

# Jason X:Hell Freezes Over

By

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FADE IN:

EXT. WOODS - DAY

A construction crew steadily works to develop the land surrounding Crystal Lake.

A quick montage of workers and machinery give an idea of the size of the project.

A large tree falls revealing a dilapidated shack. A few members of the crew enter to find-

CUT TO:

INT. SHACK - DAY

A series of rooms, each filthier than the last. A door with a gaping hole in it slowly creaks open to reveal a table surrounded by skeletons. A human skull rests on top of the table surrounded by melted candles. The men gasp! One worker turns to run and slams right into a large man.

FOREMAN

What the...

(beat)

Everybody out! Forget you ever saw this! Jerry, bring this shit-hole down.

The foreman stares at the shrine for a moment. He turns to leave and now stands face to face with a LARGE MAN wearing a burlap sack over his head.

FOREMAN (cont'd)

Stop screwing around Steve! Fix this mess.

The foreman yanks the sack off of the large figure to reveal a hockey mask underneath. JASON VOORHEES buries a broken pitchfork into the man's face.

CUT TO:

INT. BEDROOM - MORNING

TINA sits up in bed fresh from a nightmare. She is covered in sweat. A television plays in the background.

TV REPORTER

... representatives for the Waldrop Company insist they will continue to work despite threats of protestors and a looming winter storm.

Tina stares intently at the screen causing the volume to increase. A reporter is interviewing a company representative.

Tina reaches for her telephone.

CUT TO:

INT. KITCHEN - MORNING

GINNY is making breakfast and watching the local news on a small television. Loud music comes from the next room.

GINNY

Paul, turn that down!

Paul walks past the doorway wearing only a pair of jeans with a toothbrush in his mouth, and turns down his stereo. He smiles with foam filling his mouth and returns to the bathroom.

Ginny leans halfway into the hallway.

GINNY (cont'd) (cont'd)

You're a real charmer. What would you think if I tried cooking something... I don't know, experimental?

On the television, the news anchor gloats at how much more favorable the weather is here than on the East Coast.

Paul enters, pulling a fresh shirt over his head. He sits at the end of the counter and begins changing channels.

(CONTINUED)

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GINNY (cont'd) (cont'd)  
I might have been watching that.

PAUL  
(casually)  
You weren't.

GINNY  
Just on to make my head rattle.  
(beat)  
So, you finished everything I asked.

PAUL  
Most.

GINNY  
Paul, I'm being really patient about  
this. You're twenty years old and need  
to start showing a little more  
responsibility.

Paul starts to answer, but the telephone RINGS first. He  
grabs the phone as an exit to this conversation.

PAUL  
Hello?  
(beat)  
Sure, just a sec.

He hands his mother the phone as she hands him a plate.

GINNY  
Hello? Yes, this is Ginny Fields. How  
can I help you.  
(beat)  
Yes, I can be there tomorrow. Thank you  
for calling.

She hangs up the phone and meets Paul's curious stare. She  
answers with one word.

(CONTINUED)

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GINNY (cont'd) (cont'd)  
Grandma.

CUT TO:

EXT. WOODS - DAY

A construction crew works through a wooded area, as in Tina's dream. The actual location is more developed with a few wooden frames already standing. A row of construction trailers stand on the edge of the clearing.

A small team of workers cover unused lumber with a weather-proof tarp. A bulldozer operator stops his work and picks up a walkie talkie.

DRIVER  
Lenny! Hey Lenny! Over here man, I  
found somethin'!

LENNY, the foreman from Tina's dream, runs to meet the worker. A small band of men gather around a freshly dug hole. A large human skeleton lays half buried in the ground. It's tattered clothes barely hang onto the bones.

DRIVER (cont'd) (cont'd)  
Check it out.  
(beat)  
What do you want us to do?

Lenny stares at the skeleton, then at his men. He sighs.

CUT TO:

EXT. ROAD - EVENING

A road sign reads "You are entering Wessex County"

A second road sign immediately follows and reads "Welcome to Forrest Green - Buckle Up"

A small rental car speeds past both signs, and a police car.

INT. CAR - EVENING

Ginny is looking through her purse and glances over at the speedometer, Paul is definitely speeding.

GINNY

Paul, I'm not going to tell you again.

PAUL

Mom, will you stop? You really don't have to worry about-

A SIREN sounds from behind them. Paul looks in the rearview mirror, shocked. Ginny turns, first over her shoulder to look at the police car, then back to Paul.

GINNY

Goddamnit Paul!

PAUL

I'm sorry.

EXT. ROAD - EVENING

SHERIFF RICK COLOGNE exits his police cruiser and approaches the small rental car. He taps on the driver's window with a flashlight. Paul lowers the window.

PAUL

Good evening, sir.

SHERIFF

What are you runnin' from sonny?

PAUL

Sorry?

SHERIFF

You *may* be.

(beat)

Do you have any idea how fast you were goin'? You could kill somebody. I know it's supposed to snow later, but it ain't yet so no need trying to race it.

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CONTINUED:

GINNY

I'm sorry Officer. My son didn't mean any harm, honestly. We just got into town and didn't see a speed limit posted.

SHERIFF

Well, maybe you should remind him that it's not exactly drive as you like out here.

GINNY

Again officer, I *am* sorry. He didn't mean anything. We're just looking to get into town to the nearest hotel.

SHERIFF

Nearest hotel is in Springfield ma'am. Everything local closed last season. You can try up ahead at the General Store, with a warning if you keep it under forty.

PAUL

No problem officer.

SHERIFF

Just slow it down flash.

Ginny and Paul are relieved as Sheriff Cologne returns to his cruiser.

The rental car slowly pulls back onto the road. The police cruiser follows them until Paul turns into the store lot and stops at a fuel pump.

CUT TO:

EXT. STORE - DUSK

Paul pumps gas, as Ginny walks toward the store. A sign above the door reads Karloff General Store.

CUT TO:

INT. STORE - DUSK

Ginny enters and crosses to the counter. A tall man with blonde hair and a kind but worn face greets her.

CLERK

Good evening. How can I help you?

GINNY

I'm looking for a hotel, but was told it's not likely. Do you have any suggestions?

The man starts to answer but is distracted by another clerk setting a display in the window.

CLERK

Well...

(beat)

Danielle, no, center it more so you can see it from both sides and as you come in.

DANIELLE is an attractive young clerk, adjusting a display of Valentine merchandise: candy, cards... etc.

DANIELLE

Right. Sorry Tommy.

Tommy returns his attention back to Ginny.

TOMMY (cont'd)

I'm sorry...

(beat)

Oh a hotel. No, sorry, last one closed up at the end of the season. We don't get too many visitors around here.

CUT TO:

EXT. STORE - DUSK

Paul is steadily filling the gas tank, and cleaning the windows.

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CONTINUED:

He looks towards the store and sees a vision of beauty in the window. A young girl surrounded by hearts and flowers. She is smiling at him. He shyly looks away. He returns her smile, but she is now moving away from the window.

CUT TO:

INT. STORE - DUSK

Ginny looks over at Danielle, who now carries a stack of boxes to the back of the store. She returns her attention to the man helping her.

TOMMY

You might try a Bed and Breakfast. My sister runs one just on the other side of town, I'm sure she's got enough room.

GINNY

That would be wonderful. If I can get the directions and twenty in gas.

CUT TO:

INT. CAR - DUSK

Ginny is now behind the wheel. Paul reads directions off of a paper heart.

GINNY

Well they were nice.

PAUL

Yeah, she looked nice.

Ginny casually looks over at Paul and smiles.

GINNY

I know somebody who plans to shop on a daily basis.

Paul smiles knowingly.

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GINNY (cont'd)

So, every hotel in town closed down.  
Funny how such a small town could run  
off so much business.

PAUL

*YOU* never came back here.

GINNY

Just keep reading directions. We should  
be pretty close now.

The car speeds off, within the speed limit, down the  
darkened road. It veers left at an intersection with a  
street sign reading "Cunningham Road".

Snow flurries begin to fall on the sign.

CUT TO:

EXT. BED AND BREAKFAST - NIGHT

The small rental car pulls up to a stop beside a large  
wooden house. Ginny and Paul climb the front steps and  
knock on the door. The door is a slightly different color  
than the frame.

EXT. BED AND BREAKFAST PORCH - NIGHT

The door opens and a healthy looking woman answers with a  
smile.

WOMAN

You must be who my brother called  
about. Please come inside, I'm Patricia  
Jarvis. Friends call me Trish.

INT. BED AND BREAKFAST - NIGHT

Ginny and Paul enter. The house is very warm and inviting.

GINNY

Nice to meet you, Trish. I'm Ginny  
Fields, and this is my son, Paul.

(CONTINUED)

CONTINUED:

TRISH

Nice to meet you Paul. Will you guys be staying with us for more than one night?

GINNY

Yes, please if it's convenient.

TRISH

No problem. Come on in.

GINNY

Paul, will you please get the rest of our stuff out of the car?

CUT TO:

INT. BED AND BREAKFAST - NIGHT

A series of rooms branch off of the main entrance. A kitchen, a dinette, and a sitting room are all part of the immediate space.

A second BLONDE WOMAN enters through a sliding glass door from the opposite side. She stacks wood in a pile beside a large roaring fireplace.

TRISH

Oh, there you are. I'd like you to meet someone.

The woman approaches, wiping her hands on her pants.

MEGAN

Hi, I'm Megan, Nice to meet you.

GINNY

Hi Megan. I'm Ginny.

TRISH (cont'd)

Ginny and her son will be staying with us for a few days.

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CONTINUED:

MEGAN

Glad you came in before the storm.

GINNY

Do you really think it's going to be that bad?

TRISH

Not tonight. It's not coming in till tomorrow afternoon at best.

Paul enters carrying a few pieces of luggage.

GINNY

This is my son, Paul. Oh, Paul, did you remember to grab my-

Paul hands her the briefcase and drops the bags. He continues to the fireplace, waving a shivering hand to the ladies as he walks by.

MEGAN

Hey Paul, it's supposed to be even colder tomorrow.

Paul shakes more audibly.

GINNY

So the guy at the store is your brother?

TRISH

Yep, and *she* married him if you can believe that.

Megan slaps Trish on the shoulder.

MEGAN

Creep. I'm going to throw dinner on. Paul do you like food that's... hot?

As Megan walks to the kitchen, Paul shivers a thumbs up.

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CONTINUED: (2)

TRISH

How about you? Megan makes sandwiches and not much else. Is that okay for tonight?

GINNY

Oh absolutely. Besides I'm going to have to go back into town to take care of some things tonight.

Paul looks at her wearily. Ginny joins him on the couch beside the fire.

GINNY (cont'd)

Don't worry. You don't have to come out. I just want to check on mom.

Ginny calls out to Megan.

GINNY (cont'd)

Can I get that sandwich to go?

CUT TO:

EXT. LAKE - NIGHT

The bulldozer operator slowly walks across the frozen surface of Crystal Lake towards an ice fishing shack. He has a large blue weather tarp slung over his shoulder. A hand peeks out from underneath.

CUT TO:

INT. SHACK - NIGHT

The worker closes the door behind him, and opens the tarp. He uncovers the hole carved into the ice for fishing, and forces the skeleton into the lake.

Immediately, the water begins to violently bubble. The worker leans in for a better view. A hand reaches out of the hole and pulls the worker in.

CUT TO:

EXT. SHACK - NIGHT

The man's screams can be heard as the building shakes violently from side to side. All goes quiet. A pool of blood spills out from under the shack, staining the ice.

FADE TO:

INT. BED AND BREAKFAST - NIGHT

Paul sits on the couch beside the fire drinking cocoa. The remains of a sandwich sit on a plate at his side. Megan sits in a chair next to him and the two are talking through a movie playing on t.v.

MEGAN

...and that opens at the theatre  
Friday.

PAUL

So, there's only one movie here at a  
time.

MEGAN

Usually, but there's plenty of other  
things to do in town.

PAUL

Yeah, I met your Sheriff on our way in,  
and he encouraged us to have a  
wonderful visit.

MEGAN

Ugh! What a moron. He's gotta prove to  
everybody that he's twice the cop my  
father was.

Trish enters.

TRISH

Superchief?

(CONTINUED)

CONTINUED:

MEGAN

Yeah. Don't get me started on him.  
Crooked schmuck.

TRISH

It's started snowing again.

PAUL

This is the first time I've felt real  
snow.

MEGAN

It is? Well, you're in for a pretty  
good introduction.

TRISH

If it's anything like last year, you  
should be quite satisfied. And they're  
saying we should get a bit more than  
usual this weekend.

MEGAN

Another snowy Valentine.

TRISH

Can't wait, nothing's better for  
business.

The front door opens. Ginny enters, clearly upset.

PAUL

Mom? What happened? Are you okay?

Ginny crosses to the couch and sits beside Paul. She's  
holding back tears.

GINNY

I'm sorry. Grandma's gone.

Trish and Megan quietly leave the room. Ginny and Paul  
embrace.

FADE TO:

EXT. LAKE - MORNING 6 A.M.

DANNY, a young man wearing a hockey uniform, skates across the empty frozen lake towards a goalie net. Suddenly a second figure wearing a hockey mask lunges out of nowhere! Danny is knocked to the ground. The figure towers above him.

DANNY

Jesus Vic! It's not bad enough we gotta practice this early? Do you really have to knock me down too?

VIC

Sorry Danny. I'm the goalie.

DANNY

You're an ass.

VIC

Grab your stick dude.

DANNY

I got your stick dude.

Danny grabs his crotch as he skates towards the edge of the lake.

He drops the puck to the ground to begin play. He looks down to see a shadow move by under the ice. As Danny leans down to investigate, he slides the mask up to rest on his head. Vic taps the ice with his hockey stick.

Suddenly a hand punches through the ice and pulls Vic into the lake. His belt catches on the surface.

Danny turns back at the sound of his screaming friend only to see Vic's legs wildly kicking in the air. The upper half of his body buried under the ice.

He tries pulling his friend free. Vic explodes in a fountain of blood. With one last effort, Danny pulls Vic from the hole. At least half of him. Vic spills across the frozen lake.

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Danny kneels on the blood covered ice as the faceless skeletal figure emerges from the lake and towers over him. The figure reaches into the lake and removes the hockey mask.

Danny screams and kicks at the ice trying to escape but he can't find his footing. His screams are cut short as the hockey stick tears through his throat. He is decapitated by Jason. Danny's head is sent spinning across the ice and slides directly into the goal.

Camera revolves around Jason as he pulls the hockey mask over his frozen, rotting face.

CUT TO:

INT. BED AND BREAKFAST - MORNING 10 A.M.

Trish is making breakfast and rehearsing a speech. Tommy sits at the table drinking coffee and talking on the phone.

TOMMY

No, not if the storm goes the way it's supposed to. Yeah, I got Bill to do that last night.

Trish crosses to the refrigerator, opens it and looks around for a moment.

TRISH

Tommy.

Tommy looks up at her.

TRISH (cont'd) (cont'd)

Ask Megan if she saw any more of that mix last night.

TOMMY

Honey, Trish wants to know if you got any of the mix last night?

(beat)

Oh, it was? Hang on.

(MORE)

(CONTINUED)

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TOMMY (cont'd)

She says there was only a little left  
and it smelled so she tossed it. Do you  
want us to bring some back this  
weekend?

Ginny enters the kitchen on her cell phone. She is making  
funeral arrangements. She recognizes Tommy at the table.

GINNY

No, I don't know of any preferences she  
may have had for that...

Ginny nods a hello to Tommy. He responds by pointing to the  
windows leading out to the deck. Ginny looks and sees Paul  
sitting on the patio furniture alone in the snow.

GINNY (cont'd)

Well, yeah. Yes, that sounds  
reasonable. Okay, then I will call back  
tomorrow after noon, thank you.

Ginny crosses to the windows and looks out to see Paul  
sitting bundled up all alone.

GINNY (cont'd) (cont'd)

How long has he been out there?

TRISH

Not long, he said he'd come back in for  
breakfast. It's ready if you guys are.

GINNY

Yeah, um... give me a minute and we'll  
be right in.

Ginny steps outside to join Paul. Tommy finishes his call,  
then looks to his sister.

TRISH

Dead mother.

Tommy nods.

(CONTINUED)

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TOMMY

How's your speech coming?

TRISH

Probably over done, but if the snow doesn't hold off, there's not going to be anybody coming out to hear it anyway.

TOMMY

You'll do fine, and Megan says there's plenty of people out today- they're all in our store. I gotta go back and help out with the rush.

TRISH

You be careful, and tell 'em to come hear my speech! Unless they want to see Crystal Lake condos this fall.

TOMMY

Yes, Miss Jarvis.

Trish walks Tommy to the door and waves as he drives off. Ginny and Paul come back inside and sit at the table.

TRISH

I'd like to invite you guys to stay as long as you need. I understand this is hard for you. I'm sorry about your loss.

GINNY

Thank you.

(beat)

Paul honey, after we eat I have to go back to the home to do some paperwork and go through some things. You can come with me and if it's not the most exciting time you've ever had then your free to do whatever in town, okay?

(CONTINUED)

CONTINUED: (3)

PAUL

Okay.

CUT TO:

EXT. LAKE - 11 A.M.

A yellow caution tape is stretched between two saw-horses which mark a large hole in the ice.

A small group of kids and teenagers skate on the ice, as Sheriff Cologne walks clumsily towards two officers near the marker.

OFFICER #1

Oh shit, here comes Rick.

OFFICER #2

Yeah well, maybe he'll fall. Bet?

OFFICER #1

Five.

The two cops shake hands, and turn to face their boss.

OFFICER #1 (cont'd) (cont'd)

Morning Sheriff. How are you this fine chilly morning?

SHERIFF

Shut it. My nuts are frozen and the sooner I'm done with you two the sooner I can get back inside.

OFFICER #1

Yes sir. We've marked off the area and Ed's coming back with signs to keep off this part of the lake.

SHERIFF

What the hell happened? Where's the shed that was here yesterday?

(CONTINUED)

CONTINUED:

OFFICER #2

Sir, it appears to have sunk through overnight.

SHERIFF

Genius. My first decree when I get back is to see you in detective school by the end of next week. Get the signs up, tell these kids to fuck off, and don't be late for the rally this afternoon.

Sheriff Cologne begins to cautiously walk away. The officers smile.

OFFICER #1

Is anybody going to show up?

The Sheriff turns to respond, but slips on the ice before he speaks. The kids on the ice point and laugh. The officers manage to hide their smiles as he gets up.

SHERIFF

Just do it.

OFFICER #1

Sheriff?

SHERIFF

What is it Shockley?

OFFICER #1

There's another hole in the ice by where the kids play hockey.

SHERIFF

Then put up more signs over there and quit jerkin' me off!

He quickly, yet still cautiously walks back to his car.

OFFICER #2

Five.

(CONTINUED)

CONTINUED: (2)

The Sheriff calls back to the officers from the edge of the lake.

SHERIFF

And when I get back next week, there won't be any more stupid wagers! Got it?

CUT TO:

INT. RETIREMENT HOME - DAY

Ginny and Paul sit in her mother's now vacant room, surrounded by boxes. Paul steadily fills the boxes with clothes and other items. Ginny sits at a desk reading over stacks of folders.

PAUL

Okay, that's the last of the stuff in the dresser. What do you want me to do next?

Ginny continues to read without hearing him.

PAUL (cont'd) (cont'd)

Mom?

GINNY

Huh? Oh um, I don't know honey. Why don't you go get us some drink or something?

CUT TO:

INT. HALLWAY - DAY

Paul walks around the corridors looking for a soda machine. He passes a few old people with walkers.

He looks into various rooms along the way. Many of the people he sees are in bed or sitting at their windows. He continues his search to the Recreation Room.

CUT TO:

INT. RECREATION ROOM - DAY

Paul enters the empty room and turns on the light. The room has a sitting area with a television, and a kitchen. He crosses to the kitchen area, a soda machine stands against the back wall.

As he turns the corner into the kitchen, he runs into a man in a wheelchair. Paul jumps.

PAUL

Jesus mister! You really scared me.

The old man in the chair only looks at him.

PAUL (cont'd) (cont'd)

Are you okay?

The man remains silent. Paul buys a drink from the machine.

PAUL (cont'd) (cont'd)

What are you doing alone in the dark anyway?

OLD MAN

I'm minding my own fucking business!

Paul is startled by the outburst.

PAUL

I didn't mean to bother you. I think you're really out of line.

OLD MAN

Get the hell out of here you little cocksucker!

Paul takes his drink and leaves.

CUT TO:

INT. GRANDMA'S ROOM - DAY

Paul returns to his mother's side and gives her the soda. Ginny looks up absently.

GINNY

Thank you. Paul? Are you okay? Did you not want a soda too? Do you need more money?

PAUL

No, I'm fine. I just met some disgustingly creepy old dude is all.

GINNY

A creepy old dude, *here*? Just one, or do you need me to cover your back?

Paul smiles at his mother's offer.

PAUL

So if this isn't the most fun I've ever had, you said I can split right?

GINNY

Yeah, I guess so. Hey, your old dude didn't have any food on him did he?

PAUL

Just nuts.

GINNY

Nice. You go ahead and I'll page you when I'm done here. If you'd like we can get something to eat in town.

CUT TO:

EXT. TOWN SQUARE - DAY

Paul walks aimlessly through the town square. It has started snowing again. Paul occasionally slips on icy patches along the sidewalk.

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The Square consists of a series of small boutique shops, a movie theatre, a courthouse... a normal small town downtown. In the middle of the square is a grassy quad with a large fountain in the middle.

Although there is no real traffic to speak of, the shops seem fairly busy. Paul notices fliers in many windows promoting a protest rally today to "Stop the Waldrop!"

As he continues his walk, he can see a small crowd gathered on the courthouse steps. Looking ahead he recognizes the Karloff General Store. Now with a destination, Paul walks a little faster.

CUT TO:

INT. STORE - DAY

Paul enters the store and is immediately surrounded by pre-storm shoppers. He eagerly looks behind the counter, but the clerk working is once again, Tommy.

Disappointed he walks around the store and bumps into Megan.

MEGAN

Hi Paul! How's it going?

PAUL

It's going. You guys always this busy?

MEGAN

Only when it snows. Are you looking for anything special?

Paul looks over to the front doors in time to see the attractive clerk from last night come inside.

MEGAN (cont'd) (cont'd)

I can recommend-

Megan follows his gaze to the door.

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CONTINUED:

MEGAN (cont'd) (cont'd)

Danielle!

Paul is excited but a bit nervous that Megan has not only revealed the clerk's name, but also called her closer. He turns away and picks something up off of counter to examine as if he's busy.

MEGAN (cont'd) (cont'd)

Danielle! You are two hours late!

DANIELLE

I know, I'm sorry! My car wouldn't start so I had to walk.

MEGAN

Oh, honey. You should've called. We would have come and picked you up. Well, get changed and come out as quickly as possible.

Megan hurries back to the front to help Tommy. Danielle stands in front of Paul and smiles.

DANIELLE

Hi, I'm Danielle.

PAUL

I'm Paul. I saw you last night in the window.

DANIELLE

Yeah, I saw you too. You have a hot date?

Paul looks away embarrassed. He's holding a box of condoms. So much for being a random item. Paul's phone vibrates in his pocket. Danielle playfully hits his arm.

DANIELLE (cont'd) (cont'd)

Hey! It's okay, I'm just messin' with you. I was hoping you'd come back.

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CONTINUED: (2)

PAUL

Yeah, but my timing's kinda lousy.

DANIELLE

Maybe it'll be better later. Come back when I get off around nine. I gotta work now.

Paul smiles, and turns to leave.

DANIELLE (cont'd) (cont'd)

Paul!

Paul turns back. Many customers file between them.

DANIELLE (cont'd)

That's good to know.

Danielle nods to the box of condoms. She waves, and hurries into the back.

Paul looks at the box. It reads Monster XL. Paul sighs.

CUT TO:

EXT. TOWN SQUARE - DAY

Ginny stands at the large fountain. Paul arrives shortly after and is very jolly.

GINNY

You seem much better. Maybe you should walk more often. You got an appetite?

PAUL

I gotta date!

GINNY

You don't waste any time do ya? Who do you know in this-

(beat)

You went shopping.

Paul smiles.

(CONTINUED)

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GINNY (cont'd) (cont'd)  
 Congratulations Casanova! Now are you  
 hungry or-

Across the quad, applause can be heard. Ginny and Paul look to see a small crowd gathered on the steps of the courthouse.

Trish is standing in front of a podium addressing the crowd.

GINNY (cont'd) (cont'd)  
 Hey, Trish said she was giving some  
 sort of speech thingy today. Let's  
 check it out.

Ginny and Paul cross to the courthouse and join the small crowd. Trish is at the end of her speech.

CUT TO:

EXT. COURTHOUSE - DAY

Trish continues to address the crowd.

TRISH  
 ...Waldrop is not the answer. If you  
 really want this community to live  
 quietly in peace then I beg you. As you  
 look to our future, do not forget our  
 past. Thank you.

More applause.

As the crowd quickly disappears, Trish spots Ginny and waves.

TRISH (cont'd) (cont'd)  
 Ginny! You guys came to my speech. You  
 didn't need to-

GINNY  
 Oh, no we- We saw you over here so we  
 came over but missed it. Sorry.

(CONTINUED)

CONTINUED:

TRISH

That's okay. Hey, I'm meeting some friends over at the diner for coffee. Would you care to join us?

GINNY

We were just about to get something to eat.

TRISH

Perfect.

CUT TO:

INT. DINER - DAY

A generic diner filled with booths, tables and a long counter. A few locals populate the bar, and an occasional table.

Trish, Ginny and Paul enter quickly as the wind outside strengthens. A bell attached to the door rings.

Trish leads the way through the diner to a booth in the rear. Sitting alone in the booth is a small brunette woman, who's mood seems to visibly brighten as the trio approaches.

TRISH

Guys, I'd like you to meet a friend of mine.

The woman in the booth stands.

TRISH (cont'd) (cont'd)

Ginny, Paul, this is Chris Higgins. She's in town with a mutual friend doing research.

GINNY

A pleasure to meet you. Is this the same thing you're speech was about?

(CONTINUED)

CONTINUED:

TRISH

Not exactly, but in an indirect way,  
yes.

CHRIS

Very nice to meet you.

Everyone shakes hands and sits down together. As they begin taking off their coats, the bell on the door rings again.

Tina enters and removes her coat. She sits at the end of the booth between Trish and Ginny.

TINA

Hello, everyone I'm sorry I'm late. You must be Ginny Fields. I've been looking for you for some time.

Ginny looks across to Trish for some indication as to what is going on.

GINNY

I'm sorry? Looking for- Do I know you?

WOMAN

I'm terribly sorry, my name is Tina Harper. I've heard a lot about you from my colleagues.

GINNY

Colleagues? I'm sorry I-

TINA

I work with children who exhibit signs of telekinetic activity as a defense mechanism.

Ginny only stares at Tina.

TINA (cont'd) (cont'd)

You are the Ginny Fields who wrote the articles on the psychological effects of untreated survivors of repeated abuse in children, aren't you?

(CONTINUED)

CONTINUED: (2)

GINNY

You've read my work?

TINA

I love your work. And when Trish told me you were here I had to come see you. I would like very much to discuss the similarities of our studies. Specifically in the will to survive through both good and evil.

GINNY

I'm sorry, did you say you study telekinetic children? Have you had much success?

TINA

It's changed my life. But tell me, what brings you here? Are you working on a new paper?

GINNY

No, it's nothing like that. It was a family emergency.

CHRIS

Oh, I'm so sorry to hear that. I hope everything works out to be okay.

GINNY

We'll be fine. We're survivors.

TRISH

Aren't we all.

A waitress interrupts the group.

WAITRESS

What can I get you folks today?

TRISH

Just coffee for me thanks. Ginny?

(CONTINUED)

CONTINUED: (3)

GINNY

I'm not really hungry anymore.

PAUL

Mom?

GINNY

It's okay kiddo. Get something.

TINA

I'm sorry, I didn't mean to pry. I was just-

TRISH

Perhaps you can discuss your work later, maybe over dinner. Ginny you really should eat something.

GINNY

Okay. Can I have a few more minutes to decide please?

CUT TO:

INT. RETIREMENT HOME - DAY

Ginny and Paul have returned to her mother's belongings. Paul is reading through a stack of magazines. Ginny is opening a set of boxes.

A nurse knocks gently on the door.

NURSE

I'm sorry to interrupt you folks. There is an administrative meeting today at four o'clock. We're going to be cutting visiting hours short today.

GINNY

Oh, um. Are we really under the area of visiting?

(CONTINUED)

CONTINUED:

NURSE

Visitors to the building. But you are more than welcome to come back first thing in the morning.

The nurse leaves. Paul and Ginny look at each other.

GINNY

We're never going to get through all this at this rate.

CUT TO:

INT. HALLWAY - DAY

Ginny and Paul prepare to leave the retirement home. As they wait to sign out, Paul looks over to the next room. Sitting just inside the doorway, is the disgustingly creepy old man.

The old man is staring at Paul. Paul flinches, and returns to Ginny.

GINNY

What's wrong Paul?

PAUL

Creepy old dude.

GINNY

Leave him alone son. That man's done nothing to you.

CUT TO:

EXT. RETIREMENT HOME - DAY

Paul and Ginny walk towards their rental car. Paul looks back over his shoulder towards the home.

GINNY

Is he following us?

(CONTINUED)

CONTINUED:

PAUL

Who?

GINNY

Elvis.

PAUL

What? Come on. Don't make fun. There was something really off about that guy.

CUT TO:

INT. CAR - DUSK

Ginny drives back to the Bed and Breakfast, still teasing Paul.

GINNY

Your paranoid son. I'm going to have to start writing you prescriptions.

PAUL

You're not that kind of doctor mom.

(beat)

What was with those friends of Trish today?

GINNY

What do you mean? I thought they were very nice.

PAUL

Yeah okay. One seemed really thrilled to be talking to you.

GINNY

A true red flag if you ever saw one.

PAUL

The other just seemed happy to be around people.

(CONTINUED)

CONTINUED:

GINNY

Are you really like this all the time,  
or just around me? Do you think your  
new girlfriend has some diabolical  
agenda?

PAUL

I certainly hope so.

CUT TO:

EXT. BED AND BREAKFAST - DUSK

As Ginny approaches, they see two additional cars in the  
driveway.

GINNY

Okay, they're here. Don't embarrass us,  
these are her friends. Remember, if  
they're total freaks, we're only here  
for a few days.

PAUL

Much easier.

CUT TO:

INT. BED AND BREAKFAST - DUSK

Ginny and Paul return to find the house filled with the  
aroma of a very fine meal.

Chris and Tina are in the front room working on a laptop  
computer. Megan is setting the table and Trish is in the  
kitchen cooking.

GINNY

Oh God, something smells wonderful.

Chris and Tina look up together and smile.

GINNY (cont'd) (cont'd)

Paul, hurry up and get ready so you can  
eat before you go.

(CONTINUED)

CONTINUED:

Paul runs upstairs.

Ginny assists Megan with the table.

GINNY (cont'd) (cont'd)  
Megan, what can you tell me about a  
certain clerk who works at your store.

MEGAN  
She can't stop talking about your son.

GINNY  
Should I be concerned?

MEGAN  
No, Danielle is a very sweet girl.  
(beat)  
Very responsible.

Ginny nods in approval, and continues to set the table.

CUT TO:

INT. BEDROOM - NIGHT

Ginny knocks on the door as Paul ties his shoes.

GINNY  
I want you to be careful tonight.  
You're not exactly the most practiced  
driver in the snow.

PAUL  
Don't worry mom. I'm going to a movie,  
then we're just going to hang out a  
while. If it gets too bad I'll come  
home, promise. If you need me, page me.

CUT TO:

EXT. LAKE - NIGHT

A series of footprints in the snow lead from the lake into  
the woods.

(CONTINUED)

CONTINUED:

A dog BARKS in the night, and the snow continues to fall.

CUT TO:

EXT. WOODS - NIGHT

A car slowly pulls into a clearing off a small trail. The car's headlights are off. The driver is looking for something.

As the car comes to a stop, a pair of headlights from a second car quickly flash twice. The driver of the first car gets out and approaches the second.

As driver number one walks, a spotlight beam illuminates his face. The second car has a light attached to the door, an unmarked police car.

Sheriff Cologne steps out of the second car.

SHERIFF

It's about time you got here. I should've been out of here twenty minutes ago.

DRIVER

Sorry Sheriff.

SHERIFF

Just tell me you got the stuff.

The driver answers by producing a large manila envelope. The Sheriff quickly grabs it and from his own car, produces a tightly packed wad of bills.

SHERIFF (cont'd) (cont'd)

This should more than compensate you for your efforts.

DRIVER

Absolutely, sir. And if there's anything else you should need.

(CONTINUED)

CONTINUED:

SHERIFF

Just keep the crews working until the primary houses are done, and this spring we'll have enough new-

A tree limb snaps audibly. The two men quickly look around.

Sheriff Cologne again turns on his spotlight and points it in the direction of the snap.

A WOMAN with a camera around her neck stands frozen in his light.

DRIVER

Shit! Where did she-

SHERIFF

Freeze! Hold it right there lady!

The Sheriff approaches, with his firearm held tightly under his flashlight both pointed at the woman.

WOMAN (cont'd)

Don't shoot Rick! It's me.

The Sheriff lowers his gun as he recognizes the voice.

SHERIFF

Rennie?

(beat)

Goddamnit Rennie! Next time I *will* shoot you! What are you doing out here?

RENNIE

My job. I'd ask you the same, but since we both know, I guess we can just read about it tomorrow.

SHERIFF

No, why don't we go ahead and discuss it tonight. Just the two of us.

Sheriff Cologne calls over his shoulder.

(CONTINUED)

CONTINUED: (2)

SHERIFF (cont'd) (cont'd)  
Hey slick! Beat it already.

DRIVER  
No way man, she took my picture. If  
anyone sees us together like this...

The Sheriff casually leads Rennie back to his car. He is simply confident in his control of the situation.

SHERIFF  
She's gonna take a ride in the back of  
my car. And we're gonna find a way to  
make this mess go away.

She begins to struggle in resistance. He pushes her into the back of the police car and shuts the door.

SHERIFF (cont'd) (cont'd)  
I can handle one lousy reporter.

As the two men chuckle, Rennie begins screaming hysterically and pounding on the window.

SHERIFF (cont'd) (cont'd)  
Give it a rest hot lips. Those doors  
don't open from the inside. I'll be  
with you in a minute.

As the Sheriff returns his attention to his friend, a figure emerges from the woods.

SHERIFF (cont'd) (cont'd)  
What the-

Jason Voorhees quickly closes the distance between them and grabs the driver. He smashes the driver onto the hood of his car.

Rather than helping the man, Sheriff Cologne uses this brief diversion to quickly grab a shotgun from the front seat of his car.

(CONTINUED)

CONTINUED: (3)

Jason grabs an ice sickle from the car bumper and buries it into the screaming man's face. He then turns to face the Sheriff.

The Sheriff stands beside his car pointing a shotgun. Rennie can be seen pounding on the car windows. As Jason approaches, she begins to take photographs.

SHERIFF (cont'd) (cont'd)  
Freeze it psycho! Don't you take  
another step Buster! I will cut you in  
half!

Before the Sheriff can complete his empty thought. Jason has taken away both the gun, and the arm holding it.

As the man screams Rennie photographs from within the car.

Jason stabs the rifle through Rick's chest. The gun continues to pass through the body and fires into the car window behind.

As Jason tosses the Sheriff aside, Rennie quickly climbs through the broken window. She runs into the woods, blindly snapping photos over her shoulder as Jason follows.

CUT TO:

INT. BED AND BREAKFAST - NIGHT

Chris, Tina and Ginny sit in front of the fire talking.

TRISH  
My father was actually a big help.  
After our mother died, he signed the  
house over to us.

GINNY  
That's amazing.

TRISH  
Well, he built it for us so we could  
always be close to the land. Tommy and  
I just never left.

(CONTINUED)

CONTINUED:

Chris walks into the room.

CHRIS

Did you guys hear something a few minutes ago?

TRISH

Like what?

CHRIS

It sounded like a gunshot.

TRISH

Not very likely. It's too cold for any of the local hunter types tonight.

TINA

I wouldn't worry about it Chris.

A large grandfather clock in the corner rings nine times. Ginny looks over at it and then to her watch.

TRISH

Tommy and Megan should be closing up soon.

GINNY

Yeah, and that means Paul's date should be starting too.

CUT TO:

EXT. MOVIE THEATRE - NIGHT

Paul exits the movie theatre and looks around. The snow has increased greatly over the last few hours.

The large clock in the Town Square rings nine times.

Paul quickly looks at his watch.

PAUL

Fuck, I'm late!

(CONTINUED)

CONTINUED:

Paul quickly runs to the General Store.

CUT TO:

EXT. STORE - NIGHT

The lights in the store are off, and a closed sign hangs in the front window. All the cars are gone.

Paul quickly runs up to the store. He tries looking in through windows, and then around by the gas pumps. Empty.

PAUL

Great. Now What?

As if to answer, a tightly packed snowball smashes Paul in the side of the head. Paul falls to the ground on impact.

He sits up and looks around. From around the corner of the store he can see the steaming vapor of someone's breath.

Paul cautiously approaches his attacker, while forming his own snowball.

PAUL (cont'd) (cont'd)

Hello?

As he gets closer, soft laughter can be heard from behind the corner.

Paul raises his snowball for attack. Suddenly a figure rushes out, knocking Paul to the ground a second time. As Paul goes down, he grabs his attacker's leg pulling them down too.

The attacker easily pins Paul on the ground. He reaches up and removes the scarf covering the stranger's face. Danielle.

PAUL (cont'd) (cont'd)

What'd you do that for?

Danielle answers with a warming kiss.

(CONTINUED)

CONTINUED:

DANIELLE

You were late.

They kiss again.

PAUL

Shit, I'm sorry. I'll have to be late more often.

She playfully hits his chest.

DANIELLE

No, you don't understand. You were late and I didn't know if the storm would keep you in.

(beat)

So, I had to call my mom for a ride.

Danielle gets up, and steadily helps Paul stand.

DANIELLE (cont'd) (cont'd)

I don't think she'd like me on top of you as much as I do.

PAUL

So, what do we do?

DANIELLE

We have a rain-check. Tommy says if the storm is bad, I don't have to come in. So my friends and I are going ice-skating on the lake tomorrow.

Paul smiles, anxious to kiss her again.

A car approaches, and honks its horn. Danielle pulls away.

DANIELLE (cont'd) (cont'd)

Meet us at noon and we'll spend the day together. Stand me up again and I won't let you come.

PAUL

Come?

(CONTINUED)

CONTINUED: (2)

DANIELLE

To our pre-Valentine's hot tub party tomorrow night.

PAUL

I will *never* make you wait for me again.

DANIELLE

Good answer.

She winks, smiles, and gets into the car.

As the car speeds away Paul smiles.

CUT TO:

INT. BED AND BREAKFAST - NIGHT

Chris and Tina try to comfort Ginny for the loss of her mother.

Tina hands Ginny a fresh steaming mug.

GINNY

Thank you guys. This is really sweet of you. I just didn't want Paul to be too upset.

CHRIS

Losing a parent is never easy. When I think of how mine were always doing what they thought was best for me. How I would go out of my way to punish them.

Chris trails off.

TINA

We all understand how losing a parent can affect you. It's never easy to cope with tragedy.

(CONTINUED)

CONTINUED:

Trish returns from the next room and sits next to Tina on the couch. She takes her hand.

TRISH

Our mother died when Tommy was still just a kid. That summer was particularly difficult for all of us.

GINNY

I'm sorry, I just can't help but want to protect Paul from all of this.

TRISH

At least she went peacefully.

GINNY

Yes, she passed in her sleep. And the woman was in her eighties. It wasn't like something came for her unexpectedly.

CHRIS

Right. What does Paul's father have to say about this? Is he coming up too?

Tina looks at Chris, as Ginny looks down.

GINNY

No. No, he won't be coming up. He did die unexpectedly.

TINA

I know. I'm sorry.

Ginny looks to Tina curiously. Before she can ask, the front door blows open. Everyone turns to face a gust of cold snow filled air.

Tommy and Megan hurry inside and close the door behind them.

MEGAN

Sorry!

(CONTINUED)

CONTINUED: (2)

TOMMY

Yeah, we wanted to bring you something.  
Could you use a little snow?

TRISH

Little brother remembered to bring my  
jokes.

MEGAN

Hey Trish, sorry they're a little cold.

They enter removing bundles of coats and walk to the others  
near the fire.

MEGAN (cont'd) (cont'd)

Hi Tina. Hey Chris. Don't get up, you  
guys look pretty warm.

CHRIS

There's coffee and stuff in the  
kitchen. If you want I could-

TRISH

Tommy can. You stay there. Tina move  
over so Megan can sit by the fire.

Tina moves to a neighboring chair. Megan sits on the couch  
next to Ginny.

TRISH (cont'd) (cont'd)

Come on brother.

Trish leads Tommy into the kitchen.

GINNY

How are the roads?

MEGAN

Pretty lousy.

GINNY

But you've seen them worse, right?

(CONTINUED)

CONTINUED: (3)

MEGAN

Yeah, wait til tomorrow. Hey, why didn't Paul come by? Danielle waited.

GINNY

What do you mean? He was going to you right after his movie.

Ginny is immediately up and pacing towards the window.

MEGAN

I'm sure he's fine. He was just late I guess.

Tommy emerges from the kitchen carrying two steaming mugs. He hands one to Megan and joins her on the couch.

TOMMY

What? Oh did Paul show up?

GINNY

No. I'm going to page him. He wouldn't just-

TOMMY

I'm sure he's fine. Don't worry. Besides, for what it's worth, we didn't see anything on our way here. The roads are kinda bad, but empty. He should be fine. In fact-

Headlights from a car approaching outside shine through the front windows. Ginny turns towards the light.

A car door closes outside. Ginny crosses to the front door. Paul enters. Ginny hugs him.

GINNY

Oh, thank god.

PAUL

What did I do?

Ginny hits Paul lightly in the chest.

(CONTINUED)

CONTINUED: (4)

GINNY

You didn't call.

PAUL

Because I was home before 11 p.m.

Ginny takes Paul's coat and hangs it on the wall. Paul joins the others by the fire.

TOMMY

You're back kinda early sport.

PAUL

Yeah, her mom came to get her.

MEGAN

Why didn't you offer her a ride?

PAUL

I've never travelled in snow before. So by the time I got there, you guys had already left and she thought I'd bailed on her.

Ginny sits in a chair next to Tina's.

GINNY

So now what's the plan? You giving up?

PAUL

Hardly. First thing tomorrow, we're going ice skating. Then we're going to spend the day together, or do you need me?

GINNY

No, I should be all right. Do you have plans for dinner?

PAUL

With any luck, yes. She and some of her friends are having a party tomorrow night.

(CONTINUED)

CONTINUED: (5)

MEGAN

Honey, are you going to be my Valentine  
this weekend?

TOMMY

I had planned on it.

Tommy and Megan snuggle by the fire. Tina stands to leave.

TINA

I'm going to turn in.

CHRIS

What time is it?

Trish enters from the kitchen.

TRISH

If you guys want, there's some stuff in  
the fridge. I have to be up early  
tomorrow, so I'm going to go on up.

She turns to Chris and Tina.

TRISH (cont'd) (cont'd)

I want you guys to take the rooms at  
the end of the hall. I don't want you  
out in the storm.

TINA

No plans to try it.

MEGAN

Are you going to be up for our run?

TRISH

Once around the lake. Goodnight guys.

Everyone chimes in with a 'goodnight.'

FADE TO:

EXT. BED AND BREAKFAST - MORNING

All the cars in front of the house are heavily covered with snow. During the night several more inches of snow have fallen.

Multiple sets of footprints mark a path from the front door to the driveway.

CUT TO:

INT. KITCHEN - MORNING

Tommy and Paul sit at the table reading a newspaper. Chris and Tina sit at a desk working on a computer.

Trish and Megan prepare breakfast.

TOMMY

So, how did your speech go yesterday?

TRISH

It was okay. Small crowd.

MEGAN

Small town.

TRISH

I swear sometimes those people, it's like they are looking for trouble.

MEGAN

I'm sure they just want what's best.

TOMMY

No, they just want what's new.

Ginny enters and sits next to Paul. Trish does not notice her.

TRISH

Everybody knows to stay away from the land over at Crystal Lake.

(CONTINUED)

CONTINUED:

As she says this, Trish turns to see Ginny staring at her.

TRISH (cont'd) (cont'd)  
It's protected.

GINNY  
It's cursed.

CHRIS  
Got her!

Everyone's attention shifts to Chris and Tina.

TINA  
E-mail her the situation, and try to  
set up on IM.

Trish joins them at the desk.

TRISH  
Jessica Kimble?

CHRIS  
I found her.

TINA  
Let's just hope I'm wrong.

TRISH  
It's an amazing string of coincidences  
if you are.

Megan interrupts them. She is struggling with breakfast.

MEGAN  
Trish? A little help!

Ginny moves in to assist her. She is immediately in control  
and Megan has been waved off to the table.

Paul picks up a camera that sits on the table and offers it  
to Megan.

(CONTINUED)

CONTINUED: (2)

PAUL

Is this your camera?

MEGAN

Oh thanks. Hey, Tina? Do you have time today to help Trish develop some film?

TOMMY

What did you take pictures of?

MEGAN

No, Trish and I found this on our run this morning.

Megan slides the camera across the table towards the desk. Tina joins the others at the table and examines the camera.

TINA

Sure. I'd love to.

Ginny walks around the table serving various items for breakfast.

Trish walks over, and Ginny encourages her to sit.

TRISH

Hey, I'm supposed to do that.

GINNY

You always do this. Sit and let me do this.

TRISH

But.

GINNY

You guys helped me last night, so let me help out a little here now.

Paul finishes eating and stands up to leave.

PAUL

I'm done.

(CONTINUED)

CONTINUED: (3)

GINNY

Done? You just got here.

PAUL

I know. But I can't be late again.

GINNY

Now you know I gotta go back to work at  
grandma's. Do you need a ride?

PAUL

No, we're just going to the lake. I can  
catch a ride with her friends from  
there.

GINNY

You guys be smart out there.

CUT TO:

EXT. LAKE - DAY

Paul is covered in flying snowballs. He falls into a large  
pile of snow.

The group responsible for the attack, Danielle's friends,  
run away onto the frozen lake.

Danielle helps Paul stand. Paul looks around at all the  
activity.

Kids of all ages are playing in the snow. Snowmen are being  
built, and snowball fights are raging.

Many people skate across Crystal Lake. Halfway to the  
middle of the lake, an area is sectioned off with yellow  
tape. A sign stands reading: "Caution - Thin Ice"

Paul turns to Danielle and gives her a small kiss. She  
leads him around the lake to where her friends are huddled.

DANIELLE

Let's see what the others are up to.

(CONTINUED)

CONTINUED:

A small group of teenagers gather around as two guys sculpt in the snow. Everyone is laughing and pointing, and two girls blush in mock surprise.

The two guys, MAX and JIMI, are building a well proportioned snow woman.

DANIELLE (cont'd) (cont'd)  
Careful you guys don't melt her.

MAX  
Hey, we've got our snow babe. You guys go make your own.

The two blushing girls, BRANDY and JESSICA, have started their own design in the snow.

DANIELLE  
I believe we already have.

Max and Jimi walk over to see what the girls are making. A large phallic sculpture is formed in Brandy's hands.

MAX  
Nice form Brandy. First one?

BRANDY  
You shit. I think we both know it's definitely the largest one.

Max blushes and Jimi smacks him on the back. Jimi turns his attention to Jessica, who works diligently beside her friend.

Jessica finishes her addition and smiles triumphantly.

JIMI  
And those are?

JESSICA  
Snowballs honey.

The girls giggle.

(CONTINUED)

CONTINUED: (2)

JIMI

I got your snowballs.

JESSICA

Not like these.

Jimi and Max are suddenly pelted. They turn to see Danielle and Paul flee onto the lake.

Paul is far less graceful and immediately begins a series of sputters and repeated falls.

MAX

Hey dude! I thought you were on our side.

PAUL

Just doing what the lady tells me.

CUT TO:

EXT. CONSTRUCTION SITE - DAY

Lenny, the foreman, walks with his arms full of tools. He is joined by a worker carrying weather tarps.

WORKER

So, the last of the machinery first.  
Then you want me to cover the lumber.

LENNY

Yeah. Get Mike to help you. I don't  
wanna be out here any longer than I  
have to. If you guys would've finished  
yesterday like I asked, we wouldn't  
have to race the weather.

A second worker calls out from near the construction trailers.

WORKER #2

Lenny! Hey Lenny, you're not gonna  
believe this! Get over here!

(CONTINUED)

CONTINUED:

Lenny motions to the first worker to keep going. He hurries over to the trailers.

CUT TO:

EXT. CONSTRUCTION TRAILER - DAY

A few cars and generators stand next to a construction trailer in a clearing.

Lenny approaches the second worker, who is shaking his head in disbelief.

LENNY

What? What is it? What do you-

The worker steps aside and gestures to a line of trees.

A man and woman have chained themselves to the trees. They stand defiantly and stare at Lenny.

LENNY (cont'd) (cont'd)

What the? Can I help you people?

MAN

You can *not* cut down these trees.

WOMAN

If you destroy the land, you pave the way for the destruction of peace and-

Lenny shakes his head in irritation and interrupts the couple.

LENNY

You guys are a little late. I don't want to hear it anyway. Look, first of all, the rally was yesterday.

MAN

We are chaining ourselves here, protesting the-

(CONTINUED)

CONTINUED:

LENNY

The day of what will soon prove to be a rather large snow storm. Idiot.

MAN

What?

LENNY

Read a paper, watch the news, look around for god sake. Do you see anybody really working out here?

Lenny reaches down and picks up a handful of snow. He offers it to the man.

LENNY (cont'd) (cont'd)

This gave my men the day off. And the tv says there's lots more to come. We're taking the weekend off. See you Monday.

Lenny turns to leave, laughing. The man calls him back.

MAN

Hey! Wait a minute you can't just leave us out here.

LENNY (cont'd)

Nice chains, you gotta key?

Everything stops as a scream rips through the site. Lenny and the protesting couple turn to see what is happening.

A construction worker runs past, calling for help. He is immediately followed by a second worker. A hammer flies through the air and hits the fleeing man in the back of the head. He falls to the ground and begins crawling, determined to escape.

LENNY (cont'd) (cont'd)

What the-

(CONTINUED)

CONTINUED: (2)

Suddenly, Jason Voorhees emerges from the woods. With a single swing of the hammer, he crushes the man's head into the ground. He turns to Lenny.

The protesting couple scream and work to remove their chains.

Lenny grabs an axe from a tree stump and swings to attack.

Lenny is joined by the first worker, who returns with a chainsaw. The two men advance towards Jason.

Lenny swings his axe but Jason catches it in mid-air. The worker lunges at Jason with his chainsaw. Jason swings the axe and Lenny around to meet the oncoming help. The axe lands in the workers chest causing him to swing the chainsaw. It hits Lenny in the stomach. Both men fall to the ground. Jason picks up the chainsaw and turns his attention to the screaming protestors.

Jason chainsaws through the tree the man is chained to. The top half of the tree AND the top half of the man fall to the ground. The woman screams as Jason plunges the chainsaw into her face, leaving it stuck in the tree.

CUT TO:

INT. RETIREMENT HOME LOBBY - DAY

A receptionist sits at a welcome desk humming to soft muzak.

INT. GRANDMA'S ROOM - DAY

Ginny continues to work through a fresh stack of belongings. She stops as she feels the presence of someone watching her.

She turns to the door and sees the disgustingly creepy old man staring at her.

GINNY

Hello? Can I help you with anything?

(CONTINUED)

CONTINUED:

The old man stares at her.

GINNY (cont'd) (cont'd)  
Are you lost?

The old man continues to stare. Suddenly he speaks.

OLD MAN  
Shut your whore mouth.

Ginny stares at the man in shock and disbelief.

GINNY  
I'm sorry, what-

OLD MAN  
Your whore mouth. Shut it, now!

Ginny is both offended and more than disgusted.

GINNY  
What is wrong with you?

OLD MAN  
People like you and your bastard son.

GINNY  
Excuse me.

Ginny moves past the old man, and into the hall.

CUT TO:

INT. HALLWAY - DAY

Ginny makes her way through the hall to the lobby.

CUT TO:

INT. RETIREMENT HOME LOBBY - DAY

Ginny approaches the receptionist.

(CONTINUED)

CONTINUED:

GINNY

Excuse me. I don't mean to complain,  
but there is an elderly gentleman in a  
wheelchair bothering me.

RECEPTIONIST

Nasty old white dude?

Ginny nods.

RECEPTIONIST (cont'd) (cont'd)

That's Elias. He's a rotten excuse of a  
man. Painful old bag of hot air. Doc  
keeps promisn' he's terminal. But that  
old man enjoys being mean too much to  
die. Just ignore him is all I can say.  
Sorry.

Ginny agrees and returns to her mother's room.

CUT TO:

INT. GRANDMA'S ROOM - DAY

Elias sits in the corner of the room waiting.

Ginny is startled to see him.

GINNY

You can't be in here. My son is on his  
way back here-

ELIAS

Your son is a fatherless shit!

Ginny recoils as if smacked. She starts to return the  
insults but thinks better of it. This man may not be in  
control of what he says. With great effort, Ginny smiles.

GINNY

I'm sorry, let's start again. My name  
is Ginny Fields. My son, Paul is a good  
boy with a-

(CONTINUED)

CONTINUED:

ELIAS

My name is Elias Voorhees, and my son did his best to ruin this town. Tried to wipe it off the map. (laughs)

GINNY

Voorhees?!

ELIAS

The same. I tried telling people it was my crazy ex wife and bastard son. But luckily the name has poisoned me too.

GINNY

Voorhees? As in Jason Voorhees?!

ELIAS

(mocking)

Ha! Well you're a sharp one. I begged her to abort it. I divorced her soon after.

Ginny looks at him, stunned.

ELIAS (cont'd) (cont'd)

I normally just tell people to fuck off and leave me alone, but I feel like giving you something... special.

GINNY

Something special?

ELIAS

Your dead whore of a mother took great pride when she found out who I was. She told me all about my boy killing your husband.

Ginny is now entering a state of near shock.

GINNY

He wasn't my husband.

(CONTINUED)

CONTINUED: (2)

ELIAS

See? I knew you were a whore.

Ginny again flinches as if slapped.

ELIAS (cont'd) (cont'd)

She told me you were a failure who tried to kill my boy. I'm not surprised to say, you fucked that up too. Excuse me...

Elias wheels past her into the doorway.

ELIAS (cont'd)

I have to change out my shit bag.

GINNY

Hey!

Elias turns back.

GINNY (cont'd) (cont'd)

I gave your son something to remember me by.

ELIAS

He won't forget. And he won't rest until he pays all of you back.

Elias leaves. Ginny breaks into sobs.

CUT TO:

EXT. LAKE - DUSK

Paul, Danielle, and her friends lay in a row in the snow. They fan their arms and legs back and forth, creating snow angels.

Jimi rolls over onto Jessica and the couple kiss.

Max tries the same with Brandy, but she forces a handful of snow down his shirt. Max screams and jumps up. Everybody laughs at him.

(CONTINUED)

CONTINUED:

Danielle rolls onto her side and smiles at Paul.

DANIELLE

You cold enough.

PAUL

Quite. I don't need any snow in my shirt, thanks.

DANIELLE

Well then, maybe it's time to warm you up.

PAUL

What did you have in mind?

CUT TO:

EXT. HOT TUB - NIGHT

A large hot tub invites the teens to party. The tub sits at the end of a pier overlooking the lake. The pier is connected to a small building filled with props and changing rooms.

The tub is large enough to accommodate all three couples. Max and Brandy make out. Jimi is rubbing Jessica's shoulders.

Danielle and Paul playfully splash at each other.

PAUL

Now *this* is what I'm talking about.

JIMI

Yeah, a romantic romp off Crystal Lake.

PAUL

Okay, question. Why do you guys keep calling it Crystal Lake if every other sign calls it Lake Forrest Green?

(CONTINUED)

CONTINUED:

JIMI

Nothing famous ever happened on Lake  
Forrest Green.

PAUL

And what's so special about Crystal  
Lake?

MAX

Biggest mass murder in history.

BRANDY

Ooh, Jason's comin'!

DANIELLE

Shut up you guys.

PAUL

It's okay Danny, tell me.

JIMI

Yeah, tell him what your boss did.

DANIELLE

Shut up now, or we're leaving.

JESSICA

Oh come on Danielle, they're just  
playing.

JIMI

Yeah, it's no big deal.

PAUL

So tell me.

JIMI

It's just some stupid ghost story.

MAX

Yeah, an urban legend really.

(CONTINUED)

CONTINUED: (2)

JESSICA

No, it really happened. Jason Voorhees. This guy killed dozens of people for revenge.

PAUL

Revenge? What did they do to piss him off?

MAX

No one really knows. We think it was because the guy was really horny and wasn't getting any, so he went nuts.

BRANDY

Nice try, lover.

MAX

I'm serious, like almost everybody he killed was fucking at the time.

JIMI

Yeah, then Danielle's boss killed him.

PAUL

What?

DANIELLE

It's not like that, Tommy was just-

JIMI

And then he went nuts and broke out of the looney bin. He went back to the cemetery and dug the guy up.

PAUL

What?!

MAX

Yeah, and he brought the guy back to life. And he killed even more people as a zombie.

(CONTINUED)

CONTINUED: (3)

PAUL

You guys smoke a lot of weed, don't you?

JIMI

Yeah.

(beat)

But anyway. So this guy keeps coming back to kill anybody who messes with his stuff.

PAUL

Over-protective zombies? You guys are actually brought up to fear this silly shit? So where's he buried now?

MAX

No one knows. They never found his body.

PAUL

Now that's convenient. So, hang on a minute while I try to get this straight. Anybody who feels like going on a killing spree, can just do it and blame it on the zombie?

MAX

Yeah. That happened once too. At this nut house where Danielle's boss went-

JIMI

Oh right, yeah, he killed that guy too.

PAUL

I think you should be more afraid of Tommy than this zombie guy, Jason. I mean come on, don't you guys have like psychotic postal workers or anything.

BRANDY

I heard he hopped a boat to New York.

(CONTINUED)

CONTINUED: (4)

JESSICA

Yeah, and got shot through the sewers  
with toxic waste!

At the mention of this, Max releases a loud fart in the  
tub.

MAX

Take that Jason!

Brandy looks at him in disgust. Max smiles, satisfied.

PAUL

Okay, nice ending. No more talking.

Paul turns back to Danielle, and kisses her gently.

PAUL (cont'd) (cont'd)

I didn't mean to upset you. Are you  
mad?

Danielle pulls Paul closer for a more passionate kiss.

DANIELLE

Are you having a happy holiday?

PAUL

Much better than I anticipated. I can't  
imagine this day getting any better.

Danielle smiles and climbs out of the hot tub.

DANIELLE

Let's see about that.

CUT TO:

INT. BED AND BREAKFAST - NIGHT

Chris and Tina continue to work at the computer.

CHRIS

Here's more on Creighton Duke. It says  
he found a way.

(CONTINUED)

CONTINUED:

TINA

Where's he now?

CHRIS

Um... ooh, I guess it didn't work too well. I'll keep looking.

The front door crashes open and Ginny enters the house in tears. Inside she finds warm, welcoming faces.

Tommy and Megan, on the couch, sit up to welcome Ginny.

Trish is first to notice Ginny is crying.

TRISH

Ginny! Oh honey, what happened? Are you okay? Did something happen? Come sit by the fire.

Ginny is led to the fire, where Megan wraps her in a blanket. With encouragement, Ginny speaks through tears.

GINNY

I met a nightmare.

TRISH

Tell me.

GINNY

His name is Elias Voorhees, and he-

TOMMY

Voorhees!

Everyone in the house stops and turns to Ginny.

GINNY

Yes. You see, a long time ago, his son was a monster who-

TRISH

Who changed all our lives forever.

(CONTINUED)

CONTINUED: (2)

Ginny is frozen. Megan brings her a warm mug. Chris and Tina join them at the couch.

MEGAN

Drink this. You're gonna need it.

Ginny looks around, confused.

TRISH

We have to talk.

CUT TO:

EXT. PROP HOUSE - NIGHT

The windows to the small building at the opposite end of the pier are steamed up.

CUT TO:

INT. CHANGING ROOM - NIGHT

Two large winter coats lay on the floor just inside the doorway. Next to the coats are gloves, scarves... etc.

Paul and Danielle kiss passionately in the small room. Danielle stops kissing and smiles at him. She reaches for the door behind Paul and secures the lock.

CUT BACK TO:

INT. BED AND BREAKFAST - NIGHT

Ginny is surrounded by the group.

GINNY

You're telling me that the man who I barely survived meeting, tried to kill each of you too?

TRISH

I know it's hard. But you need to hear this.

(CONTINUED)

CONTINUED:

CHRIS

He changed all our lives. When he  
killed our friends-

MEGAN

Our parents.

GINNY

Oh, my god.

TOMMY

We each tried to stop him, like you  
did. But he won't stay away forever.

TINA

But we're working on that right now. I  
believe we found a way.

GINNY

What do you mean? Do you think he's  
coming back? That's impossible. I can't  
believe it, I stopped him.

CHRIS

I wish you had.

Chris hands Ginny a stack of photographs.

TINA

These were in the camera we found this  
morning.

The photos show the attack on the Sheriff and Rennie. Ginny  
flips through, then drops the pictures.

GINNY

Oh my god! I have to call Paul! He's at  
the lake!

Ginny rushes to the phone. The line is dead.

GINNY (cont'd) (cont'd)

Oh shit! The line's-

(CONTINUED)

CONTINUED: (2)

MEGAN

It's okay, it's just the computer.  
We're online right now.

Ginny hangs up the receiver and grabs the phone from her purse. She quickly sends a 911 page.

CUT TO:

INT. CHANGING ROOM - NIGHT

Paul's pager vibrates on his belt. His pants sit in a pile in the corner of the room with the rest of their clothes.

Paul and Danielle make love in the dark changing room.

CUT TO:

EXT. HOT TUB - NIGHT

As the two couples make out in the hot tub, a large figure emerges from the lake. Jason approaches the tub.

CUT BACK TO:

INT. BED AND BREAKFAST - NIGHT

Ginny paces with her phone. Chris has returned to work on the computer.

TINA

This is going to be hard, but there's more you need to hear.

GINNY

What else is there? What can be harder than what you've already said? What do you want from me?

TINA

What do you know about telekinetic and psychic abilities?

(CONTINUED)

CONTINUED:

GINNY

What do I- I'm sorry.  
What are you asking me? Do I believe  
it's possible?

(beat)

You've just told me that not only do  
you guys share my worst nightmare, but  
that it isn't over yet.

(beat)

I don't know what to believe.

TINA

Listen to me, and believe what I'm  
telling you. I have this ability and I  
can control it. It's what helped me to  
escape before.

Chris hits the desk in frustration.

CHRIS

No! There *has* to be another way!

Megan and Tommy join her at the computer.

MEGAN

What does she say?

CHRIS

Well, earlier I found some stuff on a  
bounty hunter named Creighton Duke. He  
claimed to have a way to destroy Jason.

MEGAN

Okay, does she know how to get to him?

TOMMY

Yeah, we can get him to-

CHRIS

No, he's dead. But she says he told her  
that only a relative can kill Jason.

TOMMY

I don't suppose she'd do us the favor?

(CONTINUED)

CONTINUED: (2)

CHRIS

Airport's closed, and the roads are not far behind.

MEGAN

Even if she wanted to help, she couldn't get here in time.

TRISH

There's another way.

Everyone turns to Trish.

TRISH (cont'd) (cont'd)

We've all survived our run in with Jason. Maybe it's a sign.

CUT TO:

INT. PIER - HOT TUB - NIGHT

Paul and Danielle return to the now empty tub.

PAUL

This is cozy.

DANIELLE

Yeah, I wonder where everybody went.

PAUL

Maybe they're trying to scare us.

Paul and Danielle climb into the tub and continue kissing. Paul shifts uncomfortably in the water.

PAUL (cont'd) (cont'd)

Sorry, did I get ya?

DANIELLE

What are you talking about?

PAUL

I caught your foot.

(CONTINUED)

CONTINUED:

As Danielle starts to question him, a few various body parts bubble to the surface of the water. The remains of the missing couples. Danielle screams. Paul quickly covers her mouth.

DANIELLE

What do we do?!

PAUL

We quickly and quietly get out and get dressed.

DANIELLE

Excuse me?! What are-

PAUL

Whoever did this is probably still out here.

CUT TO:

EXT. PIER - HOT TUB - NIGHT

They quickly exit the tub and begin to dress.

As panic sets in, Paul looks to the pier and sees Jason. He grabs Danielle's arm and begins to run.

She looks confused, then sees Jason and screams.

EXT. WOODS - NIGHT

Jason follows as the couple run a path through the woods. The night is filled with blinding snow. Jason follows their footprints through patches of moonlight and shadow.

CUT TO:

INT. BED AND BREAKFAST - NIGHT

Trish enters with a toolbox and a handgun. She places the items on the kitchen table next to several flashlights. Everyone looks at her.

(CONTINUED)

CONTINUED:

TRISH

He's been here before.

Ginny continues to pace with her phone.

CUT TO:

EXT. WOODS - NIGHT

Paul leads Danielle through the woods, running as fast as he can. Danielle falls in the snow. Paul runs back to help her and Jason appears behind her.

Paul grabs Danielle's arm and pulls her away. Jason is closing the distance between them. Danielle is screaming.

The Bed and Breakfast is growing closer and closer. Paul quickens his pace.

CUT TO:

INT. BED AND BREAKFAST - NIGHT

Ginny looks out the front window and calls out in shock.

The front door bursts open and Paul enters frantically. He slams the door shut behind him, and turns to the others.

GINNY

Oh my god! Paul?! Are you okay? What happened?

MEGAN

Are you hurt? Where's Danielle?

Paul looks around, but Danielle is not here. He holds up his hand.

Paul is still clutching Danielle's now severed arm. Everyone screams. A moment later the electricity in the house goes out.

TOMMY

Nobody move. Listen!

(CONTINUED)

CONTINUED:

From outside Danielle calls for help.

Everyone races to look out the front windows.

CUT TO:

EXT. BED AND BREAKFAST - NIGHT

In the distance, Danielle is pinned to a tree by her remaining arm. Blood flows freely from her wounds. She screams for help.

CUT BACK TO:

INT. BED AND BREAKFAST - NIGHT

Paul moves to the door. Tommy stops him.

PAUL

Get away from me man.

TOMMY

Not a chance. She's dead already. She just doesn't know it.

Paul tries to push past Tommy.

PAUL

Get away from me you psycho!

Tommy slaps Paul across the face. Hard. Paul falls off balance to the floor. Ginny screams in surprise. Everybody looks to Tommy who is holding Paul down on the floor.

TOMMY

Forget it. We both know we can't help her. She's gone. I'm sorry.

PAUL

Are you serious? We can't just leave her out there!

Danielle's cries for help continue.

(CONTINUED)

CONTINUED:

CHRIS

Paul's right. She can be treated-

TRISH

No. I'm sorry to sound like this but have you forgotten who's out there?

Danielle screams.

TRISH (cont'd)

She's dead Paul. I'm sorry. Tell him Ginny.

Paul looks to his mother. Ginny begins to cry, and turns away.

PAUL

What are they talking about mom?

GINNY

We know the man doing this. He's not going to let you take her.

PAUL

What are saying?

Danielle's screams change to steady sobbing.

CHRIS

No! I have to at least try!

Chris crosses to the front door.

CHRIS (cont'd) (cont'd)

I've seen what he can do. I can't forget him. But, I can't sit back and let that poor girl suffer.

TINA

Sit down, Chris.

(CONTINUED)

CONTINUED: (2)

CHRIS

We can save her! We have to try. I'm going. Just make sure you help us back inside.

Chris suddenly opens the front door.

TINA

No! Don't go out there!

Chris turns to run for Danielle. Jason stands on the front step blocking her path. Chris freezes in terror. Jason grabs her and the front door slams shut.

Everyone is off the floor and standing in the middle of the room. The house is deathly quiet, except for Danielle's calls for help. Soon those cries stop too.

Silence.

Suddenly, the front windows explode in as Chris' body is thrown through. A large axe is planted in the front of her skull. Jason steps into the window frame.

Everyone panics. Tina focuses her attention on the computer desk. Using her telekinetic powers, she moves the desk to cover the open window.

TOMMY

Look out!

Tommy grabs a chair and throws it through the glass doors leading to the rear exit of the house.

The front door bursts open and Jason enters the house.

Paul and Tommy run out the back and onto the deck.

The women run upstairs and Jason follows.

CUT TO:

EXT. BED AND BREAKFAST - NIGHT

It has started snowing again.

Paul and Tommy crouch behind the deck, looking back towards the empty house.

PAUL

Where did everybody go?

TOMMY

They were right behind-

Paul looks through the upstairs windows. Flashlight beams dance around a room.

INT. BEDROOM - NIGHT

The women barricade the door.

INT. UPSTAIRS HALLWAY - NIGHT

Jason walks closer.

EXT. BED AND BREAKFAST - NIGHT

Tommy struggles to hold Paul back.

PAUL

He's up there with them. Mom!

TOMMY

*Why* would you go upstairs?

CUT TO:

INT. BEDROOM - NIGHT

The room is lit by flashlights. The largest furniture blocks the door. Trish pulls a chord from the ceiling. A rope ladder descends.

Ginny looks from the ladder to Trish.

(CONTINUED)

CONTINUED:

TRISH

You first. Up to the roof. Go, go, go!

Ginny looks out the window and sees Paul and Tommy staring up at them. She looks back to Megan and Tina beside her.

Jason begins his attack on the door.

Tina moves another large piece of furniture to the door. Ginny immediately climbs the ladder and is followed closely by the others.

CUT TO:

EXT. HALLWAY - NIGHT

Jason steadily swings a large axe, working to destroy the door.

CUT BACK TO:

EXT. BED AND BREAKFAST - NIGHT

Tommy and Paul watch as the four women move across the rooftop in silhouette. They see Jason enter the room.

PAUL

I gotta get my mom!

Paul moves towards the door. Tommy grabs him.

TOMMY

No! If you want to help them, go bring your car around. Go!

Paul runs to the car. Tommy follows the girls progress from the ground.

CUT TO:

EXT. ROOFTOP - NIGHT

The four women cautiously make their way across the snow covered roof towards the chimney.

(CONTINUED)

CONTINUED:

Ginny is the first to reach safely. She looks down at Tommy.

GINNY

Help us! How do we get down from here?

CUT BACK TO:

EXT. BED AND BREAKFAST - NIGHT

TOMMY

Hang on! I'll get a ladder!

Tommy runs off.

CUT TO:

EXT. ROOFTOP - NIGHT

Ginny turns back to help the others. As she pulls Trish to the chimney, Jason appears at the far end of the roof. Ginny screams, and the others turn to look.

Tina quickly drops to a crawling position and moves forward towards the chimney.

Jason is right behind Megan.

MEGAN

Time to move!

She extends her arms out from her sides and begins to walk the roof in a balancing act like a circus performer walking a wire without a net.

Tina stares at the chimney and it begins to break apart. Using her special ability, she begins throwing the chimney rock through the air. The pieces barely miss Megan but connect with Jason. It slows him down but can't stop him.

CUT TO:

EXT. CAR - NIGHT

Paul desperately tries to unlock the car door, but the lock has frozen shut. He tries tugging at the handle.

He looks around on the ground for something heavy. A rock!

Paul smashes the window and reaches through to grab the handle. The door swings open and he enters the car.

CUT TO:

INT. CAR - NIGHT

Paul tries to start the car, but the engine continues to stall.

PAUL

Come on! Come on! Start!

He repeatedly turns the key and pumps the gas. Nothing.

CUT TO:

EXT. BED AND BREAKFAST - NIGHT

Tommy returns to the side of the house with a tall ladder. He sets the ladder beside the broken chimney. He calls up to the rooftop.

TOMMY

Hey! Hey! Down here!

CUT TO:

EXT. ROOFTOP - NIGHT

Ginny turns back to find the ladder. She looks down to Tommy who waves anxiously back at her.

As the other women cross the roof, Jason follows.

Ginny begins her descent. Trish and Tina follow.

(CONTINUED)

CONTINUED:

Megan turns back to see where Jason is and barely dodges his attack. In exchange for a swift move, Megan loses her footing and slides down towards the edge of the roof.

CUT TO:

EXT. BED AND BREAKFAST - NIGHT

Tommy runs over to see Megan's legs hanging over the edge, above his head.

Ginny, Trish and Tina join him on the lawn. They look up to see Megan pulled back onto the roof by Jason.

EVERYONE

No!

CUT BACK TO:

INT. CAR - NIGHT

Paul starts the car. He quickly speeds out of the driveway and tries to turn the car around. Not accustomed to driving on ice and snow, Paul immediately loses control of the car. The wheel spins freely as he pumps the gas and brake.

The car rolls into the nearest ditch. He tries to correct the move, but the tires spin helplessly. Stranded.

PAUL

Mother fucker!

Paul climbs out of the car and runs to join the others.

CUT TO:

EXT. BED AND BREAKFAST - NIGHT

Tommy, Trish, Ginny and Tina scream up to the roof.

TOMMY

Megan!

(CONTINUED)

CONTINUED:

TRISH

Megan?!

Tommy returns to the ladder and starts to climb.

Megan's body is thrown off the roof. Her body crashes to the ground beside the ladder.

Tommy jumps from the ladder and cradles his wife, sobbing. Her skull has been crushed. Blood trickles out of her eyes, nose and ears

TOMMY

Oh, Megan! Megan, no!

Tommy looks to the roof and sees Jason staring down at them.

PAUL

JASON!!!!!!

Trish and the others cry for their friend. Paul runs to Ginny and hugs her.

Tina looks up and also sees Jason. With a twist of her head she throws the ladder away from the house.

TINA

Come on. We have to go.

Trish and Tina help Tommy stand and lead him away from his dead wife.

TOMMY

Where?

(beat)

Where can we go? How long can we run from this guy? Seriously?! Only a *relative* can stop him?!

TINA

I've got an idea about that.

(CONTINUED)

CONTINUED: (2)

TRISH

What are you saying?

Ginny and the others lean in to listen.

TINA

It's like Trish said earlier.  
Each of us has survived this bastard  
before. He killed everyone around, but  
not us.

GINNY

I can't lose anybody else.

Ginny looks to Paul, and hugs him tighter.

TOMMY

He's never going to stop. You may have  
all the powers in the world, but they  
weren't able to help Chris or Megan.

TRISH

Tommy! That's not fair-

TINA

It's okay, Trish. He's right. You guys  
don't have the same powers I do and  
yet, you managed to escape. Don't you  
see that if we work together we  
actually stand a chance?!

TOMMY

Okay, fine. But we're not going to last  
very long, so we better do something  
fast.

GINNY

What did you have in mind?

TINA

We lead him out to the lake and drown  
him.

(CONTINUED)

CONTINUED: (3)

Tommy returns to Megan. He brushes her hair out of her face.

TOMMY

We already tried that.

GINNY

If we can get away long enough, maybe we can get something out of his father.

TOMMY

There's no way he would help us.

TRISH

Only one way to find out. If he won't then we continue into town and get the police.

TINA

Do you really think we can make it back to town.

GINNY

It's like you just said, we have to try. It's not like we have a choice.

Trish and Tina again lift Tommy away.

CUT TO:

EXT. LAKE - NIGHT

Our heroes cross the frozen surface of Crystal Lake. Suddenly, they are called to a halt.

TRISH

Wait a minute everybody.

The group stands on the lake beside a sign reading: "DANGER - THIN ICE"

TINA

This is what I meant. If we can somehow find a way to get him to come out here-

(CONTINUED)

CONTINUED:

GINNY

I don't think that's going to be too difficult. Look!

Jason quickly walks down a pier approaching the group. As he steps onto the lake he immediately creates a crack in the ice. He pauses.

PAUL

Everybody, move!

TRISH

Single file. Watch the ice under your feet. Go!

The group begins to move single file across the lake. Jason cautiously follows. Not fearing the consequences like the rest, he begins to pick up speed.

Paul is the last in the line. He checks over his shoulder for Jason. Jason is about fifteen feet away.

PAUL

Um... Guys?! A little help!

Ginny turns back to look. She screams at the sight of Jason approaching her son.

GINNY

No! Tina!

TINA

I've got it.

Tina turns to face Jason. She sends a telekinetic wave across the lake. The ice under Jason's feet begins to crack. Jason falls into the lake.

Everyone again starts to file across the lake. The cracks in the ice begin to spread like a spider-web towards our heroes.

Jason breaks through the ice and continues his pursuit.

(CONTINUED)

CONTINUED: (2)

Tina sends another wave at him, causing Jason to fall into the lake again. The cracking ice spreads faster.

TOMMY

You can't keep doing that!

TINA

It's slowing him down.

TRISH

You're going to sink us too!

Portions of the ice under Paul's feet begin to shift.

PAUL

Oh shit! Move! Everybody now!

Everyone continues across the lake. Jason climbs back out of the lake and onto the ice. He quickly approaches Paul.

Jason pulls a machete from his belt and throws it through the air striking Paul in the back. Paul crashes onto the ice.

PAUL (cont'd)

Mom...

Ginny turns just in time to see Jason lift her son into the air.

GINNY

PAUL!

With one swift move, Jason tears the machete through Paul.

Ginny screams as her son spills across the ice.

GINNY (cont'd)

NO!

Trish grabs Ginny's arm and pulls her across the lake.

(CONTINUED)

CONTINUED: (3)

TRISH  
He's gone!

CUT TO:

EXT. CONSTRUCTION SITE - NIGHT

Tommy helps his sister pull the nearly comatose Ginny to safety.

Tina runs past them to the road. A sign reads "Construction Ahead"

TINA  
Come on! I think I know what to do!

EXT. LAKE - NIGHT

Jason crosses the final section of lake.

EXT. ROAD - NIGHT

Trish and Tommy pull Ginny down the road.

TOMMY  
There's no time! Come on!

TINA  
Let's go. It's now or never.

TRISH  
Where are we going?

Tina points to another construction sign. The others follow her as she runs down the street.

CUT TO:

EXT. ROAD - NIGHT

Jason walks under a streetlight. Snow blows around him as he follows the footprints of the others ahead of him. He passes the construction sign.

CUT TO:

EXT. CONSTRUCTION SITE - NIGHT

The site is abandoned. Blue weather tarps cover much of the lumber and machinery. Wind hauntingly rustles the tarps.

A row of construction trailers line the road. Ginny and the others run to the first trailer. Locked.

They move down the line of trailers until they find one that's open. Everyone ducks inside.

CUT TO:

INT. CONSTRUCTION TRAILER - NIGHT

Trish enters the trailer first. It is filthy and ransacked. The others join her.

TOMMY

What happened here?

TRISH

What's it matter? Find a phone.

GINNY

Got it.

Ginny grabs a telephone off the wall and dials 911.

911 OPERATOR

911. What is your emergency?

GINNY

Hello?! Help us, there's a man trying to kill us.

(CONTINUED)

CONTINUED:

911 OPERATOR

I'm sorry. Did you say somebody is trying to kill you?

GINNY

Yes, Jason Voorhees has come back from the dead and-

(beat)

Hello? Hello! Bitch hung up on me!

Trish takes the phone from her.

TRISH

Do you blame her? Give me that.

Trish dials 911.

911 OPERATOR

911. How can I help you?

TRISH

Yes! I want to report a murder.

911 OPERATOR

Did you witness this murder.

TRISH

Not only did I witness a murder, I saw roving gangs raping and looting.

911 OPERATOR

Raping and... is this some kind of joke? It is a federal offense to report a false-

TRISH

Then come the fuck down here and arrest me! There is a major threat down at the Waldrop Construction Site on Crystal Lake. Send the cops now!

Trish slams the phone down.

(CONTINUED)

CONTINUED: (2)

TOMMY

Well you managed to say all the correct words to raise a few flags.

GINNY

Yeah, that should do it.

Tina cautiously looks around the trailer.

TINA

There's something wrong here. He's been here recently. I can feel it.

TOMMY

Let's just find some tools that we can use against him until the cops get here.

As he says this, Tommy pulls a tarp off the wall. The body of a construction worker falls to the floor at his feet.

Trish and Ginny scream. Tina looks outside.

TOMMY (cont'd) (cont'd)

On second thought, let's just try another trailer.

CUT TO:

EXT. CONSTRUCTION TRAILER - NIGHT

Everybody races from the trailer. Jason stands by a line of trees. Trish points to him and screams.

Tina looks beside the trailer and sees a row of tools. She sends the tools flying through the air at Jason. One by one they plunge deep into his rotten flesh. He can't be stopped.

Everybody runs further into the site as Jason pulls tools out of his chest.

CUT TO:

EXT. CONSTRUCTION SITE - NIGHT

Large machinery is covered with weather tarps. Racks of tools stand beside a tree stump. Snow continues to fall.

Tommy and Tina approach a large machine and remove the tarp. Tommy smiles and looks to his sister.

TOMMY

I think she's on to something.

TRISH

What'd you find?

Trish and Ginny approach the machine. A tree shredder.

GINNY

I like your style.

TINA

Maybe only a relative can kill him.

TRISH

Maybe

(beat)

But we can sure fuck him up for a while.

GINNY

And we can each take a piece of him back as insurance that he's gone.

Everybody turns to Ginny in disgust and awe.

As if on cue Jason steps into the clearing. He pulls an axe and a machete from the tool rack.

Tommy reaches to the tool rack beside him and grabs two machetes. He begins to swing the blades in a rotary manner.

GINNY (cont'd) (cont'd)

What are you doing?

(CONTINUED)

CONTINUED:

TOMMY

I've done this before, trust me. I'm  
just coaxing him over to the shredder.

Tommy and Jason face off for the last time. Tommy blocks Jason's attacks and kicks him off balance into the snow.

Tina starts the tree shredder. Tommy turns at the sound of the engine. Jason is immediately up and attacks Tommy. Trish screams.

Tommy buries his blades into Jason. Jason grabs Tommy and throws him into the shredder. Tommy's remains spray onto Trish, covering her in gore.

Ginny and Tina scream in horror. Trish is frozen in shock. Jason approaches.

TINA

Come on!

Ginny runs for cover in the trees. She turns back only to find that Tina has not followed.

GINNY (cont'd)

Shit!

Tina again sends tools flying into Jason.

Undaunted, Jason closes in on Trish and swings a machete at her. She reaches out to block the attack, and catches the blade directly in the hand. Trish screams.

Tina races to help Trish, Ginny reaches towards the remaining tools.

Jason swings his machete again and catches Trish in the ribs. She spits a mouthful of blood onto his mask and collapses at his feet.

Tina arrives just as Trish dies.

TINA

No!

(CONTINUED)

CONTINUED: (2)

Jason turns quickly towards Tina. She tries to stop her run but only slides on the ice towards Jason. She struggles to regain her balance on the slippery ground.

He grabs her and lifts her over his head. He breaks her spine and tosses her aside. Jason looks around.

Ginny rushes out of hiding with a long piece of lumber. She shoves the wood into Jason's side and knocks him into the tree shredder.

Jason lunges out of the shredder at Ginny. He grabs her and slowly pulls her closer. His legs are destroyed and spray out onto the trees behind him.

He fumbles with Ginny as he is sucked into the shredder. She struggles to break free as he is steadily ground to bits. Finally, his grasp weakens and he lets loose.

Jason is swallowed by the machine and sprayed into the night. A bizarre mixture of snow and gore rains down. Ginny stands in the middle of the construction site watching the debris fall. She begins to cry.

CUT TO:

EXT. ROAD - NIGHT

Ginny walks down the middle of the road. She passes a sign which reads "You are now leaving Forest Green - Don't forget to buckle up."

FADE TO:

INT. AIRPLANE - DAY

Ginny sits in an airplane looking out the window. A flight attendant approaches.

FLIGHT ATTENDANT

Can I get you anything?

Ginny doesn't acknowledge the attendant.

(CONTINUED)

CONTINUED:

FLIGHT ATTENDANT (cont'd)  
Excuse me? Do you need anything?

Ginny looks around at the attendant, lost in thought.

GINNY  
No, I'm fine. I'm going to be okay.

The attendant leaves and Ginny turns back to the window. She absently reaches into her collar and pulls out a locket. Inside the locket is a picture of two men named Paul. Her son, and his father.

Ginny reaches down to the space under the seat in front of her. She pulls out her suitcase and opens the zipper. She pulls a small box out of the bag.

She opens the box and peers inside.

GINNY (cont'd) (cont'd)  
You're never coming back again.

Ginny closes the box and returns it to her suitcase. She slides the case back under the seat in front of her and smiles. She closes her eyes and goes to sleep.

FADE TO BLACK.