. Andrea's a former athlete; still in perfect shape. She goes still, trembling as she takes in what Annie's confessed to her...

ANNIE

I know how bad this is -- I do. But I'm gonna do whatever it takes to make it right --

ANDREA

Come here --

28.

Andrea wraps her arms around Annie -- and as she does Annie stares absently at a framed photo of her mother in her youth, bronze medal draped over her neck --

ANDREA (CONT'D)

We're going to get through this. But you'll need to be strong. Stronger than you've ever been.

Andrea breaks off the embrace, looks into Annie's eyes...

ANDREA (CONT'D)

Can you be strong for me?

Annie wipes her tears, nods --

ANNIE

Are you gonna call the police?

Andrea doesn't answer at first, thoughts flashing behind her eyes, her face going hard until:

ANDREA

Annie, that boy was a *burden* on his parents. And if you can't keep this quiet -- well that would be a *burden* on your father and I...

Shock wells in Annie's eyes -- can't believe what she's hearing -- her visage cracking --

ANDREA (CONT'D)

He didn't show up for his lesson.  
You've been out waterskiing all day.  
Make sure your friends say the same  
thing. No one else can know -- not  
your father, not your sister --

ANNIE

Are you serious? Mom, I can't do  
that --

ANDREA

You can -- you're going to be strong,  
remember. Nothing's changed. You're  
going to make the team -- you're  
going to the Olympics, Annie -- the  
plan stays the same.

ANNIE

But his parents -- they'll never know  
what happened to him --

29.

Something snaps in Andrea's expression -- she pins a  
controlling stare on Annie; Annie completely cowed --

ANDREA

When you start having those thoughts  
-- you swim, Annie. You swim until  
they go away.

**EXT. ADMINISTRATIVE CABIN - CONTINUOUS**

Annie walks out looking broken and shaky -- Barry, Glenn and  
Claudette looking at her expectantly...

BARRY

Is she calling the police? What are  
we doing?

ANNIE

Get rid of his mask -- and the film.  
He never showed up for his lesson --  
we were out water skiing all day --

Annie walks off -- the three of them look at each other,  
vaguely disturbed, but also relieved -- can't believe their  
luck --

**INT. ANNIE'S CABIN - CAMP CRYSTAL LAKE - DUSK**

Close on Annie, looking numb as she pops a couple amphetamines,  
washes them down with a Tab, staring into space  
-- angle widens as she closes her Bionic Woman lunch box --

She's sitting on the edge of her bed in her bathing suit. She glances at Sandra's empty bed. The photos of her and Sandra on Sandra's headboard smiling out at her...

There's a disturbance in Annie's expression -- for the first time she's feeling real worry over Sandra's absence...

She hears something outside, someone ringing a little bell -- ding ding, ding ding --

She catches a glimpse of herself in the mirror, the bruise marks on her arm -- she touches her hand to it, thoughts flashing behind her eyes when KNOCK KNOCK --

Annie jumps a little, then she gets up, walks to the door -- fixes her towel, then opens it. Pamela Voorhees stands there, consternation in her eyes -- an old dinner bell clutched in her hand --

30.

PAMELA

I am so sorry to bother you, dear, but Jason was supposed to meet me at the cafeteria when he was finished with today's activities --

ANNIE

No no, I'm the one who should be sorry -- I should have told you -- it's just been so busy today. He didn't show up for his lesson this morning. Figured he wasn't feeling well or something.

For a moment Pamela just stares blankly, then:

PAMELA

No. He was feeling fine this morning... I can't imagine why he wouldn't show up. The lessons were his idea not mine -- he's very determined to learn.

Annie takes a moment to respond, struggling to maintain a poker face...then finally:

ANNIE

Well I'm sure he's around the camp somewhere.

PAMELA

Then why do you look so worried?

ANNIE

I -- I don't -- we just take safety really seriously here.

Annie self consciously clasps her arm -- covering the bruise  
-- anxiety racking her expression --

PAMELA  
He used to do this all the time.

ANNIE

He did?

PAMELA

He loved hiking out in the woods  
when he was little. Took after his  
father.

Pamela holds up the bell --

31.

PAMELA (CONT'D)  
(re: the bell)  
Thought he outgrew this -- glad I  
didn't let Elias throw it away. I  
could scream myself hoarse and nothing  
-- but when I'd ring this -- Jason  
would always come back.

ANNIE  
Well maybe he's lost or --

PAMELA  
No, he never got lost -- not once --  
knows the woods better than anybody.  
He's smarter than people think.

Annie nods, unnerved.

PAMELA (CONT'D)  
It's my fault -- I should have  
walked him to his lesson. Why  
didn't I do that...

ANNIE  
It's not your fault --

PAMELA  
I'm his mother. It's my job to keep  
him safe. Of course it's my fault.

Annie nods, disturbed.

PAMELA (CONT'D)  
Gonna walk him every day from now  
on.

(beat)  
Well -- I'm sure he'll be there  
waiting for me when I get home.  
We'll see you in the morning --

Pamela starts walking off, then stops, turns --

PAMELA (CONT'D)  
Or will it be Sandra?

Annie takes a second for the question to register, then:

ANNIE  
She's still not back.

Pam nods --

32.

PAMELA  
Well, that's alright -- I think he  
likes you better.

Annie takes that in, watches as Pamela turns and walks off --

**EXT. WOODS FAR FROM CAMP - NIGHT**

Barry takes a slug from the bottle of vodka, then pours some  
on a hastily set-up camp fire -- Glenn and Claudette watching  
on as the flames burst upwards --

BARRY  
Thank God Annie's mother is cool --

GLENN  
We could still get in trouble. I  
mean what if we didn't see what we  
thought we saw -- could have been the  
acid. If he's still alive and  
somebody finds him out on that island  
--

BARRY  
It wasn't the acid.

CLAUDETTE  
What do you mean?

BARRY  
I got the film developed in town --  
watched it in the AV cabin.

GLENN  
Are you crazy -- someone could have  
seen you --

BARRY

Nobody saw me.

(beat)

When I projected it big -- I could definitely see him going down out there... So we don't have to worry...

Barry takes a pull off the vodka -- hands it to Glenn -- then reaches into his backpack and pulls out *Jason's medical mask*. Glenn and Claudette look down at it, disturbed --

Barry's about to throw it into the fire when they hear someone coming -- the person identifies himself, calls out:

33.

VOICE

Park ranger --

Barry shoves the mask back in his backpack -- the three of them tensing -- Glenn tosses the vodka on the ground as --

Elias emerges with a flashlight, wearing his uniform -- Claudette squints into the light as Barry and Glenn start kicking dirt on the fire --

CLAUDETTE

Hi -- we work at the camp.

BARRY

(re: the fire) We're putting it out.

Barry and Glenn have the fire partially extinguished now -- *making it darker* -- Elias clocks the bottle on the ground --

ELIAS

You kids drinking tonight?

CLAUDETTE

No --

GLENN

Not at all.

Elias nods, considering...something seems to occur to him...

ELIAS

I better walk you back to the camp -- make sure you get there in one piece.

BARRY

No, it's cool -- we know the woods.

Elias ignores Barry, starts walking --

ELIAS

Let's go --

Barry, Glenn and Claudette breathe out -- start following Elias through the woods, exchanging worried glances --

**EXT. FLOATING DOCK - CAMP CRYSTAL LAKE - NIGHT**

Annie's POV as she walks to the end of the dock in her bathing suit, feels like the condemned walking the plank...

34.

She reaches the end -- eyes flashing with anxiety as she starts limbering up, peering out at the lit buoy line marking the sandbar when --

MARY (O.S.)

You want me to time you?

Angle widens to reveal Mary walking up behind her on the dock -- looks like she's feeling guilty. Annie doesn't turn...

ANNIE

Go away, Mary.

MARY

Oh my god -- what is your problem? I told you I wasn't gonna give him a lesson. Sick of you pulling rank -- bossing me around all the time --

Annie turns --

ANNIE

I won't anymore -- OK? Can you leave me alone now? Please.

Mary clocks the pain in Annie's eyes...

MARY

Hey, what's wrong?

Annie turns back to the water, hiding the shame now radiating from her expression...

ANNIE

I need to swim. OK? Please, Mary -- just go the fuck away --

Mary scoffs, turns and walks off. Annie takes a breath, looks down at the black water -- the sound of it slurping against the dock --

Then she hears a sound coming from behind her -- out in the woods. She turns around -- looks out at the camp, the woods -- *hears Pamela's bell ringing incessantly in the distance...*

Then she hears a little splash in the water -- turns with a gasp -- *there's something down there* -- wait, no -- it's just a little fish --

Annie starts hyper ventilating as she backs away from the water -- stumbles, falls back on her ass -- hugs her knees to her chest -- frozen with fear as Pamela's bell keeps sounding eerily in the distance -- *ding ding, ding ding* --

35.

**EXT. WOODS FAR FROM CAMP - NIGHT**

Barry, Glenn and Claudette follow Elias through the woods, they've been going for a long while now -- the three of them looking increasingly anxious --

CLAUDETTE

(to Barry and Glenn) Why  
is it taking so long?

BARRY

(to Elias)  
Hey, you sure this is the best way  
back -- didn't take us this long on  
the way out.

Elias stops, motions to something hanging from a tree branch. It looks like a pumpkin wrapped in a garbage bag -- dangling from a rope -- flies buzzing --

ELIAS

Campers. They tie food up, keep it  
from the bears -- forget to get it  
down when they leave.  
(to Barry) Got  
a knife on ya?

Barry hands over his swiss army knife -- Elias folds out the blade, feels it with his finger --

ELIAS (CONT'D)

You should sharpen this.

BARRY

I don't use it much --

ELIAS

Sure you do.

Elias cuts down the bag, lets it drop to the ground -- the bag comes open -- Barry, Glenn and Claudette look down at it -- terror swelling in their eyes --

ELIAS (CONT'D)

You killed your friends with it --

IT'S SANDRA'S SEVERED HEAD. ELIAS SUDDENLY LASHES OUT WITH THE KNIFE -- SLASHING CLAUDETTE AND GLENN'S THROATS WITH ONE SWING OF THE ARM --

Barry stands frozen in shock as his friends collapse to the ground -- Elias pulling something out of his pocket -- puts it on his head -- THE SACK MASK...

36.

Barry starts to run, only gets a few steps when --

Elias grabs him -- spins him around, grips Barry's arm -- holding it out straight, then slowly slashes Barry's wrist with the swiss army knife. Elias then shoves Barry to the ground -- Barry gripping his bleeding wrist --

Barry's POV -- Elias standing over him, watching him bleed...

ELIAS (CONT'D)

You killed them all...

Angle widens to reveal that not only is Sandra's severed head here -- but so is what's left of Jeff -- his dismembered body half covered with leaves and branches...

Barry tries to stand up -- Elias shoves him back down. Then after a moment, Barry's eyes go dead...

Elias wipes his prints from the handle of Barry's swiss army knife -- puts the knife in Barry's hand, closes Barry's fingers over it...

CUT TO:

TITLE CARD OVER BLACK: **THREE YEARS LATER**

CUT TO:

**EXT. CAMP CRYSTAL LAKE - DAY**

SUPER -- **FRIDAY, AUGUST, 13, 1980** -- over the lake as seen from the island, the camp in the distance -- we start to float over the lake towards it...

Campers, parents and counselors crowd the shoreline. A swim meet is about to begin. Camp Crystal Lake is now an all girls camp; the previous hippie-like atmosphere has given way to a

more conservative one. Annie's father, STEVE CHRISTY picks up a mic, Andrea by his side as he addresses the crowd:

STEVE

I know the last day of camp can be a sad time for many of you -- but just wait -- next summer will be here before you know it. Now before we cheer on our daughter, my wife and I just want to say a few words --

37.

Mary, now 17 -- paces the floating dock, one of a half dozen competitors limbering up. Mary looks to have taken over where Annie left off; now it's Mary who's hyper focused --

Back to Steve and Andrea -- Steve hands the mic to Andrea --

ANDREA

Three years ago, we suffered a tragedy here -- at the hands of a disturbed young man on drugs. Steve and I didn't know if we'd ever reopen -- we didn't know if this beautiful place had somehow been spoiled by what had happened. Well, this year we decided it was time to start over -- we switched to an all girls program -- and as our campers will attest -- we've had an amazing summer. I want to thank our staff -- especially those of you who were with us before and so graciously agreed to come back. You helped us make Camp Crystal Lake feel like home again.

Andrea nods to Pamela and Victor, who we reveal are standing in the crowd, wearing their kitchen uniforms. Pamela has that now battered dinner bell clipped to her belt.

Steve leans in to the mic, adds --

STEVE

Parents -- if you haven't tasted Pamela's sugar cookies yet -- do yourself a favor --

Pamela smiles, some laughter from the campers. Andrea continues her speech as we move in closer on Pamela -- she starts to react to something, turns her head --

Pamela checks the faces in the crowd, acting as if someone just called her name -- but all eyes are on Andrea. Pamela starts looking a little faint -- reacts again -- this time she looks out across the lake at the opposite shore beyond Big Brick -- *the fire tower poking up over the trees...*

Victor notices Pamela getting shaky -- her breath quickening.  
He gently takes hold of her arm --

VICTOR  
You alright?

After a moment Pamela nods, forces a smile, then glances back  
at the tower, considering...

38.

Back to Andrea as she finishes her speech --

ANDREA  
--you girls excelled beyond all our  
expectations this summer, you really  
did --

Andrea hands the mic off to Steve --

STEVE  
And when you give it your all -- what  
are you gonna be?

The campers and counselors call back in unison:

CROWD  
A HAPPY CAMPER!

CRACK -- the starting shot is fired -- Mary dives into the  
water, quickly taking the lead --

**EXT. CAMP CRYSTAL LAKE - DAY**

The camp is bustling with activity, Blondie plays on a radio  
somewhere -- parents picking up campers -- kids lugging  
suitcases -- Mary walks past with Becky, we follow -- looks  
like they've become friends.

They slip behind a cabin -- out of view -- start making out;  
*more than friends*, at least when nobody's around --

HOLLY (O.S.)

Mary --

They stop kissing, turn to see HOLLY, a lanky blond counselor  
-- coming around the corner of the cabin --

HOLLY (CONT'D)  
It's all set -- he's bringing his  
friends.

MARY

I don't care about his friends --  
just make sure he brings pot.

HOLLY

Mary, please promise me you're not  
gonna be a bitch tonight. I really  
like Roy -- don't want you to scare  
him off.

BECKY

Yeah, Mary --

39.

Becky and Mary exchange a Holly's a pain in the ass look. A  
lost parent walks up on Holly -- she manufactures a smile as  
Mary and Becky recommence walking --

**INT. KITCHEN - CAMP CRYSTAL LAKE - DAY**

Pamela is closing the kitchen down for the fall -- talking to  
Victor while they put chairs up on tables --

PAMELA

I told you, Victor -- I could hear  
him when he was here. And even  
though he's not here anymore -- I  
can still hear him now...

Victor nods -- concerned, unnerved --

PAMELA (CONT'D)

There's something he wants me to see  
up in that tower...

VICTOR

You never been up there before?

PAMELA

Just once...when Elias and I first  
moved here -- the day we made  
Jason...

Pamela looks a little embarrassed by her own words. Victor  
makes a face -- appears to have a thing for Pamela...

PAMELA (CONT'D)

Elias used to be kinda sweet --  
wasn't until I got pregnant that  
he...

Pam trails off, sees Mary cutting through the cafeteria with  
Becky --

MARY

Hi, Mrs. Voorhees.

PAMELA  
You girls sad the summer's over?

MARY  
It's not over yet --

They exit the cafeteria. Victor looks at Pamela --

VICTOR  
That he what?

40.

PAMELA  
He got mean -- paranoid. Worst part  
is he blamed his son for it. We had  
this baby sitter once -- sweet girl  
-- Jason loved her.  
Elias was convinced she was trying  
to kill him and Jason was somehow  
putting her up to it. She quit  
after Elias threatened her. Killed  
herself a couple weeks later...  
Not saying Elias was the reason --  
but sometimes I wonder...

Victor nods along, the concern in his expression deepening...

VICTOR  
You want me to go out to the tower  
with you?

PAMELA  
No, I'll be fine. Elias is  
different now; lost his anger along  
with his son.

VICTOR  
  
You sure?

PAMELA

I'm sure. Jason will be with me.

DISSOLVE TO:

**EXT. CAMP CRYSTAL LAKE - DUSK**

The camp, now completely closed up for the offseason --  
abandoned except for Mary, Becky, Holly and fellow counselor  
KIARA, who stand waiting -- smoking cigarettes --

BECKY

How do you know this guy again?

HOLLY

He's a counselor at Packanack.

MARY

Packanack? They're a bunch of robot  
boyscouts.

HOLLY

They're boys -- after being in this  
fucking nunnery all summer --  
that's all that should matter to  
you.

41.

They see headlights coming. A jeep pulls up. Four senior  
Packanack counselors and one junior come piling out --

DANIEL and KEVIN are the most attractive -- Kevin's a good  
guy, Daniel's not. ROY is built like an overweight  
linebacker. BEN looks like scarecrow, wears big radio  
headphones around his neck. The junior counselor is a shifty  
looking, pint size stoner named TOMMY.

Becky, Mary and Kiara watch as Holly throws her arms around  
Roy, kisses him -- he motions to his friends --

ROY

This is Daniel, Kevin, Roy -- Ben --

BEN

Hi --

ROY

And this is Tommy -- he's a CIT --  
counselor in training --

MARY

We know what it means.

Tommy walks up on the girls -- slings his backpack off his  
shoulder -- starts taking drugs out, lying them on the hood  
of the truck.

TOMMY

What do you girls like? I got pot,  
pills -- lot of mushrooms.  
Bought'em off a guy who roadies for  
Air Supply -- swear to god -- said  
these are the best mushrooms in New  
Jersey --

Ben picks up a baggie of mushrooms -- dumps the contents into his mouth --

TOMMY (CONT'D)

What the hell, Ben -- supposed to be enough for everybody --

DANIEL

(to the girls)

So which one's the crazy counselor's cabin?

MARY

My parents had it torn down before they reopened. My sister knew the guy.

(MORE)

MARY (CONT'D)

So did I, which is why I won't be doing any mushrooms tonight.

TOMMY

I heard he took acid -- not shrooms. Shrooms are way nicer. Natural.

42.

MARY

I just don't want to have a bad trip.

TOMMY

All my stuff comes with a no bad trip guarantee.

KEVIN

It's true -- he's not gonna make much of a counselor -- but he's gonna be an awesome pharmacist someday.

Mary chuckles, smiles at Kevin --

**INT. ADMINISTRATOR'S FRONT OFFICE CABIN - NIGHT**

Tommy moves inside the darkened cabin -- sits down at the administrators desk -- sees the PA mic -- flips a switch --

**EXT. CAMP CRYSTAL LAKE - NIGHT**

Mary, Becky and Kiara share a baggie of mushrooms with Roy and Kevin -- while simultaneously watching Holly make out with Daniel on the hood of his truck.

BECKY  
She's such a whore --

Tommy's voice comes over the PA:

TOMMY (O.S.)  
Ladies and Gentleman -- this is your  
radio DJ, Tommy Burns -- and tonight  
we are gonna get funky -- we are  
gonna get down --

**INT. ADMINISTRATOR'S FRONT OFFICE CABIN - CONTINUOUS**

Tommy puts a record on a turntable -- drops the needle --  
Funky Town starts up. Tommy puts the PA mic next to the  
speaker -- starts pushing the record backwards --

43.

TOMMY  
But first, a message brought to you  
by Satan --

Unintelligible backwards vocals -- Tommy leans into the mic:

TOMMY (CONT'D)  
I think he just said we're all gonna  
die --

**EXT. CAMP CRYSTAL LAKE - CONTINUOUS**

Mary, Becky and Kiara roll their eyes as the backwards song  
blasts over the PA --

TOMMY (O.S.)  
(over the PA)  
But first he has instructed us to  
dance!

The music starts playing normally. Kevin starts dancing with  
Mary. Becky watches on, looking jealous. Kiara starts  
dancing with Daniel, Holly with Roy --

Ben, blasted on mushrooms -- dancing with himself --

Then Tommy emerges from the Administration office -- rushes  
over to Becky -- starts doing weird disco moves. Becky can't  
help but be amused, starts dancing with him --

**EXT. WOODS - NIGHT**

The woods -- it's dead quiet -- then we hear Elias' walkie-  
talkie emanating from the darkness --

WALKIE-TALKIE (O.S.)  
Ranger 3, be advised -- got some  
heavy rain in store tonight --  
probably be some flooding in the  
morning --

Elias emerges from the darkness carrying a bottle of whiskey in  
a paper bag -- a shell of his former self; gaunt, uniform  
disheveled. He takes a slug of whiskey, keys his walkie --

ELIAS

Copy that.

Angle widens to reveal Elias is walking up on the fire tower  
-- looking more than a little surprised to see the light is  
on inside. He stops, sees a shape move past the window...

44.

He breathes out, the dark purpose his eyes once radiated is  
gone; now he just seems broken and drunk...

**INT. FIRE TOWER CAB - MOMENTS LATER**

Sitting atop the CB is Pamela's bell; she's unclipped it from  
her belt -- Elias' voice emanating from the CB speaker --

ELIAS (O.S.)  
(over the CB)  
*You're trespassing on state property,  
whoever you are.*

Close on Pamela, tears streaming, terrified eyes pinned on --

The closed floor hatch -- Elias' voice now live, emanating  
from under the hatch as he climbs closer...

ELIAS (O.S.) (CONT'D)  
I'm coming in --

Elias' POV as he opens the hatch -- pokes his head up inside,  
WHEN PAMELA SLAMS THE HATCH DOOR DOWN ON HIS BACK --

Elias' face hits the floor, the door pressing on his back --

Angle widens to reveal Pamela kneeling on the hatch --  
keeping Elias' upper half pinned --

Elias tries bucking Pamela off the hatch -- she struggles to  
stay on -- he's wriggling himself up inside when --

WHACK -- Pamela brings the blade of Elias' ranger machete  
down -- cuts off his hand --

Pamela then grabs Elias by the hair, pulls his head back -- he sees Pamela has ransacked the interior of the cab -- Barry's backpack on the floor, the contents spilled out...Jason's medical mask lying there --

PAMELA

Kill him -- kill him, Mommy.

Pamela drives the machete into the back of Elias' neck --

After a moment Pamela yanks the machete out -- takes her weight off of the hatch door bracing Elias' body --

Then she lifts the door, watches his body fall -- it hits the ladder on the way down -- lands with a distant thud...

Pamela lets go of the hatch, it slams closed --

45.

Close on her eyes, she starts muttering to herself, acting as if a voice is sounding in her head. She looks down at the floor where she spilled out Barry's backpack...

She clocks the roll of super 8 film, contemplates it -- acting as if someone is telling her to pick it up...

She picks it up, looks at it -- unspools some of the film, holds it up to the light on the ceiling, sees Annie -- over and over again, frame after frame...

#### **EXT. FLOATING HIGH DIVE - NIGHT**

Holly, Kiara, Daniel and are swimming close to shore -- Ben angles a big spotlight on shore, until it illuminates --

The floating high dive that's fifty yards out. Mary, Becky, Kevin and Tommy are out there, their screeching laughter echoing over the lake as they climb and jump --

Mary gets ready to do her sister's signature backwards dive when Tommy calls up to her --

TOMMY

Hey, they kicking in for you yet?

Mary shrugs. Becky chimes in --

BECKY

Your mushrooms suck, Tommy --

Mary finds herself staring out at Big Brick...sees a little flicker of light coming from the little island...and then it's gone...

Mary contemplates this for a moment, unnerved -- looks like she's thinking of saying something, but decides against it -- throws herself back -- dives into the water --

**EXT. CAMP CRYSTAL LAKE - NIGHT**

We're moving up on the cafeteria building, the sound of the counselors cheering Mary's backwards dive emanating from the lake. The cafeteria windows are mostly darkened, but then as we move closer, *we see a light flickering inside...*

**INT. CAFETERIA - NIGHT**

Pamela has set up the super 8 projector (caf doubles as an auditorium) -- projecting the film over a Camp Crystal Lake mural...

46.

Pamela stares, face twisted with horror as something comes up on screen she can't believe:

*Annie and Jason in the water. Jason getting into a boat...*

**EXT. CAMP CRYSTAL LAKE - NIGHT**

Mary walks with Kevin, behind her are Becky and Tommy -- bathing suits, towels -- they're returning from the lake where Kiara, Daniel and Ben are still swimming --

KEVIN

Thought there wasn't going to be any  
adult supervision?

Mary turns to see Pamela approaching, carrying the projector in a cardboard box --

PAMELA

Mary --

MARY

(under her breath)  
Fuck me --  
(to the others) Wait  
here --

Mary rushes up to Pamela --

MARY (CONT'D)

It's not a party or anything. We're  
just swimming. Please don't call  
my mom and dad.

PAMELA

What about your sister?

MARY

My sister? What do you mean? Annie hasn't been a counselor here for years, Mrs. Voorhees.

PAMELA

But where is she? Where did she go?

MARY

Nowhere really. She was supposed to go to Moscow for the olympics -- but then the boycott happened and... She's living with this guy in town now. But there's no reason to call her either --

47.

Pamela considers for a moment, then:

PAMELA

Can you help me carry this back to my house? Hurt my back closing up today --

Mary considers -- doesn't like it, but still -- she takes the projector from Pamela --

MARY

Sure. But I need to hurry.

PAMELA

It'll be quick.

Mary turns, sees Becky walking up on them. Mary moves out of Pamela's earshot -- talks to Becky while Kevin and Tommy wait impatiently in the background --

MARY

Don't worry -- she's not gonna call my parents. Be right back.

BECKY

Want me to come with you?

MARY

No, I got it --

Beck grabs Mary's hand, squeezes it, gives her a look --

BECKY

Hurry up --

MARY

Make sure they don't trash the camp  
too bad --

Becky nods, then watches as Mary and Pamela walk off down the dirt road...

CUT TO:

INT. DINGY SMALL TOWN APARTMENT - NIGHT

A beat-up TV, bad reception: the closing ceremonies for the 1980 Moscow Olympics -- a huge, creepy looking bear floats around a stadium as Russia's national anthem plays --

COMMENTATOR  
--undeniably surreal closing  
ceremonies in Moscow tonight --

48.

The newscast cuts to a shot of a few blank faced US athletes watching the closing ceremonies from a bar in the US --

COMMENTATOR (CONT'D)  
Some US athletes watch from their local watering hole -- but most, choose not to watch at all; still in shock over the president's historic decision to boycott the olympic games --

Angle widens to reveal Annie now 20, sitting on the couch watching blankly -- wearing a stained Olympic team USA warm-up jacket. Passed out beside her is JOE, her drug addled boyfriend. Annie looks strung out, circles under her eyes --

She pushes up her sleeve -- has an itch -- scratches a cross hatch of pink scars on her wrist. She tried to kill herself two months ago, the day after the boycott was made official. She lights up a cigarette -- smoke billowing around the tv --

The phone rings. She ignores it. It wakes up her boyfriend.

BOYFRIEND  
You can't hear that?

Annie doesn't move -- keeps watching tv. Her boyfriend gets up in a huff -- answers the phone. We only see this side of the conversation.

Hello?

BOYFRIEND (CONT'D)

No sound, just breathing -- Joe about to hang up when --

MARY  
(over the phone)  
*I need to talk to Annie Christy  
please. It's her sister.*

Mary's voice sounds horribly strained.

JOE  
I didn't know she had one --

Joe drops the receiver on the table, heads back to the couch.

JOE (CONT'D)  
(to Annie) Your  
sister --

49.

Annie's eyes brighten a little at the mention of her sister. She gets up -- but then she hesitates for a moment before she picks up the receiver, we get the feeling they haven't talked in a while --

ANNIE  
Hello -- Mary?

MARY  
(over the phone)  
*I need you to come to the camp  
tonight. I'm in trouble -- but I  
can't tell Mom and Dad.*

ANNIE  
What's the matter with you? Why do  
you sound like that?

MARY  
(over the phone)  
*Can you? Please.*

ANNIE  
Jesus, Mary -- haven't heard from you  
in months -- and when you finally  
call it's to mess with me.

MARY  
(over the phone)  
*I'm not messing with you -- this is  
real. You told me you'd always take  
care of me -- remember when you told  
me that?*

Mary starts to break down --

ANNIE  
What's wrong with you? Why are you  
freaking out? Are you on something?

MARY  
(over the phone)  
Please, I --

Mary goes silent...

ANNIE  
Mary, whatever this is -- just cut it  
out, OK --

MARY  
(over the phone)  
You have to. Please, Annie --

50.

ANNIE  
I'm not going back there, Mary.  
Mary?

Dial tone...

Hello?

ANNIE (CONT'D)

Annie hangs up, thoughts flashing behind her eyes while she  
stares absently at the TV -- the Solid Gold dancers gyrating  
to Diana Ross --

After a moment she looks back at Joe, who's fallen back  
asleep. She winces -- realizes her cigarette has burned down  
to her fingers -- stubs it out --

She walks to Joe, shakes him awake --

JOE  
What the fuck --

ANNIE  
I need a ride to Crystal lake.

JOE  
Thumb it. I'm sleeping.

ANNIE  
It's a party -- you can probably  
score there.

Joe considers groggily, then --

JOE

Fine.

CUT TO:

**INT. MARY'S CABIN - CAMP CRYSTAL LAKE - NIGHT**

Becky enters an empty cabin, Tommy right behind her. Tommy closes the door, tries to kiss her -- she pushes him off --

BECKY  
Your face is melting. And I don't  
like boys.

TOMMY  
No no it's just the shrooms. My  
face is fine.

51.

Tommy moves into a little bathroom, turns on the light -- looks at his saucer eyes in the mirror --

TOMMY (CONT'D)  
You're right -- it is melting. Did you  
say you didn't like boys?

She walks up next to him, nods, the two of them staring in the mirror for a moment until --

TOMMY (CONT'D)  
You ever try saying bloody mary  
three times in the --

BECKY  
Shit -- Mary's not back -- what  
time is it?

**EXT. MARY'S CABIN - CAMP CRYSTAL LAKE - NIGHT**

Becky emerges from the cabin, looks around -- Roy and Holly are off somewhere having sex, Daniel and Kevin are sitting outside with Kiara, passing a joint -- they crack up laughing when then they see Becky rushing off, Tommy watching her go --

KEVIN  
You didn't even kiss her did ya,  
Tommy.

Daniel stands up, walks confidently after Becky --

DANIEL  
(to Tommy) Watch  
and learn --

Tommy smiles knowingly --

TOMMY

Yeah, show me how it's done, girl  
master.

**EXT. FOREST ROAD - NIGHT**

Becky and Daniel walk a darkened dirt road that leads from the camp to the Voorhees house, they're in mid-conversation --

DANIEL  
You ever have sex on mushrooms?

52.

BECKY  
(dismissively)  
Yeah, I hallucinated I was fucking a  
unicorn -- it was awesome.

Becky spots something up ahead -- a pick-up truck parked right in the middle of the road, facing away from them...

BECKY (CONT'D)  
Who's this?

Becky's POV as she walks up alongside the truck, looks inside through the closed window at the driver who's staring straight ahead. Becky realizes the driver is Pamela --

BECKY (CONT'D)  
Mrs. Voorhees --

Becky knocks on the window. Pamela ignores her, keeps staring at the road -- looks to be waiting for something.

BECKY (CONT'D)  
Mrs. Voorhees? Hello?

Pamela finally turns, looks at Becky for a moment, then rolls down the window...

BECKY (CONT'D)  
Hi. Where's Mary?

Pamela doesn't answer at first, then after a moment she points straight ahead --

PAMELA  
She was acting funny. So I left her  
up the road.

BECKY  
What do you mean? Is she OK?

PAMELA  
She's waiting for you.

Pamela rolls up the window -- Becky breathes out, moves past the idling pick-up with Daniel -- they start down the road together -- backlit by the truck's headlights --

DANIEL  
Your friend's probably freaking out  
from the shrooms.

BECKY  
Mary doesn't get freaked out.

53.

They hear the truck engine revving behind them -- turn to see  
PAMELA DRIVING STRAIGHT AT THEM --

They both start running -- but Pamela closes the distance  
between them in seconds --

Becky's POV as she trips -- falls face down in the road --  
the truck's undercarriage starts to pass over her when --  
THUD -- she hears Daniel get hit, the truck stops short --

Becky's lies on her stomach under the stopped truck, she can  
see Daniel lying dazed and broken in the road up ahead, spot  
lit with the headlights --

Becky hears the truck door opening -- sees Pamela's feet as  
she gets out -- watches as Pamela walks up on Daniel's prone  
form -- starts hacking at him with the machete as --

Becky crawls out from under the truck -- Pam doesn't notice  
her at first -- busy with Daniel, then --

Becky starts booking it down the middle of the road --  
heading away from camp. Pamela hears her, looks up from  
what's left of Daniel, starts after her --

Becky breaks into a sprint -- adrenaline pumping, scenery  
blurring -- the road bends -- Becky looks back over her  
shoulder -- doesn't look like Pamela is following --

*Then Becky hears an engine coming from the other direction --*

**INT. ANNIE'S BOYFRIEND'S YELLOW TRANS AM - TRAVELING**

Annie's boyfriend drives down the dirt road, Annie in the  
passenger seat -- a punk song on the radio -- Jim Carroll's  
People Who Died --

Annie's boyfriend takes a fast turn -- SEES BECKY THERE --

ANNIE'S BOYFRIEND

Shit --

HE SWERVES -- BARELY MISSES BECKY ALMOST GOES OFF THE ROAD --  
BUT REGAINS CONTROL JUST AS HE'S ABOUT TO HIT A TREE --

Annie takes a breath -- turns, looks out the back windshield,  
sees Becky running up on the car --

Becky?

ANNIE

54.

Becky beats on the driver's window with her palms. Annie's  
boyfriend rolls down his window -- the two of them jolted by  
Becky's screams -- her frantic energy --

BECKY

Help me, please --

ANNIE

Becky it's me -- Annie -- what's  
going on? Where's Mary?

Before Becky can answer THE SOUND OF AN APPROACHING ENGINE  
BECOMES AUDIBLE --

Annie's POV from the passenger seat -- Pamela driving the  
pick-up straight at them, full speed -- Becky leaps off the  
road AS SMASH -- THE TRUCK PLOWS INTO THE FRONT OF THE CAR --

#### **EXT. FOREST ROAD - CONTINUOUS**

Becky's POV -- standing on the side of the road as the truck  
comes to a stop -- it's still relatively intact -- but  
Annie's boyfriend's Trans Am is crushed, totaled --

Becky sees Pamela getting out of the truck, machete in hand --  
craning her head, searching for Becky --

Becky books it into the woods --

Pamela starts to give chase, but Becky has too good a head  
start -- Pamela stops, thoughts flashing behind her eyes as  
she turns back towards the road --

Pamela walks up on the Trans Am, gripping the machete in her  
hand...

Annie and her boyfriend are slumped, bloodied in the front  
seat -- her boyfriend looks dead, Annie's still breathing.  
Pamela starts pulling her from the car --

CUT TO:

**INT. LIVING ROOM - THE VOORHEES HOUSE - NIGHT**

Annie's POV as she starts to come to -- the sound of a rattling film projector going --

Pamela pours a mop bucket full of bloody water over Annie's head -- Annie wakes with a start -- she's sitting on the couch, her hands tied --

55.

On the coffee table, the super 8 projector from the auditorium is running -- projecting Barry's film --

Annie turns, realizes the film is projecting over a moving person (**note: film has no audio**) -- it's Mary -- she's gagged, still in her bathing suit, hands tied behind her back. There's a noose around her neck, secured to the top of the door frame --

Mary's bare feet, on her tip toes, struggling to keep a stool under her --

Mary's POV -- the glare of the projector -- she can barely make out her sister on the couch --

Mary's face, Annie's face is being projected over it -- *the footage Barry took of Annie walking into her cabin* --

ANNIE

How do you have this -- it's not possible --

*Annie and Jason getting on Barry's boat* --

PAMELA

You see the blue shirt he's wearing? That's what he wore to his lesson the last day I saw him. The day you told me you didn't see him...

Pamela suddenly slashes Annie's arm -- Annie screams, sees Elias' ranger machete gripped in Pamela's hand --

PAMELA (CONT'D)

His father tried to kill him in the womb -- said Jason was evil and he shouldn't be born. He broke that poor child -- warped his skull -- the doctors said he'd be born dead. But Jason lived! He was a miracle!

Mary's toes on the stool, the stool's uneven rocking on the floor -- *the footage changing to the island, Glenn grabbing Jason's mask off* -- Mary imploring her sister with her bugging, desperate eyes --

PAMELA (CONT'D)

God sends an angel -- and they chase  
him down like a kitchen rat.  
Humiliate him. My beautiful boy --

Annie's desperate eyes scan the room -- she clocks the  
projector's electrical chord a few inches from her foot...

56.

Back to the screen: *Glenn wearing the medical mask, blowing  
smoke out the eye holes, then Barry turns the camera towards  
the lake...a small shape visible out in the water --*

PAMELA (CONT'D)

There -- he's there...

Annie's eyes go wide -- she still had yet to arrive when  
Barry filmed this part; can't believe what she's seeing --  
*the distant shape flailing in the water --*

ANNIE

No, I didn't film this -- I didn't  
see him. I would have helped him I  
swear --

Mary's feet slide from the stool --

ANNIE (CONT'D)

No!

Mary manages to get one of her toes back on the stool -- it's  
balancing on one leg now --

Pamela walks up on Mary, the machete in her hand -- the film:  
*the shape disappearing under the water -- not surfacing --*

PAMELA

You just watched him...

Pamela gets ready to kick the stool out from under Mary --  
looks back at Annie...

PAMELA (CONT'D)

Now watch her...

The door bell rings a few discordant notes -- Pamela freezes,  
goes quiet, listening...it's Victor:

VICTOR (O.S.)

Hello? Pam, you in there --

ANNIE

Help!

Pamela puts Annie's gag back on -- calmly stops the projector

-- the still image remains projected on the wall -- *the lake*.  
Then, carrying the machete, she walks from the room --

57.

**EXT. FRONT DOOR - VOORHEES HOUSE - NIGHT**

Pamela leans the machete by the coat rack -- opens the front door, sees Victor standing on the other side of the screen door --

VICTOR

Came to check on you -- was worried  
about you -- and with good reason it  
looks like. What the hell happened  
out there? Looks like he hit  
somebody with his truck --

PAMELA

I know. But everyone's OK.

VICTOR

There was blood in the other car -- but  
no people.

PAMELA

Ambulance took'em away already --

**INT. LIVING ROOM - THE VOORHEES HOUSE - CONTINUOUS**

Annie's POV -- Mary's desperate face, her toes on the stool --  
the frozen image of the lake projected over her, the film  
starting to melt -- Annie looks down at the projector's  
electrical chord half wrapped around her foot -- hears Pamela  
and Victor at the front door --

VICTOR (O.S.)

Just let me come in for a second --

PAMELA (O.S.)

I don't think Elias would like that.

Annie starts trying to pull on the chord with her foot -- the  
chord goes taught -- the projector slides a little on the  
coffee table -- the projected image moves off of Mary --

VICTOR (O.S.)

I want to talk to him --

Mary and Annie's eyes meet -- Annie yanks her foot to the side  
-- the projector topples off the coffee table -- CRASHES  
LOUDLY TO THE FLOOR --

58.

**INT. FRONT DOOR - VOORHEES HOUSE - CONTINUOUS**

Pamela is about to close the door on Victor when they hear the CRASH in the next room --

Victor sees a schism in Pamela's eyes upon hearing the sound -- he opens the screen door, starts gently forcing his way inside --

VICTOR

Don't worry, I'm not gonna let him hurt you --

**INT. LIVING ROOM - THE VOORHEES HOUSE - CONTINUOUS**

Annie wriggles her sweaty hands, working them out of rope while she steals glances at Mary -- the rocking stool --

**INT. FRONT DOOR - VOORHEES HOUSE - CONTINUOUS**

Victor starts to move past Pamela, making his way down the hall --

VICTOR

Elias? Want to talk to you --

Pamela picks up the machete --

PAMELA

Victor, wait --

Victor turns in time to see the blade about to land between his eyes --

**INT. LIVING ROOM - THE VOORHEES HOUSE - CONTINUOUS**

Her hands now free, Annie is desperately trying to untie her ankles from the couch legs, gives up -- yanking her legs up until she breaks the couch leg off --

She hears Pamela coming -- closes the door that connects the hall to the living room --

Annie braces the door as Pamela tries to open it -- Annie looks across the room at Mary -- she wants so badly to go get her down, but to do that she'll have to let go of the door --

Then CRACK -- Pamela starts whacking the other side of the door with the machete -- a few inches of blade breaks through the wood -- cuts Annie's hand -- she moves it to another part of the door --

Annie looks back at Mary, her sisters bulging, tearing eyes --

CRACK -- a few inches of machete blade comes through the door again -- sounds like Pamela is struggling to pull it out -- Annie hears Mary grunting, turns to see --

The chair falls out from under Mary's feet, she starts choking -- Annie abandons the door -- Pamela barrels inside as Mary rushes over, grabs Mary's legs, holding them up, Mary, clawing at the noose as --

Pamela charges them with the machete -- Annie kicks the stool in front of her -- blocks her for a moment while --

Mary pulls the noose off her head -- Annie holding her by the legs, stumbling back towards a window -- Pamela rushes them, raising the machete -- Annie smashes through the window with Mary in her arms --

**EXT. WOODS BEHIND HOUSE, SKIRTING THE LAKE - CONTINUOUS**

Annie and Mary crash down through thick brush that grows behind the house -- Pamela disappears from the window, rushing to the back door --

Annie's POV as she pushes herself up, looks over at Mary lying next to her. She sees the lake, a small dock -- a little motor boat with a park ranger insignia on it --

Annie pulls Mary up, starts dragging her along to the boat --

ANNIE

Come on -- get in the boat --

Annie steals a glance at the closed back door of the house --

ANNIE (CONT'D)

We have to move --

Annie and Mary pile into Elias' ranger motor boat -- Annie hears a sound -- looks to the house, sees Pamela emerging from the back door with the machete -- spots them in the boat, starts charging towards it as --

Annie pushes the boat off from the dock -- Pamela swings the machete down at them -- the boat just out of reach, drifting further out --

PAMELA

You can't leave --

Annie rushes to the little outboard motor, about to pull the rip chord when she sees there's a lock on it --

ANNIE

Pamela grabs the line attached to the boat -- starts pulling it back in --

PAMELA

There's nowhere to hide.

Annie scrambles to untie the line from the boat -- but with Pamela pulling on it -- it's too taught -- but Annie keeps trying, Pamela pulling the boat closer, Annie breaking into hysterics when --

MARY

Get in the water --

Annie looks down at the water -- looking almost as afraid of it as she is of Pamela. Mary jumps in -- treading water, gesturing wildly to Annie, as Pamela pulls the boat to the dock --

ANNIE

I can't go in there --

Pamela steps inside the boat, raising the machete at Annie --

MARY

Annie, get in the water!

Annie's about to get her head lopped off with the machete when she finally jumps into the water --

Annie's POV as she goes under the water -- she's so paralyzed with fear she's forgetting how to swim -- choking --

Mary grabs her, puts her in a rescue hold, starts swimming her away from the boat --

MARY (CONT'D)

Come on, just imagine you're in the pool -- *swim* --

Back to Pamela in the boat -- she goes to start the motor when she sees Elias has a metal lock on it --

She gets out of the boat, rushes to Elias' boat shed -- the door is locked with a padlock -- she starts attacking it with the machete -- CLANG CLANG --

Back to Annie and Mary, they hear the sound echoing over the lake -- Annie starting to tread water on her own -- chaos in her eyes --

61.

MARY (CONT'D)

Can you make it to the sand bar?

From the look on Annie's face -- she doesn't think she can --

ANNIE

If I stop -- just keep going, OK --

MARY

No -- fuck you. If you stop, I stop.

Annie struggles to calm herself, sucking air -- Mary imploring her with her eyes until Annie begins to swim. Mary starts up beside her, but before long Annie starts lagging --

**INT. ELIAS' BOAT SHED - CONTINUOUS**

The sound of Pamela breaking the lock with the machete -- she throws the door open, turns on the lights --

She grabs some keys hanging on a nail, then something else catches her eye among the fishing rods -- a big stainless steel fishing trident with barbed tines --

**EXT. THE SAND BAR - CRYSTAL LAKE - CONTINUOUS**

Mary makes it to the sand bar, stands up -- sees Annie is still a ways back --

MARY

Come on, Annie.

Annie's POV as she struggles to make it to sand bar -- can barely see Mary waving her arms, can't catch her breath --

Mary's outstretched hand, Annie takes it -- standing on the sand bar now, hands on her knees, trying not to vomit --

Annie straightens up, looks at Mary standing there, catching her breath -- neck bruised from the noose. Then Annie looks past Mary at Pamela in the distance yanking on the chord --

Then Annie turns...two hundred yards beyond the sandbar is Big Brick, silhouetted against the moonlit sky...THE SOUND OF PAMELA FINALLY GETTING THE MOTOR STARTED ACROSS THE LAKE --

MARY (CONT'D)

Get down --

Mary crouches down in the sand bar's shallow water until it's just below her mouth -- Annie following suit --

62.

Pamela turns on a little searchlight mounted on her boat -- moving it over the water as she motors towards them --

Annie and Mary submerge their heads as the light passes over them -- the light passes -- their heads reemerge -- Pamela passes them --

But then they see her starting to circle back around -- the wand of light tracking back and forth --

ANNIE  
She's gonna see us.

Mary considers, turns and looks out at Big Brick -- gauging the distance...

MARY  
We're gonna swim to Big Brick -- OK?

ANNIE  
No -- I can't --

MARY  
Yes, you can. Listen to me -- if she comes at us fast enough -- she'll get thrown when the boat hits the sand bar.

Annie looks to the approaching boat, back at Big Brick -- horror in her eyes...

MARY (CONT'D)  
Just breathe -- focus --

Annie closes her eyes, struggling to subdue her panic --

MARY (CONT'D)  
Don't think -- just swim. A relaxed body is a floating body --

Annie breathes out, opens her eyes --

ANNIE  
I know -- I'm the one who taught you that, remember...

MARY  
Come on, let's go --

UNDERWATER -- their feet as the sandbar drops off beneath them -- they start swimming over the black depths...

63.

Pamela hears them, turns the boat -- twisting the throttle -- unaware she's speeding towards the sand bar --

Back to Mary and Annie -- Annie lifts her head from the water -- sees Big Brick looming, starts hyper ventilating again --

Mary stops, turns to face Annie, treading water --

MARY (CONT'D)

Come on, Annie --

Annie is swallowing water, choking -- while behind her the silhouetted motor boat is getting larger --

Pamela's POV as she accelerates -- closing in on Annie when the boat suddenly runs aground on the sandbar and she's thrown to the floor of the boat --

Mary watches Pamela go down, then turns back to Annie -- can't find her --

Annie?

MARY (CONT'D)

Mary starts spinning around in the water. Annie's gone.

MARY (CONT'D)

Annie! I can't see you --

Mary's POV as she looks back to see -- Pamela dragging the boat across the sand bar --

Mary starts desperately diving under the water, trying to find Annie --

Mary pops back up, goes back under -- looking more hysterical with each attempt, then she hears --

VROOOM -- Mary turns to see Pamela has gotten the motor boat started -- she's heading straight for Mary now -- closing the distance fast --

Mary is forced to give up looking for Annie -- starts swimming for Big Brick as fast as she can -- hears the motor getting louder --

Mary's POV as she looks back over her shoulder, sees Pamela is about to run her over -- Mary goes under the water --

Mary's underwater POV as the boat passes overhead. She comes up for air -- the boat comes back around -- she goes back under -- stays under -- the boat slows, idling, close -- she can't hold her breath any longer -- forced to surface --

64.

Mary's POV as she bursts gasping to the surface -- sees Pamela looming over her, raising the trident --

PAMELA

You can't hide, no place to hide --

Pamela jams the trident down towards Mary's face when --

Mary raises her hand up to block it -- one of the tines punctures the palm of Mary's hand, the tine's harpoon tip catches -- Mary's hand now effectively hooked --

Mary screams in agony while Pamela reaches down with her free hand, picks up the machete --

Pamela tries to pull Mary in closer with the trident while swinging the machete down at her -- the blade slicing through the water -- MARY SCREAMING --

CUT TO:

#### **ANOTHER POV**

Watching from Big Brick -- the boat not far from the shoreline now -- Pamela leaning over the side of the gunwale, trying to hack at Mary --

BACK TO:

#### **PAMELA IN THE BOAT**

As she loses her grip on the trident's handle -- Mary starts trying to swim away, but her hooked hand is making it impossible -- she starts choking on water, sinking --

Pamela rushes to the motor, hits the throttle --

Mary sees the trident line's slack running out -- her eyes go wide as she's suddenly yanked hard -- getting dragged through the water now by her hooked hand --

Pamela grabs the motor tiller, steers for Big Brick -- dragging Mary behind the boat --

#### **EXT. BIG BRICK - CONTINUOUS**

Pamela motors up on Big Brick's rocky shore -- the boat's underside skids onto land --

Pamela steps onto the shore holding the rope line tied to the trident -- starts pulling Mary in like a hooked fish --

65.

While about twenty five yards down shore, Annie emerges from the water -- she's alive -- pulling herself on to the rocks, choking up water when she hears Pamela in the near distance --

PAMELA (O.S.)  
*Kill her, Mommy -- kill her!*

Annie forces herself to her shaky feet -- starts running along the shore towards the sound of Pamela's voice --

Back to Mary, in a daze, getting reeled onto shore -- Pamela keeps a hold of the line with one hand, picks up the machete with the other --

Mary sees the machete and gets an adrenaline rush -- rips her hand from the trident tine -- falls back into the water, Pamela moving up on her when --

ANNIE (O.S.)  
Get away from her --

Annie rushes Pamela from behind, Pamela hears her -- turns, swings the machete -- slices Annie's hand -- Annie stumbles back, falls on a big piece of octopus-like drift wood --

Pamela moves in -- Annie screams -- kicks at Pamela's legs -- Pamela keeps coming, smiling -- the machete blade hacking away pieces of the drift wood as Annie scrambles to evade --

Then THUNK -- Pamela sinks the machete deep into the wood -- struggling to yank it out -- but it won't budge --

Annie looks up, thinking she's about to be killed -- realizes Pamela just abandoned the machete in the driftwood -- sees she's about to pick up the trident --

Annie grabs the machete handle -- PULLS -- the drift wood creaks, but the blade doesn't budge -- Pamela is rushing Annie with the trident now -- Annie summons all her strength, closes her eyes -- the wood CREAKING AND CRACKING until --

The machete pulls free as Pamela lunges with the trident, Annie evades, the trident hits a rock -- CLANG -- Annie swings the machete -- SEVERS PAMELA'S HEAD --

Pamela's head splashes into the water --

Annie watches with horror stricken eyes as Pamela's slack body collapses to the rocks...

Then Annie hears something -- A SCREECHING, RAGING WAIL EMANATING FROM THE ISLAND. Annie turns to look -- sees nothing but craggy black trees -- a web of darkness --

66.

Close on Annie's eyes -- looks like her addled mind is starting to crack up. She drops the machete to the ground -- shaking -- starting to lose herself completely when she hears Mary groaning --

Annie rushes to Mary, who's lying still on the rocky shore -- the sight of her helping Annie gain focus; thinking only of her sister now. She sits Mary up, looks at her wounded hand.

ANNIE (CONT'D)  
Mary you gotta stay awake -- you're  
gonna go into shock. Look at me,  
Mary --

Looks like Mary's already gone into shock --

ANNIE (CONT'D)  
Can you walk? Come on -- just to the  
boat --

After a moment, Mary nods, then as Annie helps her to the boat, gets her inside when she hears *stones tumbling in the woods behind them*. Annie turns to look -- tensing...

Nothing there. Annie takes a breath, fear in her eyes --

ANNIE (CONT'D)  
Not real --

She starts walking the boat out of the shallows, eyeing the darkened shore as she goes -- waiting for something to come popping out as she climbs inside. She starts pulling the rip chord on the motor -- it's not starting --

Annie looks back at the island, sees a shape in the darkness. She does a double take -- now it's gone...

ANNIE (CONT'D)  
It's not real, Annie -- it's not  
real. Come on -- start --

She keeps yanking on the pull chord --

ANNIE (CONT'D)  
God damn it --

Another sound -- coming from over near where Pamela's headless corpse is lying on the rocky beach -- Annie yanks that chord again -- VROOOM --

Annie twists the throttle, starts motoring away from the island, but we remain...

67.

Pamela's head floats in the shallow water -- the sound of something wading out to it...

Two large, gnarled hands -- blackened, ragged fingernails -- reach for the head, gently turns it in the water until Pamela's face is looking up -- her dead eyes staring...

Rain starts falling, pelting the water around Pamela's head --

**INT. ADMINISTRATOR'S FRONT OFFICE CABIN - NIGHT**

The door bursts open -- it's pouring rain now -- Annie moves inside, dragging Mary along -- sets her down on a chair. Annie rushes to the phone --

MARY  
It's not gonna work, Annie --

Annie picks up the receiver anyway -- no dial tone -- MARY

(CONT'D)  
Phones are disconnected during the offseason.

Annie hangs it up --

MARY (CONT'D)  
I think there's an emergency line in the caf.

ANNIE  
Stay here, I'll go --

MARY  
No way are you leaving me here -- I'm coming with you.

Annie takes that in -- looks at Mary's wounded hand.

ANNIE  
Let me wrap that up first --

Annie pulls off her shirt, now in her bra -- wrings as much water out as she can, then starts wrapping Mary's hand up with it --

MARY  
I wouldn't have told on you...

ANNIE  
What?

68.

MARY  
You could have told me you were with Jason that day -- I wouldn't have told anyone.

Annie takes that in, then:

ANNIE  
I told Mom...

MARY  
You did? But she never...

Mary trails off, realizes...

MARY (CONT'D)

Shit...

(beat)

You should have told me, Annie --  
fuck mom.

ANNIE

And then we'd both be crazy.

As Mary takes that in, something occurs to her...

MARY

That was the day I was supposed to  
give him his lesson, wasn't it?  
The day I bailed on you...

ANNIE

I don't remember.  
(she does)  
Come on, let's go --

Annie starts helping Mary up from the chair --

MARY

I'm sorry, Annie --

ANNIE

It doesn't matter anymore -- it's  
over now --

**EXT. FLOATING HIGH DIVE - LOW TIDE - NIGHT**

Ben wears giant headphones, sits in an innertube, smoking a  
cigarette -- eating mushrooms like they're potato chips --  
Van Halen's Eruption blasting in his headphones --

69.

Ben's POV as he spins himself around in the innertube -- as  
he's spinning he clocks something in his peripheral vision --  
someone standing on the floating high dive platform --

It startles him, he drops the cigarette -- spins himself  
around to look -- but now there's no one there.

Ben looks down, sees the cigarette landed on the top of the  
inner tube, the lit end melting the rubber -- he picks it up,  
puts it in his mouth --

Then he notices the innertube is deflating. He pulls off his  
headphones, around his neck now -- he hears the air hissing  
from the cigarette hole --

BEN

Shit --

He's only about ten feet from the floating high dive -- he starts paddling towards it -- he grabs the edge of the platform, climbs on --

BEN (CONT'D)

Son of a bitch --

Ben just dropped his baggie of mushrooms into the water. He starts reaching for them, trying in vain to grab them out of the water --

Someone's POV -- rising from the water on the other side of the platform -- looking at Ben's back as Ben leans over the side, grabbing for the mushrooms --

Ben senses something, turns -- but now there's nothing there.

BEN (CONT'D)

Somebody fucking with me? Roy?  
Danny?

No answer. He looks back towards shore -- fifty yard swim. His innertube now useless.

BEN (CONT'D)

Hey -- can anybody hear me! I'm too  
fucked up to swim!

Ben breathes out. He climbs to the top of the high dive -- starts waving his arms back and forth --

BEN (CONT'D)

Hey! This is really fucking up my  
trip, guys --

70.

Ben breathes out, decides to make the best of it; puts his headphones back on --

He looks down at the water -- sees something down there, just below the surface. He leans over, trying to get a better look when --

Something bumps the platform -- it starts wobbling -- Ben starts to lose his balance, backing away from the edge of the diving board, losing his footing --

Ben falls on to the platform, winces in pain -- headphones still on -- about to take them off as *something moves up behind him on the platform* --

Two hands grab hold of Ben's headphones -- start to crush his head between them. The last thing Ben hears before his head implodes is Eddie Van Halen wailing away on the guitar --

**INT. CAFETERIA - NIGHT**

Hot Blooded blasts over the cafeteria PA -- lunch tables have been set up in a long landing strip, covered with a slip and slide tarp -- slicked with beer --

Roy, shirtless, rubs beer on his big gut --

ROY  
Coming in for a landing --

Roy charges at the landing strip, leaps -- lands on his belly slides a few feet then takes a header off the tables -- crashes to the floor --

Angle widens to reveal Tommy and Kevin -- also shirtless -- Holly and Kiara in their underwear -- everyone is soaked in beer -- wasted, cheering. Holly pulls Roy up off the floor -- he pulls her down, starts kissing her --

KIARA

Look out!

Kiara's POV as she charges -- lands on the table, sliding on her stomach -- she launches off the other side --- lands on a mattress they laid out --

Someone starts trying to open the door -- but the mattress is in the way --

KIARA (CONT'D)  
Hey, I think they're finally back --

71.

Kiara stands up, kicks the mattress out of the way -- opens the door.... It's Annie and Mary -- looking like they just crawled out a warzone...

HOLLY  
Mary? What the hell --

Annie walks past them, heading for the kitchen -- Mary looks around at her friends --

MARY  
Where's Becky?

**EXT. LAKE SHORE - NIGHT**

Becky emerges from the woods on to the lake shore -- starts stumbling down the shoreline towards camp --

She looks out at the floating high dive fifty yards out -- still illuminated with the spotlight -- someone looks to be leaning on the ladder, in an odd pose --

BECKY

Thank god.  
(screams) HELP!

Becky starts splashing out into the water until it's up to her knees -- yelling to the figure on the high dive --

BECKY (CONT'D)

We need to call the police -- she's killing people --

She trails off -- she can now see Ben clearly -- headphones still on his crushed head -- his body strung up on the high dive ladder with the buoy line --

Becky screams, starts backing out of the water -- she turns, about to run when she sees a shadowy figure standing on the shore watching her, gripping the trident --

**INT. CAFETERIA - NIGHT**

The kitchen phone, Pamela smashed it to pieces -- angle widens -- Annie looking down at it, breathing out. Mary walks up on her -- Annie holds up what's left of the phone, shows Mary --

ANNIE

We'll have to call from the gas station.

72.

Annie and Mary then walk out to the cafeteria where Holly, Kiara, Tommy, Kevin, Daniel and Roy are waiting --

ANNIE (CONT'D)

Who has a car?

ROY

My Jeep's parked outside --

Then suddenly Becky comes barreling through the door -- falls to the floor, SCREAMING --

MARY

Becky --

Mary, Annie, Holly and Kiara rush over to Becky -- she's struggling to stand up -- hysterical --

BECKY  
Close the door, close the door --

MARY  
Becky, it's OK -- she's dead --  
it's over.

BECKY  
CLOSE THE DOOR!

Kiara goes to close the doors when JASON SMASHES THROUGH THE DOOR -- JAMS THE TRIDENT INTO KIARA'S THROAT -- LIFTS HER UP, THEN THROWS HER FIVE FEET THROUGH THE AIR -- SHE CRASHES INTO THE WALL --

SCREAMS, CHAOS as everyone starts retreating from the door --

Jason doesn't move at first, standing under the harsh overhead cafeteria lights. He's fully grown, clothed in scavenged clothes and materials -- one eye staring out from a yellowed goalie mask -- zeroing in on Annie...

Annie gasps -- her mind is breaking in half at the sight of Jason standing there --

ANNIE  
No -- you're not real, you can't be real  
--

Jason SLAMS the door behind him --

Kevin grabs a fire extinguisher off the wall -- while Roy emerges from the back kitchen brandishing a cleaver --

Jason starts using the trident to smash the overhead lights -- plunging the cafeteria further and further into darkness --

73.

Annie's POV -- chaos in the semi-darkness as Jason charges her -- sounds of Kevin and Roy attacking Jason --

**INT. KITCHEN - CAFETERIA - CONTINUOUS**

Annie, Mary, Becky, Tommy and Holly rush into the darkened kitchen.

Annie runs to the kitchen's back door -- there's a bunch of heavy food carts in front of it -- she starts frantically rolling them out of the way, pans clanging to the floor --

Annie chances a look back over her shoulder -- THUNK -- Roy just buried the cleaver into Jason's chest -- CRACK -- Kevin hits Jason in the back with the fire extinguisher --

But Jason doesn't go down, he pulls the cleaver out of his own chest -- Annie looks away as Jason is about to bring the cleaver down on Roy's head --

Holly sees Roy go down, starts screaming hysterically -- freezing up while --

Annie pulls the last cart out of the way -- she moves out the door into the pouring rain -- Mary, Becky, Tommy and Kevin right behind her -- Holly finally turns to follow when --

Jason hurls the meat cleaver through the air -- it slams into the back of Holly's skull --

**EXT. CAFETERIA - CAMP CRYSTAL LAKE - NIGHT**

Annie slams the door as Jason smashes into it -- Kevin pulls down a nearby rack of canoes -- they dump down in front of the door --

Annie, Mary, Becky, Tommy and Kevin take off running, between rows of cabins -- the sound of Jason smashing at the door behind them getting further away --

MARY

This way --

Mary leads them down a sort of alley trail that runs behind several cabins -- she's looking in windows -- stops at an equipment shed --

MARY (CONT'D)

There's stuff we could use in here.

Kevin elbows the window, breaks it -- reaches in, unlocks the window -- pushes it up --

74.

**INT. EQUIPMENT SHED - CAMP CRYSTAL LAKE - NIGHT**

Annie climbs inside -- starts frantically searching while Mary, Becky, Tommy and Kevin climb in after her --

ANNIE

Where are the rifles, Mary --

MARY

They stopped doing shooting when they switched to all girls --

ANNIE

Fucking idiots --

Kevin picks up one of several compound bows --

KEVIN  
This'll work just as well. I'm a  
division one archer.

Annie peeks between the curtains, checking outside -- nothing  
but pouring rain...

MARY  
Who is he? Why is he doing this?

Annie turns from the window -- something revelatory blooming  
in her racked expression -- tears crawling down her cheeks --

ANNIE  
He didn't drown...

MARY  
What?

ANNIE  
It's him -- he didn't drown, he's  
alive...

KEVIN  
Who -- who's alive --

ANNIE  
The cook's son. Jason...

Annie wipes the tears from her face -- that debilitating guilt  
over what happened three years ago is starting to break away --  
- something fortifying in her expression --

KEVIN  
I'll go get the jeep -- bring it  
around.

75.

ANNIE  
No. I know the camp better than you  
do.

MARY  
No, Annie -- let him go.

ANNIE  
He's better with the bow than I am.  
Rather they stay here with you two.  
(to Kevin) Where  
are the keys?

MARY

Annie --

ANNIE

(to Kevin) The  
keys?

KEVIN  
Roy has 'em.

ANNIE  
Where's Roy?

Kevin and Tommy darken...

KEVIN  
Back at the cafeteria...

Annie takes that in, considering -- fear in her eyes.

ANNIE  
(to Tommy and Kevin) What  
does Roy look like?

TOMMY  
He's kinda big -- fat -- I don't  
mean that disrespectfully -- he wore  
it well -- but you know -- he was  
pretty fat.

ANNIE  
(to all four)  
When I come back, I'll knock twice  
-- so you'll know it's me.

The four of them nod --

76.

**EXT. EQUIPMENT SHED - CAMP CRYSTAL LAKE - NIGHT**

Annie's feet step down on the ground -- she looks at Mary  
who's standing on the other side of the broken window -- they  
exchange something with their eyes --

Then Mary shuts the curtains, Kevin and Tommy start blocking  
the window with furniture as Annie slips off into the rain...

She moves past closed up cabins -- feet splashing in the mud.  
Pushing through the cross hatch of rain -- eyes darting as she  
breaks into a sprint --

**EXT. CAFETERIA - CAMP CRYSTAL LAKE - NIGHT**

Annie's POV -- she's covering behind a cabin across from the cafeteria -- the door slightly ajar. She looks around, no sign of Jason -- she sprints across to the cafeteria door, stops -- peers inside...

Only one overhead light wasn't smashed -- and it's flickering on and off, overturned tables -- blood splattered all over the Camp Crystal Lake mural -- but no movement, no sound...

**INT. CAFETERIA - NIGHT**

Annie moves into the cafeteria -- squinting in the semi-darkness, rain dripping off her body on to the floor --

Annie's POV -- scanning the floor -- overturned tables -- pockets of darkness everywhere --

ANNIE

(murmuring)

Where the hell are you, Roy --

Annie clocks Holly's corpse, the cleaver in the back of her skull -- Annie gasps -- instinctively steps back, hits something with her foot --

She looks down -- a bloodied fire extinguisher now spinning on the floor -- it hits a table leg -- CLANG --

Annie freezes, turns -- looks to the door to outside, rain falling -- a shadow growing...

Annie tenses, holding her breath. She looks back at Holly's corpse -- the cleaver sunk in her head. Annie grabs the cleaver handle -- closes her eyes, lips quivering as she pulls it from Holly's skull -- gripping it in her hand now --

She looks back -- the shadow is gone from the doorway.

77.

Annie turns, recommences scanning the floor -- spots a large body across the way, starts towards it --

Annie walks up on Roy's corpse -- squats down beside him, starts to gag, stops herself -- sets the cleaver down --

Starts trying to get her hand into Roy's jean shorts pocket -- pulls out a half-crushed pack of cigarettes, a condom -- then she reaches back in -- empty...

Annie hears more banging sounds outside -- her palsied hand reaching into Roy's other pocket -- she's got hold of something -- pulls out the keys to the jeep --

**EXT. CAMP CRYSTAL LAKE - NIGHT**

Annie sprints between cabins, gripping the cleaver, she takes a corner -- sees the jeep, *but she also sees Jason* -- he has his back to her -- doing something to the jeep. Then he senses something, starts to turn --

Jason's POV as he turns -- peers between the row of cabins. Annie is gone...

#### **INT. ACTIVITIES CABIN - NIGHT**

Annie's POV -- she's crouched inside the darkened cabin -- there are camp counselor puppets with giant heads hung from the ceiling smiling, Indian drums, crafts, guitars --

Annie can hear Jason smashing open doors outside -- she ducks down behind the puppets, gripping the cleaver --

Annie's POV as Jason appears in the window -- glancing inside, lingering -- then he's gone...

Annie breathes out -- moves out from behind the puppets when JASON BURSTS THROUGH THE DOOR -- HOLDING THE TRIDENT...

Then CLANG -- two of the tines slam into the wall -- one on either side of Annie's neck -- pinning her neck to the wall.

Annie's eyes lock with Jason's -- he pushes the trident in further -- the cross bar pushing on her throat --

Jason pulls it out, about to slam it into her face when Annie lashes out with the cleaver -- CLANG -- blocks the trident -- fumbles the cleaver -- Jason swings the trident back at her -- she evades -- the trident gets caught up in the hanging puppets -- Annie's able to shove past Jason, out the door --

78.

#### **EXT. ACTIVITIES CABIN - NIGHT**

Annie emerges from the cabin, starts sprinting for the jeep, when she stops short -- fire light flickering on her --

JASON HAS SET THE JEEP ON FIRE. Annie turns -- sees Jason rushing up behind her with the trident --

Annie turns and runs past the burning jeep, moving to the outskirts of the camp --

She slides down a muddy incline, getting close to the lake shore, ducks behind some small boats up on blocks -- peers up the incline, sees Jason move past -- and then he's gone...

Annie breathes out, rain pouring down as she looks around at the boats and a couple 25 horse power outboard boat motors clamped to a wooden rack --

Annie looks out at the lake, considering...

**INT. EQUIPMENT SHED - CAMP CRYSTAL LAKE - NIGHT**

Kevin sits on the floor -- he has the compound bow loaded up, resting his arm on a chair -- the arrow aimed at the door. The sound of rain hitting the roof --

Tommy, Mary and Becky sit on the floor behind him.

BECKY

Maybe it's the mushrooms, Mary --  
maybe nobody's dead --

MARY

Shhh -- you're being too loud --

THERE'S A HARD KNOCK ON THE DOOR -- everyone tenses. Kevin pulls back the arrow, ready, face twisted in concentration --

TOMMY

She said twice --

BECKY

Can you shoot that through the door?

KEVIN

I'm gonna try --

MARY

Wait -- just, wait --

79.

Close on Kevin's fingers starting to release the arrow when ANOTHER KNOCK sounds at the door -- Kevin tries to stay the arrow, but it slips away --

The arrow plows through the door -- leaves a peep hole sized hole -- Mary gasps in horror --

KEVIN

Shit...

The four of them stare at the little hole in shock...

MARY

Annie?

Mary starts for the door, Becky pulls her back -- Daniel lowers the bow, moves up on the door, looks through the little arrow hole --

Daniel's POV -- through the arrow hole -- rain dumping down, doesn't look like anyone's out there...

Mary and Becky watch as Daniel turns from the door --

DANIEL

There's no --

SMASH -- THREE TRIDENT TINES COMES THROUGH THE DOOR -- two of them stab Kevin in the stomach -- then it pulls him into the door --

Kevin is SCREAMING -- Tommy, Becky and Mary trying to pull him back -- but the barbed tips don't let go -- then finally Jason yanks the trident back --

Kevin falls to his knees -- THEN THE THREE POINTS CRASH THROUGH THE DOOR AGAIN, THIS TIME IMPALING HIS FOREHEAD --

Beck and Tommy freeze up -- Mary tries to pick up the bow up off the floor, the arrow -- tries to get it set when --

Jason smashes the door open -- Kevin's body still pinned to the front of it --

Mary fires an arrow -- hits Jason in the chest, he keeps coming -- clears the door, coming inside when --

Behind him, the sound of A MOTOR STARTING UP --

Jason --

ANNIE

Jason turns to see ANNIE BRANDISHING THE SMALL OUTBOARD MOTOR LIKE A WEAPON -- ITS SPINNING PROPELLER COMING AT HIM --

80.

Jason raises his arms up, backs into a cabin window as the little prop cuts up his forearms. Then Annie goes for his face, cuts a chunk off the side of his mask --

She goes for his face again -- but this time he evades -- THE PROP PLOWS INTO THE GLASS WINDOW BEHIND JASON'S HEAD -- SPITTING GLASS INTO ANNIE'S FACE -- until it hits the metal window frame -- sparks fly as the motor cuts out --

Annie's face drops -- Jason swats the motor out of her hand -- grabs hold of Annie's head -- palming her face with his other hand, trying to gouge her eyes when --

Mary, Tommy and Becky rush up on Jason -- each of them stab an arrow into his neck, his shoulder, his side --

Jason starts trying to pull the arrows out -- raging.

Annie motions to the others to follow her, she starts backing away from Jason -- then turns, runs out the door -- leading the others beyond the borders of the camp and into the woods...

CUT TO:

**EXT. WOODS - DAWN**

Annie leads Tommy, Mary and Becky through the brush -- the rain has stopped the sun starting to rise, all of them continually glancing over their shoulders --

TOMMY

He's gotta be on something.

MARY

You think we killed him?

ANNIE

Are you serious?

TOMMY

There's a Packanack camp ground near here -- they'll have a radio. We never camp without radios --

ANNIE

How do you know we're close?

Tommy points to something in the distance -- Annie, Mary and Becky turn to look -- see the fire look-out tower peeking over distant trees...

81.

TOMMY

It's near that tower. East of it -- east or west -- ah fuck --

ANNIE

Well which is it?

(beat)

'Cause they're different.

TOMMY

I was always in charge of getting the drugs -- the other guys were the ones who actually knew how to camp and shit.

Annie, Mary and Becky take this in, stone faced. Annie breathes out, starts for the fire tower...

**EXT. PACKANACK CAMP GROUND - MORNING**

Annie emerges from the brush -- Gary Numan's Cars is playing from a radio somewhere -- Tommy, Mary and Becky move up behind Annie as the angle widens to reveal...

A large rocky clearing -- two tents, zipped up, a camp fire -- the radio is emanating from inside one of the tents...

TOMMY

Hello?

Tommy moves up on one of the tents --

TOMMY (CONT'D)

Hey, it's Tommy Burns, CIT -- it's an emergency, we need help --

No answer. Annie picks a log up off the fire, brandishing it -- she motions to Tommy. He nods -- his shaking hand grabs hold of the zipper, yanks it up fast -- revealing --

Two empty sleeping bags. An FM radio blasting. Tommy ducks inside, turns off the radio...now it's just the sound of insects and wind...

Annie, Mary and Becky watch on anxiously as Tommy moves to the second tent --

TOMMY (CONT'D)

Hello? Anybody in there?

Again, Annie stands ready with the log as Tommy unzips the door to the second tent. More empty sleeping bags -- no people... The four of them look around --

82.

BECKY

Let's go -- I don't want to stay here.

Becky starts moving when Tommy spots something inside the tent --

Wait --

TOMMY

Becky ignores Tommy, keeps moving -- Annie and Mary pause as Tommy moves inside the tent --

ANNIE

What are you doing?

Tommy sees something hanging from a string tied to the ceiling of the tent -- it's a walkie-talkie-like radio --

TOMMY

Told ya they'd have a radio.

Annie and Becky watch as Tommy takes the radio down -- emerges from the tent, trying to turn it on -- checks something, shakes his head -- confused...

ANNIE

What's the matter?

TOMMY

Somebody took the batteries out...

Annie takes that in, looks disturbed all of a sudden...

ANNIE

He was here...

TOMMY

No way -- we were way ahead of him.

ANNIE

He probably knows shortcuts. He grew up out here...

Annie darkens, remembering... She echoes Pamela's words:

ANNIE (CONT'D)

*He's smarter than people think...*  
(re: the walkie-radio) It's bait. He's teasing us --

Mary starts looking around frantically, at Annie, Tommy --

83.

MARY

Wait -- where'd she -- where's Becky?

The three of them freeze -- start looking around anxiously -- *Becky is gone...*

Then they hear Becky screaming out in the woods -- Mary starts rushing towards the sound --

MARY (CONT'D)

BECKY!

ANNIE

Mary, wait --

Mary ignores Annie -- runs into the woods, following the sound of Becky's screams -- until they suddenly go silent --

Mary stops -- horrified, tears streaming. Annie and Tommy rush up -- Annie grabs hold of her --

MARY  
We can't leave her.

ANNIE  
He hasn't left one person alive, Mary  
-- not one --

Tommy starts helping Annie drag Mary away -- when Mary breaks from their grip, takes off running --

ANNIE (CONT'D)

Mary!

Annie starts rushing after Mary when she comes face to face with the bloodied corpse of a Packanack counselor strung up by his ankles, hanging from a tree branch --

Angle widens as Annie backs away, stunned -- turns to see there are four other bodies hanging down all around her -- Tommy rushes up, stops short, horrified, shutting down --

Annie realizes she's lost sight of Mary -- snaps back to herself -- pulls Tommy along --

ANNIE (CONT'D)

MARY!

84.

**EXT. ELSEWHERE IN THE WOODS - CONTINUOUS**

Mary is pushing through the woods, desperately searching for Becky when she catches a glimpse of something -- relief flooding her expression --

MARY  
Becky?

She sees Becky across the way, leaning against a tree -- she's bloodied, seemingly catatonic -- but alive...

MARY (CONT'D)  
Thank god --

Mary rushes up on Becky -- starts trying to pull her along, but Becky won't let go of the tree --

MARY (CONT'D)

Becky, come on, we can't stay here.

Becky fixes a strange stare on Mary, then:

BECKY

He *can* talk, Mary -- I can hear him now. I know what he wants me to do.

MARY

What are you talking about --

Becky lets go of the tree -- and puts her arms around Mary, hugging her -- THEN SUDDENLY SHE BRACES HER, WON'T LET GO AS:

BECKY

JASON! Jason, we're here! We're here, Jason!

Mary struggles to pull away from Becky's grip --

MARY

What are you doing? Stop!

BECKY

JASON!

MARY

Stop! Let me go --

Mary hears something bounding through the woods towards them.

BECKY

We're here! We're ready for you, Jason!

85.

JASON -- HOLDING A BIG METAL TENT STAKE -- MARY SCREAMING IN HORROR, BECKY LAUGHING, WON'T LET GO --

Jason brings the stake down -- Mary tries to evade, Becky still bear hugging her -- the stake sinks in Becky's neck --

Mary SCREAMS, Becky's blood spurting on her face -- Becky's eyes an inch from hers -- going dead -- still hugging her as Jason pulls the stake from her neck -- Mary finally manages to pull away, trips --

Becky, dying from her wound, her eyes insane -- grabs Mary's ankles -- Mary pulls away, as Jason grabs for her -- she starts running, screaming --

Mary's POV as she bolts through the woods -- covered in Becky's blood -- moving faster -- scenery blurring -- faster -- until she runs straight into --

Tommy grabs her, calls to Annie who's rushing up behind him --

TOMMY

I got her --

Annie and Tommy start frantically dragging Mary along -- Mary shaking, in a daze of abject horror. Annie's eyes scanning the woods -- checking behind them -- can't tell if he's following or not --

Annie looks up, sees that fire tower in the near distance -- she starts heading towards it --

**EXT. FIRE LOOK OUT TOWER - MORNING**

Tommy is on point now -- behind him Annie helps Mary along -- they've been walking for almost an hour -- the sun is up, Mary just starting to come out of her shocked stupor --

Tommy stops, peers up -- Annie and Mary follow suit -- they're now standing near the base of the fire tower...

MARY

I don't want to go up there.

Annie notices a little utility shed adjacent to the tower, the park ranger insignia on the outside of the door...

ANNIE

Maybe we don't have to --

The three of them move up on the utility shed. Mary looks in through one of its small, grimy windows...

86.

MARY

It's too dark -- can't see anything.

Annie tries the door, sees someone already broke the lock --

**INT. SHED - FIRE LOOK OUT TOWER - MORNING**

Annie opens the door, hears flies buzzing -- sees a broken generator that used to supply power to the tower -- blood splattered on the walls. Annie moves around to the back of the generator -- GASPS --

Elias' mutilated body lies on the floor -- Pamela dragged it in here. Annie turns, motions Mary and Tommy back --

ANNIE

Don't look --

Tommy clocks some equipment for fighting forest fires,  
shovel, rake, big fire axe --

**EXT. FIRE LOOK OUT TOWER - MORNING**

Annie, Mary and Tommy walk up on the ladder -- Tommy now  
carrying that fire axe. Annie motions to Mary --

ANNIE

Go ahead --

Mary starts climbing -- her injured hand slowing her down some.  
Annie stands at the bottom, scanning the woods -- then she  
looks at Tommy --

ANNIE (CONT'D)

Go --

TOMMY

Think I'm gonna stay down here.  
Scared of heights.

ANNIE

Aren't you more scared of him?

TOMMY

If he shows up while we're up there  
-- and there's no radio -- then  
what? We'll all be stuck. Least  
this way -- I can run and get help  
if I have to.

Annie takes that in...

87.

ANNIE

OK. If you see him -- yell.

Tommy nods. Annie starts climbing...

We see the tower from the distance, the two sisters  
silhouetted on the ladder --

Annie's POV, looking up at Mary as they climb -- getting close  
to the hatch under the cab --

Tommy stands sentry at the bottom of the ladder, holding the  
fire axe with both hands, eyeing the woods -- periodically  
peering up to check on Annie and Mary's progress --

**EXT. THE TOWER LADDER - CONTINUOUS**

Mary's POV as she reaches the hatch -- thanks to Pamela it's unlocked. Mary opens it, starts climbing up inside --

Annie's POV -- looking up, watching as Mary disappears inside, then Annie follows --

**INT. FIRE TOWER CAB - MORNING**

Annie's POV as she climbs inside -- Mary standing there, looking around at the mess Pamela made -- blood on the floor.

Annie rushes to the CB radio -- Pamela's bell is sitting beside it. Annie switches it on -- keys the mic:

ANNIE  
Someone's trying to kill us -- we  
need help. Please anyone who's  
hearing this -- we're in the fire  
look out tower near Crystal Lake.

Annie takes her finger off the mic, turns up the volume -- waiting for a response...but all's they get back is static...

**EXT. BASE OF THE FIRE LOOK OUT TOWER - DAY**

Tommy grips the axe -- eyeing the woods when --

He hears a thud -- he looks over, sees a rock was just thrown from the woods. His eyes go wide -- looking around anxiously -- doesn't see anything, but knows something's there --

He looks up at the tower, starts yelling --

88.

Hey --

TOMMY

**INT. FIRE TOWER CAB - CONTINUOUS**

Static blasts from the radio, they can't hear Tommy yelling -- Annie keys the mic again --

ANNIE  
Hello -- we need help --

**EXT. BASE OF FIRE LOOK OUT TOWER - CONTINUOUS**

Tommy's POV -- looking up at the tower, yelling --

TOMMY  
HEY! HE'S HERE!

Tommy hears a rustling -- turns to see a large stone flying at his face -- CRACK --

**INT. FIRE TOWER CAB - CONTINUOUS**

Static blasts from the radio -- Annie keys the mic again --

ANNIE  
Anyone -- please call the police --

No response, she looks to Mary -- tries to give her a reassuring look --

ANNIE (CONT'D)  
Somebody's hearing this. It's gonna be OK...

Annie sees the shirt wrapped around Mary's hand is falling off -- the wound looks horrible --

Annie sees a first aid kit on the wall -- takes it down, opens it, turns to Mary as she opens the kit --

ANNIE (CONT'D)  
Let me see your hand --

Then Annie notices Mary reacting to what's inside the kit. Annie looks down -- all's that's inside is a dirty sack and a gutting knife --

Annie takes the knife -- then pulls out the dirty sack, sees two eye holes cut in it -- drops it on the floor --

89.

Annie and Mary stare down at Elias' mask when something else on the floor catches their eye --

Elias' ranger field journal lying open -- a photo of Pamela and Elias standing in front of their house taped to the inside cover -- Pamela's pregnant -- but Elias has scratched up the part of the photo showing her stomach...

Annie flips to the beginning of the journal -- pages filled with meticulously sketched maps of the woods -- written beside one of them: **Got news -- Pammy pregnant! Please be a boy!** Then on the next page Elias has excitedly written out about twenty boy's names -- circled his favorite: **JASON.**

Annie flips past more pages -- notices Elias' writing getting messier -- **second trimester, Itsy Bitsy song makes him kick --**

Then the pages suddenly get messier, storms of manic writing, sketched maps that make no sense --

Then the last entry -- in big manic scrawl: ***Kill him before he's born, before it's too late.***

MARY (O.S.)

Annie!

Annie looks up, sees Mary peering out the window at the little rear view mirror mounted outside, angled so you can see the bottom of the tower --

MARY (CONT'D)

I can't see him -- I can't see Tommy  
--

Annie's POV as she rushes to Mary, looks at the mirror: Tommy is gone...

Then suddenly Annie sees Jason in the mirror, standing at the base of the ladder -- holding the now bloody axe --

ANNIE

He's down there.

Annie moves to the metal storage container -- starts pushing it towards the hatch --

ANNIE (CONT'D)

Help me move this come on --

Mary assists Annie they push the cabinet over the hatch. Mary starts for the window -- Annie grabs her, pulls her down towards the floor --

90.

ANNIE (CONT'D)

Don't let him see you --

The two of them crouch by the window, Annie looks to the rear view mirror -- but Jason doesn't appear to be on the ladder.

Staying out of sight Annie peeks over the window sill -- sees Jason has backed away from the tower a little ways, looking up at it --

MARY

Why isn't he coming up?

Annie considers -- something occurs to her, she looks over at something --

What?

MARY (CONT'D)

Annie picks the sack mask up off the floor --

MARY (CONT'D)

What are you doing?

ANNIE

Somehow his father knew -- he knew what Jason was gonna turn into. He was trying to stop him. That's why Jason wanted to learn to swim...why he wanted us to take him on the boat. He was trying to get away from his father...

Annie grabs Elias' ranger coat, puts it on -- then pulls the sack mask over her head --

**EXT. BASE OF FIRE LOOK OUT TOWER - CONTINUOUS**

Jason's POV -- staring up at the tower when a figure appears in the observation window -- his father's coat, the mask --

Jason's eye -- looking uncharacteristically threatened by the sight of his masked father staring down at him --

**INT. FIRE TOWER CAB - CONTINUOUS**

Mary's POV -- she's crouching on the floor, looking up at her sister standing there wearing the mask --

Annie's POV -- through the two eye holes -- Jason down below, conflict in his eye.

91.

Annie turns from the window -- sees Mary across the way looking at her -- afraid --

MARY

Take it off. TAKE IT OFF!

Annie takes off the mask -- face covered with sweat -- horror in her eyes. The radio starts squawking -- startles them --

VOICE

--this is ranger four, where are you broadcasting from --

Annie rushes to the cb, keys the mic:

ANNIE

We're in the fire tower -- near Crystal lake. Please, we need help now --

VOICE  
-- you're signal is -- weather  
cooperates, OK? Do you --

They hear a loud THUNK coming from down below -- the cab  
shakes a little -- another THUNK, another --

Mary rushes to the window, checks the blind spot mirror --  
sees Jason down below hacking at the tower's four wooden legs  
with the axe --

MARY  
He's trying to knock it down!

ANNIE  
(into mic)  
Please hurry --

VOICE  
-- didn't get that, are you --

The voice breaks up completely -- more static...now all's  
they can hear is the steady chopping emanating from below --

**EXT. BASE OF FIRE LOOK OUT TOWER - CONTINUOUS**

CRACK -- Jason cuts through one of the legs -- the tower  
starts to creak and groan, leaning as Jason goes to work on  
another leg --

92.

**INT. FIRE TOWER CAB - CONTINUOUS**

Annie turns to Mary -- who looks like she's expecting Annie  
to have an answer -- a way out of this -- but Annie has  
nothing, she's silent --

MARY  
We're gonna die...

Annie doesn't answer, but doesn't look to disagree as --

**EXT. BASE OF THE FIRE LOOK OUT TOWER - CONTINUOUS**

CRACK -- Jason chops through another leg -- the cab starts to  
lean further, wood snapping -- splintering --

Jason stands back -- it's going to fall like an axed tree --

**INT. CAB - FIRE TOWER - CONTINUOUS**

Annie grasps Mary's hand, trying to anchor herself, fighting  
gravity as the cab starts to really tilt, getting thrown as --

Annie's POV -- like a blurring vertical car crash as the cab smashes into the trees -- branches start slowing its fall --

Mary smashes through a window that's now facing the ground -- Annie grabs Mary's ankle -- Mary now hanging upside down as the towers tipping fall halts at forty-five degrees --

Mary's upside down POV -- the ground about fifteen feet below her head -- she's swinging upside down --

Annie struggling to hold on to Mary's ankle -- starting to lose her grip --

Mary's upside down POV, swinging back and forth -- Jason staring up at her, he swings the axe up -- it just misses her head --

Mary starts swinging back, Jason swings the axe again -- about to hit Mary square in the face when --

A loud CRACK -- The tree the tower is leaning against gives way -- the cab drops down a few more feet -- the jolt causes Annie to lose her grip on Mary --

Mary falls, lands on her back with a hard THUD --

Mary's stunned POV -- Jason walking up on her, the cab overhead -- Annie inside, trying to shake it -- the branch it's resting on starts to splinter --

93.

Jason raises the axe, about to bring it down on Mary when the CAB CRASHES DOWN ON HIM --

#### **INT. WRECKED CAB - CONTINUOUS**

Annie's POV -- she looks up at a wall, now a ceiling -- a bed of broken glass beneath her. Her leg is pinned, can't move. Then she looks down to see a big shard of glass stuck in her side -- *she's bleeding rapidly* --

She struggles to pull her leg free from the wreckage, but it's no use...

#### **EXT. WRECKED CAB - CONTINUOUS**

Mary is getting up from the ground, looking at the smashed up cab a few feet away -- Jason lying on his back -- his lower half stuck under the cab --

Mary can't see inside the cab -- can't tell whether Annie is alive or not -- she starts towards it when --

Jason suddenly grabs Mary's arm -- his ragged fingernails digging into her flesh as she yanks her arm away --

Jason starts rising up, pulling himself free from the wreckage -- Mary starts to back away -- but as she does she screams at the cab --

MARY

Annie!

**INT. WRECKED CAB - CONTINUOUS**

Through a small breach in the wreckage Annie can see Mary -- sees Mary now has a chance to run -- but she's hesitating -- keeps screaming at the cab --

MARY

Annie!

Annie almost answers -- then stops herself; if she lets Mary know she's alive -- Mary won't run.

She watches as Jason rises up, breaking free from the wreckage now -- starting towards Mary -- Annie imploring Mary under her breath --

ANNIE

(whispering to herself)

*Run -- run, Mary --*

94.

**EXT. WOODS - CONTINUOUS**

Mary's POV as she finally starts backing away from the cab -- Jason starting to give chase --

**INT. WRECKED CAB - CONTINUOUS**

Annie watches through the breach as Mary takes off into the woods -- Jason follows after her. And then they're gone.

Annie grits her teeth, shaking as she tries to pull herself free, sweat pouring off her... But it's not happening.

ANNIE

God damn it --

Annie's eyes, swimming with growing hopelessness -- getting woozy from blood loss as she peers around at the smashed up interior...sees something lying amid the broken glass...

Pamela's bell.

Annie reaches for it -- it's a few inches beyond her reach -- she stretches, stretches -- grabs it --

Annie starts ringing the shit out of the bell --

**EXT. WOODS - CONTINUOUS**

Mary's POV as she bounds through the woods -- Jason right behind her -- she skids in the dirt -- falls -- looks up to see Jason pushing through the branches --

Mary starts frantically trying to crawl away from him -- he's about to grab her when he hears the distant sound of the bell ringing...

**INT. WRECKED CAB - CONTINUOUS**

Annie, struggling to stay conscious -- keeps ringing the bell -- watching through that little breach in the wreckage when she hears Mary screaming in the distance --

MARY  
*Help! Somebody help me --*

Annie reacts -- crying, praying Jason hasn't caught up to Mary when she hears footsteps outside the cab...

Annie peers through the breach -- sees Jason's filthy, blood covered boots walking up on her --

95.

Relief floods Annie's expression; whatever happens next -- at least she knows her sister is alive --

**EXT. WRECKED CAB - CONTINUOUS**

Jason, holding the axe -- lifting off debris with his free hand until he reveals Annie, her eyes now fixed, the life has bled out of her -- depriving Jason of the pleasure.

Jason stares down at the bell clutched in her hand, its last note ringing out into the air...

**EXT. WOODS - CONTINUOUS**

Mary pushes through the woods -- stops, looking around -- crying, struggling to catch her breath...she hears something...*distant singing* -- starts shambling towards it --

**EXT. CAMP PACKANACK - DAY**

Fifty fresh faced Packanack campers stand around the flag pole for the morning sing along of "Happy Wanderer," a counselor leading, playing an accoustic guitar:

COUNSELOR  
Valderi, valdera, valderi, valder ha  
ha ha ha ha ha -- valderi, valdera -  
-

The counselor trails off, the campers still singing for a moment until they see...

Mary stumbling out of the woods, slathered with blood and filth -- eyes insane, screaming --

MARY  
HELP! PLEASE! HELP ME!

Mary's POV -- fifty male campers staring at her in shocked befuddlement...

**EXT. WRECKED CAB - CONTINUOUS**

THREE PACKANACK ADMINISTRATORS, two carrying rifles, walk along the fallen tower -- marveling at the destruction -- making their way to the smashed cab...  
They all stop short, shocked -- looking down at Annie lying amidst the wreckage, her dead eyes staring up at the sun...her hand still clutched -- but Pamela's bell now conspicuously absent...

And then the administrators hear it jangling briefly out in the woods -- before it goes silent. The three of them look around, the wind blowing...

CUT TO:

**EXT. BIG BRICK ISLAND - CRYSTAL LAKE - DAY**

The shores of camp Crystal Lake -- now crawling with police -- Steve and Andrea Christy have just arrived, looking gut punched as they survey the aftermath...

Guilt pulses in Andrea's eyes as she looks out at the water, Big Brick looming in the distance...

RADIO NEWS ANCHOR (V.O.)  
--murders committed by a local park ranger and his wife whose partial remains were positively identified this morning. Police remain skeptical over a claim made by the sole survivor of last night's massacre -- that a third killer is still on the loose --

Jason's POV from Big Brick -- Andrea and Steve tiny in the distance, oblivious to the fact that they're being watched. A police boat zooms past -- we move up the craggy black trees that line the Big Brick's shore line --

We see Pamela's bell is hanging from a tree branch -- and beneath it, there's something else, half hidden amidst the leaves -- if you looked quickly you'd think it was a bird's nest -- but as we move in closer we see it's...

Pamela's severed head -- adorned with detritus from the lake -- it's been placed in the tree so her eyes seem to stare across the water, *watching the camp* -- the wind blowing her hair and the bell -- *ding ding, ding ding* --

CUT TO:

**BLACK.**

**THE END**

96.