

WHITE COPY

FRIDAY THE 13TH: THE THIRTEENTH FRIDAY

A screenplay by
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and
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*WGA Registered--

FADE IN:

EXT. CRYSTAL LAKE, 1980 -- MORNING

Sunlight sparkles on the tranquil surface of Crystal Lake.

SEEN FROM THE DISTANCE

A single canoe drifting in the water, a single person inside the canoe: ALICE HARDY. She's been through hell and she's sleeping now, one arm hanging over the side of the boat, fingertips grazing the surface of the water.

EXT. CAMP CRYSTAL LAKE ENTRANCE -- MORNING --

A car from the local POLICE DEPARTMENT cruises past the colorful false totem pole and the sign reading

"WELCOME TO CAMP CRYSTAL LAKE. EST. 1935".

EXT. CRYSTAL LAKE, 1980 -- MORNING

The classic scene lifted straight from the ending of the original FRIDAY THE 13TH. Alice wakes up in the canoe as the police car arrives. There's a serene expression on her face as an officer calls to her from the shore.

Then the serenity is shattered as YOUNG, ROTTING JASON

VOORHEES LUNGES OUT OF THE WATER AND GRABS HER!

The classic shot PANS DOWN under the canoe into the deep, dark depths of Crystal Lake, and we FADE TO BLACK with these intermingled sounds: ALICE SCREAMING AS SHE'S PULLED

UNDERWATER, THE SCREAMS OF YOUNG JASON DROWNING, WATER SPLASHING, THE SCREAMS OF VARIOUS CAMP COUNSELORS BEING BUTCHERED, A MUTED UNDERWATER QUALITY TO ALL OF THE SCREAMING...AND TO THE FOLLOWING DIALOGUE...

PAMELA VOORHEES (V.O.)

Where's my son?!? Where's my Jason?!?

You were supposed to be watching him!

ALICE HARDY (V.O.)

(terrified)

Who are you?

PAMELA VOORHEES (V.O.)

Why, I'm Mrs. Voorhees, an old friend of the Christys'.

(CONTINUED)

ALICE HARDY (V.O.)
They're all dead!

CUT TO:

MONTAGE OF VARIOUS KILLINGS FROM FRIDAY THE 13TH PART 1.

The HITCHHIKER getting her throat cut.

KEVIN BACON getting the arrow shoved through his throat.

NED lying with his eyes wide open on the top bunk, his throat slashed.

MARCIE getting axed in the face.

STEVE CHRISTY getting stabbed in the stomach.

ALICE discovering BILL'S body hanging from the door, an arrow shoved in his eye socket!

MRS. VOORHEES revealing her KNIFE to Alice!

PAMELA VOORHEES
You let him drown! You never paid
any attention! Look what you did to
him! Look what you DID to him!

QUICK CUTS OF ALICE RUNNING FROM AND BATTLING MRS. VOORHEES.

CLOSE ON

Pamela Voorhees lips, lifted straight from the first movie.

PAMELA VOORHEES (CONT'D)
Kill her, Mommy! Kill her! She can't
hide! No place to hide! Get her,
Mommy! Get her! Kill her!

EXT. CRYSTAL LAKE, 1980 -- NIGHT

Alice and Mrs. Voorhees rolling around in the dirt, fighting each other beside the lake. Finally Alice is able to get up and grab the MACHETE, which she uses to DECAPITATE Mrs. Voorhees!

CUT TO:

UNDERWATER... THE DEEP, DARKS DEPTHS OF CRYSTAL LAKE. WE HEAR ALICE ASK FROM FAR AWAY:

ALICE HARDY (V.O.)
What about the boy? Is he dead too?

(CONTINUED)

SGT. TIERNEY (V.O.)

Who?

ALICE HARDY (V.O.)

The boy. Jason.

SGT. TIERNEY (V.O.)

Jason?

ALICE HARDY (V.O.)

In the lake. The one who attacked me
and pulled me under the water.

SGT. TIERNEY (V.O.)

Ma'am, we didn't find any boy.

ALICE HARDY (V.O.)

Then he's still there.

CUT TO:

INT. BAR, 1981 -- NIGHT

In a scene lifted directly from FRIDAY THE 13TH PART 2, GINNY
FIELD turns to PAUL at the bar and poses this question:

GINNY FIELD

What if there is a Jason?

(pause)

He must've seen the whole thing
happen. He must've seen his mother
get killed, all because she loved
him.

EXT. CAMPFIRE, 1981 -- NIGHT

PAUL telling a story to those gathered around the campfire,
another scene from Part 2.

PAUL

His body was never recovered from
the lake after he drowned. The old
timers in town will tell you he's
still out there. Some sort of demented
creature, surviving in the wilderness.
Full grown by now...

CUT TO:

MONTAGE OF VARIOUS KILLINGS FROM FRIDAY THE 13TH PART 2.

THESE INCLUDE:

JASON hitting DEPUTY WINSLOW in the
back of the head with a hammer.

(CONTINUED)

SCOTT hanging upside down, getting his throat cut.

TERRY running toward the camera, SCREAMING.

JASON shoving a SPEAR through the bodies of two lovers (SANDRA and JEFF).

VICKIE stabbed in the stomach by JASON, whose face is hidden behind that famous WHITE SACK.

Wheelchair-bound MARK getting hit in the face with a MACHETE.

JASON and PAUL grappling inside Jason's cabin, while a stunned Ginny looks on! MRS. VOORHEES' HEAD is on an alter, surrounded by candles!

Ginny picks up the MACHETE and SLAMS IT DOWN INTO JASON'S SHOULDER!

AN UNMASKED JASON CRASHES THROUGH A WINDOW AND GRABS GINNY!

FADE TO BLACK WITH THE SOUND OF SCREAMS AND BREAKING GLASS, ECHOING THE SOUND OF THE FRIDAY THE 13TH LOGO CRASHING THROUGH GLASS AT THE BEGINNING OF THE ORIGINAL FILM!

DISSOLVE TO:

A TITLE CARD CLEARLT READING...

PRESENT DAY

EXT. STREET CORNER -- DAY

Two teenage girls, DIANE and STEPHANIE (both 16) stroll down a sidewalk carrying a couple of plastic bags full of ART SUPPLIES.

Diane is HUMMING to herself, listening to a tune on her iPod.

She's the more provocatively dressed of the two, wearing very short shorts and a tight t-shirt.

Stephanie is talking on her iPhone. She wears glasses and she's dressed much more conservatively than Diane.

STEPHANIE

(on phone, leaving
message)

Hi, Alice! Diane and I picked up
everything on the list! We should be
there in about fifteen minutes!

(BEAT)

Okay! Bye!

(CONTINUED)

DIANE

Remind me again why we're doing this.

STEPHANIE

Well, Diane, because it counts as an extracurricular activity. Those look good on college applications.

(BEAT)

Plus it involves art and it's fun.

DIANE

Don't know if I'd call it fun, but yeah, art's cool.

STEPHANIE

It's like the only thing we have in common anymore. I miss doing things with you.

DIANE

That's because you never do anything. Besides this extracurricular stuff. You study like 24/7.

STEPHANIE

You say that like it's a bad thing.

DIANE

It is. We're sixteen, Stephanie. We only get to enjoy being teenagers once. You realize that, right?

STEPHANIE

Maybe I enjoy studying.

DIANE

Bullshit.

They both LAUGH.

A CAR FULL OF TEENAGE BOYS pulls up to the curb. The window slides down, releasing a plume of POT SMOKE.

Stephanie COUGHS and tugs Diane's sleeve, urging her to keep walking.

Diane is thrilled to see the boys. She seems to know them all. A big, beefy stud named BILLY (21) is driving. A boy named BRAD (17, backward baseball cap) rides shotgun. Two skinny guys named LANCE and RONNY (both 16) are sharing a joint in the back seat.

BRAD

You girls feel like going to a party?

(CONTINUED)

STEPHANIE

No!

DIANE

(excited, ignoring
Stephanie)

Where at?

BRAD

My place! My folks just went on
vacation and the house is mine! We
got some herb, some brews... Hell,
we even got some Vicodin, if that
floats your boat.

BILLY

The booze is courtesy of me! I
officially turned twenty-one last
week!

Billy brandishes a half-empty liquor bottle.

DIANE

Nice!

STEPHANIE

If you've been drinking you shouldn't
be driving!

(tugs Diane's sleeve)

Come on, let's get out of here.

DIANE

I'm going with them.

STEPHANIE

What?!?

DIANE

We just talked about this! You better
break out of your shell and start
enjoying life before it's too late!

BRAD

Hell yeah! That's what I'm talkin'
about!

Diane hands her bag of art supplies to a very disappointed
Stephanie.

DIANE

Scoot over, you skinny potheads!

And give me some of your pot!

Lance and Ronny GIGGLE and make room for Diane in the back
seat. She gets in.

(CONTINUED)

Billy REVS the engine and prepares to drive away. Brad calls to Stephenie:

BRAD
Last chance! You sure you don't wanna
come?

Without answering, Stephanie adjusts her glasses and starts walking away. She's clearly hurt that her friend abandoned her to be with these bozos.

The car ROARS AWAY from the curb, and about two seconds later something utterly shocking happens:

The car glides right through a RED LIGHT, into the intersection, where it gets PULVERIZED BY A LARGE CEMENT TRUCK! The CRASH is JARRINGLY LOUD!

Stephanie whirls around. She lifts a horrified hand to her mouth as she realizes what happened. A bystander SCREAMS.

ANGLE ON
BRAD'S HEAD bouncing down the street.

A MOTORCYCLIST swerves to avoid the head, causing him to SLAM INTO THE SIDE OF A PARKED CAR! More stunned bystanders SCREAM!

ANGLE ON (CONT'D)
The face of a horrified, SCREAMING
WOMAN.

CUT TO:

INT. ALICE HARDY'S HOUSE -- DAY

ALICE HARDY sits up in bed, woken from a nightmare. She winces and lifts one hand to her temple, seemingly stricken with a terrible headache.

Over thirty years have passed since we last saw Alice, but she still looks great.

INT. ALICE HARDY'S HOUSE -- KITCHEN -- DAY

Alice walks into the kitchen, massaging her temples with both hands now. She opens a bottle of prescription medication, takes one pill. Then she opens a bottle of aspirin, takes two pills. She washes them down with a glass of tap water.

She hears FIRE TRUCKS and AMBULANCE SIRENS outside, racing toward some distant emergency (the car crash).

INT. ALICE HARDY'S HOUSE -- ART STUDIO -- DAY

Half of Alice's living room and her entire dining room have been converted into a spacious art studio. Everything in the room orbits a long table with many empty stools.

Artwork, much of it the work of children (her students) decorates the walls. She teaches art to kids for a living.

Alice goes around the table, straightening sketchbooks and pencils.

THE DOORBELL RINGS. Alice glances at her watch.

ALICE HARDY
Stephanie and Diane...

Alice goes to answer the door, still wincing a bit from the headache.

INT. ALICE HARDY'S HOUSE -- DAY

Alice opens the front door. She's surprised to find an overweight, disheveled man standing there. His name is RICHARD WHITE; he's in his 40s.

RICHARD WHITE
Miss... Stevens? You teach art here,
don't you?

ALICE HARDY
Yes. To children. How can I help
you?

RICHARD WHITE
Alice STEVENS, correct?

ALICE HARDY
That's right.

RICHARD WHITE
It is you. My name's Richard White.

Listen... you might not want to talk to me, but I've literally gone through hell and back trying to find you.

Miss Hardy. Alice Hardy.

Alice SIGHS, rolls her eyes, starts to shut the door.

RICHARD WHITE (CONT'D)
Wait!
(MORE)

(CONTINUED)

RICHARD WHITE (CONT'D)

I drove nearly two hundred miles in a piece of shit car to get here! Please -- just give me five minutes. Hear me out.

ALICE HARDY

I'll give you two minutes. If you don't get off my property after that, I'm calling the police.

RICHARD WHITE

That's fine. I totally understand and respect that. Two minutes is better than none.

ALICE HARDY

What do you want? I don't do interviews.

RICHARD WHITE

I'm not interested in an interview, Miss Hardy.

ALICE HARDY

Stevens.

RICHARD WHITE

Fine, Stevens. Whatever. I don't want an interview. I've got something far more ambitious in mind. A book.

I want to be the man that finally tells the whole story of what happened to you at Camp Crystal Lake on June 13th, 1980. I want to tell your story, Ginny Field's story, Steve Christy's story, the story of everyone who died at the hands of Pamela and Jason Voorhees!

Alice shakes her head. She's heard this spiel before; it leaves her sad and disgusted.

ALICE HARDY

You vampires intend to hound me until the day I die, don't you?

RICHARD WHITE

Miss Hardy--

ALICE HARDY

Over the past thirty three years I've participated in no less than FIVE books about what happened to me that night. Four of them were pure garbage and full of lies. One was well meaning but horribly written.

(CONTINUED)

I'm done with writers and books and interviews and I'm done with June 13th, 1980! I'm done!

RICHARD WHITE
All those other writers failed you!

I won't! Listen to me, Alice--

ALICE HARDY
Please, just go. I want nothing to do with you or your project.

RICHARD WHITE
Ginny Field was willing to talk to me!

ALICE HARDY
I don't believe that. Ginny hasn't given a single interview in over twenty years.

RICHARD WHITE
She's been talking to everyone lately!

If you don't believe me, watch the Chris Cochran Show tonight! She's on it! As a matter of fact, she helped me track you down!

Alice wasn't expecting to hear this; it rattles her.

ALICE HARDY
She what? She gave you my address?

RICHARD WHITE
No. No, she didn't. But she suggested you were probably teaching art to kids in this general area.

ALICE HARDY
How nice of her. Consider yourself lucky that she talked to you. Go write your book and leave me alone, OK?

RICHARD WHITE
The book won't be worth shit without your participation! Don't you understand that?

ALICE HARDY
It won't be worth shit anyway! GO AWAY!

She SLAMS THE DOOR in his face.

SIGHING, she walks away from the door.

(CONTINUED)

ALICE HARDY (CONT'D)
(rubbing head)
Dear God.

The DOORBELL RINGS. Alice is exasperated!

ALICE HARDY (CONT'D)
That son of a bitch...

She marches back to the door, enraged. Prepared to yell in Richard White's face, she pulls the door open.

STEPHANIE is standing outside, not Richard White. Her eyes are red from the tears that are still flowing down her face.

STEPHANIE
(crying)
Oh, Alice...

ALICE HARDY
Stephanie! What's wrong? Where's Diane?

STEPHANIE
She's dead!

ALICE HARDY
What?!?

STEPHANIE
It was so terrible, Alice! She got in a car with some boys and the car got hit by a truck! Now they're dead... they're all dead!

Stephanie stumbles forward into Alice's arms. She cries her eyes out as Alice holds her tight.

EXT. STEPHANIE'S HOUSE -- NIGHT

Alice's car pulls into the lighted driveway of Stephanie's house. Alice drove Stephanie home.

INT. ALICE'S CAR -- NIGHT

Stephanie's eyes are still red but she's no longer crying.

She appears a bit dazed and disconnected now. Alice looks at her with a mixture of sympathy and deep concern.

ALICE HARDY
I'll walk you in.

(CONTINUED)

STEPHANIE

No, don't. I'd rather you not.

Thanks for driving me home. I'm sorry I can't... help with the kids tomorrow.

ALICE HARDY

It's okay, sweetheart. Don't hesitate to call me at any hour if you need to talk. All right? Any hour.

Stephanie represses a fresh wave of sobs, nods, then gets out.

Alice stays in the car, watches through the car window as STEPHANIE'S MOTHER emerges from the house and embraces her daughter at the front door.

Satisfied that Stephanie is in good hands now, Alice backs her car out of the driveway.

EXT. SUBURBAN STREET -- NIGHT

Alice drives away from Stephanie's house. We notice a BEAT UP OLD CAR parked beside the curb a few houses down. The headlights come on.

The car pulls away from the curb and follows Alice. Shadows conceal the sinister identity of the DRIVER.

INT. ALICE HARDY'S HOUSE -- NIGHT

Alice sits down on the sofa with a glass of wine. Bottles of prescription medication and aspirin stand on the glass top coffee table. She lifts the remote, turns on the widescreen TV across the room.

ON TELEVISION -- the first thing that comes on is a HOCKEY GAME. There's a brief close up of a HOCKEY MASKED GOALTENDER.

Alice changes the channel!

ON TELEVISION -- the LOCAL NIGHTLY NEWS comes on. A handsome NEWSCASTER intones:

NEWSCASTER (V.O.)

A car crash that claimed the lives of five local teenagers is our top story tonight. Let's go to Barbara Randall, live on location at the scene of the tragic accident.

(CONTINUED)

The news cuts back and forth between the newscaster and a FEMALE REPORTER standing at the intersection where the car crash occurred.

FEMALE REPORTER (V.O.)

Bill, this quiet street corner behind me was the scene of a horrific car accident earlier today. State troopers tell us that at approximately 3:30 PM, a car carrying five teenagers ran a red light here at the intersection of Hodder Road and Englund Street, where it collided with a large cement truck...

They cut to footage of the twisted, mangled car being loaded onto a flatbed truck. Blood can be seen on the busted remnants of the windshield.

ALICE HARDY

Oh, my God.

FEMALE REPORTER (V.O.)

The truck driver sustained only minor injuries, but all five of the teenagers were killed instantly in the collision. Additionally, a man on a motorcycle suffered a broken leg when he swerved to avoid what some witnesses claim was the head of one of the accident victims. The man's motorcycle slammed into the side of a parked car, shattering his femur. So far, Bill, the names of the victims are being withheld while authorities--

Alice can't listen anymore; it's too painful. She changes the channel again. Then she pops the top off the bottle of prescription medication and takes a pill.

ON TELEVISION -- a program called THE CHRIS COCHRAN SHOW comes on.

Alice puts the remote down and watches the show.

ON TELEVISION -- The show is hosted by a bearded man with a British accent named CHRIS COCHRAN. The program is presented the way Larry King's show used to be, host on one side of the table, guest on the other.

CHRIS COCHRAN (V.O.)

Welcome to The Chris Cochran Show.

(CONTINUED)

A very special guest is joining me tonight, someone who has only recently begun talking to the media again after a twenty year silence.

ON TELEVISION -- the camera pans over, revealing Chris Cochran's guest: GINNY FIELD. We recognize her from Friday the 13th Part 2.

CHRIS COCHRAN

Tonight I'm speaking with Ginny Field.

As some of you might know, Ginny was the lone survivor of one of the worst unsolved massacres in American history. The thirty-two year old cold case is considered unsolved because the suspect, who brutally murdered eight people at a New Jersey summer camp in 1981, has never been apprehended or positively identified.

Many people, including Ginny, claim to know perfectly well who the killer is. Despite inflicting what she believes was a mortal wound upon the man who butchered her friends and tried to kill her, to date no body has ever been discovered. For this reason, the suspect remains technically at large.

(turns to Ginny)

How are you tonight, Ginny Field?

GINNY FIELD (V.O.)

I'm good. I'm... continuing to survive.

CHRIS COCHRAN (V.O.)

Indeed you are. You've been a survivor for some thirty two years now. Do the memories of that night of horror still haunt you, or does time heal all wounds?

GINNY FIELD (V.O.)

Not a day goes by that I don't think about the friends I lost that day.

For a long time, years actually, survivor's guilt was extremely hard for me to deal with.

INT. TELEVISION STUDIO -- NIGHT

On the set of The Chris Cochran Show. Chris continues speaking with Ginny.

CHRIS COCHRAN

How did you, in fact, deal with it?

(CONTINUED)

GINNY FIELD

Poorly. With a lot of drugs, a lot of alcohol, a lot of extremely self destructive behavior.

CHRIS COCHRAN

What finally turned things around for you?

GINNY FIELD

What turned things around for me, was the day I realized that the friends I lost wouldn't want me to feel guilty for surviving. They wouldn't want me to continue slowly killing myself, which is what I was doing with all the drugs and alcohol.

They'd want me to cherish my life and feel grateful to be alive. They'd want me to do my best to help others and to do my best to honor their memories. Today I'm very thankful and so very, very grateful to be alive.

CHRIS COCHRAN

Who murdered your friends on that fateful night back in 1981? Who almost succeeded in murdering you?

GINNY FIELD

(pause)

The man who killed my friends... the man who attempted to kill me... was Jason Voorhees.

CHRIS COCHRAN

You're referring, of course, to the son of Pamela Voorhees. For our viewers who don't know, one year prior to the night of horror endured by Ginny Field, a very similar massacre was perpetrated at New Jersey's Camp Crystal Lake by a woman named Pamela Voorhees. On June 13th, 1980, Mrs. Voorhees killed seven camp counselors before being killed herself by one of her would-be victims. That would-be victim's name is Alice Hardy. You and Alice were frequently in touch with each other at one point, correct?

GINNY FIELD

Never frequently. We were pen pals from a while before we finally met face to face for the first time in, oh, 1985 or '86.

(CONTINUED)

CHRIS COCHRAN
Is Alice Hardy still alive?

GINNY FIELD
Yes, she is.

CHRIS COCHRAN
I ask that because a persistent rumor involves her death at the hands of Jason Voorhees.

GINNY FIELD
Right, well, that's an urban legend that goes all the way back to before my own run-in with Jason. What happened at Crystal Lake is just one of those events that people feel compelled to add new details to when they talk about it around campfires.

The truth is, Jason killed eight people before he repeatedly tried and failed to kill me. But Jason did not kill Alice Hardy.

CHRIS COCHRAN
Do the rumors, particularly the false ones, bother you? Does it make you angry when people lie about what happened?

GINNY FIELD
To be honest with you, I can't get too upset about it because Alice and I are responsible for starting some of those rumors. When I was dealing with my substance abuse issues, I'd tell people anything I thought they wanted to hear to get them to leave me alone. Some of it wasn't true.

And quite frankly, I don't believe Alice Hardy has been completely honest about what happened to her at Crystal Lake.

INT. ALICE HARDY'S HOUSE -- NIGHT

Alice can't believe what she's hearing; she's outraged.

ALICE HARDY
How dare you, Ginny?

ON TELEVISION -- Chris Cochran leans forward, extremely interested.

CHRIS COCHRAN (V.O.)
Oh, really? Why do you say that?

(CONTINUED)

GINNY FIELD (V.O.)
I can't speak for Alice. All I know
for sure is, she changed her name
several years ago and she's been
essentially hiding from the world
ever since.

CHRIS COCHRAN (V.O.)
What's she hiding from?

GINNY FIELD (V.O.)
I don't know. The truth?

Alice throws her glass of wine at the TV! The glass bounces
off the screen protector and SHATTERS on the floor!

ALICE HARDY
You bitch!

GINNY FIELD (V.O.)
All I'm saying is, there's a lot of
unanswered questions about her
involvement in the killings.

CHRIS COCHRAN (V.O.)
Involvement? What are you suggesting?

GINNY FIELD (V.O.)
I'm not suggesting anything, Chris.

Alice has chosen to remain silent and I intend to respect
her decision.

CHRIS COCHRAN (V.O.)
Could you contact her if you wanted
to? Do you know her current
whereabouts?

GINNY FIELD (V.O.)
Oh, yes. I know what she changed her
name to, I know her address and her
telephone number. She has all my
contact information too. If she wants
to talk, she knows how to reach me--

Alice raises the remote and turns off the television!

ALICE HARDY
I'd like to reach out and slap your
passive-aggressive face!

CUT TO:

EXT. ALICE HARDY'S HOUSE -- DAY

A bright new day. The sun is shining, birds are singing.

A PARENT walks a YOUNG CHILD up to Alice's front door.

INT. ALICE HARDY'S HOUSE -- DAY

Alice welcomes the child into her house.

ALICE HARDY
Welcome, welcome. And this
sweetheart's name is--?

PARENT
This is Amanda.

ALICE HARDY
Amanda! Do you like art?

YOUNG CHILD
I don't like art. I LOVE art!

ALICE HARDY
Wonderful! Join the others at that
table right there; we're about to
get started.

The little girl joins about six other kids at the table in
Alice's art studio.

PARENT
What time should I pick her up, Miss
Stevens?

ALICE HARDY
We should be finished in about an
hour and a half.

PARENT
All right.
(calls to child)
Have fun, Amanda!

YOUNG CHILD
I will!

INT. ALICE HARDY'S HOUSE -- ART STUDIO -- DAY

Alice stands in front of the table full of cute little kids.

ALICE HARDY
Welcome everyone to Alice's Art.

(CONTINUED)

This is my fifth year teaching art here from my home. I want you all to know that every one of you is capable of creating beautiful art.

See these paintings on the walls?

The kids glance at all the works of art hanging on the walls around the studio.

ALICE HARDY (CONT'D)

All this wonderful art is the work of children just like you. Some of you might already be good artists, but no matter what your skill level is right now, in a few weeks you're going to be even better artists. I promise.

(smiles)

Now, to get started, why don't all of you open yours sketchbooks.

The kids eagerly open the sketchbooks on the table in front of them.

YOUNG CHILD

Do we get to paint today?

ALICE HARDY

Not today, Amanda. Today, we're going to draw. In fact, what I'd like each of you to do is this: draw a picture of whatever you'd like in your sketchbook. Whatever comes to mind, just draw it. OK? Pick up your pencils and get started.

As the kids draw, the DOORBELL RINGS.

INT. ALICE HARDY'S HOUSE -- DAY

Alice goes to the front door, opens it. A MOTHER and her LITTLE BOY are standing out there. The mother looks a bit rushed and apologetic.

ALICE HARDY

Hi there!

MOTHER

Sorry we're late!

ALICE HARDY

It's perfectly fine. We just got started.

The mother kisses her son, then nudges him inside the house.

(CONTINUED)

MOTHER

Have fun! See you in a bit!

Alice leads the boy toward the art table.

ALICE HARDY

And what's your name?

LITTLE BOY

Jason.

Alice's smile falters a bit.

INT. ALICE HARDY'S HOUSE -- ART STUDIO -- DAY

Jason joins the other kids at the table.

ALICE HARDY

Just open your sketchbook and draw whatever comes to mind, Jason. We're doing an exercise that helps me determine what kind of artist you are.

LITTLE BOY

Okay.

Alice moves around the table, checking each kid's progress.

Amanda is drawing a STICK FIGURE FAMILY enjoying a day at the beach. Alice smiles.

Alice stops smiling as she looks at the next kid's drawing.

This KID has drawn a COWBOY AND INDIAN PICTURE, with the Indian shooting AN ARROW INTO THE EYE OF THE COWBOY.

QUICK FLASHBACK TO -- Alice discovering Bill's body hanging from the door in the original Friday the 13th! There's an ARROW sticking out of Bill's bloody eye socket!

The little kid looks up at Alice, proud of his drawing.

KID

Indian shooted cowboy.

ALICE HARDY

Um, good work. Keep drawing.

Something draws Alice's gaze to a SUNNY WINDOW facing the backyard. The blinds are only partially open.

THE SHADOW OF A PERSON moves across the window.

(CONTINUED)

ALICE HARDY (CONT'D)

What the--?

She strides quickly to the window, pulls a section of the blinds open to peer out.

ALICE'S POV OUT WINDOW -- THE BACKYARD IS EMPTY. SHEETS flap serenely on a line, drying in the breeze and sunshine. Alice shuts the blinds, turns around to face her students once again...

...and SHE'S SHOCKED TO DISCOVER RICHARD WHITE STANDING IN HER LIVING ROOM!

Richard White is holding something like a cell phone or a camera, pointing it at Alice as he speaks:

RICHARD WHITE

Hello, Miss Stevens! I was wondering if I could inquire how much these art classes cost? I have friends with kids who might be interested!

The kids don't seem to care about White's presence; they are too absorbed in their drawings.

Alice, however, freaks out! With a SNARL on her face, she grabs a FRYING PAN from the kitchen! Then she rushes toward Richard White, screaming:

ALICE HARDY

GET OUT OF MY HOUSE! DO YOU HEAR ME?
YOU ARE TRESPASSING! GET OUT!

This sudden outburst scares the kids. One little girl covers her ears, while another one BURSTS INTO TEARS.

A sick, triumphant grin forms on Richard White's face as he TAKES ALICE'S PICTURE (with the upset kids in the background).

Then he spins around and bolts for the wide open front door!

Alice's foot gets snagged in a handbag beside the couch, causing her to trip. She falls forward, SLAMMING HER HEAD against the wooden edge of the glass-top coffee table. She drops the frying pan.

GROANING, Alice rolls over and slowly sits up. She's very dazed.

One of the LITTLE GIRLS at the art table points her finger accusingly at Alice and yells:

(CONTINUED)

LITTLE GIRL
 YOU let him drown! You never paid
 any attention!

Alice is bewildered and horrified to hear this.

The little boy whose name is Jason stands up at the table.

He's holding a LARGE, BLOODY MACHETE.

LITTLE BOY
 You killed my mother!

Jason advances toward Alice, raising the huge blade above
 his head. The kids BEGIN CHANTING:

KIDS
 (collectively)
 Kill her! Kill her! Kill her!

Alice shakes her head, tears beginning to flow down her
 terrified face. She's still on the floor, totally vulnerable.

ALICE HARDY
 No, Jason! No! NOOO!!!

Jason swings the machete down upon her head, and we:

CUT TO:

INT. ALICE HARDY'S HOUSE -- LATER

Alice is unconscious on the living room floor. An EMS WORKER
 holds an ammonia inhalant under Alice's nose. A 2ND EMS WORKER
 stands nearby, attempting to comfort a crying child.

Alice GROANS, opens her eyes.

EMS WORKER
 Are you all right, ma'am? I think
 you might have bumped your head on
 this table, but I can't find any
 bleeding or hematoma.

Alice sits up. She looks around, dazed.

ALICE HARDY
 The kids--

EMS WORKER
 They're all gone, except for that
 little one over there. Their parents
 weren't too happy.

(CONTINUED)

ALICE HARDY
Great. Just great.

EMS WORKER
Are you in any pain?

And that's when an UPSET MOTHER enters the home through the wipe open front door. The crying child rushes into his mother's arms. She hugs him tight, then glares at Alice.

UPSET MOTHER
We WON'T be coming back! I'll be reporting you to Angie's List!

The mother exits the house with her child.

Clearly, everything that happened to Alice after hitting her head on the coffee table had been a dream.

EMS WORKER
You really should let us take you to the hospital to get your head checked out.

2ND EMS WORKER
He's right. Just because there's no sign of hematoma yet doesn't mean you don't have a concussion. Better safe than sorry.

ALICE HARDY
I'm fine.

Alice stands up.

EMS WORKER
Ma'am, you really should let us take you--

ALICE HARDY
No. Thank you for coming. Who called you, anyway?

2ND EMS WORKER
One of the parents called us. I think her son's name was Jason.

ALICE HARDY
Jason's got... a very caring mother.

CUT TO:

INT. ALICE HARDY'S HOUSE -- NIGHT

Alice has fallen asleep on the couch. Her face flinches.

(CONTINUED)

She's dreaming.

ALICE'S DREAM -- Quick cuts showing: Mrs. Voorhees attacking Alice at Camp Crystal Lake. Alice cutting off Mrs. Voorhees' head. Alice finding the head in her refrigerator. Jason grabbing Alice from behind, SHOVING AN ICE PICK INTO HER

BRAIN!

Alice SNAPS AWAKE! She winces, gently touching the temple where she was stabbed by the ice pick in the dream. Her head is killing her.

She reaches for a bottle of aspirin on the coffee table.

She swallows three tablets, washes them down with a wine cooler.

A moment passes, then the pained expression on her face becomes a mask of anger.

She grabs her cell phone.

CUT TO:

INT. GINNY FIELD'S BEDROOM -- NIGHT

Dark in here as the PHONE RINGS beside the bed. GINNY FIELD wakes up. She turns on a lamp, squints into the glowing caller ID screen, then answers the phone.

GINNY FIELD

Hello, Alice.

(pause)

I've been expecting you to call me.

INTERCUT WITH -- Alice on the phone in her living room.

ALICE HARDY

You've got some explaining to do, Ginny. I want you to know that I didn't appreciate what you said on that show last night.

GINNY FIELD

Listen, Alice--

ALICE HARDY

I mean, really! What the hell is your problem? An extremely disgusting reporter entered my home today without my permission! I'll bet you know what his name is! Am I right?

(CONTINUED)

GINNY FIELD

(sighs)
Richard White?

ALICE HARDY

Do you realize how shitty it was of you to tell him how to find me? Do you?

GINNY FIELD

We need to talk in person. As soon as possible.

ALICE HARDY

Oh, really? Why? Is this all part of some plan by you and that creep to get me to participate in another book? I won't do it!

GINNY FIELD

We NEED to talk in person, OK? It has nothing to do with a book or Richard White. Can you meet me tomorrow?

ALICE HARDY

What do you want to talk about? I don't know that I have anything to say to you.

GINNY FIELD

We need to talk about Crystal Lake.

CUT TO:

EXT. HIGH SCHOOL -- DAY

A nice suburban high school.

INT. HIGH SCHOOL -- DAY

Inside a MARINE BIOLOGY classroom. The lights are out and the students are watching a videotape on an old TELEVISION; it's a program about the life cycle of sea turtles.

STEPHANIE watches the program with a weary, disconnected expression on her face. She clearly hasn't completely recovered from the trauma of witnessing the car crash.

She puts her elbow on the desk, rests her head against her hand. Her eyes blink behind her glasses. She's tired.

She's dozing off.

(CONTINUED)

ON TELEVISION -- an unseen NARRATOR talks over footage of baby sea turtles scrambling across the beach into the ocean:

NARRATOR (V.O.)

Although sea turtles lay up to one hundred eggs at a time, on average only ONE of the eggs from the nest will survive to adulthood...

Stephanie dozes off at her desk.

ON TELEVISION -- a underwater shot of a full grown sea turtle drifting through the deep blue water.

NARRATOR

This guy is one of the lucky ones.

He survived. The question is, did he DESERVE to survive?

Stephanie's eyes flutter open (we don't know it yet but she's dreaming now). She looks around the class.

All the students are sitting like lifeless zombies at their desks, staring at the sea turtle documentary.

NARRATOR (CONT'D)

What gives this fucking turtle the right to survive? None of his brothers or sisters got to live, so why should he?

ON TELEVISION -- the image of the sea turtle is replaced by DIANE'S BLOODY FACE. She speaks directly to Stephanie.

DIANE (V.O.)

You should have come with us, Stephanie.

STEPHANIE

Diane...?

DIANE (V.O.)

You have no idea how much fun it is in hell.

BILLY walks in front of the TV. He's very battered and bloody, but he's smiling. He's holding a bottle of liquor in one hand, and BRAD'S HEAD in the other hand.

BILLY

She's right! It's not too late to come party with us!
(swigs liquor)
Come on! You only die once!

(CONTINUED)

Billy tosses Brad's head (still wearing the backward baseball cap) onto Stephanie's desk! Stephanie SCREAMS!

STEPHANIE SNAPS AWAKE FROM HER NIGHTMARE, SCREAMING!

The BIOLOGY TEACHER quickly turns on the lights, then rushes to Stephanie's aid.

BIOLOGY TEACHER
Good God! Stephanie!

Stephanie stops screaming. A few students GIGGLE, but others look quite rattled.

Stephanie looks around with fearful, teary eyes. The biology teacher gently touches her arm.

BIOLOGY TEACHER (CONT'D)
Are you all right?

STEPHANIE
I need to go home. I'm sorry.

BIOLOGY TEACHER
It's fine. That's perfectly fine.

Of course.

Stephanie shoulders her backpack and heads for the door.

CUT TO:

EXT. COFFEE SHOP -- DAY

Ginny Field is seated at a table outside the coffee shop, watching the traffic pass by on the nearby highway. She spots Alice Hardy emerge from the shop with a cup of coffee.

Alice sits down at the table, eyes hidden behind sunglasses.

She doesn't look happy.

GINNY FIELD
Hello, Alice.
(concerned)
You don't look so good.

ALICE HARDY
I don't feel so good.

GINNY FIELD
Tell me what's been going with you.

(CONTINUED)

ALICE HARDY
I'm being stalked by a reporter, for
one thing. Thanks to you.

GINNY FIELD
I never gave anyone your contact
information.

ALICE HARDY
You gave him enough. He found me.

GINNY FIELD
What's going on besides that?

Alice sips her coffee, stares at the traffic. The passing
cars are reflected in her sunglasses. Without looking at
Ginny, she says:

ALICE HARDY
I've been having nightmares again.

About him.

(looks at Ginny)
About Jason.

Ginny smiles.

GINNY FIELD
So have I.

ALICE HARDY
You have? You don't look like you've
been losing any sleep lately.

GINNY FIELD
That's because I refuse to let him
control any aspect of my life. The
bad dreams don't come every night,
but when they do come, I face them.

I face him. I stopped losing sleep over Jason a long time
ago.

ALICE HARDY
Good for you.

GINNY FIELD
I also stopped running from Jason a
long time ago. I think you're still
running from him, Alice.

ALICE HARDY
What do you propose I do about that?

(CONTINUED)

GINNY FIELD

A few months ago I realized there was one thing I hadn't done yet, one thing that I could do to put Jason behind me forever. But it's something I don't want to do alone, Alice. I want you to do this with me.

ALICE HARDY

Do what?

GINNY FIELD

We have to go back.

ALICE HARDY

Back where?

GINNY FIELD

Back to Crystal Lake.

ALICE HARDY

Are you serious?

GINNY FIELD

I'm completely serious. Only one thing can dilute the pain of bad memories, and that's to make new memories.

(leans forward)

We can't change what happened to us at Crystal Lake. What we CAN do is go back there and make new memories.

Before it's too late. We can't put Jason completely behind us until we face that place again.

ALICE HARDY

I don't know...

GINNY FIELD

A couple of months ago I made some inquiries to find out who owned Camp Crystal Lake. I got the owner's name and called him. He's been wanting to get the property off his hands for years now, so I made him an offer which he immediately accepted.

ALICE HARDY

You BOUGHT Camp Crystal Lake?

GINNY FIELD

What's left of it.

ALICE HARDY

What do you mean?

(CONTINUED)

GINNY FIELD

You'll see.

(takes Alice's hand)

We're alive, Alice. Jason's dead.

Mrs. Voorhees is dead. Crystal Lake doesn't belong to them. We can turn that place into something beautiful again. I'm going there tomorrow.

Come with me. Bring your art there.

Make NEW art there.

ALICE HARDY

Jesus, I don't know. I'll have to think about it.

Alice stands up, picks up her car keys. Ginny stands, gives her a big hug.

GINNY FIELD

Yeah, think about it, but try to make your decision by tomorrow morning. That's when I'm leaving.

All right?

ALICE HARDY

All right. I'll let you know.

Alice walks away.

CUT TO:

EXT. ALICE HARDY'S HOUSE -- DAY

Alice gets out of her car and walks up to the front door.

She finds Stephanie sitting on the front doorstep, on the verge of tears.

ALICE HARDY

Stephanie... are you OK?

Stephanie starts to SOB.

STEPHANIE

No. I can't get what happened out of my head. It won't go away.

Alice hugs her.

ALICE HARDY

I know what you're going through.

(CONTINUED)

Believe me, I know.

STEPHANIE
Have you lost friends too?

ALICE HARDY
Yes, I have. Come inside. I'll tell
you.

DISSOLVE TO:

INT. ALICE HARDY'S HOUSE -- LATER

Alice and Stephanie on the couch. Alice has just finished
telling Stephanie her story.

ALICE HARDY
So I changed my name to Stevens, and
moved here.

STEPHANIE
Wow. I had no idea... you're THAT
Alice. Alice the lone survivor of
Camp Blood.

Alice smiles, nods.

STEPHANIE (CONT'D)
I mean, I've never been interested
in serial killer stuff, but I've
heard about that case. Everyone has.
Every kid has. It made me afraid to
go to camp when I was little.

ALICE HARDY
Right. That's unfortunate.

STEPHANIE
Thanks for sharing that with me.

ALICE HARDY
There's something else I can share
with you. Something that might be
good for both of us right now.

STEPHANIE
What?

CUT TO:

INT. GINNY FIELD'S BEDROOM -- NIGHT

Ginny is packing her suitcase. The PHONE RINGS. She answers
it.

(CONTINUED)

GINNY FIELD

Hello?

INTERCUT WITH -- Alice on the phone at her house, Stephanie standing in the background.

ALICE HARDY

Can I bring a friend with me?

GINNY FIELD

(smiles)

Of course. Meet me here tomorrow morning.

CUT TO:

EXT. GINNY FIELD'S HOUSE -- MORNING

Alice, Ginny, and Stephanie load luggage into the back of Ginny's large SUV.

GINNY FIELD

You guys ready for a three hour drive?

STEPHANIE

I'm ready!

ALICE HARDY

Let's do it!

They all climb into the vehicle.

As the SUV drives away from the house, CAMERA PULLS BACK, revealing RICHARD WHITE'S BEAT UP OLD CAR sitting by the curb.

INT. RICHARD WHITE'S CAR -- MORNING

Richard, looking as disheveled as ever, smiles. He starts his car and follows them.

DISSOLVE TO:

EXT. SMALL VILLAGE -- DAY

A small village nestled in a heavily wooded region of New Jersey. We recognize it as THE SAME SMALL VILLAGE shown near the very beginning of the first Friday the 13th film.

Ginny's SUV cruises past the village storefronts.

INT. GINNY'S SUV -- DAY

Alice and Stephanie peer out the windows as Ginny drives.

ALICE HARDY

I can't believe how much things have stayed the same here. This is just the way I remembered it. A Norman Rockwell painting come to life.

GINNY FIELD

I know! Isn't it amazing? It's like we're going back in time.

STEPHANIE

Looks like they aren't immune to what's happening to the rest of the country.

Stephanie points to STORE CLOSED and OUT OF BUSINESS signs posted in various storefront windows.

GINNY FIELD

Times are tough.

ALICE HARDY

You can say that again.

Stephanie's cell phone SINGS A BRIEF TUNE, a new text alert.

Alice smiles.

ALICE HARDY (CONT'D)

Toto, I have a feeling we're not in 1980 anymore.

STEPHANIE

Just my mom checking on me.

GINNY FIELD

She's cool with you spending a few days with us?

STEPHANIE

Yeah, she's cool with it.

ALICE HARDY

I discussed it with her mother last night. She knows Stephanie needs to get her mind off things. A few days at Camp Crystal Lake will make anyone feel better.

Ginny and Alice share their first real LAUGH together.

(CONTINUED)

STEPHANIE

Look, you guys! That's so sad!

Stephanie points straight ahead through the windshield.

ALICE HARDY

Uh-Oh.

GINNY FIELD

Hmmm...

THROUGH THE WINDSHIELD -- there's a SKINNY OLD MAN sitting cross-legged on the sidewalk beside a STOP sign. A cardboard sign is propped in front of him, reading: WILL PREACH FOR

FOOD.

ALICE HARDY

Keep driving.

STEPHANIE

No! He looks like my grandfather!

I want to give the poor guy a granola bar!

EXT. SIDEWALK -- DAY

The SUV rolls to a stop beside the sidewalk. The skinny old man, woken out of a doze, lifts his head.

Stephanie gets out of the car, granola bar in hand.

STEPHANIE

Hi there! I just wanted to give you this, sir. You don't have to preach.

The old geezer takes the granola bar, then springs to his feet.

SKINNY OLD MAN

PRAISE GOD!

Stephanie flinches.

SKINNY OLD MAN (CONT'D)

Bless you, child! Bless you! And what a beautiful child you are! God APPROVES of your clothing! He surely does!

STEPHANIE

God approves of my clothes? Um, great!

She turns to Alice with a grin and a shrug. Then as she starts to get back into the vehicle, the old man LUNGES

(CONTINUED)

FORWARD AND GRABS HER ARM!

Stephanie utters a startled YELP.

GINNY FIELD

Alice!

ALICE HARDY

Hey! Take your hands off her!

Alice jumps out of the SUV, aiming a can of pepper spray at the batty old man. He promptly releases Stephanie's arm.

ALICE HARDY (CONT'D)

Get in the car, Stephanie!

(to old man)

I'm not afraid to use this!

SKINNY OLD MAN

I was just telling her that God approves of her clothes! You wouldn't believe how many sluts and whores roam around these days! Dressed like they're auditionin' for American Prostitute Idol! PROSTITUTES! Makin' men lust after 'em like rabid dogs!

Sodom and Gomorrah all over again!

Alice backs away from him, gets into the SUV and locks the door.

The old man SLAPS THE PALM OF HIS HAND AGAINST THE WINDOW, near Alice's face.

SKINNY OLD MAN (CONT'D)

Where are you girls goin'? Wait!

(eyes bulging)

I know you! I KNOW you!

The old man is pointing at Ginny!

SKINNY OLD MAN (CONT'D)

I never forget a face or a cute little ass! Why in God's good name did you come back here?!?

Ginny doesn't immediately drive away; the old man's rant seems to mesmerize her for a moment.

SKINNY OLD MAN (CONT'D)

Don't tempt fate, woman! Don't go back to Camp Blood! I warned the others! I warned Pamela herself, but she wouldn't listen! You'll die there!

(CONTINUED)

ALICE HARDY
Step on it, Ginny! For Christ's sake!
Go!

The SUV ROARS AWAY from the street corner, leaving the screaming old man behind.

SKINNY OLD MAN
Dear Lord, don't go back! Don't go
back to Camp Blood!

He falls to his knees, crying.

CUT TO:

EXT. CAMP CRYSTAL LAKE ENTRANCE -- AFTERNOON

Only a stub remains where the colorful false totem pole once stood. The WELCOME TO CAMP CRYSTAL LAKE sign is completely gone.

A single thin CHAIN hangs between two trees above the road, with an attached sign reading: PRIVATE PROPERTY. TRESPASSERS WILL BE PROSECUTED.

Ginny's SUV pulls up. Ginny gets out and removes the chain. Then she gets back into the vehicle and drives forward.

DISSOLVE TO:

INT. GINNY'S SUV -- AFTERNOON

Ginny glances at Alice, concerned.

GINNY FIELD
How you doing, kiddo?

ALICE HARDY
I'm OK. So far.

GINNY FIELD
Remember how you said everything
looked the same in the village?

ALICE HARDY
Yeah, so?

GINNY FIELD
Time hasn't been quite so kind to
the camp, so I want you to prepare
yourself for what you're about to
see. Get ready.

(CONTINUED)

STEPHANIE
(looking out window)
Whoa!

CUT TO:

EXT. CAMP CRYSTAL LAKE -- AFTERNOON

The SUV trundles to a stop not far from the water. Everyone gets out.

The camp is an utter wreck. It looks like a tornado hit. A few buildings still stand, but most of them are partially destroyed or completely gone. Numerous fallen trees.

Stephanie begins taking pictures with her cell phone.

Alice is overwhelmed.

ALICE HARDY
Ginny, what happened?

GINNY FIELD
Hurricane Sandy happened.

ALICE HARDY
It destroyed everything!

GINNY FIELD
Not quite everything, but yeah. The damage was extensive.

Alice slowly walks around, disoriented. Ginny follows her.

STEPHANIE
I'll be over here, you guys!

Stephanie goes off exploring on her own.

A breeze courses through the surrounding trees.

CUT TO:

EXT. CRYSTAL LAKE -- AFTERNOON

THE POV OF A PERSON -- AN UNSEEN PERSON MOVING THROUGH THE woods beside the lake, watching Alice and Ginny from a great distance.

CUT TO:

EXT. CAMP CRYSTAL LAKE -- AFTERNOON

Alice steps onto the dock overlooking the water.

ALICE HARDY
The dock's still here.

GINNY FIELD
Yup. And the lake's still here.

ALICE HARDY
The lake. It's the only thing that
still looks the same to me. Jesus,
Ginny, has it really been almost
thirty five years?

GINNY FIELD
Yup.

Alice stares at the choppy water, her hair blowing in the
wind.

ALICE HARDY
I always thought that if I ever came
back here and stared into this lake
again, the first thing I'd think
about would be Jason.
(turns to Ginny)
But I'm not thinking about him. I'm
thinking about Ned and Jack and
Marcie. I'm thinking about Brenda
and Bill. I'm thinking about...
(starts to cry)
...about Steve.

Ginny holds Alice tight as the tears come.

CUT TO:

EXT. CAMP CRYSTAL LAKE -- AFTERNOON

In another section of the wrecked camp, Stephanie continues
exploring. Taking the occasional picture with her iPhone.

She steps cautiously over the debris pile where a building
once stood. Her foot KICKS AN OLD COOKING POT.

STEPHANIE
I think I found the kitchen.

Stephanie moves past the debris, then spots something on the
ground. A small metal object. She squats down to examine it
more closely.

(CONTINUED)

Picking it up, we see that it's a DIE-CAST TOY CAR. Hot Wheels probably. Just the sort of toy some kid might smuggle

into summer camp. Stephanie smiles. But then--

QUICK FLASHBACK TO -- the car with Brad, Billy, Lance, and Ronny on board. Diane gets in with them.

Stephanie's smile fades. The toy car looks very similar to the car that got pulverized by the cement truck.

She puts the car down, then stands and brushes her hands off. She looks around and spots:

A DEER standing at the edge of the woods! The beautiful animal is staring right at her!

STEPHANIE (CONT'D)

Oh, wow. Hi there.

She slowly pulls a granola bar out of her pocket. She takes the wrapper off, then holds the bar out toward the deer.

About twenty feet of distance separates them.

STEPHANIE (CONT'D)

You hungry?

Stephanie takes a step forward. She lifts her eyebrows.

STEPHANIE (CONT'D)

You OK with me getting a little closer?

The deer doesn't run, but it does lower its head a bit, watching her.

Still holding the granola bar out in front of her, Stephanie gets closer to the deer. Closer, closer...

Both Stephanie and the deer HEAR SOMETHING IN THE WOODS. A strange LASHING sound.

The deer takes off! Stephanie's shoulders droop with disappointment!

STEPHANIE (CONT'D)

Darn it!

The LASHING sound stops.

Stephanie scans the trees with her eyes. She spots the deer again, standing tentatively in the underbrush.

CUT TO:

EXT. WOODS -- AFTERNOON

Stephanie steps into the trees, moves toward the deer through the underbrush, holding out the granola bar.

STEPHANIE

You've gotta try one of these.

They're delicious.

A MAN WITH A MACHETE BURSTS OUT OF THE FOLIAGE!

The deer runs away. Stephanie SCREAMS, stumbles backward, falls on her butt.

CUT TO:

EXT. CAMP CRYSTAL LAKE -- AFTERNOON

Alice and Ginny hear Stephanie's scream.

ALICE HARDY

Stephanie?

GINNY FIELD

Come on!

They run to help Stephanie.

CUT TO:

EXT. WOODS -- AFTERNOON

Stephanie looks up at the ruggedly handsome features of the man standing over her. He's about 25. Wearing a backpack and hiking boots. This is DAVID JOHNSON. He's a veteran of the Iraq War.

DAVID

Sorry about that! I didn't mean to scare you!

He extends his hand. She takes it. He helps her up.

As Stephanie is brushing leaves off her jeans, Alice and Ginny appear.

GINNY FIELD

What happened?

ALICE HARDY

(to David)

Who the hell are you?

(CONTINUED)

GINNY FIELD
Hello, David.

ALICE HARDY
David?

DAVID
David Johnson. I take it Ginny didn't
tell you I was coming.

ALICE HARDY
No, she didn't.

David holds out his hand. After a beat, Alice shakes it.

DAVID
Pleased to meet you.
(turns to Stephanie)
And you are?

Stephanie shakes David's hand.

STEPHANIE
Stephanie Smith. I guess Ginny didn't
tell you I was coming.

ALICE HARDY
It makes me wonder what else Ginny
hasn't told us.

GINNY FIELD
Three more people should be arriving
soon.

ALICE HARDY
What's going on here?

GINNY FIELD
I'm about to tell you. Let's go inside
first.

As the group trudges out of the woods, a DARK SHOULDER MOVES
INTO FRAME. Watching them.

DISSOLVE TO:

EXT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

Basically a medium size house. It survived Sandy unscathed.

INT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

Ginny, Alice, Stephanie, and David enter the cabin. Ginny
clicks on the lights.

(CONTINUED)

The interior has clearly been recently restored and renovated by Ginny.

ALICE HARDY

Electricity?

GINNY FIELD

Yes, thank God. Power was restored about a week ago. I wasn't looking forward to listening to that generator all night.

DAVID

Nice.

GINNY FIELD

This is the only building with power and running water, and pretty much the only building left standing that's still in one piece. It used to be the camp supervisor's cabin.

STEPHANIE

How old is Camp Crystal Lake?

DAVID

I know that one. I did my research ahead of time. The camp first opened in 1935.

GINNY FIELD

Correct. And it's been closed since we hear the SOUND OF TIRES ROLLING ACROSS GRAVEL. David looks out the door.

DAVID

The other guests have arrived.

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

A JEEP parks outside, under a large overspreading tree.

THREE PEOPLE GET OUT:

ROBERT (33) -- a bearded man wearing dark sunglasses. He's blind. Survived a helicopter crash which took his sight.

RACHEL (28)-- Robert's wife. Tall, black hair. She was the one driving the Jeep.

HAILEE (19) -- a girl with long brown hair, very pretty despite MAJOR FACIAL SCARRING.

(CONTINUED)

Survived a brutal grizzly bear attack a few years ago.

Ginny steps outside, waves to them.

GINNY FIELD
Welcome to Camp Crystal Lake!

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

A fire crackles in the fireplace. Everyone is sitting down, talking and relaxing with drinks.

Ginny stands up.

GINNY FIELD
I'm so happy to have all of you here.

Now that we're all settled in, I've got a question for you. Can anyone guess what it is we all have in common with this cabin?

DAVID
The cabin's over eighteen years old, and I'm guessing all of us are too.

STEPHANIE
Nope. I'm sixteen.

GINNY FIELD
This is the only structure at this camp still standing that didn't sustain any significant damage during Hurricane Sandy. That makes this cabin a survivor. Just like us.

Everyone listens to Ginny talk. Hailee and David exchange a brief glance. Stephanie notices.

GINNY FIELD (CONT'D)
All of you are here because I asked you to come, and you all know my story. Some of you know Alice's story--

Ginny gestures to Alice, who sits nearby.

GINNY FIELD (CONT'D)
Alice was working at this camp as a counselor on June 13th, 1980. All the counselors were working hard to get the camp ready for the kids who were due to arrive later.
(MORE)

(CONTINUED)

GINNY FIELD (CONT'D)

That night, a mentally ill woman named Pamela Voorhees murdered the camp counselors as well as the camp's owner, Steve Christy. She tried killing Alice, too. She failed. Alice is a survivor.

Ginny gestures to David.

GINNY FIELD (CONT'D)

On November 5th, 2006, David Johnson was serving his country in Iraq. He was on a routine patrol with five other soldiers that day. An IED detonated beside the road, killing David's fellow soldiers and blowing a chunk out of his hip. Despite nearly bleeding to death, David survived. David is a survivor.

Ginny points to Robert. His wife Rachel holds his hand.

GINNY FIELD (CONT'D)

On July 1st, 2008, Robert Kamen boarded a helicopter with four other people. He was working on a movie that was in pre-production at the time, and he was part of a crew scouting for locations. The helicopter went down, killing everyone on board except Robert. Although the crash cost him his eyesight, Robert survived. Robert is a survivor.

Ginny now looks at Hailee.

GINNY FIELD (CONT'D)

Hailee Sanders went on a camping trip with three of her best friends on April 17th, 2010. A grizzly bear attacked their camp as they slept, badly injuring Hailee and killing her friends.

Alice winces as she looks at Hailee's facial scars.

GINNY FIELD (CONT'D)

Hailee is a survivor.

Ginny gestures to Rachel.

GINNY FIELD (CONT'D)

Robert's wife, Rachel, has been at his side throughout his ordeal, and she's here at his side now.

(CONTINUED)

Rachel smiles, squeezes Robert's hand.

GINNY FIELD (CONT'D)
 And finally we have have Stephanie
 Smith.
 (indicates Stephanie)
 A good friend of Alice, Stephanie is
 doing her best to cope with the recent
 loss of a friend she had since
 childhood.

Stephanie's chin trembles slightly, but she doesn't cry.

GINNY FIELD (CONT'D)
 We're all here because we're having
 trouble coping. What I want to do is
 this: turn this place, this place
 where so many horrible things
 happened, into someplace beautiful.

Someplace where survivors can go meet other survivors, where
 we can learn coping skills from each other and help each
 other work through our survivor's guilt. You guys represent
 the first group of individuals to come here, and to be honest
 with you, I don't know what's going to happen. But I do know
 that we're all here now, and IF we can somehow make this
 thing work, it will not only make a positive difference in
 our lives, it will also represent a huge first step toward
 establishing a place that can provide comfort and healing to
 survivors from all over the world.

(A TEAR APPEARS IN HER EYE)

That's my dream.

Everyone CLAPS.

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

The wind courses through the trees around the shadowy cabin.

ANOTHER ANGLE -- BEHIND THE CABIN

Alice is standing on the back deck, listening to the wind.

Ginny emerges from the cabin with two cups of coffee.

GINNY FIELD
 (hands a cup to Alice)
 Here you go.

(CONTINUED)

ALICE HARDY

Thanks.

(sips coffee)

You wanna get it over with?

GINNY FIELD

Get what over with?

ALICE HARDY

The Jason talk.

Ginny smiles.

GINNY FIELD

Oh, that. We're going there?

ALICE HARDY

Once, and only once. Then we'll get to work on rebuilding this camp and rebuilding our lives.

GINNY FIELD

Sounds good to me.

ALICE HARDY

Is he dead?

GINNY FIELD

Jason's been dead since 1981. I killed him. Just liked you killed his mother.

Alice looks unsatisfied.

GINNY FIELD (CONT'D)

Go ahead, ask the next question. I already know what it is.

ALICE HARDY

Authorities found the shack where you say you left his body, but the body wasn't there. What happened to it?

GINNY FIELD

(annoyed)

How should I know? They've been selling Jason bones on Ebay for years now. You wanna buy one and do a DNA test on it?

ALICE HARDY

Ginny--

GINNY FIELD

Let's say he wasn't 100% dead when I left him on the floor of that shack.

(CONTINUED)

Let's say he got up and staggered off into the wilderness.
OK, fine.

Does it really matter if he bled to death in the woods instead
of a shack?

(sighs, shakes head)
For God's sake, Alice, even if he
was alive... he'd be like 70 now!

ALICE HARDY
All right. I guess that's the end of
our Jason talk.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Ginny is sleeping on the couch.

Alice and Stephanie are stretched out in two separate sleeping
bags on the floor, not far from the fireplace. Stephanie's
sleeping. Alice isn't.

Alice sits up. Gazes into the dying fire.

CUT TO:

EXT. WOODS -- NIGHT

RICHARD WHITE creeps through the dark woods. He's behind a
thin screen of foliage, spying on the camp supervisor's cabin.

He lifts binoculars to his eyes.

A BRANCH SNAPS behind him. He lowers the binoculars, looks
over his shoulder. The wind HISSES THROUGH THE TREES. A large,
dead BOUGH CREAKS above his head.

Satisfied he's alone, Richard raises the binoculars again.

Suddenly, AN AX SWINGS DOWN RIGHT ON TOP OF HIS SKULL!

Richard White dies instantly. His final expression is one of
shock as the binoculars drop from his limp, dead hands.

A PAIR OF HANDS grab White's ankles. His body is dragged
OUT OF FRAME.

CUT TO:

EXT. CAMP CRYSTAL LAKE -- MORNING

Ginny, Alice, Stephanie, David, Robert, Rachel, and Hailee are gathered outside. It's a beautiful morning.

GINNY FIELD
Who wants to make a grocery run?

DAVID
I'm up for it.

Ginny tosses her car keys to David.

GINNY FIELD
Someone needs to go with him.

HAILEE
I'll go.

Ginny hands a shopping list to Hailee.

GINNY FIELD
Get everything on the list, OK?

HAILEE
Will do.
(to David)
Let's go.

DAVID
OK.

David and Hailee climb into Ginny's SUV. They drive off.

STEPHANIE
Maybe we should have warned them
about that "will preach for food"
lunatic.

GINNY FIELD
They'll be fine.

Alice squints out at the morning sun sparkling on the surface of Crystal Lake.

ALICE HARDY
In spite of all the damage, it's
still beautiful here.

GINNY FIELD
Feeling inspired?

ALICE HARDY
You know what? I am.

(CONTINUED)

GINNY FIELD

If you feel even the slightest urge
to work on your art, I want you to
go with it.

ALICE HARDY

I could use a subject.
(turns to Rachel)
Would you mind volunteering?

RACHEL

For what?

ALICE HARDY

I want to draw you. Over there, beside
the lake.

RACHEL

Why not?

ROBERT

Let me see it when you're done.

Everyone LAUGHS.

ALICE HARDY

(walking away)

I'll go grab my sketchbook!

GINNY FIELD

Robert, you wanted to set up the
archery range, right?

ROBERT

Right. I've got the stuff in our
Jeep.

GINNY FIELD

Can you help him with that, Stephanie?

STEPHANIE

I'd love to.

GINNY FIELD

Great. If you guys hear a chain saw,
it's just me collecting firewood.

Ginny walks off, leaving Stephanie alone with Robert (Alice
and Rachel have already started down to the water's edge).

STEPHANIE

(awkwardly)

Should I take your hand or...?

ROBERT

How 'bout I take your elbow?

(CONTINUED)

STEPHANIE

That works.

Robert places his hand on Stephanie's elbow. She leads him toward the Jeep.

CUT TO:

EXT. SUPERMARKET -- DAY

A small supermarket bracketed by a drug store and a liquor store. Ginny's SUV is parked outside.

INT. SUPERMARKET -- DAY

David pushes a shopping cart down the produce aisle. Hailee strolls along beside him.

DAVID

In the car you mentioned you were from Idaho.

HAILEE

I did. So?

DAVID

You're probably better qualified than I am to pick out potatoes.

David points to the potato display.

HAILEE

(not amused)

Ha-ha. Totally hilarious, dude.

DAVID

What's wrong? You in a bad mood?

Hailee drops a few potatoes into a produce bag. She puts the bag in the shopping cart.

HAILEE

Not really. Sorry if it seems that way. I'm just a little homesick, you know?

DAVID

Don't sweat it. It's cool.

HAILEE

I hardly slept last night; just like a little kid at summer camp for the first time.

(MORE)

(CONTINUED)

HAILEE (CONT'D)
This is actually the first time I've
been away from home since...

Hailee points to the scars on the left side of her face.

DAVID
Really? Wow, congrats on taking a
huge step forward.

HAILEE
I hope it's a step forward.

DAVID
It is.

Rounding a corner with the shopping cart, they start down
the cereal aisle.

HAILEE
So, what's your story?

DAVID
(laughs)
Which one?

HAILEE
Well, I mean, I know what happened
to you. Your survivor story. But I
hear you actually HIKED here?

DAVID
Part of the way. About ten miles.

It was a decent little challenge.

Hailee checks the list, then grabs a box of cereal and drops
it in the buggy.

HAILEE
You like challenges?

DAVID
I like to challenge myself.

HAILEE
Hiking used to be something I enjoyed.

DAVID
Oh yeah?

HAILEE
Yeah. I just--
(MORE)

(CONTINUED)

HAILEE (CONT'D)

(pause)

I haven't done much of anything for the last couple of years, besides popping antidepressants and surfing the internet 24/7.

DAVID

There's some pretty good trails around the camp, according to Ginny. You feel like scouting some of them out with me later?

HAILEE

Maybe.

CUT TO:

INT. SUPERMARKET CHECKOUT LANE -- DAY

David and Hailee wait in line at a checkout lane. Hailee's eyes scan the TABLOID MAGAZINE COVERS.

HAILEE

(stunned)

Oh, my God. Is that ALICE?

Hailee points to a magazine cover. David looks.

THE TABLOID COVER shows the photograph of Alice that Richard White took when he was inside her home. There's an angry SNARL on Alice's face, with crying kids in the background.

DAVID

Yeah. That's her.

Hailee picks it up and starts reading.

CUT TO:

EXT. SUPERMARKET -- DAY

David and Hailee exit the supermarket, pushing a buggy full of bagged groceries. Hailee continues reading the tabloid as they walk.

HAILEE

(outraged)

This writer makes Alice sound like a complete nut!

DAVID

It's garbage, Hailee. Throw it out.

(CONTINUED)

HAILEE

We have to tell her about this.

The SKINNY OLD MAN with the "Will Preach For Food" sign hanging around his neck stands beside Ginny's parked SUV.

David slows the buggy down as they approach the man. Hailee sees his sign, covers her mouth to stifle a giggle.

DAVID

How's it going?

SKINNY OLD MAN

Where is she? Tell me!

DAVID

Who?

SKINNY OLD MAN

The woman who was driving this car yesterday!

DAVID

Ginny?

SKINNY OLD MAN

She's at Camp Blood, isn't she?

You're going there, too, ain't ya?

HAILEE

It's called Camp Crystal Lake.

SKINNY OLD MAN

Stay away from that place! It's got a death curse! You think Jason's dead? He's not! He's still out there!

DAVID

If you'll excuse us, chief, we really need to get going.

SKINNY OLD MAN

You've got to listen to me, sonny!

I've seen him! I'VE SEEN HIM WITH

MY OWN EYES!

David opens the back of the SUV, begins briskly loading the groceries.

The wild-eyed old man just stands there, hovering beside them, shaking his head on the verge of hysteria.

David tosses the keys to Hailee.

(CONTINUED)

DAVID
You drive. I'll finish loading the stuff.

HAILEE
OK.

Hailee starts around to the front of the vehicle; the old man SEIZES HER!

SKINNY OLD MAN
You've got the mark of the beast!

The old man caresses the scar on Hailee's face. Hailee SCREAMS.

SKINNY OLD MAN (CONT'D)
Who are you? Why did you come here?

HAILEE
Don't touch me!

DAVID
Stop that!

David grabs the geezer's sleeve, pulls him away from Hailee.

DAVID (CONT'D)
Don't make me call the cops, man!

The old man PUNCHES DAVID IN THE FACE! The blow actually knocks David off his feet.

SKINNY OLD MAN
You'll thank me for that one day!

I'm doin' the Lord's work, boy!

Hailee reaches in a grocery bag, grabs a head of RED CABBAGE, uses it to POUND the old man's head!

HAILEE
You crazy old bastard!

David gets up, grabs the guy, hurls him roughly to the ground.

This knocks the wind out of the old codger; he stays down.

SKINNY OLD MAN
(groaning, writhing)
She's got the mark of the beast.

She's cursed. You're doomed. You're all doomed...

(CONTINUED)

DAVID
Let's get out of here!

David literally throws the rest of the groceries into the car while Hailee jumps in and starts it.

The SUV ROARS out of the parking lot!

Dazed, the old man sits up. He notices the head of red cabbage on the ground beside him; he picks it up, takes a bite, then THROWS IT at the retreating vehicle.

CUT TO:

EXT. WOODS -- DAY

POV OF UNSEEN PERSON -- moving forward through the woods.

We hear the familiar "Ki-Ki-Ki-Ma-Ma-Ma..."

CUT TO:

EXT. CRYSTAL LAKE -- DAY

Rachel is sitting in a chair beside the lake while Alice sketches her.

ALICE HARDY
You've got the most exquisite aquiline features. You're very beautiful, Rachel.

RACHEL
Thank you.

The sound of a CHAIN SAW can be heard faintly in the distance (Ginny cutting firewood).

RACHEL (CONT'D)
How long have you been an artist?

ALICE HARDY
Oh, gosh. Since forever.

Alice stares at the sketch in progress. For an instant, the sketch of Rachel BECOMES THE SKETCH OF STEVE CHRISTY THAT

ALICE DREW IN THE FIRST MOVIE!

Alice blinks. The sketch of Rachel reappears, unchanged.

Alice lifts one hand to her temple, wincing.

(CONTINUED)

RACHEL
You OK, Alice?

ALICE HARDY
Yeah. I just get headaches sometimes.

I'll be fine.

Alice resumes drawing.

Rachel remains seated, but she looks worried.

CUT TO:

EXT. CAMP CRYSTAL LAKE -- ARCHERY RANGE -- DAY

Robert and Stephanie are busy setting up Robert's ARCHERY EQUIPMENT.

A TARGET is standing several feet away, reminiscent of the target from the original Friday the 13th (when Ned the prankster shot an arrow dangerously close to Brenda).

STEPHANIE
I've got to confess something. I had no idea that... uh, well--

ROBERT
That society allows blind people to shoot arrows at targets?

STEPHANIE
(laughs)
Something like that.

Robert's equipment includes: a foot locator, a tripod, and a tactile sighting device. Basic stuff for visually impaired archers.

ROBERT
This thing on the tripod is a tactile sighting device. There's a little peg on it that I can feel with the back of my hand before I release the arrow.

STEPHANIE
Oh, I get it. Very neat.

CUT TO:

EXT. WOODS -- DAY

Ginny finishes cutting through a fallen tree limb with a CHAIN SAW. She wipes sweat from her brow.

Peering through a gap in the foliage, Ginny can see Alice and Rachel beside the lake several yards away.

There's a curiously blank, emotionless expression on Ginny's face.

CUT TO:

EXT. CRYSTAL LAKE -- DAY

Alice continues sketching Rachel. Something's not right.

Alice blinks several times, once again lifting a hand to her forehead.

RACHEL

Alice, are you sure you're all right?

ALICE HARDY

(unconvincingly)

Yeah.

Alice raises the pencil to continue the sketch. Then the pencil falls out of her hand.

Alice staggers backwards.

RACHEL

Alice!

Alice collapses. Rachel rushes to her aid.

RACHEL (CONT'D)

HELP!

CUT TO:

EXT. CAMP CRYSTAL LAKE -- ARCHERY RANGE -- DAY

Stephanie and Robert hear the commotion.

ROBERT

That was Rachel.

Stephanie takes off, leaving blind Robert standing alone at the archery range.

CUT TO:

EXT. CRYSTAL LAKE -- DAY

Alice is on the ground. Rachel kneels down at her side.

Stephanie comes running INTO FRAME, very concerned.

STEPHANIE
Oh, my God! Is she OK?

RACHEL
I don't know! I mean, she just
suddenly collapsed! Where's Ginny?
(looks around)
GINNY!

Stephanie gently slaps Alice's face.

STEPHANIE
Alice! Alice!
(to Rachel)
Do you know CPR?

RACHEL
(frantic)
You don't think she had a heart
attack, do you?

CUT TO:

EXT. CAMP CRYSTAL LAKE -- ARCHERY RANGE -- DAY

Robert is essentially stranded where Stephanie left him, since he isn't at all familiar with the terrain. He's holding a bow in one hand, an arrow in the other.

UNSEEN PERSON'S POV -- WALKING BEHIND THE TREES BORDERING
the archery range, staring at Robert.

Robert cocks his head very slightly; he can hear FOOTSTEPS IN THE NEARBY WOODS. The sunlight FLASHES off his dark sunglasses.

ROBERT
Hello?

Over Robert's shoulder, WE SEE AN OUT OF FOCUS PERSON STEP
OUT OF THE WOODS.

Robert turns to face the woods and the unseen person.

ROBERT (CONT'D)
I'll only say "hello" one more time.

(CONTINUED)

Robert NOCKS THE ARROW in the bow. He lifts the bow toward the woods.

We hear the FOOTSTEPS RECEDE SLOWLY BACKWARD. Back into the trees.

Robert smiles, lowers the bow.

CUT TO:

EXT. CRYSTAL LAKE -- DAY

Alice's eyes flutter open. Stephanie and Rachel are two heads hovering over her.

RACHEL
She opened her eyes!

STEPHANIE
Thank God!

Alice slowly sits up. Stephanie holds her hand.

STEPHANIE (CONT'D)
What happened? Did you faint?

ALICE HARDY
I'm OK. You know how I get these
migraines.

Something troubling occurs to Rachel.

RACHEL
Where's Robert?!?

STEPHANIE
Oh... I left him at the archery range
when I heard you call for help.

RACHEL
You left him alone?!?

STEPHANIE
Yeah.

RACHEL
You shouldn't have done that!

Rachel gets up, runs off to find Robert.

Stephanie helps Alice stand up. Alice shakes her head, takes a deep breath. She seems fine now. Stephanie looks around for Ginny.

(CONTINUED)

STEPHANIE
Geez, where's Ginny?

CUT TO:

EXT. CAMP CRYSTAL LAKE ENTRANCE -- AFTERNOON

On the otherwise empty highway, an old PICKUP TRUCK slows to a stop near the access road leading to Crystal Lake.

A BLACK MAN with a fluffy white beard is driving the truck.

The crazy, SKINNY OLD MAN gets out on the passenger side, then proceeds toward the camp entrance.

The black man calls from the truck:

BLACK MAN
Hadn't you learned your lesson yet?

You're just gonna get yourself arrested if they catch you trespassing again.

SKINNY OLD MAN
(walking off)
I'm doin' the Lord's work.

Shaking his head, the black man drives away.

DISSOLVE TO:

EXT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

Ginny's SUV is parked near Rachel's Jeep outside the cabin.

INT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

Ginny, Rachel, and Stephanie are busy putting groceries away in the kitchen.

Alice and Robert are relaxing in the living room.

David and Hailee head for the door.

DAVID
Hailee and I are gonna check out
some hiking trails!

Alice's brow furrows with concern.

ALICE HARDY
But... it'll be dark in a couple of
hours.

(CONTINUED)

GINNY FIELD

Don't be gone too long, or you might miss dinner.

DAVID

(laughing)

Don't worry! We'll be back!

HAILEE

I'm taking his word for that!

Stephanie watches them go out the door. She looks a bit jealous.

Alice SIGHS. Robert tilts his head in her direction.

ROBERT

You're worried.

ALICE HARDY

Huh?

Robert smiles cryptically behind his sunglasses.

ROBERT

I can hear it in your voice. The fear.

ALICE HARDY

Yeah. There's no use denying it, I guess.

ROBERT

If this was a horror movie, all of us would be well advised to stay in one place. Splitting up equals death.

In the movies, anyway.

ALICE HARDY

You'd know, of course.

ROBERT

Not really. I mainly worked on sitcoms and soap operas. When this happened--
(points to his eyes)

WAS ABOUT TO START WORK ON MY

second movie job ever. The first one had been a comedy. The second one was gonna be a big budget action flick.

ALICE HARDY

Really?

(CONTINUED)

ROBERT

Yeah. In real life, sticking together doesn't necessarily help anyone avoid death. I learned that when the helicopter went down.

CUT TO:

EXT. WOODS -- AFTERNOON

The skinny old man comes upon RICHARD WHITE'S CAR in the woods!

He approaches the abandoned vehicle cautiously, like it could wake up and attack him at any moment.

Little golden jewels of late afternoon sunlight sparkle in the trees overhead.

A GUST OF WIND lifts the old man's frail white bangs away from his wrinkled forehead. His eyes widen portentously.

Leaves and particles of decaying vegetation swirl around the abandoned car.

He cups his hands around his eyes and peers into the car window. There he spots: RICHARD WHITE'S DEAD BODY!

Before he can even react to what he sees, a PITCHFORK IS DRIVEN SUDDENLY INTO HIS BACK WITH SUCH FORCE THAT IT PENETRATES HIS CHEST AND SHATTERS THE WINDOW HE'D BEEN LOOKING IN!

He opens his mouth to scream, but we only hear a GARGLE, followed by blood spilling over his lips.

The pitchfork (wielded by an UNSEEN ASSAILANT) is withdraw from the old man's back.

The old man turns around to face his attacker. RECOGNITION fills his eyes!

SKINNY OLD MAN

You!

The attacker RAMS THE PITCHFORK FORWARD AGAIN!

The old man falls to the ground, dead.

A bloody section of intestine dangles from the pitchfork like spaghetti. The killer SHAKES THE PITCHFORK BACK AND FORTH to detach the intestine.

Finally, like a piece of spaghetti, the intestine is SLUNG

(CONTINUED)

AGAINST THE SIDE OF RICHARD WHITE'S CAR! SPLAT!

It sticks for a moment, then falls off.

CUT TO:

EXT. HIKING TRAIL -- AFTERNOON

David and Hailee walk along a narrow trail in the woods, holding walking sticks.

David looks at Hailee, smiles.

DAVID
It's nice, isn't it?

Hailee stops suddenly. She shivers.

HAILEE
Whoa.

DAVID
What is it--?

HAILEE
I don't know, man. A chill just went through me.

Hailee scans the surrounding woods with her eyes.

On the soundtrack: Ki-Ki-Ki-Ma-Ma-Ma...

HAILEE (CONT'D)
Maybe we should head back.

DAVID
We've still got half an hour of daylight left. Let's keep going.

HAILEE
I don't know. I know this sounds totally lame, but I feel like--

DAVID
(smiles)
Like we're being watched?

Hailee nods.

DAVID (CONT'D)
Hailee, I've got this.

David pats the MACHETE sheathed on his hip.

(CONTINUED)

DAVID (CONT'D)
Relax, OK? We'll be fine. Come on.

They resume walking.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

CLOSE ON -- HAMBURGER PATTIES SIZZLING in a frying pan on the stove.

Rachel uses a spatula to flip the patties, while Ginny is busy chopping lettuce with a large butcher knife.

Stephanie walks in.

STEPHANIE
Hey, Ginny. Alice wants to talk to you outside.

GINNY FIELD
She does?

STEPHANIE
Yeah. On the back porch.

GINNY FIELD
Mind doing the rest of this lettuce for me?

STEPHANIE
Sure.

GINNY FIELD
Thanks.

Ginny puts down the knife, wipes her hands, leaves the room.

Stephanie takes over the lettuce chopping job. She looks over at Rachel.

STEPHANIE
I'm really sorry about what happened earlier. I shouldn't have left him like that.

Without turning to face her, Rachel says curtly:

RACHEL
Apology accepted.

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- AFTERNOON

Alice stands on the back deck of the camp supervisor's cabin, staring at a hurricane-damaged building in the distance.

Ginny comes outside. Stands beside Alice. Neither of them speak for a moment.

GINNY FIELD
Penny for your thoughts?

ALICE HARDY
How much do you charge for yours?

GINNY FIELD
What do you mean?

Alice points to a small picnic table on the deck. There's a TABLOID MAGAZINE on the table -- the issue with Alice's face on the cover.

ALICE HARDY
Take a look, if you haven't already.

Hailee found that at the grocery store today.

Ginny picks it up. There's a sad, discouraged look in her eyes.

GINNY FIELD
You know I have nothing but contempt
for this kind of filth, Alice.

ALICE HARDY
Do I know that? Do I really?

GINNY FIELD
You should.

ALICE HARDY
We still haven't dealt with what you
said about me on that show. Where
did that COME from, Ginny?

GINNY FIELD
I said what I felt I needed to say
to rattle you out of your doldrums.

You needed to come back here. We both did.

ALICE HARDY
Rattle me out of my doldrums? Really?

Deeply offended, Alice bites her lower lip and shakes her head. She has to laugh.

(CONTINUED)

GINNY FIELD
Dinner's almost ready.

Alice points to the storm-damaged building in the distance,
barely discernable now in the gathering gloom.

ALICE HARDY
See that wrecked shack over there?

GINNY FIELD
I see it.

ALICE HARDY
That used to be my cabin.

GINNY FIELD
Oh, yeah? I wasn't aware of that.

ALICE HARDY
One morning I woke up to find a snake
under my bed.

GINNY FIELD
(lifts eyebrows)
And?

ALICE HARDY
Bill killed it with his machete. I
watched him do it, thinking there
was no way I could ever do that to a
living creature.
(pause)
But later that night... I did.

Alice turns and goes inside.

CUT TO:

EXT. HIKING TRAIL -- NIGHT

Hailee and David hurry along the narrow trail. David is
holding a FLASHLIGHT. Hailee doesn't look happy.

HAILEE
This is NOT cool, dude.

DAVID
I'm sorry, all right?

HAILEE
You said we'd be back before it got
dark.

DAVID
I know what I said.

(CONTINUED)

David comes to an abrupt halt.

DAVID (CONT'D)
Oh, SHIT.

HAILEE
What now?

DAVID
I gotta take a dump.

HAILEE
Uh-uh. You've GOT to be kidding.

Right?

DAVID
Nope.

David takes off his backpack, rummages through it. Finds a small roll of toilet paper.

HAILEE
Just HOLD it, man!

DAVID
If I could, I would. I can't.

David tosses a GLOW STICK (the green kind kids carry on Halloween night) to Hailee.

DAVID (CONT'D)
Unfortunately, I need to take the flashlight with me. I don't wanna sit on a snake or get shit on my hands, you know?

Hailee is too flabbergasted to speak as David disappears into the woods with the flashlight and toilet paper.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

On her way to the dining room, Ginny tosses the tabloid magazine into the fireplace.

Everyone sits down at the DINING ROOM TABLE to eat hamburgers.

Alice, Stephanie, Robert, Rachel, and finally Ginny.

GINNY FIELD
I take it David and Hailee aren't back yet.

(CONTINUED)

STEPHANIE

No, not yet.

RACHEL

Should we be worried?

ROBERT

I don't think so, honey. I think I know what they're doing.

Robert grins. Rachel doesn't get it at first.

RACHEL

Oh?

(gets it)

OH. You think so?

ROBERT

Maybe. Would that really be such a bad thing?

GINNY FIELD

A bad thing? No. But we're not here for that. We're here to help each other heal.

ALICE HARDY

Is it working?

STEPHANIE SPEAKS UP:

STEPHANIE

First of all, we don't know if that's why they're late.

ALICE HARDY

Right.

Alice pulls her cell phone out of her pocket. She looks at Ginny.

ALICE HARDY (CONT'D)

I'll text them and let them know we're worried. Can you give me one of their numbers?

GINNY FIELD

Sorry, I can't do that.

ALICE HARDY

What?

(CONTINUED)

GINNY FIELD

If either one of them would like to
share their contact info with you,
they can do that when they get back.

(sighs)

Could someone pass the ketchup?

RACHEL

I know Hailee's cell.

GINNY FIELD

Don't give it to Alice. If you want
to text Hailee, go right ahead.

ALICE HARDY

What is your goddam problem, Ginny?!?

GINNY FIELD

My problem is, I still need the
ketchup.

Stephanie quickly hands the ketchup to Ginny. It does nothing
to diffuse the situation.

ALICE HARDY

I'm getting sick and tired of your
mind games!

Alice snatches the ketchup out of Ginny's hand, then THROWS
IT AGAINST THE WALL!

ROBERT

Take it easy, you two!

STEPHANIE

Yeah! Seriously, chill out!

Ginny maintains a facade of complete calm.

GINNY FIELD

I'm perfectly fine. I'm not the one
freaking out here.

ROBERT

Ginny, don't. Just don't.

GINNY FIELD

Don't what?

ROBERT

Even I can see how passive-aggressive
you're being, and I'm blind. Give it
a rest, OK?

(CONTINUED)

ALICE HARDY
THANK you, Robert!

Rachel gets up, texting as she rises.

RACHEL
I've had enough of this. I'm texting
Hailee right now.
(touches Robert's arm)
I could use some fresh air. Let's go
outside. OK, honey?

Rachel and Robert exit out the front door.

Alice gets up, heads for the bedroom.

Stephanie lingers at the table for a moment, then she rises
and follows Alice.

Ginny is left alone. She shrugs and takes a bite of her
hamburger.

CUT TO:

EXT. WOODS -- NIGHT

David squats in the bushes. He's shaking his head,
disappointed in himself.

DAVID
Great. Just great.

A DROP OF BLOOD lands on David's face.

He raises his flashlight straight up, where he sees--

THE SKINNY OLD MAN'S BODY dangling above him, hanging from a
tree!

A HAND BURSTS OUT OF THE BUSHES BEHIND DAVID, GRABBING THE
TOP OF DAVID'S HEAD THE WAY KEVIN BACON'S HEAD WAS GRABBED
BY THE KILLER IN THE ORIGINAL FRIDAY THE 13TH!

A BLOODY ARROW IS SHOVED THROUGH DAVID'S THROAT!

The flashlight tumbles from David's hand! Blood squirts on
it!

CUT TO:

EXT. HIKING TRAIL -- NIGHT

Hailee stands alone on the trail, waiting for David to return.

(CONTINUED)

The little green glow stick she holds is her only light.

HAILEE
(impatient)
Jesus Christ. Shit and get it over
with, man.

Hailee's cell phone CHIRPS in her pocket.

She pulls it out. Read this text from Rachel: ARE YOU OK???

Hailee responds by texting: WAITING FOR DAVID TO FINISH
SHITTING!!!

She puts the phone back in her pocket.

HAILEE (CONT'D)
David! HEY, DAVID!

No answer.

HAILEE (CONT'D)
You know what? Fuck this.

Hailee walks off down the trail, leaving David's backpack
behind.

She pulls her phone out again, starts composing a new text
message.

A DARK FIGURE STEPS SUDDENLY OUT OF THE WOODS, RIGHT IN FRONT
OF HAILEE! HOLDING DAVID'S MACHETE!

Hailee GASPS!

The dark figure raises David's machete above his (or her)
head!

HAILEE (CONT'D)
No...

The machete comes down, SPLITTING HAILEE'S FACE OPEN!

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

Rachel and Robert stand outside the cabin, not far from the
front door.

Rachel relays Hailee's text to Robert:

(CONTINUED)

RACHEL
(reading phone)
Waiting for David to finish shitting.

Three exclamation marks.

ROBERT
(smiles)
Sounds like they're OK.

RACHEL
Let's leave.

ROBERT
Leave?

RACHEL
Something's... wrong.

ROBERT
Right. That's why we came here.

RACHEL
Look, I just want to go. Something
isn't right. I don't trust Ginny
anymore.

ROBERT
Why not? She's been our friend for a
long time, Rachel.

Rachel looks around to make sure no one is listening. In a
quiet voice, she says:

RACHEL
Right before Alice collapsed today,
I noticed Ginny watching us from the
woods.

ROBERT
So?

RACHEL
You said you thought someone attempted
to approach you when Stephanie and I
were trying to revive Alice. I think
it was Ginny.

Robert mulls the possibility over. Then he shakes his head.

ROBERT
It wasn't Ginny.

RACHEL
But honey--

(CONTINUED)

Robert raises a finger to his lips, giving Rachel the signal to be very quiet.

He hears something in the woods.

As he concentrates on listening, Rachel becomes increasingly unnerved.

RACHEL (CONT'D)
(whispers)
What is it?

ROBERT
Shhh... let me listen.

CUT TO:

INT. CABIN BEDROOM -- NIGHT

Alice and Stephanie sitting on the bed, their eyes red from a recent cry.

ALICE HARDY
I'm sorry I dragged you here with me, honey. Do you want to go home?

STEPHANIE
Honestly? Yeah. At this point, yeah. I do.

ALICE HARDY
All right. If Ginny isn't willing to drive us back, I'll rent a car or call a goddam taxi. Let's get our bags packed. Then we'll tell her.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Ginny is sitting near the fireplace, her LAPTOP open in front of her.

She receives an unexpected CALL ON SKYPE.

Ginny SIGHS, then clicks "answer".

The caller's SKYPE ID AVATAR IS THE LOGO OF THE TABLOID THAT PUBLISHED ALICE'S PICTURE!

GINNY FIELD
(quietly)
I told you not to call me here.

(CONTINUED)

We hear the VOICE of a TABLOID MAGAZINE EDITOR.

TABLOID MAGAZINE EDITOR (V.O.)

(on Skype)

I know, I know. If this wasn't a minor emergency, I wouldn't be calling.

GINNY FIELD

What's going on?

TABLOID MAGAZINE EDITOR (V.O.)

Well, it's about Richard White.

He's missing. I can't find the son of a bitch anywhere. I was hoping you might know where he is.

GINNY FIELD

No. No, I don't. I haven't talked to him since Wednesday.

(grins)

Nice cover, by the way.

TABLOID MAGAZINE EDITOR (V.O.)

You liked that, huh?

A HAND REACHES INTO FRAME AND SLAMS SHUT GINNY'S LAPTOP!

Ginny nearly screams!

It's Alice. With Stephanie standing at her side.

ALICE HARDY

You lying, manipulative BITCH.

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

Rachel stands quietly as Robert continues to listen.

ROBERT

I hear footsteps in the woods.

Rachel listens.

The night is WINDY, making it difficult to hear faint sounds.

RACHEL

Hailee and David?

ROBERT

Call Hailee's phone.

(CONTINUED)

RACHEL
Honey, let's just go--

ROBERT
Call it. Please.

Rachel hits the call button on her phone.

CUT TO:

EXT. HIKING TRAIL -- NIGHT

Hailee's cell phone on the ground, not far from Hailee's body.

The phone lights up; the RINGTONE is Blondie's 1980 hit single "Call Me" (the year the first Friday came out).

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

Robert hears it. Just barely. The wind tousles his hair above his dark sunglasses.

ROBERT
I hear Hailee's ringtone. It's very faint. But I hear it.
(points north)
Coming from that way.

RACHEL
So what?

Robert points east, toward a section of impenetrably dark woods.

ROBERT
The footsteps are coming from over there. A lot closer than the ringtone.

RACHEL
Enough! Let's GO! Please!

Rachel grabs Robert's wrist, tugs him toward the Jeep.

Robert resists; he seems desperately compelled to continue listening.

ROBERT
Someone's right behind the cabin now.

(CONTINUED)

ANOTHER ANGLE
UNSEEN ATTACKER'S POV -- running
toward Robert and Rachel!

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Alice confronts Ginny as Stephanie looks on.

GINNY FIELD
Let me explain!

ALICE HARDY
No! It's over! I'm through with your
lies!

THE QUARREL IS CUT SHORT WHEN THEY ALL HEAR A BRIEF, HIGH-
PITCHED SCREAM OF TERROR outside.

STEPHANIE
Rachel...?

Something THUMPS LOUDLY against the front door!

Stephanie flinches, raises a hand to her heart.

THE FRONT DOOR OPENS! ROBERT STAGGERS INSIDE, HIS THROAT
CUT!

Robert tries to speak, but his vocal cords are cut! He
staggers toward the women!

Ginny, Alice, and Stephanie all SCREAM!

A FINAL SPURT of arterial blood squirts directly ON GINNY'S
HANDS!

Robert drops to his knees, then falls forward onto his face!
He's dead!

Alice springs into action! She SLAMS THE FRONT DOOR SHUT!
Locks it!

ALICE HARDY
Stephanie! Help me move this couch!

Stephanie and Alice quickly shove a large COUCH in front of
the door!

(CONTINUED)

Ginny, meanwhile, stands immobilized in shock. Staring at Robert's dead body... staring at the blood dripping from her hands.

Alice gives her cell phone to Stephanie.

ALICE HARDY (CONT'D)

Call 911!

As Stephanie follows orders, Alice gets in Ginny's face.

ALICE HARDY (CONT'D)

Are you happy now? ARE YOU?

Ginny can't talk; she trembles on the verge of complete hysteria.

ALICE SLAPS HER FACE!

ALICE HARDY (CONT'D)

Snap out of it! Get on your goddam phone and call David and Hailee!

GINNY FIELD

OK...

(nodding, regaining
her composure)

Doing that now.

Stephanie talks to 911.

STEPHANIE

Please, send the police to Camp
Crystal Lake! Someone's trying to
kill us!

CUT TO:

INT. 911 DISPATCH OFFICE -- NIGHT

A bored-looking DISPATCH OFFICER answers Stephanie's call.

DISPATCH OFFICER

Hold on, hold on, hold on. WHERE?

INTERCUT WITH -- Stephanie on the phone in the cabin.

STEPHANIE

Camp Crystal Lake!

(crying)

Robert's throat was cut! He's dead!

I think Rachel's dead too! Please send the police immediately!

(CONTINUED)

DISPATCH OFFICER
(rubs eyes, sighs)
Okay. This isn't the least bit funny.

You kids are going to get in big trouble if you keep doing this.

Camp Crystal Lake is CLOSED. There's no one there.

STEPHANIE
THIS ISN'T A JOKE! SEND THE POLICE
HERE!

DISPATCH OFFICER
Oh, don't you worry. You'll be hearing
from law enforcement soon enough.
Just not tonight. Bye-bye, now.

He hangs up on her.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Stephanie looks at her phone in disbelief.

STEPHANIE
They thought I was joking! They refuse
to send anyone!

Alice processes what Stephanie said but she ignores it; she's too busy looking for weapons. She grabs a couple of BUTCHER KNIVES out of the kitchen.

Ginny lowers her phone.

GINNY FIELD
I couldn't reach either one of them.

Not David, not Hailee.

ALICE HARDY
Jason probably killed them before he
killed Robert.
(hands knife to
Stephanie)
Take this, honey.

GINNY FIELD
Alice... no... Jason's dead. I killed
him myself. Don't you understand
that? JASON'S DEAD!

Alice points to Robert's corpse.

(CONTINUED)

ALICE HARDY

Then who did that? A zombie?!?

THE FRONT DOORKNOB STARTS TWISTING... BEING TRIED FROM THE OUTSIDE.

Stephanie points to it!

STEPHANIE

Alice, look!

A look of CRAZED DETERMINATION suddenly fills Ginny's eyes.

She pushes past Alice and marches straight toward the door.

GINNY FIELD

(shouting thru door)

Jason! This is your mother talking!

(pounds fist on door)

Do you hear me, Jason?!? Mother wants you to GO AWAY! Turn around, and GO AWAY!

The doorknob stops moving.

For a few moments, Ginny's unorthodox approach seems to be working. But then--

THE SPIKE OF A HUGE PICKAXE CRASHES THROUGH THE DOOR, INCHES FROM GINNY'S FACE!

Ginny staggers away from the door, into Stephanie's arms.

Alice stands there, transfixed with horror, as the UNSEEN ATTACKER DESTROYS THE FRONT DOOR WITH THE PICKAXE...

Finally the door SPLINTERS AND BREAKS COMPLETELY APART, at last revealing...

JASON VOORHEES!

This is an incarnation of Jason we've never quite seen before.

He's wearing tattered clothes reminiscent of the outfit he wore in Friday the 13th Part 2!

Instead of a bag, there's a white HOMEMADE BANDANNA MASK wrapped tightly around his face! It covers his nose and mouth, but leaves exposed his HATEFUL EYES and MISSHAPEN

HEAD!

(CONTINUED)

Also, to leave no doubt about his age, LONG & BRITTLE GRAY STRANDS OF HAIR hang from various spots on his otherwise bald head.

The HANDS grasping the PICKAXE are gnarly and liver-spotted.

ALICE HARDY

RUN!

The three women scramble away, down the short hallway to the backdoor.

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

Ginny, Alice, and Stephanie come spilling out the door onto the back deck.

They have to decide which way to go. The two vehicles are on the other side of the cabin.

GINNY FIELD

My truck!

ALICE HARDY

There's no way--

GINNY FIELD

Listen to me! I got you two into this, now I'm going to get you out of it!

Ginny grabs Alice's wrist, then slaps her car keys into the palm of Alice's hand.

GINNY FIELD (CONT'D)

You two hide in the woods but don't go far! I'll distract Jason long enough for you to get to the truck!

ALICE HARDY

Ginny--

GINNY FIELD

GO!

Alice and Stephanie take off, into the dark woods.

Ginny remains standing on the back deck, waiting for Jason to emerge from the cabin.

She looks around for a weapon, her old instincts kicking in.

(CONTINUED)

There's a FRESH PILE OF FIREWOOD stacked nearby. Ginny picks up a log, then crouches beside the backdoor.

JASON steps out of the cabin onto the back deck, looking extremely pissed off.

Ginny swings the log, SLAMMING IT INTO JASON'S LEFT KNEE!

This Jason (like the Jason of Friday the 13th Part 2) isn't invulnerable. His leg gives way and he topples forward.

He hits the deck... drops the pickaxe... Ginny grabs it!

It's heavy, but Ginny manages to raise the pickaxe up, about to finish Jason off once and for all!

GINNY FIELD (CONT'D)
Time for me to finish what I started!

Jason doesn't move out of the way -- Ginny simply MISSES his misshapen skull by inches!

The spike becomes wedged/stuck between two deck boards!

GINNY FIELD (CONT'D)
Oh, shit!

As Jason slowly rises to his feet, Ginny runs back inside the cabin.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Ginny thinks she has an unobstructed path from the backdoor straight through to the wide open front door--

But then a BLOODIED, MORTALLY WOUNDED RACHEL ENTERS FRAME DIRECTLY IN FRONT OF HER--!

Ginny SCREAMS!

One entire side of RACHEL'S FACE is almost gone; a GRUESOME FLAP dangles from her left jaw! Her hands are shaking.

She's in shock.

JASON REAPPEARS!

Jason grabs Rachel and THROWS HER INTO THE FIREPLACE!

This causes a FIERY LOG to tumble out of the fireplace!

(CONTINUED)

A nearby CHAIR goes up in flames! The fire gradually spreads!
Ginny tries to bolt out the door, but Jason GRABS THE BACK
OF HER HAIR!

HE THROWS GINNY BRUTALLY ACROSS THE ROOM!

She hits the wall with such force that it causes a MOUNTED
BUCK'S HEAD to wobble directly above her--!

The impact leaves Ginny too stunned to move for a moment.

The DEER HEAD falls off the wall! One of the ANTLERS IMPALES
GINNY'S THIGH!

Ginny SCREAMS in sheer agony!

With Ginny pinned under the antlers, Jason is able to rest
for a moment...

We see the winded killer BREATHING HEAVILY under his bandanna
mask.

He takes note of the fire spreading rapidly behind him.

Then he walks casually into the kitchen.

Jason looks for a suitable kitchen implement to use on Ginny.

He DUMPS A DRAWER FULL OF KNIVES INTO THE KITCHEN SINK! He
picks them up one at a time, searching for the RIGHT one...

CUT TO:

EXT. WOODS -- NIGHT

Alice and Stephanie stand in the woods, watching the cabin
from a safe distance. They can see the FLAMES through the
windows; they can hearing Ginny SCREAMING.

Alice gives the car keys to Stephanie.

ALICE HARDY

Here's what we're going to do. You
take the car. Go get help.

STEPHANIE

What? No! You're coming WITH me,
Alice!

ALICE HARDY

Ginny's alive in there!
(MORE)

(CONTINUED)

ALICE HARDY (CONT'D)
I'm not going to drive away while
she burns to death!

STEPHANIE
Neither am I!

ALICE HARDY
Yes! You are! You've got two parents
at home who will die if anything
happens to you! Do want that to
happen?!?

STEPHANIE
(crying)
Oh, Alice...

Alice hugs her.

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Jason finally selects a CARVING KNIFE.

Then he turns and slowly advances on Ginny, who's still
trapped under the antlers as the blaze slowly spreads.

Ginny watches Jason walk toward her with the knife.

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

Stephanie and Alice hurry past the cabin's splintered front
door.

They come to Ginny's SUV.

Alice opens the door for Stephanie to climb inside.

Stephanie slides the key in the starter.

ALICE HARDY
Wait a minute.

Alice pulls Ginny's TOOL BELT out of the vehicle.

ALICE HARDY (CONT'D)
OK, honey. Get out of here.

STEPHANIE
I love you, Alice! Don't die!

(CONTINUED)

ALICE HARDY
I won't without a fight! I love you
too! Drive!

CUT TO:

INT. CAMP SUPERVISOR'S CABIN -- NIGHT

Jason kneels down beside Ginny with the long, wicked CARVING
KNIFE.

He roughly GRABS GINNY'S HAIR with one hand, then situates
the carving knife beside Ginny's face with the other hand.

As if he intends to carve Ginny's face off.

Then-- ...the sound of a VEHICLE STARTING outside!

Jason jerks his gaze toward the front door.

He seems to consider going out there, but rejects the idea
in favor of staying put and carving up Ginny.

GINNY FIELD
(feebly)
No, Jason... no...

Ginny SCREAMS as the carving knife begins SAWING INTO HER
CHEEK!

ALICE HARDY (O.S.)
GET AWAY FROM HER, YOU OLD FREAK!

Jason stops cutting Ginny. He turns, beholds--

ALICE STANDING IN THE DOOR WITH A CHAIN SAW! WITH GINNY'S
TOOL BELT HANGING AROUND HER WAIST! READY TO BATTLE JASON TO
THE DEATH!

ALICE HARDY
She's not the one who killed your
mother! I AM!!!

Alice STARTS THE CHAIN SAW!

ALICE HARDY (CONT'D)
(snarling)
Come and get it.

She's expecting Jason to lunge at her with the carving knife.
Instead--

(CONTINUED)

Jason GRABS THE DEER'S HEAD, PICKS IT UP... JERKING THE ANTLERS OUT OF GINNY'S LEG IN THE PROCESS!

Ginny SCREAMS!

Jason charges at Alice like an angry bull, his horns being the deer's antlers!

The chain saw blade HITS THE ANTLERS, gives off a SPARK!

The collision propels both JASON AND ALICE into the kitchen!

Alice drops the chain saw!

Jason drops the deer's head!

Alice pulls a SCREWDRIVER out of the tool belt and JABS IT INTO JASON'S SHOULDER!

Jason GRUNTS in pain!

Without bothering to pull the screwdriver out of his shoulder, Jason grabs Alice!

JASON BRUTALLY THROWS ALICE AGAINST THE KITCHEN COUNTER!

He grabs the back of her hair, then positions her head directly above the kitchen sink -- WHICH IS FULL OF KNIVES!

(These are the knives Jason dumped into the sink earlier.

They are lying flat, not standing up. But it's still a sink full of knives, forks, etc.)

Jason takes Alice's head and SLAMS IT DOWN INTO THE SINK FULL OF KNIVES! WHAM!

When Alice's head comes back up, it's covered in numerous nasty lacerations!

Jason grabs one of the utensils out of the sink...

--it's an ICE PICK!

He starts to SHOVE IT INTO ALICE'S BRAIN... (this is the nightmare Alice originally had in Friday 2!)

BUT THEN GINNY COMES TO ALICE'S RESCUE!

Using the carving knife that Jason tried to kill her with, Ginny slices/saws into the BACK OF JASON'S LEG! INTO HIS HAMSTRING!

(CONTINUED)

JASON GRUNTS in pain! Collapses on the kitchen floor!

Alice seizes the initiative and KICKS JASON IN THE HEAD AS HE'S DOWN!

Jason is knocked out!

Ginny collapses! Her leg is badly injured from the antlers, and she can barely walk without help now!

Alice spots Rachel's JEEP KEYS a few feet from Rachel's blazing corpse!

Alice snatches them up!

ALICE HARDY (CONT'D)
We've got to get out of here!

If they don't get out right now, the FIRE is going to consume the entire cabin!

CUT TO:

EXT. HIGHWAY -- NIGHT

Stephanie illegally SPEEDS down the highway in Ginny's SUV.

CUT TO:

INT. GINNY'S SUV -- NIGHT

Stephanie is driving and screaming into her cell phone!

STEPHANIE
THIS IS NOT A FUCKING JOKE! PEOPLE
NEED HELP AT CAMP CRYSTAL LAKE!

CUT TO:

EXT. HIGHWAY -- NIGHT

As the SUV speeds past, a POLICE CRUISER pulls out of a shadowy hiding place (he was there waiting for speeders).

The cruiser's SIRENS come on as it pursues the SUV.

CUT TO:

INT. GINNY'S SUV -- NIGHT

Stephanie sees the FLASHING LIGHTS in her rearview mirror.

(CONTINUED)

She smiles.

STEPHANIE
Okay...okay... GOOD.

CUT TO:

EXT. HIGHWAY -- NIGHT

The SUV does a sudden, spectacularly illegal U-turn, then SPEEDS OFF in the opposite direction!

Back toward Camp Crystal Lake!

The police cruiser SLAMS ON ITS BRAKES, does a U-turn itself, and follows Stephanie! SIRENS WAILING!

CUT TO:

EXT. CAMP SUPERVISOR'S CABIN -- NIGHT

Alice and Ginny make their way toward the Jeep parked in front of the now BLAZING CABIN.

Their progress is agonizingly slow... Alice is holding Ginny's arm over her shoulder... Ginny is limping along in great pain... still losing blood from her leg.

ALICE HARDY
We're almost there. We're almost there.

GINNY FIELD
I'm sorry, Alice... I'm sorry...

ALICE HARDY
Just stay with me, Ginny.

ANOTHER ANGLE
Alice and Ginny get in Rachel's Jeep.

Alice slides the key in the starter. Turns it.

Nothing happens.

Alice and Ginny exchange a look.

ALICE HARDY
Don't you EVEN...

She turns the key again.

The ENGINE STARTS!

(CONTINUED)

Alice and Ginny share a SIGH OF RELIEF.

Their relief is short lived--

ANOTHER ANGLE
JASON VOORHEES COMES RUNNING OUT OF
THE BLAZING CABIN, HIMSELF ON FIRE!!!

GINNY FIELD
JASON!

Alice's lack of recent MANUAL TRANSMISSION experience costs
them about three precious seconds...

...which is all the time Jason needs...

GINNY GRABS THE STICK SHIFT, TRYING TO HELP!

GINNY FIELD (CONT'D)
The clutch, Alice! The clutch!

ALICE HARDY
I know!

Finally the Jeep REVS FORWARD, but too late--

FIERY JASON JUMPS INTO THE BACK OF THE JEEP!

Alice and Ginny both SCREAM!

CUT TO:

EXT. CRYSTAL LAKE -- NIGHT

With a FLAMING 70-YEAR-OLD PSYCHOTIC JASON on board, the
Jeep SPEEDS TOWARD CRYSTAL LAKE!

CLOSE ON -- ALICE'S FOOT PRESSING THE ACCELERATOR!

VRRROOOOMMMMMM!!!

JASON GRABS GINNY'S THROAT!

THE FIRE REACHES JASON'S BANDANNA MASK! HE RIPS IT OFF...

...EXPOSING HIS DEFORMED, HORRIFYING FACE!

Alice see it and SCREAMS as--

THE JEEP SPEEDS STRAIGHT TOWARD THE WOODEN DOCK OVERLOOKING
THE LAKE!

CUT TO:

EXT. CAMP CRYSTAL LAKE -- NIGHT

Stephanie returns in Ginny's SUV!

The SUV SKIDS TO A STOP between the lake and the BURNING CABIN!

Stephanie gets out...

...sees the BLAZING JEEP speeding toward the lake--!

STEPHANIE

Oh, my God!

Behind her, the POLICE CRUISER arrives on scene, lights flashing!

CUT TO:

INT. POLICE CRUISER -- NIGHT

The young COP gets on his radio.

COP

Fire! We've got a fire at Camp Crystal Lake!

CUT TO:

EXT. CRYSTAL LAKE -- NIGHT

The Jeep SPEEDS RIGHT OFF THE DOCK...

...SPLASHES INTO CRYSTAL LAKE!

ANOTHER ANGLE

Stephanie running toward the lake!

STEPHANIE

Alice!

CUT TO:

UNDERWATER... THE DEEP, DARK DEPTHS OF CRYSTAL LAKE...

THE EMPTY JEEP SINKING TO THE BOTTOM.

IT LANDS NEAR THE CANOE ALICE FELL OUT OF IN 1980!

ALICE SWIMS TOWARD THE LIGHT... TOWARD THE SURFACE...

INTERCUT WITH -- SHOTS OF YOUNG JASON VOORHEES DROWNING!

MUTED, UNDERWATER QUALITY TO THE FAMILIAR "KI-KI-KI-MA-MA-MA..."

A DREAMLIKE, UNDERWATER QUALITY TO THE FOLLOWING DIALOGUE:

1980 TRUCK DRIVER (V.O.)
Camp Crystal Lake is jinxed!

CRAZY RALPH (V.O.)
It's got a death curse!

PAMELA VOORHEES (V.O.)
Did you know that a young boy drowned
the year before those two others
were killed? The counselors weren't
paying any attention. They were making
love while that young boy drowned.

Alice continues swimming up, toward the light...

PAMELA VOORHEES
His name was Jason.

This line is repeated over and over, becoming DEEPER AND
SCARIER WITH EACH ITERATION...

PAMELA VOORHEES (CONT'D)
His name was Jason...
(deeper)
HIS NAME WAS JASON...!!!
(deeper, slower)

HIS NAAAMMMMEEEE WUUSSSS
JAAASSOOONNNN...

Alice is SO CLOSE to reaching the surface...

...but then...

JASON'S HAND GRABS ALICE'S ANKLE!

Alice opens her mouth and SCREAMS UNDERWATER!

CUT TO:

EXT. CRYSTAL LAKE -- NIGHT

Stephanie and the young cop on the dock, PULLING GINNY OUT
OF THE WATER!

Ginny flops down on the dock, coughing up water!

(CONTINUED)

STEPHANIE

Ginny! Thank God! But what about
Alice--?

ANOTHER ANGLE

ALICE SUDDENLY SURFACES IN THE LAKE!
IN GREAT DISTRESS!

SHE'S ONLY UP LONG ENOUGH TO SCREAM BEFORE SHE'S JERKED UNDER
AGAIN!

STEPHANIE

There! I just saw her! She needs
help!

Stephanie quickly pulls her boots off--

The cop is trying to revive Ginny, but he realizes what
Stephanie is about to do.

COP

Now wait just a minute--!

STEPHANIE DIVES INTO THE LAKE!

CUT TO:

UNDERWATER... THE DEEP, DARK DEPTHS OF CRYSTAL LAKE...

JASON IS SLOWLY PULLING ALICE DOWN...

...HIS OLD HANDS CLUTCHING HER LEGS, PULLING HER DOWN WITH
HIM, DOWN INTO THE DARKNESS...

...BUT THEN A SURREAL APPARITION APPEARS, SWIMMING TOWARD
ALICE WITH HER HAND OUTSTRETCHED...

THE APPARITION IS STEPHANIE!

...THE SURFACE LIGHTS GLOWING ON BOTH SIDES OF STEPHANIE,
LIKE WATERY ANGEL WINGS...

STEPHANIE GRABS ALICE'S HAND!

BUT JASON ISN'T WILLING TO LET GO... THERE'S NO LIGHT BEHIND
JASON... JUST UNENDING DARKNESS...

...ALICE PULLED IN TWO DIRECTIONS AT ONCE, BETWEEN HEAVEN
AND HELL...

...and then...

PAMELA VOORHEES' REANIMATED CORPSE RISES UP OUT OF THE INKY
BLACKNESS BEHIND JASON...

PAMELA GRABS HER SON JASON!

(CONTINUED)

JASON RELEASES ALICE'S ANKLE AT LAST!

AS ALICE AND STEPHANIE FLOAT TO THE SURFACE...

...ZOMBIE PAMELA AND OLD JASON SINK DOWN INTO THE DARKNESS...

ALICE LOOKS BACK ONE FINAL TIME BEFORE SURFACING, AND SEES--

A YOUNG VERSION OF PAMELA VOORHEES EMBRACING A LITTLE DEFORMED BOY NAMED JASON... HUGGING HIM TIGHT AS THE BLACKNESS SWALLOWS THEM BOTH... FOREVER?

CUT TO:

EXT. CRYSTAL LAKE -- NIGHT

Stephanie and Alice emerge from the water together!

Both of them GASPING for air!

ANOTHER ANGLE

Ginny is sitting up on the dock while the cop ties a tourniquet around her injured thigh.

Ginny spots Alice and Stephanie swimming toward shore. She starts to cry.

GINNY FIELD

Thank God.

Behind Ginny, more first responders are arriving.

CUT TO:

EXT. CAMP CRYSTAL LAKE -- NIGHT

FIRE TRUCKS, POLICE CARS, and AMBULANCES arrive on the hellish scene.

The wind has carried the flames from the cabin into the surrounding trees.

The other hurricane-damaged structures CATCH FIRE.

The final remnants of Camp Crystal Lake are burning to the ground.

The firemen get to work on the fire.

ONE FIREMAN YELLS:

FIREMAN If we don't get this under control fast, we're gonna have a
(MORE)

(CONTINUED)

ONE FIREMAN YELLS: (CONT'D)
full scale forest fire on our hands!
Hurry up, boys! MOVE!

CUT TO:

EXT. CRYSTAL LAKE -- NIGHT

Two separate teams of PARAMEDICS head for the lake.

One team goes to the dock, to provide medical attention to Ginny Field.

The other team reaches Alice and Stephanie at the water's edge.

Alice HUGS Stephanie tight before the paramedics get to work on them both.

Their TEARS GLIMMER in the firelight!

STEPHANIE
We're alive, Alice! We're alive!

ALICE HARDY
Did you see her, Stephanie? Did you see her?

STEPHANIE
See who?

ALICE HARDY
Pamela.

STEPHANIE
Pamela...?

ALICE HARDY
The woman who pulled Jason down into the lake... his mother. Jason's mother.

Stephanie looks confused.

Before Stephanie can say anything else, she's lifted up and loaded into an ambulance.

Alice is carried toward a separate ambulance.

An OXYGEN MASK is placed over her mouth.

Alice closes her eyes.

(CONTINUED)

SHE HEARS THE PARAMEDIC SAY:

PARAMEDIC (V.O.)
You're gonna be OK.

DISSOLVE TO:

EXT. CAMP CRYSTAL LAKE -- MORNING -- DAYS LATER

The lake is quiet. Peaceful.

Nothing is left of the old summer camp except for a few black, charred piles.

A few tattered remnants of yellow barricade tape ("Police Line Do Not Cross") flutter in the wind.

A little SPARROW soars across the surface of Crystal Lake.

CUT TO:

EXT. CAMP CRYSTAL LAKE ENTRANCE -- MORNING

Ginny, Alice, and Stephanie stand gathered at the road that leads to the campground. Ginny's SUV is parked nearby.

Ginny is on crutches. Her injured leg is in a brace. Her cheek wound has been stitched up.

Alice's face is slowly healing with the help of two small Band-Aids.

Only Stephanie is completely unscathed.

GINNY FIELD
Stephanie, can you put the chain
back up?

STEPHANIE
Sure.

Stephanie picks up the thin little chain and reattaches it between two trees above the road, with the sign attached reading: PRIVATE PROPERTY. TRESPASSERS WILL BE PROSECUTED.

They stand there for a moment, taking it all in one last time.

GINNY FIELD
(sighs)
It wasn't supposed to happen this
way.

(CONTINUED)

ALICE HARDY
I know. You weren't supposed to
survive, Ginny.

GINNY FIELD
What? What did you say?

ALICE HARDY
I said, you weren't supposed to
survive!

STEPHANIE KICKS GINNY'S CRUTCHES OUT FROM UNDER HER!

Ginny falls to the ground!

Stunned and horrified, Ginny looks up to see--

ALICE STANDING ABOVE HER WITH A MACHETE!

ALICE HARDY (CONT'D)
Ginny Field ISN'T a survivor.
(raises machete)
You lying, manipulative bitch.

GINNY FIELD
No, Alice! NO! NOOOOOOO!!!

Alice swings the machete, CUTTING OFF GINNY'S HEAD!

CUT TO:

INT. HOSPITAL ROOM -- DAY

Ginny sits up in her hospital bed, SCREAMING.

A YOUNG NURSE and a BALDING DOCTOR converge at Ginny's
bedside.

BALDING DOCTOR
(to nurse)
3 milligrams of Valium.
(holds Ginny's hand)
It's all right now, Ginny. It's all
over. Everything's over.

Ginny calms down as the nurse administers the medicine via
central IV line.

A middle-aged POLICE SGT. stands nearby, a sympathetic
expression on his face.

POLICE SGT.

You've got some visitors, Ginny.

(CONTINUED)

Your ex-husband and your kids are here.

(to doctor)
Is it OK for them to come in?

BALDING DOCTOR
Would you like to see your kids?

GINNY FIELD
Yes. Yes, I would.

BALDING DOCTOR
Send them in, nurse.

YOUNG NURSE
All right.

The nurse turns, leaves the room.

Ginny reaches out, grabs the policeman's hand.

GINNY FIELD
What happened to Alice? Where is
she? Where's Stephanie?

POLICE SGT.

They're fine. They stopped by to visit you earlier, but you
were still asleep.

GINNY FIELD (CONT'D)
Oh.

POLICE SGT.

They're on their way back home now.

(MORE)

POLICE SGT.
Alice told me to tell you that she'll
be calling you.

GINNY FIELD
Oh.

Ginny is still clearly shaken by her nightmare.

An ODDLY FAMILIAR SONG drifts down through the hospital
speakers. A song heard in the original Friday the 13th film.

"Sail Away, Tiny Sparrow."

POLICE SGT.

You take care, Ginny.

(CONTINUED)

GINNY FIELD (CONT'D)

Thank you.

As the policeman leaves the room, the smiling young nurse holds the door open for GINNY'S GUEST to enter--

Ginny looks up expecting to see her ex-husband and her kids.

Instead... HER GUEST IS JASON VOORHEES!

JASON STRIDES INTO THE ROOM, HOLDING HIS PICKAXE...

GINNY SCREAMS!

JASON LIFTS THE PICKAXE UP, THEN SWINGS IT DOWN, RAMMING THE SPIKE INTO GINNY'S HEAD!

THE END