

FRIDAY the 13TH Part IX: Return to Crystal Lake
(1991)

By

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Based on the characters created by Sean Cunningham and
Victor Miller.

CUE CLASSIC PARAMOUNT LOGO WITH JASON THEME

FADE IN:

A FULL MOON OVER THE IMMEDIATE ABDUCTION OF THE CLASSIC
THEME

is drowned by thick gray clouds. The sound of MOVING WATER
in the background.

PAN DOWN to reveal the dark waters of THE OCEAN.

EXT. THE OCEAN - NIGHT

In the distance, a clutter of garbage can be seen in the
swaying waters.

CLOSING IN

A BODY, face down, is revealed amongst the pieces of wood,
papers and other sewage.

The Body COMES ALIVE, awakening into a rampage of splashing.

The surrounding rubbish is pushed away. Including a mask...
the ICONIC GOALTENDER MASK, floating on some broken
Styrofoam. The splashing quickly stops.

A BEAT on the mask, swaying in the black waters.

A DECAYED HAND reaches in from OFF-SCREEN, grabbing the
mask.

[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

A ROAR OF THUNDER.

A WIDE SHOT of an upright FIGURE(Jason, duh) in the water
precedes a--

SUPER-IMPOSE: TITLE CARD: FRIDAY THE 13TH PART IX: RETURN TO
CRYSTAL LAKE

FLASH CUT TO:

OPENING CREDITS UNFOLD AS WE MOVE OVER THE SURFACE THE OCEAN.

PANNING UP, lights can be seen in the distance, along the coastline.

FADE TO:

EXT. JERSEY SHORE - NIGHT

A WIDE SHOT of the bungalows that align the beach of the JERSEY SHORELINE.

EXT. BEACH - NIGHT

A small BUNGALOW at the end of the line sits with an big open window -- some action going on inside.

INT. BUNGALOW - NIGHT

Radio playing, bottles of beer and liquor, A GROUP OF FOUR stand around a kitchen bar in their bathing suits. They raise their shot glasses in the air.

DAWN

Alright, everyone. To a great summer.

The glasses are thrown back--

SID, 20, a bulky dude, tone abs; he's a surfer type and like his friends, rather one dimensional.

SID's girlfriend is the sexy LYNN, 20. She barely wears anything and there is certainly a lot to reveal... physically, anyway.

Lynn's best friend is DAWN, 20. A seductive flake who'd best be described as, "easy."

SAMMY, 21, is Dawn's timid counterpart. Much less outgoing. He should be thankful to his wingman, Sid... or should he?

SID

That's smooth. Good taste, Dawn.

Dawn gives Sid a little seductive smirk.

(CONTINUED)

SAMMY

Ugh. I hate tequila.

Sid and Lynn stand close to each other, quietly flirting and kissing.

Dawn and Sammy sit uncomfortably across the counter from one another as they notice the other two.

After a BEAT of an awkward silence, Dawn throws back another shot.

DAWN

Hey Sammy, what do you say we go
for a walk?

SAMMY

Um. Sure.

She grabs the tequila bottle and excitedly runs around the bar, grabbing Sammy's hand.

Sid looks up as Dawn pulls Sammy out through the door.

SID

Have fun, you two.

LYNN

I'll show you fun.

The couple continuing making out.

EXT. THE BEACH - NIGHT

From the shoreline, the beach house can be seen in the distance, all lit up and music coming from within.

From the crashing waves, LEGS stomp out onto the wet sand as the water recedes. They stop.

PANNING UP the dripping shredded clothes over the decaying zombie-like body, JASON's mask-covered face is finally revealed, seaweed hanging around his shoulders.
[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

His attention is captured by voices. He notices the last bungalow.

EXT. BUNGALOW - NIGHT

Dawn hangs all over Sammy as they walk through the sand toward the water.

DAWN

Oh, I love the ocean. Ya know, at first, when Lynn asked me to come, I only agreed because of how much I love the beach.

SAMMY

Oh yeah?

DAWN

Yup. But then-- let's sit here.

They plop down into the sand overlooking the incoming waves.

DAWN(CONT'D)

But then I met you and that changed everything.

SAMMY

Really?

Dawn takes a big swig from the bottle.

DAWN

Uh-huh. Lynn only said you were Sid's friend. She forgot to mention this face.

Dawn aggressively grabs a hold of Sammy's jaw, before taking another drunkenly sip of the tequila.

Sammy smiles, nervously with a slight giggle.

SAMMY

So. Uh...

DAWN

Oh, come here!

Dawn goes right in for it, kissing Sammy and dropping the liquor bottle off to the side as she climbs on top of him.

INT. BUNGALOW - NIGHT

Sid lies on top of Lynn, the two making out on the couch, Sid feeling her up.

Through the BIG WIDE WINDOW looking over the beach, Jason's figure can be seen walking by, in the shadows.

SID
Come on, babe. I hate doing it on
the couch.

Lynn smiles and nods before Sid gets up and leads her away.

EXT. BEACH - NIGHT

Dawn and Sammy intensely make out as she lays on top of him. She sits up and removes her shirt and bikini top. She completely misses the sight of Jason, watching in the distance, before she goes back down.

SAMMY
Wait. You wanna do it, right here?

DAWN
Just shut up.

They continue kissing.

JASON's P.O.V.: He walks slowly toward the couple, approaching them and pausing. They don't notice him at all. He notices the bottle.

DAWN
Oh, I want you so badly, Sammy.

SAMMY
I want you t--

She doesn't let him get it out.

As her lips touch his again, she is grabbed up.

Jason stands over the couple, his hand gripping a chunk of Dawn's hair as she screams. In the other hand he holds the bottle of tequila which he bashes off of her face.

Before either of them can make a move, Jason slams Dawn's broken face into Sammy's, repeatedly beating his face in with hers until there is only mush.

SLAM SLAM SLAM.

INT. BUNGALOW - BEDROOM - NIGHT

Sid rolls over in bed, out of breath and laying right next to his lover, Lynn.

SID
Holy shit.

He lights a cigarette as Lynn turns toward him, staring.

SID
What?

LYNN
I love you, Sid.

He smiles and wraps his arm around her, pulling her closer.

SID
I love you too, babe. But if you really loved me, you'd go and get me a beer.

LYNN
Ugh. Fine.

An annoyed Lynn jumps out of bed, wrapping a robe around her naked body.

SID
Thank you, babe. Oh and could you get me a sandwich too, please?
Baby?

Lynn rolls her eyes and walks out of the room.

SID
I love you.

INT. KITCHEN/BEDROOM - CONTINUOUS

KITCHEN: Lynn walks out into the kitchen area, COMPLETELY MISSING JASON, who now stands right in front of the big window looking in.

SID
(O.S.)
So, I guess Sammy is getting lucky too, huh?

Lynn proceeds to make Sid a sandwich as the two converse from room to room.

(CONTINUED)

LYNN
You told me to bring my easiest
friend. What'd you expect?

BEDROOM: Sid still lies smoking his cigarette.

SID
Hey, you never know with Sam. The
guy is a buffoon.

LYNN
(O.S.)
Maybe he just needs Dawn's touch.

SID
Can I have it, too?

KITCHEN: Lynn stands at the bar counter, smearing mayo and
dancing to the song on the radio.

LYNN
What?

Jason creeps up behind her as she licks the mayo off the
butterknife.

SID
(O.S.)
What?

Without turning around enough to see Jason, she tosses the
butter knife behind her, into the sink.

BEDROOM: SID puts the cigarette out in a nearby ashtray.

SID
Hey, how's the sandwich coming?

A BEAT of silence.

KITCHEN: Lynn stands in Jason's grip, his hand over mouth,
her eyes bulging out of her face.

In his other hand, Jason holds the butter knife which Lynn
watches as he raises it up.

SID
(O.S.)
Huh...? Hey!

Sid comes walking out of the room in his underwear.

(CONTINUED)

SID

You hear me talking to--

He stops dead in his tracks as he meets the sight of Jason holding Lynn, just a second before he shoves the dull butter knife right into her eyeball.

Sid is frozen in shock as Jason twists the blade, shoving it deeper into screaming-Lynn's eye.

A shitty boyfriend, Sid jets back into the bedroom, slamming the door shut behind him.

Jason lets go of her, Lynn's body slapping the top of the counter on its way down to the floor.

Jason proceeds toward the bedroom door -- it's locked.

Without hesitation, he gives it one hard kick -- blasting the door wide open.

BEDROOM: It's empty. The window is open.

EXT. BUNGALOW - NIGHT

Sid runs around the side of the house.

SID

Help! Sammy! Dawn! Someone!

As Sid comes running around the beach-front of the house, JASON COMES SMASHING OUT OF THE BIG WINDOW.

A frightened and unsuspecting Sid falls back into the sand.

Looking up, he sees Jason standing there, looking down at him.

SID

Help!

Sid jumps to his feet, running back around the bungalow to car.

It's locked. No keys.

SID

Someone, help me!

He runs to the bungalow next door, banging on the doors and windows.

(CONTINUED)

SID
Help! Please!

Sid stops and looks back; no Jason in sight.

He turns and runs around to the next house. But from around the corner, Jason appears, forcefully throwing a handful of sand right in Sid's face.

SID
Ah!

Sid is blinded and steps back.

Jason steps over and with his fist, uppercuts Sid right in the stomach.

Sid's feet leave the ground before he is taken to his knees, gagging. He pukes up blood into the sand.

SID
(very weak)
Help!

Jason throws up his leg, kicking Sid in the face.

With the view of his back, Sid is knocked over, revealing a severely DISLOCATED JAW before falling back into the sand.

Sid cries out in moans.

Jason walks over and kicks Sid repeatedly in the ribs, knocking over and onto his back.

Sid shakes his head as tears stream down his sand covered skin.

Standing over him, Jason makes a fist and slowly pulls back his arm, as if winding it up.

He holds it over a begging Sid for a beat.

Sid shakes his head over and over before Jason DROPS HIS FIST right THROUGH SID'S CHEST.

Sid's body shakes as Jason leaves his impaling arm in Sid's chest cavity, watching him die slowly.

As Jason pulls his fist from Sid's chest, an artery caught on his wrist SNAPS, releasing blood like a faucet.

Jason stands. Still, the sound of the waves can be heard crashing to the beach.

(CONTINUED)

[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]--

LYNN
(O.S.)
Help!

Jason hears Lynn's weak, distant cry.

INT. BUNGALOW - NIGHT

Lynn frantically crawls across the floor, crying, her hand hovering over the butter knife impaled in her eye.

LYNN
Please! Someone.

The phone is in her sights; on the table next to the couch, in front of the BROKEN WINDOW.

EXT. BUNGALOW - NIGHT

Jason approaches the bungalow on the beach-front, hearing Lynn's cries on the interior.

He stops and picks up a jagged piece of the broken glass, then stepping over to the window.

INT. BUNGALOW - CONTINUOUS

Lynn rips the phone down, trying to call the police when she glances back to see Jason standing just outside.

LYNN
No! No!

Lynn drops the phone and rushes to crawl away, back in the other direction.

Jason steps through the broken window and approaches Lynn from behind.

LYNN
Help! Please!

Jason reaches down, grabbing her up by her hair and slitting her throat with the glass-piece.

Lynn bleeds and gags before Jason lets go of her, dropping her face first, smacking the knife deeper into her. Her head slides down, the knife disappearing into her eye socket.

EXT. STREET - NIGHT

CUE SONG: "SEVEN SOULS" by MATERIAL & WILLIAM S. BURROUGHS
(1989)

Jason walks away from the bungalow, down the dimly lit,
deserted road.

[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

PAN UP to the FULL MOON.

FADE TO:

CUE MONTAGE/SERIES OF SHOTS - VARIOUS LOCATIONS - NIGHT/DAY:

ILLUMINATED HIGHWAY EXIT SIGN 1: "EDISON; NEXT RIGHT"

-- Jason traverses the foggy night WOODS.

-- MEET KERRI, 23, a prostitute whose appearance doesn't
hide it. She sits in a car, counting cash, for which she
turns and hands most of it to the driver, her allegiant PIMP
- PAULIE, 40's.

-- MICHELLE and VICTOR, a young, bi-racial yet
mediocre-looking couple, both in their 20's, roll around in
the sack.

-- BACK TO JASON.

FLASHBACK TO "PART II:"

-- Where his sack-covered head and neck meet his shoulder,
Ginny sends the machete right through. Jason drops to the
ground.

-- A FLASH of Mrs. Voorhees' smiling face.

2. "NEWARK"

-- Paulie leans over and gives Kerri a kiss on the cheek.
She looks disgusted.

-- RODNEY, 15, shoves his obese mother, BARBARA, 47, out of
his way. The two are heavily in an argument.

-- **FLASHBACK TO "PART 3D:"**

Chris puts an axe into Jason's mask-covered head. But he
continues to come at her until he drops down into the hay.

3. "PASSAIC"

(CONTINUED)

-- Kerri stands in her undergarments, checking the gun in her purse, her back turned to her CLIENT. She tucks the weapon away, spinning around and removing her bra. We get a full flash of her breasts.

-- FLASHBACK TO "THE FINAL CHAPTER:"

-- Tommy Jarvis whacks Jason in the side of his head with the machete. Jason drops, his wounded noggin sliding down the length of his own weapon.

-- Tommy stands over Jason, continuously chopping at him with the machete.

4. "PATERSON; KEEP LEFT"

-- CHICKEE, 27, heats up a spoonful of heroin under a lighter. He's quite handsome... for a junkie. His apartment is in complete disarray, with fellow druggies, AMBER and RICKY, 20's, laying around, stoned out.

-- FLASHBACK TO "JASON LIVES:"

The motor begins spinning under the water, pulling Jason, head first, right into it. The lake is dyed crimson.

5. "TRENTON"

-- MR. and MRS. PALMER sit in an empty church, both deep in prayer.

-- FLASHBACK TO "NEW BLOOD:"

-- Tina resurrects Jason from his Crystal Lake grave.

-- The house explodes.

-- Jason's mask lies on the ground, broken in two.

6. "NEW HOPE"

-- The waitress, VICKI, 25, pours coffee for her customer, ED.

-- Paulie slaps Kerri.

-- FLASHBACK TO "JASON TAKES MANHATTAN:"

-- Young Jason pulls a young Rennie under the water.

-- A rush of sewage water floods toward a mask-less Jason, drowning him in the toxic waste.

CUT SONG AT--

(CONTINUED)

CUT TO:

EXT. FARM - NIGHT

An old FARMHOUSE with a wrap-around porch sits with a BARN behind it.

SCREAMS from inside--

EXT. FARMHOUSE PORCH - NIGHT

The screams continue before A BODY SHATTERS THROUGH A WINDOW and rolls out onto the back PORCH.

A WOMAN cries out. She's in her 40's and wearing a robe and nightgown with slippers, laying in a pool of blood.

WOMAN

Oh god!

She struggles to get up before she realizes the DEAD BODY of a MAN, her husband, laying with a PITCH FORK in his face, right next to her -- the pool of blood belonging to him.

She screams and pulls herself up, falling down the porch stairs.

THE BACK DOOR IS KICKED OPEN -- THERE STANDS JASON.

Laying on the ground, the Woman stares up at him, screaming her head off before jumping to her feet and making a break for the barn.

Jason takes a step forward and follows behind her.

EXT. BARN - CONTINUOUS

The Woman runs straight into the barn, but not before she grabs a hold of a MACHETE, leaning up against one of the barn doors.

She pulls the remaining door shut, behind her.

INT. BARN - NIGHT

Only the light coming from around the doors shines into the pitch-black barn.

The doors are pulled on from the outside, but a strip of wood locks them in place.

(CONTINUED)

After some pulling and prying, Jason is able to get his arm in between the two doors and lifts the wooden lock up. He rips the doors fully open.

Jason stands in the center of the doorway, the light shining in from behind him.

He stares around the dark, motionless barn -- the Woman nowhere in sight.

He takes a step forward.

EXT. BARN - CONTINUOUS

Jason disappears into the darkness of the barn. Only the sound of his footsteps can be heard on the inside.

There is a BEAT of silence before we hear the Woman's terrified screams from within. The sound of a struggle follows.

But the screaming ends very abruptly with the sound of a harsh whacking.

A BEAT LATER

Jason walks out from the darkness of the barn, his newfound machete now dripping with blood.

EXT. WOODS - NIGHT

Jason walks through the woods with determination, his machete in hand.

EXT. CRYSTAL LAKE - DAWN; DAY/NIGHT

CUE SONG: "SEVEN SOULS" CONT'D--

JASON's P.O.V.: Step through the trees with the sight of water up ahead. We come out of the woods onto the shoreline of a lake... THEE CRYSTAL LAKE.

The navy blue glow of the dawn-sky reflects off of the black lake waters.

Standing close to Jason is a random sign that reads:
"CRYSTAL LAKE."

Jason steps forward into the water, proceeding into the lake until he is completely submerged. [KIH-KIH-KIH-KIH,
MAH-MAH-MAH-MAH]

(CONTINUED)

TURNING BACK TO THE SIGN

TIME FAST-FORWARDS through DAYS AND NIGHTS, bird chirping, nightly crickets, rain showers, SCREAMS, all at a WARP SPEED with the constant sound of the swaying Crystal Lake water in the background.

STILL ON THE SIGN

time slows down as snowfall drops, leaving behind inches of a white blanket covering the top of the sign.

"Number seven is Sekhu, the remains..."

SUPER-IMPOSE: 6 MONTHS LATER

CUT SONG AT--

CUT TO:

EXT. BUS DEPOT - DAY

A coach bus pulls in front a small BUS DEPOT surrounded by trees.

Kerri comes off of the bus appearing more like her modest self than when we last saw her. She wears a turtleneck under her 80's style winter coat, a pair of sunglasses and a baseball cap, almost as if she were trying to disguise herself.

She walks over to a payphone, searching her pocket for some change.

Suddenly a hand appears from OFF-SCREEN, holding a quarter up in front of Kerri's face.

KERRI

Oh. Uh, thank you.

Standing there is the odd and elderly looking Mr. Palmer in his usual preacher-like attire. Not unlike his wife, Mr. Palmer is devoid and incapable of any joy.

Kerri walks up to the payphone and dials a number, never turning her back to the odd looking older man.

He stares at her with as much of a smile as he can muster, standing in the middle of the lot.

(CONTINUED)

KERRI

(on the phone)

Hi, Michelle? It's Kerri. Hey. Is my cousin still there? I'm at the bus depot. Oh, okay. Great. Alright, I'll see you soon. Bye.

Kerri turns to hang up the phone. Turning around, she is startled by Mr. Palmer, now standing next to his creepy little gnome of a wife, Mrs. Palmer. They stand but inches from Kerri.

An initial awkward silence is broken--

KERRI

Here.

Kerri holds a quarter in her hand.

KERRI

I owe you this.

MR. PALMER

You don't owe us anything, dear.
The lord encourages generosity.
Always help those in need.

Kerri glances down at Ms. Palmer who stares at her in quiet judgment and disgust.

Kerri glares back at her.

KERRI

Well, I'm not in need and I wasn't, so here.

MS. PALMER

You are in need, deary. You've come to Crystal Lake. Why? Why did you come?

KERRI

Huh?

MR. PALMER

You've willingly entered a corner of Satan's lair. We're here to help you, Miss. Let us extend our generosity to you. We can save you!

KERRI

What the--

HONK-HONK

(CONTINUED)

The three all turn to see a big white TRUCK pull up in front of the depot.

MRS. PALMER

Let us save you, deary -- before He
finds you!

Kerri flings the quarter at Mr. Palmer's chest.

KERRI

Take your generosity and shove it
up your wife's ass.

Kerri walks past them, mumbling under her breath.

KERRI

Fuckin' psychos.

MRS. PALMER

It's Friday, the 13th! It's his
day!

She climbs into the passenger side.

INT. TRUCK - DAY

Sitting in the driver's seat is Kerri's harsh looking cousin, Victor. Slightly overweight, but not entirely unattractive. Despite the winter weather, he wears only a white t-shirt.

The two embrace upon her entering the car.

KERRI

Oh, Vic.

VICTOR

How are ya, Kerr'?

KERRI

I missed you.

VICTOR

I see you've met the Palmers.

Kerri and Victor stare out of the passenger window to see the old couple standing side by side, staring directly at them.

KERRI

Ugh. Those creepy fucks. Can we get
out of here?

Victor chuckles and puts the gear into drive, steering the vehicle out.

EXT. BUS DEPOT - DAY

The Palmers follow the truck with their eyes.

Kerri flips them the middle finger as the truck pulls away.

INT. TRUCK - DAY

Victor drives, turning on the heat. Kerri stares out the window.

VICTOR
You got here just in time. We're expecting another snowstorm, tonight. They're saying two-three feet.

KERRI
Wow. I'm sure the roads will be impossible tomorrow.

VICTOR
Yeah. As if it's not bad enough.

She turns to him.

KERRI
So how is everything?

Victor nods his head, his attention on the road.

KERRI
I spoke to Michelle on the phone. She seems nice. How long have you two been together?

VICTOR
Uh, three years almost.

KERRI
Yeah? Any wedding bells in the near future?

Victor smirks.

VICTOR
Maybe.

(CONTINUED)

KERRI

How's your mom? I haven't seen her since I was like thirteen.

VICTOR

Fifteen, Kerr'. Remember when Ma and I drove up to see you while you were in Scranton?

KERRI

Right. I was in juvey, then. God, it's been that long. So how is she?

VICTOR

She's living in a home over in Newark. She uh... wasn't the same after she found two of her friends murdered.

KERRI

(surprised)

What?

VICTOR

Yeah. She never got over it. It was the couple that owned that old market on Clifton Road -- you remember it?

Kerri shakes her head.

VICTOR (CONT'D)

Ma would stop in there every morning... With all the other murders in the area, she just couldn't be here anymore.

KERRI

Vic, I'm so sorry. I wish I knew.

VICTOR

(shrugs)

So what's brought you into the woods? The second time we speak in almost five years and you call to ask if you could come stay and relocate to New Jersey from Chicago? What's that shit about?

KERRI

Just kind of at a crossroads, at the moment. Just lost my job and ended a relationship. And of

(MORE)

(CONTINUED)

KERRI (cont'd)
course, I missed my only cousin. Ya
know, I still think about Uncle
Joe, everyday. He was the only
father I knew. Always took cares of
us. After he passed away, there was
no one to talk my mother into going
to rehab again, anymore.

Kerri looks out the window in a trans.

KERRI (CONT'D)
No one to make sure we had food,
whether there was money or not.

EXT. ROAD - DAY

The truck drives along the snowplowed roads, snow covered
farms and fields on either side.

INT. TRUCK - CONTINUOUS

Victor shakes his head as Kerri continues to stare out the
window.

VICTOR
Ah, come on. You're here five
minutes and you're depressing the
shit out of me.

She snaps out of the trans, suddenly all smiles.

VICTOR
You sure you're alright, Kerr'?

KERRI
Yeah. Yeah, of course. I'm sorry.
I'm just getting all nostalgic from
the scenery. The summers I spent
here were the best part of my
childhood. Best time of my life.

Kerri looks back over at Victor to see a displeased look on
his face in the midst of the silence of his lacking
response.

EXT. ROAD - DAY

The truck passes by the famous rot iron gate to the New Hope Cemetery(last seen in the original).

INT. TRUCK - DAY

Kerri flickers with the handle on her suitcase, while Victor turns on the radio.

KERRI
What murders?

VICTOR
What?

KERRI
What murders were talking about?
You said something about "the other
murders in the area--"

VICTOR
Oh, let's not get into *that* now!

He turns the steering wheel as they enter into a parking lot before an APARTMENT BUILDING.

But in the middle of the turn, a kid -- Rodney's friend, SHANE, 15, runs across the path of the truck.

Victor stops short, beeping his horn.

EXT. APARTMENT BUILDING - DAY

Shane stops on the other side of the entrance, next to a mound of plowed snow. The truck proceeds in.

VICTOR
(in car)
Watch out, you dumb kid!

The truck pulls into a parking spot in front of the grungy, two-story, roadside-motel-like apartment complex. It sits completely surrounded by diabolical dead winter trees.

Standing on the second floor's walkway-veranda is Chickee, leaning over the railing smoking a cigarette. He watches the truck pull in for he overlooks the parking lot.

Victor and Kerri exit the parked vehicle and begin toward the isolated building in the middle of the woods.

(CONTINUED)

VICTOR

Welcome to home sweet home.

Victor takes Kerri's suitcase to carry it for her.

CHICKEE

Watch the ice.

Chickee yells down, pointing to a patch of black ice in the middle of the lot.

Kerri avoids it, staring up at a smiling Chickee.

Two doors down from Chickee, Michelle comes out onto the walkway, spotting Kerri and Vic.

MICHELLE

Hey, y'all.

She's an attractive African American girl and whose personality balances out her boyfriends.

Kerri waves.

KERRI

Hey!

As Victor goes to lead Kerri up the flight of stairs, Rodney comes charging out of his first floor apartment.

RODNEY

Leave me the fuck alone, ya fat bitch!

As Rodney storms into the parking lot, he ignores his mother, Barbara who stands in the doorway of their apartment.

BARBARA

Rodney, you get your ass back here!

He sticks up his finger at her as he meets Shane by the mound of snow at the entrance of the complex.

BARBARA

Rodney!

As Victor and Kerri make it to the top of the stairs where Michelle meets them, Victor looks out at Rodney and Shane.

VICTOR

Hey you two little bastards, keep out of the street, ya hear?

(CONTINUED)

RODNEY
Ah, keep out of my ass!

SHANE
Yeah, fuck you, man!

VICTOR
What? You little fucks!

Victor drops the suitcase and flies back down the stairs in pursuit of the foul-mouthed teenagers.

MICHELLE
Victor!

RODNEY
Oh, shit! Run!

Rodney and Shane book it across the road and go right into the woods on the other side.

(O.S.) Victor!	MICHELLE	BARBARA	(O.S.) Rodney!
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Chickee still smokes his cigarette, watching in laughter.

Kerri stands there, uncomfortably, as she watches the boys disappear into the woods, Victor stopping at the entrance to the parking lot.

VICTOR
I better not see you little shits again!

Victor turns and comes back over.

MICHELLE
Victor...

He passes by Barbara as he goes up the stairs.

BARBARA
You leave my son alone!

VICTOR
Oh, go inside, Mrs. Pacman!

MICHELLE
Victor, what is the matter with you?

He comes to the top of the stairs.

(CONTINUED)

VICTOR
Those sons of *bitches*--

Barbara SLAMS her door.

VICTOR (CONT'D)
They have no fucking respect. If I
catch them--

MICHELLE
Alright. Enough. Can she put her
suitcase inside before she meets
anymore of our embarrassing
neighbors?

VICTOR
This is it! Mr. Daley died two
months ago and Tim and Jane moved
to New York.

Victor picks the suitcase up as Michelle leads them back
down the walkway to the apartment.

VICTOR
What's up, Chickee?

Chickee smiles at Kerri as she passes behind Victor.

CHICKEE
Hello, there.

Kerri rolls her eyes as walks by him.

KERRI
Hi.

Michelle leads them inside.

Kerri watches Chickee watch her all the way into the
apartment.

INT. APARTMENT - DAY

Kerri enters and shuts the door behind her.

VICTOR
(O.S.)
Stay away from that guy. He's a
junkie, ya know what I'm saying?

(CONTINUED)

MICHELLE

(O.S.)

You'll get use to them, eventually.

KERRI

Oh, nothing fazes me anymore.

Kerri stops and looks around.

EXT. WOODS - DAY

The boys stand hunched over, taking in deep breaths. Misty vapor exits their lungs in the coldness.

RODNEY

That guy's going to kill us!

SHANE

You mean you. I'm never going back there.

RODNEY

Where do you want to go?

Shane shrugs and looks around.

SHANE

Let's go to the lake.

RODNEY

Alright. I'll race you.

Rodney takes off running. Shane follows after him.

EXT. BUS DEPOT - DAY

A late 1980's Cadallac pulls up in front of the bus depot.

The car window comes down, revealing Paulie the Pimp in the passenger seat.

Mr. and Mrs. Palmer still stand in the depot parking lot. They now hold up signs that say: "Let only God lead you," and, "Get out of Satan's lair."

PAULIE

Excuse me, sir, ma'am. You wouldn't happen to know when and if the last bus from Chicago came in, would you?

(CONTINUED)

MRS. PALMER

Let us lead you to God. Only then
will you find salvation.

MR. PALMER

Go with the lord or the spawn of
Satan is bound to find you, here.

Paulie shakes his head and puts the window back up as the couple continues on, inaudibly outside the car.

INT. CADALLAC - DAY

Paulie, with his arm in a sling, turns to the driver, his partner, MARIO, 40's -- a chubby Italian man, well dressed and well kept.

PAULIE

Let's get the fuck out of here.

MARIO

How are we going to find her? We
don't even know if she's here.

Paulie holds a bus pamphlet in his hands.

PAULIE

According to this schedule, the
last bus from Chicago should've
stopped here over an hour ago. I
know she's here, Mario. This is the
only other place she has
connections.

MARIO

Stupid little bitch.

PAULIE

Let's head into town. Maybe someone
has seen her.

Mario nods and turns to the steering wheel.

Paulie looks back at the Palmers who continue to spout their nonsense.

EXT. BUS DEPOT - CONTINUOUS

The Cadillac pulls away.

MRS. PALMER
We're here to divert the
victims Satan calls to
hell! To send them on the
right path to the lord,
himself! We can lead you
there! Don't be drowned in
his wrath!

MR. PALMER
He is the devil's hitman!
An agent of the fiery pits
of hell and he's here to
take you back with him!
It's his mission! His very
purpose for being--

CUT TO:

INT. APARTMENT - DAY

The apartment is quaint, with a small area for a living room and dining area. There's barely a kitchen on the other end of the room next to the door to the bathroom, which is adjacent to Victor and Michelle's bedroom. The shower can be heard running.

Kerri sits tensely on the couch with her suitcase open on her lap.

Inside her suitcase, Kerri stares down at a gun and several STACKS OF CASH amongst her clothing.

MICHELLE
So my boss called...

Kerri quickly shuts the suitcase as Michelle comes walking up.

MICHELLE(CONT'D)
He needs you to come in tonight for
your first shift.

KERRI
Okay. Look, thanks again for
getting me this job. Especially on
such short notice.

MICHELLE
Oh, no problem. I'm glad you're
here. If you weren't, I'd be stuck
covering it and its Friday night.
Get my drift?

Kerri laughs and nods.

(CONTINUED)

MICHELLE

But it'll be busy. You'll make a couple of bucks.

KERRI

Great.

MICHELLE

I'll drive you over in a little while. Oh and I have a uniform for you, too.

KERRI

Thanks, Michelle.

Michelle walks away.

Kerri stands and walks over to the front door, stepping back outside.

EXT. APARTMENT BUILDING - WALKWAY - DAY

Kerri stares out at the snowy woods, the tops of the leafless trees, the sun beginning to set.

Her facial expressions are plagued by stress and anxiety.

EXT. CRYSTAL LAKE - DUSK

The boys come running out of the woods onto the shoreline of the icy lake, throwing snowballs at each other.

As Rodney bends down to gather some snow in his hands, a chunk of it explodes all over his face, throwing him onto his back.

RODNEY

Ah, shit!

Shane runs up and stands over him.

SHANE

Pow! Right in the kisser... *bitch!*

Rodney stands up, wiping the snow off of his face. He shoves Shane.

RODNEY

Dick!

(CONTINUED)

SHANE
No, Jackie Gleason.

Shane laughs, turning his attention to the iced-over Crystal Lake.

SHANE
I wonder how thick it is.

RODNEY
Why don't you go check it out? I dare you.

SHANE
I dare you to walk across -- from here to the other side.

Rodney looks across; it's a risky distance.

RODNEY
How much?

SHANE
Pfft. How much of a man are you?

RODNEY
How much of a man are you?

Shane shakes his head and looks out.

SHANE
Alright. You go first.

Rodney takes a deep breath.

RODNEY
Fine.

He stares down at the ice for a BEAT before taking his first step out. So far so good. He looks back at Shane and then continues out.

INT. APARTMENT - BATHROOM - DUSK

Before the bathroom mirror, Kerri removes her turtleneck, revealing severe bruising all around her neck area; strangulation marks.

She examines them in the mirror before she pulls a tight and sexy waitress uniform over her head.

After buttoning it up, she pulls make-up out of her purse and begins to cover up the bruises.

(CONTINUED)

There's a knock at the door.

MICHELLE

(O.S.)

Kerri, I'm gonna go warm up the truck.

KERRI

Okay. I'll be right down.

Kerri turns and looks back into the mirror. The bruising is completely hidden.

EXT. CRYSTAL LAKE - DUSK

Rodney is three-quarters of the way across.

He takes another step forward when he begins to hear the ice aching below him.

Rodney looks down to see thin cracks spreading below his foot. He looks back up -- a little ways to go. He then turns back to Shane, still waiting on the other side.

Rodney turns back and makes a break for it, sprinting the rest of the way there, successfully making it to the other side.

RODNEY

Woo!

He cheers himself on.

RODNEY (CONT'D)

Fuck yeah!

Shane stares at him from across the other side.

RODNEY

(calls out)

Come on! Your turn!

Shane licks his dry lips.

SHANE

Fuck.

He hesitantly steps out. His boot touches down on the ice, uneventfully. He then takes another step forward. Then another. And another and another. All is good, so far.

Rodney watches as Shane continues to step forward, faster and faster until he begins running across.

(CONTINUED)

He reach the three-quarters mark when his boot stomps down in the exact spot that began to crack under Rodney. And sure enough, the ice breaks, Shane's leg going straight through the hole.

SHANE

Ah! My leg!

RODNEY

Shane!

Rodney watches his step right at the ice line.

EXT. UNDER THE ICE/CRYSTAL LAKE - CONTINUOUS

UNDER THE ICE: Shane's leg is caught in the ice.

Hovering over the LAKE'S FLOOR, a resting Jason sways in the water, his machete still gripped in his hand.

[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

CRYSTAL LAKE: Shane struggles to pull his leg from the ice's grip, but to no avail.

RODNEY

Shane!

As he tries to pull his leg up, Shane hears the ice begin to creek beneath him. He stops.

RODNEY

Shane, come on!

Shane looks around as cracks in the ice branch out from under him.

A BEAT OF SILENCE passes before Rodney watches Shane disappear below the ice.

RODNEY

Shane!

EXT. UNDER THE WATER/CRYSTAL LAKE - CONTINUOUS

UNDER THE WATER: Bubbles shoot upward all around Shane before he is pushed back to the surface.

CRYSTAL LAKE: Rodney comes running back out onto the ice and over to the hole broken into it.

Shane resurfaces, now drowning in the freezing water.

(CONTINUED)

SHANE

Help!

RODNEY

Shane! Swim! Swim!

Shane goes back under.

UNDER THE WATER: Shane tries to swim back up, kicking his legs as air bubbles leave his mouth and nose.

RODNEY

(O.S.)

Shane! Shane!

Rodney's voice, though distorted, echoes through the water.

DOWN BELOW

Jason is AWAKENED. He jerks his head.

RODNEY

(O.S.)

Come on, Shane! Swim to me!

Jason looks up.

Shane continues to kick his legs, struggling.

CRYSTAL LAKE: Rodney lays on his stomach, his arm extended out toward Shane who tries to make his way over.

RODNEY

Swim, man! Swim!

Shane goes under again, but quickly resurfaces.

RODNEY

Come on! Grab my hand!

Close enough now, Shane reaches for Rodney's hand when--

UNDER THE WATER: Jason's hand, from OFF-SCREEN, wraps around Shane's ankle.

CRYSTAL LAKE: Shane misses Rodney's hand.

RODNEY

Grab on!

Shane is suddenly pulled under again--

(CONTINUED)

RODNEY

Shane!

More air bubbles release at the top of the dark water.

Shane doesn't resurface.

RODNEY

Shane!

A BEAT passes before the water begins to calm. No Shane.

Rodney stares in shock. He sits up on his knees, never taking his eyes off of the hole in the ice.

Another BEAT later and water in the hole EXPLODES outward, throwing Rodney onto his back and SHOOTING JASON OUT from his cold resting place.

The awakened hockey-mask zombie lands hard on his feet, sending cracks through the ice all around him.

Jason stands stoically with his machete. [KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

He stares around at this frosty environment we've never seen him in before.

A shaking and hyperventilating Rodney stares up at Jason who doesn't immediately notice the kid, laying not far behind him.

Rodney crawls backward, the ice creaking under his every move.

Jason turns around to see the young kid slowly moving away, his eyes glued on him, near tears. Jason stares down at Rodney, the two coming eye to eye.

RODNEY

Jason...!

Rodney jumps up and cries out as he races across the ice and back into the woods, screaming like a little girl.

Jason steps forward into Rodney's direction. The chase begins.

EXT. ROAD - NIGHT

The truck speeds along the lonely dark road. Small snowflakes appear in the headlights.

INT. TRUCK - NIGHT

Michelle drives, now wearing a pair of seeing glasses. Kerri sits next to her, once again staring out the window.

MICHELLE

It's been a bad winter. These roads makes me nervous when it's like this.

KERRI

They're making me nervous and I don't even have a license. Besides a car I hotwired when I fourteen, I haven't been behind the wheel since.

MICHELLE

Yeah. Victor told me you spent some of your time in trouble.

KERRI

Some? Yeah, you could say that. But did he tell you about the time he locked me inside of this scary old shack we found in the woods?

Michelle laughs.

MICHELLE

No.

KERRI

I still have nightmares about that. It traumatized me for life.

MICHELLE

Sounds like something Victor would do.

KERRI

Oh, yeah -- Vic mentioned something I wanted to ask you about.

MICHELLE

What's that?

(CONTINUED)

KERRI

He mentioned something about his mother finding some bodies?

MICHELLE

Oh, yeah.

KERRI

What was that all about? He didn't want to get into it when I asked him, but he mentioned something about "other murders in the area," too.

MICHELLE

Yeah, you know -- Jason Voorhees.

CUT TO:

EXT. WOODS - NIGHT

The snow falls slowly in tiny flakes.

Jason storms through the woods in heavy pursuit.

KERRI

(V.O.)

Is that the guy who killed a bunch of people at that camp on the lake? Uncle Joe use to take us to swim there all the time.

Rodney darts around the trees, cheeks flushed and completely out of breath. He doesn't stop, but checks his back every few seconds.

MICHELLE

(V.O.)

That was Mrs. Voorhees. His mother.

CUT BACK TO:

INT. TRUCK - CONTINUOUS

Kerri sits with her attention fully on Michelle, who glances over.

MICHELLE

You don't know this story?

(CONTINUED)

KERRI

I haven't been here since I was a kid.

MICHELLE

Everyone knows about Jason Voorhees. First they thought he drowned in the lake back in the 50's. But he really didn't.

CUT BACK TO:

EXT. WOODS - CONTINUOUS

A dripping wet Jason follows a trail of footprints.

MICHELLE

(V.O.)

Mrs. Voorhees killed a bunch of counselors when they tried to reopen Camp Crystal Lake.

Rodney trips and takes a fall into the snow. He looks back to see Jason's figure, coming through THE FOG in his purview.

KERRI

(V.O.)

Oh! Camp Blood, right?

With a disturbed look of terror, Rodney turns to see the flash of HEADLIGHTS in the opposite direction. He gets up and continues running.

MICHELLE

Yup. She wound up getting her head cut off by the only survivor. Then a couple of years later, Jason, appears *alive* and goes on this whole killing spree.

JASON EXITS THE FOG

now almost completely frozen -- frost built up all over his clothes and body. His mask frozen solid, with icicles hanging from the bottom and in the eyes. His exposed spine and ribs on his back are now a tint of blue.

INT. TRUCK - CONTINUOUS

MICHELLE

It went on for days, until some kid chopped him to bits after Jason killed his mother.

KERRI

Oh, so Jason is who that crazy old couple were warning me about at the bus station.

MICHELLE

So you've met Mr. and Mrs. Palmer? Crystal Lake's saviors?

EXT. ROAD - NIGHT

The truck PASSES RIGHT BY the Cadillac as they drive in opposite directions along the snowy road.

INT. CADILLAC - NIGHT

Mario and Paulie sit in the car in silence, both never seeing Kerri in the passing truck.

INT. TRUCK - NIGHT

Michelle sticks a piece of gum in her mouth before handing the pack over to Kerri.

MICHELLE

Mrs. Palmer told Victor and I that Jason was actively looking for us because we're sinners.

KERRI

Wow.

MICHELLE

And that when he found us, he'd split us in two. Can't blame them for the hysteria, though. They're not the only ones. Many people believe Jason is still alive... or a zombie or whatever.

CUT BACK TO:

EXT. APARTMENT BUILDING - NIGHT

From across the parking lot and the road, Rodney climbs over a mound of snow just outside the woods. He clears them both in the span of Michelle's overlapping words.

MICHELLE

(V.O.)

See, there were a couple of copycat killers afterward. But some wanted to believe that it was Jason who rose from his grave and came back to kill again. I'm not kidding. This town slipped into madness over Jason Voorhees. Like even to last year: Crystal Lake's graduating class went on a cruise to Manhattan and guess what? The ship sank and everyone died.

Reaching his apartment door, outside in the deserted and dark complex, Rodney bangs his fists.

RODNEY

Mom! Mom, open up! Mom! Please!

KERRI

(V.O.)

Oh, my god!

Rodney looks over his shoulder just in time to see Jason plop up onto the top of the mound like a ferocious beast, in full-on attack mode.

EXT. ROAD - CONTINUOUS

Jason stands at the top of the mound, looking across the road at the snow-covered apartment complex.

RODNEY

(distant)

Mom! Open the door!

JASON'S P.O.V.: He starts across the street with tunnel vision right on Rodney.

MICHELLE

(V.O.)

And immediately the rumors went rampant that Jason had climbed aboard the ship and sunk it, himself.

INT. APARTMENT - NIGHT

The whole apartment is dark, except for the television which projects a bright glare, illuminating Victor, who plays Super Nintendo.

MICHELLE

(V.O.)

I'm just warning you. This is what you're in for.

RODNEY

(O.S.)

Mom! Help!

The television is so loud, Victor can't even hear Rod's cries.

INT. CHICKEE'S APARTMENT - NIGHT

Chickee's arm slaps down onto the couch, a strap around it and track marks on his forearm.

MICHELLE (CONT'D)

(V.O.)

That's how boring this town is.

He lays sprawled across the couch, falling in and out of consciousness. He drops the needle in his other hand to the floor.

RODNEY

(O.S.)

Please! Open up!

Rodney's screams still go unheard in the background.

Panning around the room, Amber and Ricky lay sleeping on the floor.

EXT. APARTMENT BUILDING - CONTINUOUS

Rodney SCREAMS over and over as he watches Jason get closer and closer.

RODNEY

Mom, open the fucking door!

His hands bleed from hitting the door so hard.

Jason crosses the parking lot.

INT. BARBARA AND RODNEY'S APARTMENT - CONTINUOUS

An out of breath Barbara wobbles over to the door, in as much of a rush as she can possibly muster.

BARBARA
Rodney, I'm coming!

She reaches for the lock.

EXT. APARTMENT BUILDING - CONTINUOUS

Jason steps up onto the curb.

RODNEY
Mom!!!

FINALLY the door opens and the boy practically falls in.

The door SLAMS SHUT behind him.

INT. BARBARA AND RODNEY'S APARTMENT - CONTINUOUS

Rodney jumps up off of the floor in front of the door, immediately locking it.

BARBARA
Rodney, what's going on? Is it
Victor? Is he chasing you?

Rodney peeks out the window.

OUTSIDE: The coast is clear.

BARBARA
Rodney!

RODNEY
It's Jason, mom! Jason Voorhees!

BARBARA
What?

Rodney is mortified. His disheveled, freezing appearance only adding to the magnitude of how frightened he looks.

RODNEY
I saw him! I saw him! He-he-he--

(CONTINUED)

BARBARA
Rodney, what the hell--?

RODNEY
He came out of the lake!
Shane is dead!

Barbara steps toward him, reaching out.

BARBARA
Rodney!

RODNEY
He fell in--(realization) The back
door!

Rodney runs across the tiny apartment and locks the back door before peering out.

BARBARA
Rodney, this better not be
a fucking joke!

RODNEY
Call the fucking police!
Call the fucking police!

BARBARA
Oh, my god...

An irritated Barbara steps toward the telephone.

EXT. APARTMENT BUILDING - CONTINUOUS

Ice-Jason stands in front of the open electrical post on the wall of the building.

He reaches down and picks up a handful of snow, staring at it curiously before pressing it into the post, covering the switches and wires.

The post goes HAYWIRE.

The lights in and around the building flicker on and off.

The spastic post sends electrical currents right through Jason.

The frost all over him melts and drips down him as Jason is electrocuted.

INT. BARBARA AND RODNEY'S APARTMENT - CONTINUOUS

The lights flicker as Barbara tries to get a call out.

BARBARA
Hello? Operator?

Rodney stares at the flickering lights, terrified.

INT. APARTMENT - CONTINUOUS

Victor loses his game. The TV flashes on and off.

INT. CHICKEE'S APARTMENT - CONTINUOUS

Chickee lies on his couch, high as fuck, staring up at the flickering ceiling light.

CHICKEE
Whoa.

He's completely amused.

EXT. APARTMENT BUILDING - CONTINUOUS

BLACKOUT.

Smoke rises from inside the electrical post.

Jason lies on the ground, cooked, the snow melted around him, smoke rising.

INT. DINER - NIGHT

Michelle and Kerri stand talking at the counter as Kerri ties an apron around her waist.

MICHELLE
So, I'll be back at ten to pick you up.

KERRI
Okay.

MICHELLE
And don't worry, you're gonna do great tonight. Make some money!

(CONTINUED)

KERRI

Believe me, it's one of my limited skills.

Michelle laughs as Vicki approaches.

VICKI

Don't worry, Michelle. I'll take care of her.

MICHELLE

You're in good hands. Alright, let me get home and cook this bum some dinner.

Kerri wraps her arms around Michelle.

KERRI

I can't thank you enough.

Michelle smiles and hugs her back. They break apart and Michelle heads for the door.

MICHELLE

Alright, good luck. Oh, it's really coming down now. Later, Kerr'. Bye Vicki.

KERRI

Get home safe.

Vicki waves and Michelle walks out into the thick, falling snow.

DING-DING-DING.

EXT. APARTMENT BUILDING - NIGHT

Victor comes out of the apartment. He notices all of the lights out.

He walks over to the railing and looks over, Jason completely out of his sight. The big snowflakes fall and stick to the ground. He reaches out and lets them land in his hand. They quickly melt.

VICTOR

Aw, man.

He turns and goes back inside.

DOWNSTAIRS: It's seemingly quiet in the mother and son's apartment.

INT. BARBARA AND RODNEY'S APARTMENT - CONTINUOUS

Rodney stares out the window.

RODNEY
We're fucked! He's still out there!
He's gotta be!

BARBARA
The storm must've already taken out
some power lines.

Rodney gets up and walks over to her.

RODNEY
Why are you not taking this
seriously?! Shane is *dead* and there
is this fucking killer out there!

BARBARA
Rodney, are you high?

RODNEY
(frustrated)
Are you fucking kidding me?

Barbara is the one who looks frightened, now.

EXT. APARTMENT BUILDING - NIGHT

Jason lies there, cooled off and snow beginning to collect
on top of him.

He suddenly sits upright. The mask is partially melted and
hardened into what's left of Jason's decaying flesh.
[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

INT. BARBARA AND RODNEY'S APARTMENT - NIGHT

Barbara has lit some candles. She stares over at Rodney, who
sits on the couch with a large knife. Worry consumes her.

BARBARA
Are you hungry, honey? There's some
cold pizza in the fridge.

RODNEY
I can't believe you.

Barbara goes to walk into the kitchen, never taking her eyes
off of her paranoid son. She stops.

(CONTINUED)

BARBARA
Okay. This is ridiculous.

Barbara staggers toward the door.

RODNEY
What are you doing?

BARBARA
Rodney, I told you to stop smoking
that grass. It's turning your mind
mush!

She unlocks the door.

Rodney jumps up--

RODNEY
Mom, no!

Barbara pulls open the door to reveal the piling snow at the foot of the door, the storm so heavy and fog so thick, the woods cannot be seen across the street. But there is no Jason.

BARBARA
You better stop with them drugs,
young man.

The wind blows the snowflakes through the doorway.

BARBARA(CONT'D)
I'm not gonna tell you again about
this shit!

As Barbara goes to close the door, Jason STEPS IN, slamming the door wide open.

A startled Barbara turns to see Jason in the doorway, frozen all over again.

RODNEY
It's Jason!

Before Barbara can react, Jason swiftly slices right through her fattened torso.

Barbara turns to Rodney as her guts spill all over the floor.

RODNEY
Mom!!!

Jason steps forward and Rodney takes off for the back door.

He quickly unlocks it and runs out.

EXT. APARTMENT BUILDING - THE BACK - CONTINUOUS

Rodney escapes without looking back. He goes straight into the woods surrounding the building.

INT. BARBARA AND RODNEY'S APARTMENT - CONTINUOUS

Jason follows him, but sees the flash of headlights from behind.

He turns around to see, out through the front door, Michelle's truck pull into the parking lot.

Jason walks back over.

EXT. APARTMENT BUILDING - CONTINUOUS

The truck turns into a parking spot. Michelle gets out of it.

Barbara's apartment door shuts, abruptly, catching Michelle's attention. She completely misses Him.

Michelle runs up the stairs to the second floor.

Jason peaks out and watches her go up. Quietly stepping back outside, he watches her shake the snow off before she enters into her apartment.

INT. APARTMENT - CONTINUOUS

Michelle comes in to see candles lit everywhere.

MICHELLE

Wow. I guess we're trying out a romantic winter setting again?

Victor sits on the couch, drawing in candlelight. His work definitely shows talent.

VICTOR

Don't even get me started. I was one boss away from beating Super Mario 9. One fucking boss.

Michelle begins to strip down.

(CONTINUED)

MICHELLE

Aw. You look so depressed, baby.

Michelle goes over to Victor in only her bra and underwear. She climbs on top of him.

MICHELLE

I'll make you feel better.

The begin making out.

VICTOR

We better get as much as we can, now. With Kerri here indefinitely, who knows when we'll be able to go back to normal.

The two kiss intensely. Victor pulls off her bra, showing off her dark breast as they begin to get down to it.

INT. CHICKEE'S APARTMENT - NIGHT

Chickee, Amber and Ricky each sit around the pitch black living room, each holding up a lighter near their faces.

RICKY

Man, we're gonna be snowed in all weekend and we didn't even get anymore dope.

CHICKEE

Let alone candles.

All three are still in a very drug induced state, though coherent enough to talk. Amber seems to be the most messed up.

AMBER

Fuck. Rick's right. Rick is right. That's sounds... hm. We need more dope. We just do. We need it.

CHICKEE

(to Rick)

You got money, fool?

RICKY

No, don't you?

CHICKEE

Had to pay the rent this week.

(CONTINUED)

RICKY
What the fuck, man!

Ricky looks stressed out.

CHICKEE
Amber's broke, we know that.

She droops her head, smiling and nodding her head.

RICKY
What are we gonna do?

CHICKEE
Get creative. We've been in much tighter spots and still got high. We can do it.

AMBER
How?

CHICKEE
You got any gas left in that piece of shit of yours, Am'?

AMBER
Maybe. Maybe just this much--

Amber attempts to quantify the amount of gas in her car using her thumb and pointer finger.

RICKY
It was almost empty.

CHICKEE
Think we can do it?

AMBER
Well, what do you want to do?

CHICKEE
Let's go rob the Palmers'. The old fucks must have a couple of value pieces in that house.

Ricky smiles, amused by the idea.

AMBER
I wanna hit Mrs. Palmer so bad. She damns me to hell every time I see her. I don't even know how she knows my name!

(CONTINUED)

CHICKEE
The police blotter. So?

RICKY
It's worth a shot.

Chickee stands up.

CHICKEE
Let's get out of this dump for a while.

RICKY
Let's go make some money.

AMBER
Hold on. I got to find my jacket.

She uses the lighter to search around.

CHICKEE
You don't need your jacket, we're going in the car.

AMBER
No. I need my jacket or I'll be cold. It's snowing.

Both men show their displeasure out loud, while she continues to look for it.

AMBER
It's around here somewhere.

RICKY
Oh, for fucks sake, I got the keys
-- I'm going to start the car.

Ricky leaves the apartment, leaving the door wide open behind him.

A cold air breezes in with the snow.

Amber's lighter goes out.

EXT. PARKING LOT - NIGHT

Ricky comes down the stairs and into the parking lot, rushing through the snowfall to Amber's jalopy -- an old 1980 Eagle Sedan.

INT. CHICKEE'S APARTMENT - CONTINUOUS

Chickee stands in the open doorway, watching Ricky walk to the car. He turns his attention back to Amber.

CHICKEE
Come on, already!

AMBER
Shut that door -- I'm freezing!

Down in the parking lot, in front of the car, Jason walks up behind Ricky with his machete raised above his head, Chickee's head turned away, missing it, completely.

EXT. PARKING LOT - CONTINUOUS

Jason brings the machete down into the back of Ricky's head, slicing through his entire noggin, right through his eyes, nose and lips. It's almost soundless. [KIH-KIH, MAH-MAH]

Chickee still stands up in the doorway, but doesn't see Ricky go down without so much as a whimper.

INT. CHICKEE'S APARTMENT - NIGHT

Amber comes out of the bedroom, pulling her jacket on.

AMBER
Okay, I found it!

She rushes over to Chickee and the two exit the apartment.

EXT. APARTMENT BUILDING - CONTINUOUS

They come out onto the second floor walkway, walking toward the stairs.

CHICKEE
Finally.

AMBER
Oh my god, it's so cold. And the snow!

Chickee notices the car off.

CHICKEE
Where the fuck is he?

(CONTINUED)

They come down the stairs to see the car sitting idle, covered in snow and no one around.

CHICKEE

I didn't even hear him start the car. Where the fuck did he go?

They rush through the snow, arm in arm, over to the car. Unbeknown to them, Jason pops out of nowhere and begins up the stairs, their backs to him.

Amber wipes the fog from the window.

AMBER

He's not in there.

Chickee leaves her and walks around to the other side of the car, he cups his mouth and yells out:

CHICKEE

Rick! Rick-ay!

As he comes around to the other side of the sedan, Chickee notices the blood in the snow in front of the passenger side door. It's fresh and trails off a few feet from the car.

CHICKEE

What the fuck?

AMBER

What?

CHICKEE

There's blood over here!

AMBER

What?

Amber comes around to see.

AMBER

Oh my god.

CHICKEE

Rick! He better not be fucking around.

AMBER

He's probably hiding somewhere being a jerk. Why don't we just go without him?

(CONTINUED)

CHICKEE

He has the keys.

Chickee bends down and touches the blood.

AMBER

I'm cold. I'm going back upstairs.

Amber runs back upstairs and back to the apartment.

Chickee stares around the lot before something catches his attention: the open electrical post.

He curiously walks over.

INT. CHICKEE'S APARTMENT - CONTINUOUS

Amber comes into the dark apartment, shutting the door behind her. She immediately pulls out her lighter to light her view as she walks through the apartment into the kitchen area.

As she puts a pot of water on the stove, she hears--

FOOTSTEPS.

She immediately turns around.

No one in sight. The apartment door still closed.

AMBER

Ricky?

She looks around, turning out of the kitchen area and into the bathroom.

INT. BATHROOM - NIGHT

Amber leaves the door open as she pulls down her pants and sits on the toilet seat. She urinates.

She stares at the closed shower curtain, right beside her.

Water drips from the faucet.

Amber gets up, pulling her pants up with her.

AMBER

Ricky?

She flicks the lighter on and slowly reaches for the shower curtain. She rips it open:

(CONTINUED)

NOTHING.

The lighter goes out, leaving her in darkness.

Amber flicks it over and over until she finally gets a stable flame.

INT. CHICKEE'S APARTMENT - NIGHT

Amber comes out of the bathroom and walks back over toward the door where the only window looks out.

She stares out onto the snow filled parking lot. Now no sign of Chickee, either.

AMBER

Ugh. What the fuck?

Amber goes to turn around when she confronted and startled by Jason, standing right in front of her.

GASP. Before Amber can even scream, Jason brandishes two syringes in either hands. He stabs the needles into the sides of her head.

Amber screams and throws up her arms. Jason grabs both limbs and swings Amber, letting her go -- she slams into the wall behind the couch.

Amber falls onto the sofa and rolls onto the floor in between the base and the coffee table.

INT. APARTMENT - BEDROOM - NIGHT

Michelle and Victor lay naked in bed, kissing.

She stops him.

MICHELLE

Now I know you heard that!

VICTOR

I haven't heard a thing. Come on.

He rolls on top of her, distracting her again with a kiss.

INT. CHICKEE'S APARTMENT - CONTINUOUS

Amber cries out as she rolls over to see Jason right above, looking down at her.

AMBER

No!

Amber tries to turn and crawl away, one of the needles still stuck in her head.

Jason throws the rubbish-topped coffee table over, following Amber.

AMBER

Chickee!

Jason stomps down on her back before she let's out an ear piercing SCREAM--

EXT. PARKING LOT - NIGHT

Chickee HEARD THAT.

He comes running back into the parking lot, looking up at the second floor.

CHICKEE

Amber!

Just then, Victor and Michelle's apartment door opens and the two peer out, having heard the racket that still continues behind the closed door.

VICTOR

Hey, what's going on?

CRASH! BOOM! SMASH!

Chickee runs for the stairs.

GLASS SHATTERS.

INT. CHICKEE'S APARTMENT - NIGHT

Amber struggles to crawl through the broken glass and broken wood. Her face all cut up, she's all bloody and barely able to breath.

In the background, Jason holds up his machete before proceeding toward her.

(CONTINUED)

THE DOOR BURSTS OPEN--

Chickee stands in the doorway, Victor right behind him -- both of their expressions contorting to horror.

Jason stands over Amber with the machete raised above his head. He looks up at the two neighbors who frightfully stumble back out onto the veranda.

EXT. WALKWAY - CONTINUOUS

Chickee falls back into Victor and falls to the floor.

Michelle stands off to the side.

MICHELLE

What?

VICTOR

Run! *Run!*

Victor shoves Michelle back toward their apartment.

Chickee's eyes are glued on Jason as he tries to stand. He jumps up and follows behind Victor and Michelle who run inside.

They slam the door shut before Chickee can get there.

CHICKEE

(hysterical)

No, please! Come on, guys! Please!

Please, don't leave me out here!

INT. CHICKEE'S APARTMENT - CONTINUOUS

Jason stares out through the open doorway.

CHICKEE

(O.S.)

Please! Please, open up!

Jason, still holding up the machete, looks down at Amber who is already as DEAD as dead gets.

CHICKEE

Open the fucking door! Please!

Jason steps over Amber's body and proceeds outside. He stops just outside the door. He turns his head to the left before his body follows suit and he proceeds toward the heightening volume of Chickee's screams and cries.

The wind pulls the apartment door SHUT.

EXT. WALKWAY - NIGHT

Chickee is hysterical. Cornered, he falls down on to his knees, begging for his life.

CHICKEE
Please! I'll do anything! Please!
Please don't kill me!

Jason steps toward Chickee, he slowly raises the machete over his head.

INT. APARTMENT - BEDROOM - CONTINUOUS

Victor has his arms wrapped around a struggling and crying Michelle.

CHICKEE
(O.S.)
Help me!

Chickee's screams are faint through the closed bedroom door.

MICHELLE
No! We have to help him!

Victor holds her tightly.

EXT. WALKWAY - CONTINUOUS

Jason comes at Chickee.

Chickee throws up his arms.

CHICKEE
No! No! No--!

Jason shoves the machete right into Chickee's open, screaming mouth. The blade RIPS through the back of the [former] junkie's head and pins him to the wall.

Jason stares at the morbid sight he created as Chickee gags and slowly dies, shaking into stillness.

Michelle SCREAMS OFF-SCREEN

catching Jason's attention.

INT. APARTMENT - BEDROOM - NIGHT

Victor holds Michelle in his arms on the floor next to their bed.

VICTOR
Shhh!

MICHELLE
(hysterical)
No... Chickee...

VICTOR
Michelle, you have to be quiet!
He'll hear you!

MICHELLE
Is it really him? Is it really
Jason, Victor?

Victor begins to panic, nodding.

VICTOR
I think so.

He clutches her tightly as she cries.

EXT. DINER - NIGHT

The blizzard continues. The snow piles up. Only four cars sit in the parking lot.

ONE OF THEM IS THE CADILLAC
sitting at the end of the lot.

INT. CADILLAC - NIGHT

Mario and Paulie sit in there staring up at the diner where they see Kerri through the window.

PAULIE
That bitch.

MARIO
She's here one day and she's
already got a job? What's she doing
as a waitress anyway? She's got
your ten grand on her.

(CONTINUED)

PAULIE

She's hiding in plain sight, Mario.

Paulie lights a cigarette as they sit and wait.

PAULIE

We'll wait until they close. Then we'll move in on her, get the money and then put a bullet between her eyes.

MARIO

Don't worry, Paul. We get this done and get back to Chicago in time for that thing and from there it'll be all up hill.

PAULIE

Yup. Easy street, here we come.

INT. DINER - NIGHT

Kerri walks up to a booth where a customer named ED, 40's, sits. He is the only customer in the diner.

KERRI

Is there anything else I can get for you, Ed?

ED

No, ma'am. That filled me up for the night. And it's gonna be a long one.

Kerri writes out his check.

KERRI

Oh yeah?

ED

Yup. I'm on snowplow duty. I gotta go pick up the truck, now.

She puts the check down.

KERRI

Certainly looks like a lot of work. I'll go make you a cup of coffee to go... on me.

(CONTINUED)

ED

Ah thanks, honey.

As Kerri walks behind the counter, she notices the Cadillac through the window. She pauses and looks out, but can barely see. The windows have fogged up.

She proceeds to make him a coffee while he pays for his check at the cash register with Vicki.

ED

You guys found a good new one, here. You better keep her.

VICKI

I'm sure we will.

Kerri puts the cup of coffee on the counter.

KERRI

Pleasure to meet ya, Ed.

ED

Same here, Kerri. Thanks for everything.

He slides a twenty dollar bill across the counter and heads for the door.

ED

G'night, ladies.

VICKI

Have a good one, Ed.

Ed leaves.

VICKI

He's always a good tipper... If he likes you.

The cook and owner, STEVE comes out from the kitchen, removing his apron and grabbing his jacket.

STEVE

Alright, girls. Let's close up early and get on home. No point in staying open with the weather like this.

VICKI

Alright, Steve.

(CONTINUED)

STEVE

You girls get home safe, ya hear?
Oh and Kerri, good work tonight.
Michelle never let's me down.

KERRI

Thanks, Steve. Drive Safely.

They say their goodnights and Steve leaves.

VICKI

Alright. Let's clean up and head
out.

Vicki and Kerri grab the mop and the broom.

INT. CADILLAC - NIGHT

Paulie and Mario watch as Steve goes to his car, clearing
the snow off of it.

Paulie turns to Mario with a big smile on his face.

PAULIE

Closing time.

They watch as Steve gets into his car.

It drives past, leaving the diner parking lot.

The two pull out their guns, checking them for ammo.

PAULIE

She could be armed.

MARIO

Ready?

PAULIE

Let's go.

Hiding their guns again, the two get out of the vehicle.

INT. DINER - NIGHT

Vicki stands there counting the cash from the cash register.
Kerri carries a bin full of dishes past her, going into the
kitchen.

The bell at the top of the door rings. Vicki looks up from
counting.

(CONTINUED)

There stands Paulie and Mario, in their expensive winter coats, slightly covered in snow.

VICKI
I'm sorry gentlemen, but we're
closed for the night.

At this moment, Kerri comes out of the kitchen, immediately stops, startled. She drops the plates in her hand, shattering them on the floor.

Paulie and Mario immediately draw their guns.

VICKI
(gasps)
Oh my god!

Paulie is all smiles.

PAULIE
Well, if it isn't our favorite
little hooker.

MARIO
We found you, sweetie. It didn't
take long.

VICKI
Here! Take it all!

Vicki holds out a wad of cash to them.

Paulie chuckles, nodding to Mario who then takes the money from her hand. He begins counting it.

PAULIE
You didn't think we'd find you this
quick, now did you? Today's your
unlucky day, Kerr'. And what a
coincidence -- it's Friday the
13th.

Tears well up in Kerri's eyes.

VICKI
Please don't hurt us.

MARIO
There's two-hundred here.

PAULIE
Oh, that's a far cry from the ten
thousand bucks you stole from me,
(MORE)

(CONTINUED)

PAULIE (cont'd)
you little bitch. And I'm here to
take it back... Oh, and with
interest.

Mario pockets the money.

KERRI
I'll give you the money back. Just
don't hurt us. Please.

PAULIE
Oh, I can't promise that.

KERRI
I'll give it all back to you. There
won't be any reason for this,
Paulie. Please--!

PAULIE
It doesn't matter. You shot me! You
tried to kill me and then fled with
my fucking money! I bet you forgot
telling me that you had a cousin in
Crystal Lake. It wasn't hard to
find you, Kerri. It wasn't hard at
all. Now you're gonna give me my
money.

Kerri and Paulie stare-off for a BEAT.

KERRI
Not unless you promise to let Vicki
leave, first.

Paulie turns to Vicki--

BANG.

She is SHOT IN THE FACE and drops to the floor behind the
counter.

Kerri lets out a hysterical SCREAM.

KERRI
No!

She runs over to Vicki's body and picks her up into her
arms.

MARIO
Hey!

(CONTINUED)

Kerri sobs as Vicki's head drains of blood all over Kerri's uniform.

PAULIE
Get her, Mario.

Mario walks over to Kerri and pries her away from Vicki's dead body.

MARIO
Come on.

KERRI
No! No!

She fights with him, but Mario is able to pull her away.

Paulie exits the diner with a screaming Kerri being dragged out in Mario's arms.

EXT. CADILLAC - NIGHT

Outside the car, Mario continues to struggle with the hysterical Kerri. She won't let him stick her in the back seat of the car.

KERRI
No! No!

PAULIE
Hold her, Mario. Hold her.

Mario holds Kerri while Paulie punches her in the face and then in the stomach, knocking the wind out of her.

PAULIE
Let's go!

Paulie walks around the other side of the car, while Mario throws Kerri into the back seat.

INT. CADILLAC - CONTINUOUS

Kerri leans weakly up against the car door, her cheek split open. She's covered in Vicki's blood. She tries to catch her breath.

Paulie gets in right next to her, his gun always pointed right at her.

Mario gets in and starts the car.

(CONTINUED)

PAULIE

Now are you ready to give me my money?

KERRI

I don't have it.

PAULIE

That's why we're in the car. Mario, put the heat on. She doesn't have a coat. [to Kerri] You're gonna take us to it.

KERRI

Just kill me, you son of a bitch.

PAULIE

Oh, we'll get to that. But I'm not gonna say it again, give me my fucking money! If you don't, another innocent person is gonna die because of you.

Kerri breaks down crying again.

EXT. DINER - NIGHT

The Cadillac drives out of the parking lot and onto the snowy, deserted road.

INT. APARTMENT - NIGHT

The bedroom door opens and Victor's head peers out.

The apartment is still dark amongst a few candles. But it looks undisturbed. No immediate danger. He and Michelle step out.

MICHELLE

(whispers)

Do you think he left?

VICTOR

I don't know. Shh.

Victor walks over to the window, he peeks out through the blinds.

Michelle, in the kitchen area, pulls a cutting knife out of the drawer.

(CONTINUED)

MICHELLE
What do you see?

VICTOR
Nothing. Nothing.

Victor turns back to her.

VICTOR
Where are the car keys?

MICHELLE
(points)
In the pocket of my jeans.

At Victor's feet are Michelle's jeans. He reaches down and pulls out the jingling car keys.

VICTOR
Get your jacket on.

He hands her her coat and the keys.

VICTOR
We're going to break for the truck.
You're gonna drive. If anything
happens, I'll distract him while
you get away.

MICHELLE
Okay.

VICTOR
No matter what, you get in the
truck and you get the hell out of
here.

Michelle nods before her and Victor kiss.

EXT. APARTMENT BUILDING - NIGHT

The big snowflakes continue to drop slowly and sublimely.

Victor peeks his out to see that the coast is clear. He and Michelle exit the apartment.

They slowly proceed down the walkway and down the stairs,
both with kitchen knives for weapons.

As they get to the bottom, Michelle notices Barbara and Rodney's apartment.

(CONTINUED)

MICHELLE
(whispers)
Wait, Victor.

VICTOR
We need to go, Michelle!

MICHELLE
What about Barbara? And Rodney?

VICTOR
Fuck 'em! We have to get out of
here.

MICHELLE
No! Knock on the door. We have to
check!

Victor sucks his teeth as he continues looking all around,
he walks up to the apartment door.

KNOCK. KNOCK. KNOCK.

VICTOR
(turns)
See! He already got them!

Behind him, the door opens and standing there is Jason--

MICHELLE
(screams)
Victor, behind you!

Before Victor can even turn around, Jason grabs his head and
SNAP -- he twists it ALL THE WAY AROUND. Victor's eyes meet
Jason's, still with his back to him. The knife drops from
his hand.

MICHELLE
Victor!

Michelle steps back, screaming.

Jason pulls Victor inside, throwing his body off to the side
and grabbing his machete, then advancing for Michelle.

She turns and runs straight for the truck.

MICHELLE
Oh, god! Help me! Help!

Michelle hysterically makes it to the car, shaking and
unable to unlock the door with the key. She looks up to see
Jason coming and then back down at the keys, dropping them.

(CONTINUED)

Reaching down to pick them up, Michelle stops and takes off. She runs around the back of the truck as Jason approaches.

Michelle runs around the side of the car, running back toward the apartment building.

She starts up the stairs, but slips on the slush and falls flat on her stomach.

MICHELLE

Ah!

Jason POPS UP from behind and grabs her ankle.

MICHELLE

No! No!

Jason rips Michelle down the stairs, her face smacking off of each step on the way down.

She fights and grabs the bottom step as he tries to pull her away with his one arm.

Jason is able to overpower Michelle and pull her away from the steps and half way under the second floor veranda, icicles hanging down.

MICHELLE

No!

Michelle reaches up and stabs Jason in his forearm.

She then turns and tries to crawl toward Barbara and Rodney's open apartment.

Jason pulls the knife out of his arm and sends it right through the back of Michelle's ankle. She cries out.

MICHELLE

No, please!

Michelle slides across the floor as Jason pulls her back toward him.

She rolls onto her back, staring up at him, crying.

MICHELLE

Please! Please!

Jason stares down at her and then looks up at the hanging icicles above. With the machete, he breaks a few off of the line.

Michelle turns back over and attempts to crawl away again.

(CONTINUED)

Jason stabs Michelle in the back of her thigh with the machete, effectively stopping her.

Screaming crying, Michelle continues to try and crawl, but gets nowhere.

Jason stands over her, raising the icicle up.

Michelle screams endlessly with her back to Jason before the sharp edge of the icicle tears through her forehead from the back. Her face drops onto the pavement. Silent. DEAD.
[KIH-KIH, MAH-MAH]

Jason pulls out the machete and then drags Michelle's body inside the apartment.

INT. CADILLAC - NIGHT

The cadillac turns into the parking lot.

KERRI
This is it.

Kerri notices Barbara and Rodney's apartment door close, but doesn't see anything else.

EXT. PARKING LOT - CONTINUOUS

The cadillac backs into the first spot, facing the building.

Paulie and Kerri get out.

He quickly grabs her as they head to the stairs.

EXT. CADILLAC - NIGHT

Mario rolls down his window after lighting up a cigarette.

He watches Paulie follow Kerri up the stairs.

FROM OFF-SCREEN, the machete comes through the window, right in front of him, swiftly and cleanly slicing across his throat.

With barely a sound made, Mario reaches for his bleeding neck as he quickly DIES.

EXT. WALKWAY - CONTINUOUS

As Kerri and Paulie walk across the walkway, they fail to see Jason standing at the driver's side window of the car.

Kerri notices the apartment door slightly open.

She makes a break for it and runs inside, slamming the door behind her.

PAULIE

Hey! Hey!

He chases after her, just in time for the door to hit him in the face.

EXT. PARKING LOT - CONTINUOUS

After leaning Mario's body back against the seat, Jason stares up at the scene ensuing on the second floor. He walks back toward the building, rage in his movement.

EXT. WALKWAY - CONTINUOUS

Paulie bangs on the door, repeatedly.

PAULIE

Open the fuck up!

He turns back, looking down at the car.

PAULIE

Mario! Mario!

He waves Mario over, but doesn't see that he's already very dead.

INT. APARTMENT - CONTINUOUS

Kerri opens her suitcase and pulls out her gun.

KERRI

(calls out)

Victor, Michelle, stay inside!

BANG. BANG.

The doorknob and lock are shot through from the other side.

Paulie kicks the door open, he stands there with his gun drawn.

(CONTINUED)

THREE FLASHES IN THE DARK -- BANG-BANG-BANG!

Kerri shoots Paulie in the torso area, forcing him backward.

EXT. WALKWAY - CONTINUOUS

Paulie reflexively fires off his gun as he stumbles back.

PAULIE

Ah!

He falls back against the guardrail, flipping over it and landing on his back in the snow below.

INT. APARTMENT - CONTINUOUS

Kerri stands there, holding the gun up, looking through the open doorway. She takes deep breathes.

She turns around.

KERRI

Victor? Michelle?

No response.

EXT. APARTMENT BUILDING - NIGHT

Paulie lies on his back in the snow, three bullet holes pumped into him. He's still alive, though he can't move.

PAULIE

Ah, shit. Mario!

Paulie's cries are weak and raspy, barely audible.

PAULIE

Mario!

A SHADOW COMES OVER HIM--

Paulie stares straight up at Frozen Jason.

PAULIE

Help!

Jason brandishes his frost and frozen blood-covered machete.

(CONTINUED)

PAULIE
Help! Help! Mario!

Jason raises the machete above his head, letting Paulie build up enough lung power for a blood curdling scream before he chops at him.

INT. APARTMENT - CONTINUOUS

Kerri stares into Victor and Michelle's empty bedroom before she hears Paulie's screams, outside.

With the gun still in her hand, she runs across the apartment and through the open doorway.

EXT. WALKWAY - CONTINUOUS

Kerri comes out and peers over the guardrail.

Right below, she sees Jason standing over Paulie, whacking him repeatedly with his machete, blood shooting out all over the snow.

Kerri gasps before Jason stops and looks up at her.

Kerri steps back in disbelief.

She then turns and runs down the walkway to Chickee's apartment door where she sees Jason coming up the stairs.

Kerri slams her fists off of the door.

KERRI
Help! Help!

As she bangs on the door, she watches Jason come up the steps to the walkway. He proceeds toward her.

KERRI
Help!

Kerri turns and aims her gun.

BANG-BANG-BANG-BANG.

The bullets hit Jason, but he eats everyone of them with zero reaction. Even the one that flies through the cheek of his mask, below the left eye. The whole area of the mask cracks all the way and breaks off, revealing the skeletal remains of Jason's face; his cheekbone and mouth.

(CONTINUED)

Kerri steps back along the walkway and continues to fire her remaining shots, still to no success.

KERRI

Help!

As Jason approaches her, she stops trying to shoot with an empty clip and tosses the gun at him.

He swings the machete at her--!

Kerri turns and leaps over the railing, dodging the blade's SWIPE.

She lands in the snow, only feet from Paulie's body.

EXT. APARTMENT BUILDING - CONTINUOUS

Injured, but in a panic, Kerri gets up. She is mortified by the brutality seen all over Paulie's corpse. But she notices the gun still in his hand and grabs it, quickly prying it from his fingers.

KERRI

Help! Someone, help!

She watches Jason walk along the walkway back to the stairs before she looks over and sees Barbara's apartment door. She runs over to it.

As she passes by the stairs, she sees Jason at the top, descending.

She bangs on the door.

KERRI

Please help me!

She grabs the doorknob -- it's open!

As Jason comes to the bottom of the stairs, Kerri runs inside, slamming the door behind her.

INT. BARBARA AND RODNEY'S APARTMENT - CONTINUOUS

Kerri immediately locks the door in the candlelit apartment and takes a few steps back.

She hits something at her feet.

Turning around, she finds Barbara laying there, gutted.

(CONTINUED)

Kerri holds her mouth as she tries not to scream. She turns and looks over at the couch where she sees Ricky's body, sprawled out.

Kerri loses it at the sight of her cousin who lays on his stomach, head spun around, eyes FROZEN OPEN. Michelle lies right next to him with a hole in the middle of her head.

Kerri SCREAMS, uncontrollably. Backing away, she turns and VOMITS.

As she straightens up, the apartment window shatters through, Paulie's body hitting the floor at Kerri's feet. Startled, she screams and steps back.

The wind breezes through, passing around Jason, who stands there looking in.

Kerri screams as he climbs through. She fires Paulie's gun at him.

BANG-BANG-BANG-BANG!

The bullets are of no use. He climbs inside.

Kerri one-eighties and runs for the backdoor, screaming her fucking head off.

EXT. APARTMENT BUILDING - CONTINUOUS

She comes out of the apartment and runs around the side of the building, falling into the snow in only her blood-stained uniform.

KERRI

Ah!

Recovering quickly, she sprints back around to the front of the building and into the parking lot, running straight for the Cadillac.

KERRI

Help!

The windows are fogged over and the car now covered in snow.

Kerri runs straight to the driver's side where she sees Mario, laying there, dead.

She is startled by the sight, but quickly reacts and opens the door, pulling Mario's body out of the seat and letting him drop to the white-blanketed ground.

(CONTINUED)

She watches as Jason comes storming around the side of the building before she gets into the driver's seat. With Mario's body right there, she cannot close the door, but thankfully the keys are in the ignition.

She starts the Cadillac.

INT. CADILLAC - CONTINUOUS

Starting the car, she realizes she cannot see through the fog and snow covered windshield. There's no time.

She buckles her seat belt and puts the car in drive. Her foot slams down on the gas pedal.

EXT. APARTMENT BUILDING - CONTINUOUS

Almost caught in the snow, the wheels spin in place before the car is careened forward, tearing right through Jason.

He is knocked over the top of the car and crashes into a pile of snow.

The car spins out as it makes a turn around for the exit.

INT. CADILLAC - CONTINUOUS

Kerri cries out as she tries to control the vehicle. She pulls her door shut and turns on the windshield wipers.

Some of the snow is pushed away, but not much.

EXT. APARTMENT BUILDING - CONTINUOUS

Jason stands up as the car drives through the exit and makes a turn onto the road.

Jason RUNS for the first time since The Final Chapter, the ice crystals breaking off of him before he leaps onto the back of the car, grabbing a hold.

INT. CADILLAC - CONTINUOUS

From inside the car, Kerri hears Jason climbing on top. She tries to maintain control of the wheel, but can barely manage.

EXT. ROAD - CONTINUOUS

Jason lays on the top of the car as it spins out over the slushy snow in the road.

Holding on, he manages to reach his hand through the driver's side window.

INT. CADILLAC - CONTINUOUS

As Jason hand comes at her, Kerri cries out, swirving the wheel back and forth as she tries to avoid his grip.

KERRI

No!

She loses complete control of the wheel.

EXT. ROAD - CONTINUOUS

The Cadillac spins completely out, slamming into a mound of snow and being thrust into the air.

Jason is thrown from the top as the car flips over before crashing into some trees.

INT. CADILLAC - NIGHT

Kerri remains buckled into her seatbelt, through her sliced cheek is now accompanied by a bruised cut above her eyebrow.

She is in pain and reaches for her forehead.

It's only a moment before Kerri realizes that she is still being chased by Jason. She looks around in a growin panic. She unbuckles her seatbelt and begins climbing out of the overturned car.

EXT. ROAD - NIGHT

Kerri painstakingly pulls herself out of the wreck and into the white storm.

She falls down into the snow and uses the car to help her back up. She looks around. Big puffs of carbon dioxide vapor leave her mouth and nose.

There's no sign of him. She's freezing and wearing only her skimpy uniform all crimson stained. Appearing a bit disoriented or maybe just in shock, she crosses arms across her chest and begins walking down the dark road, aimlessly.

EXT. ROAD - NIGHT

Kerri walks along deserted dark road as the snow collects on her shoulder and in her hair.

She walks and walks, trekking through the snow and shivering the entire time.

EXT. ROAD - NIGHT

Almost as frozen as Jason, Kerri is finally met with a saving grace.

A vehicle comes driving up behind her, high-beams illuminating Kerri and the road.

Kerri turns around to see the vehicle coming toward her. She throws up her hand and cries out, weakly.

KERRI

Help! Help!

The car pulls up just past her. Kerri tries running up to it, but can only stumble her way there.

The passenger side door opens -- it's Mrs. Palmer who steps out.

MRS. PALMER

Oh, you poor thing!

She runs up to Kerri and wraps her arms around the desperate and out-of-it girl.

MRS. PALMER

Come on, now. You must be freezing!

She helps Kerri into the backseat of the car.

INT. CAR - CONTINUOUS

Mrs. Palmer gets into the front seat, next to Mr. Palmer whose in the driver's seat, staring into the rear-view mirror.

(CONTINUED)

MR. PALMER
It's that girl, Bet. The one from
the depot.

MRS. PALMER
I know that, Philip.

Mrs. Palmer passes a blanket back to the teeth-chattering
Kerri.

MRS. PALMER
Here, deary. Get yourself all
warmed up.

Mr. Palmer begins driving away.

Kerri holds the blanket over her, shivering. She leans back
and stares out the window at the falling snow.

EXT. ROAD - NIGHT

The car lies wrecked on it's side, covered in snow.

Yards away, between two trees in the woods is a pileup of
snow.

CLOSE IN ON IT FOR A BEAT BEFORE--

JASON POPS UP out of it, sitting up straight, the snow
falling off of him. [KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

EXT. ROAD 2 - NIGHT

The Palmers' car turns off of the main road and down ROAD 2,
which narrowly cuts through the woods.

INT. CAR - NIGHT

Kerri notices the turn as she continues to stare out the
window, covered in the blanket.

The Palmers sit quietly in the front.

KERRI
(whisper)
Where are we going?

Kerri's speech is still weak, her voice now hoarse.

Mrs. Palmer peeks back from her seat.

(CONTINUED)

MRS. PALMER
Don't worry. We're almost there,
deary.

KERRI
Where? We have to go to the police.

MRS. PALMER
Why don't you just rest. Let Mr.
Palmer lead the way.

Mrs. Palmer just smiles, suspiciously; secretively.

EXT. ROAD 2 - NIGHT

The car continues through snow and dark laden woods. Only
the high-beams shine light in front of the car's direction.

INT. CAR - NIGHT

Kerri shivers while still wrapped in the blanket, nearly
passing out from exhaustion.

A NOISE behind her catches Kerri's attention. What was that?
She looks around, but notices nothing out of the ordinary.

The Palmers sit quietly in front of her.

As the car makes a slight turn, the high beams quickly shine
over A SIGN.

Though mostly covered in snow, Kerri is still able to see it
out of the window as the car passes.

"... OME TO C MP CRBYSLT OAKOE D; EST. 1935"

Her expression immediately contorts to deniable fear. She
shakes her head over and over in disbelief.

KERRI
No. No. No. No. No! No!

Kerri lunges forward at Mr. Palmer.

MR. PALMER
Hey!

MRS. PALMER
Stop! Sit down!

KERRI
No! No! No!

Kerri tries grabbing the wheel. Mr. Palmer shoves her away as Mrs. Palmer tries to push her back into the backseat.

EXT. CAMP CRYSTAL LAKE - NIGHT

As the vehicle enters the camp in a swerve, it stops short, but skids forward.

INT. CAR - CONTINUOUS

Mr. Palmer keeps his foot pressed on the gas. He tries regaining control of the wheel.

Mrs. Palmer is able to shove Kerri away as the car slides toward one of THE CABINS.

Lucky for them, the car stops right in front of the one of the cabin's support beams.

Kerri turns to the door, pulls up the lock and shoves the door open.

EXT. CAMP CRYSTAL LAKE - NIGHT

Kerri spills out of the car, jumping up and taking off through the snow.

MRS. PALMER

Get her!

Mr. Palmer gets out the car and begins chasing after Kerri.

Kerri cries, desperately trying to run through the cold snow with her wet sneakers.

Mr. Palmer comes running up behind her, reaching out to grab her. Kerri dodges him at first, but once he's able to grab her arm, Kerri turns and punches him in the face.

KERRI

Get off of me!

Mr. Palmer doesn't let go and he and Kerri are caught in a struggle. She continues to fight him, trying to shove him off of her and pull away.

With her continued punches, Kerri is able to take him down into the snow, beating the older man up.

(CONTINUED)

KERRI
You son of a bitch!

With Kerri on top of him, from behind her approaches Mrs. Palmer's silhouette carrying a machete!

Mrs. Palmer comes up behind Kerri. Holding the weapon with both of her hands, instead of swinging it, she uses the handle to hit Kerri in the back of the head.

Kerri is knocked out, falling over into the sand.

MRS. PALMER
Philip! Come on.

She proceeds to help her husband up.

A disoriented Kerri can barely open her eyes, much less feel for the bump on her head. She passes out.

EXT. CABIN - NIGHT

The snowstorm continues outside one of the dilapidated cabins of Camp Crystal Lake.

Through the windows, the cabin is seen lit by candlelight.

INT. CABIN - NIGHT

CLOSE ON KERRI'S FACE. She is out cold, but her eyes begin to open. She looks around, but realizes she can't move.

ZOOM OUT, revealing her to be strapped to the bed.

Kerri cries out, struggling to pull herself free.

Numerous candles are lit all around. Despite the dust and the cobwebs, it is apparent that this cabin has been used before.

EXT. CAMP CRYSTAL LAKE - NIGHT

The Palmers stand at the back of their car. Mr. Palmer opens the trunk. Together, they pull a tied and bound Rodney out!

INT. CABIN - NIGHT

Kerri looks winded while resting her head against her arm, crying.

The door to the cabin suddenly opens and in comes Rodney, wearing a METALLIC REPLICA of Jason's goaltender mask and being led inside by Mr. and Mrs. Palmer.

MRS. PALMER

Say hello to your little friend,
deary.

They throw the tied up boy down on the floor. He is also gagged and says nothing.

KERRI

(hysterical)

Why are you doing this?!

A bruised and battered Mr. Palmer proceeds to build a fire in the fireplace. He shoots a bottle of LIGHTER FUEL onto the wood.

MR. PALMER

Friday the 13th is soon to end.

He stares down at his watch.

Mrs. Palmer shows off the machete -- a gift for Jason that she places standing upright against the wall next to the door.

MRS. PALMER

We can no longer save you. You are doomed and now we have become the deliverers. This is his day and he has returned... just as the lord told us. And for the lord we shall deliver the sacrifices which Jason Voorhees has chosen.

Kerri continues crying and can hear Rodney doing the same as he motions back and forth on the floor.

KERRI

Please let us go!

MR. PALMER

We cannot do that, now.

(CONTINUED)

MRS. PALMER

You had your chance. Just like the others.

The fire gets going and Mr. Palmer opens the shaft.

KERRI

No, please! You don't have to do this! Please!

Mr. Palmer goes to stand up and falls back down in pain. Mrs. Palmer immediately rushes over to help her husband back onto his feet.

MRS. PALMER

The fire will keep you warm while you wait.

KERRI

No! Don't leave us here! Please!

The couple proceed to the door.

MRS. PALMER

Don't worry, deary. It won't be long now. Come on, Philip.

KERRI

No! You fucking bitch! You motherfuckers!

The Palmers leave, closing the cabin door behind them.

KERRI (CONT'D)

Goddamn you! [screams]

Kerri hysterically rips on the straps around her wrists and ankles. She then looks over at Rodney laying on the floor, still sobbing.

EXT. CAR - NIGHT

The wheels of the car spin in place, unable to move through the snow.

INT. CAR - NIGHT

Mr. Palmer repeated presses on the gas pedal as the car sits still, the engine roaring.

(CONTINUED)

MRS. PALMER

We have to get out of here, Philip!

MR. PALMER

I'm trying, Betty. The wheels are stuck.

MRS. PALMER

Well then go and dig us out, then!

Mr. Palmer stops and turns to Mrs. Palmer, throwing her a dirty look.

JUST THEN

Jason's hand rips through the passenger side window, ripping Mrs. Palmer right out of the car.

MR. PALMER

Betty!

Mr. Palmer sits frozen.

EXT. CAR - CONTINUOUS

Just outside the car, with both hands, Frozen Jason holds Mrs. Palmer horizontally over his head as she screams.

MR. PALMER

Betty!

Jason then drops her body down onto his knee, breaking her back in half and then violently throwing her as far as he can.

A faint WHAM in the distance.

Jason turns around when hearing Mr. Palmer trying to get the car moving again. The wheels continue to spin in place.

Jason rips the passenger side door off of it's hinges and climbs into the car, Mr. Palmer screaming.

INT. CABIN - CONTINUOUS

Kerri and Rodney cry out as they listen to the sound of the screams outside. They know Jason has arrived and they're still trapped.

EXT. CAR - NIGHT

Mr. Palmer falls out of the driver's side of the car, screaming. In the snow he rolls over and tries to crawl away when Jason grabs a hold of his foot.

MR. PALMER

No! No! They're inside! Please!

Jason begins pulling Mr. Palmer back into the car.

INT. CAR - CONTINUOUS

As Jason pulls Mr. Palmer back into the car, he climbs forward and grabs the open driver's side door.

MR. PALMER

Please!

With his legs inside the car and the rest of his body in the snow, Jason pulls the door shut, slamming it repeatedly on the mortified preacher's limbs.

Mr. Palmer cries out as his legs are broken over and over.

Jason pushes the door back open and then throws the man out of his car.

EXT. CAR - CONTINUOUS

Mr. Palmer is thrown out of the car by his legs, flipping him over, head first, onto his back.

Jason climbs back out of the car and steps over to the painfully injured victim.

Jason stands over him.

MR. PALMER

They're inside! Dont... kill me!

Jason reaches down and picks Mr. Palmer up by his now broken legs, causing to scream out again.

By his legs, Jason lifts him, swinging him around and bashing his body off of the snow covered camp grounds, the car roof and hood. Mr. Palmer is finally silenced in the midst of the fatal beating.

INT. CABIN - NIGHT

Rodney stands with his back turned to Kerri, who lies in the bed, the ever repeating SLAMS in the background.

Still bound by the straps, Kerri is able to untie Rodney's wrists with one of her hands.

KERRI
You're free!

Rodney pulls his hands free and pulls off the mask. He rips off his gag and then bends down to unbind his feet.

KERRI
Hurry! Hurry!

Freeing his legs, Rodney turns and begins unstrapping Kerri from the bed.

EXT. CAMP CRYSTAL LAKE - NIGHT

Jason continues beating the blood covered body before he spins him around in place. And like his wife, Mr. Palmer is flung a great distance.

Shooting through the snowy air, the body strikes one of the cabins, actually collapsing the brittle structure upon impact.

WHAM.

Jason's attention is caught by the smoke rising from the fireplace of the nearest cabin. He sees the light coming from inside and starts toward it.

INT. CABIN - NIGHT

Rodney and Kerri free her from the bounds. Kerri stands.

RODNEY
What are we gonna do? He's out there!

Kerri goes straight for the machete.

At that moment, JASON BURSTS THROUGH THE DOOR, leaving it in splinters.

Kerri and Rodney SCREAM in unison.

(CONTINUED)

Standing only inches from him with the machete in her hands, Kerri attempts to pierce it through his chest... but it's FROZEN SOLID.

Jason smacks the machete out of her hands and grabs Kerri up by her hair and shirt. He then turns and forcefully flings her out of the cabin.

EXT. CABIN - CONTINUOUS

Kerri skids across the snow before rolling over multiple times and stopping on her stomach, her dress torn and her skin burned.

INT. CABIN - CONTINUOUS

Jason turns to Rodney and goes for him.

Rodney screams uncontrollably before he dives through the nearby window.

EXT. CABIN - CONTINUOUS

Rodney lands in the snow, rolling over.

RODNEY

Ah!

He gets up and looks back to see Jason staring at him through the window.

Covered in snow, Rodney gets to his feet and starts running.

Jason turns away from the window.

INT. CABIN - CONTINUOUS

Jason walks away from the window, he picks up the machete on the floor and glances out through the broken door.

EXT. CABIN - NIGHT

Kerri attempts to get up, quivering. Her hair is wet and frosty, her skin smeared away in certain parts, her eyebrow bleeding and her face partially bruised and burned.

She glances over to see Jason in the doorway of the cabin, his gift now recieved and within his grip. He steps forward.

(CONTINUED)

Kerri stands and tries to run away, but all she can muster is a stagger through the snow. Her deep breathes freeze in the cold air. She cries.

KERRI

Help!

Jason gets closer and closer without Kerri making much distance between them.

The storm begins to pick up -- furious winds, dramatic snowfall. Kerri trapes through, never looking back, but crying out as she stumbles back out onto ROAD 2, away from the camp.

EXT. ROAD 2 - NIGHT

She holds her chest, coughing and whimpering in the painful coldness.

Kerri stops, standing right in the center of the road, the trees on either side looking as if they're hands about to close in on her. She turns and looks back.

A BEAT passes before Jason exits the fog, in the distance.

KERRI

Please! Somebody!

Kerri goes to turn to continue on, but only makes it two steps until she feebly drops into the snow.

Jason storms toward her, his new machete swinging with the motion of his arms.

Kerri stares up at him with only feet separating them.

Jason raises his machete.

KERRI

No!

VERRRRRRRRRRUUUUUUUUUMMMM!

From the fog, the Palmers' car tears out--

Jason turns--

INT. CAR - CONTINUOUS

Rodney sits behind the wheel -- Jason in his sights.

EXT. ROAD 2 - CONTINUOUS

Kerri jumps out of the way just before Jason is RUN OVER, the machete leaving his hand.

It lands TALL in the snow, feet away from her.

INT. CAR - CONTINUOUS

Rodney presses his foot on the gas, but loses control of the steering wheel.

EXT. ROAD 2 - CONTINUOUS

The car CRASHES head on into a tree.

Kerri stares over, lying across the road.

The driver's side door opens and Rodney spills out of the car.

RODNEY

Ah!

With a gash on his head, he looks over to see Jason, seemingly dead, with the front wheel sitting on his chest, snow piled up all around him.

The car drops, the wheel caving in Jason's rib cage.

KERRI

Kid!

Rodney turns and sees Kerri, struggling to stand.

It takes him a BEAT, but he is able to get to his feet and begins toward her.

Rodney helps pull Kerri up and lets her drape her arm around him.

RODNEY

Come on.

As they proceed back to the camp, Kerri grabs the machete.

The duo's silhouettes disappear into the fog.

EXT. CABIN - NIGHT

Rodney helps Kerri through the extreme weather as she stumbles about.

INT. CABIN - NIGHT

Kerri and Rodney enter, shivering, red-faced and sniffing uncontrollably.

Rodney drops her off in front of the burning fireplace.

RODNEY

Here.

He grabs a blanket and drapes it around her. He then walks back over to the broken doorway and peers out.

OUTSIDE: It's dark. But the weather appears to have let up a bit, though the fog is still thick. It's desolate.

KERRI

Do you think he's dead?

Rodney turns.

RODNEY

I don't know. He's stuck under the car.

A breeze blows in.

Kerri gets a chill and pulls the blanket closer.

EXT. ROAD 2 - NIGHT

Jason lies under the wheel of the car.

Suddenly he lifts his limp head and stares around.
[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

He grabs the wheel and begins pushing it away from his chest.

The side of the car lifts up and is thrown over onto its side.

Jason stands.

Broken ribs drop into the snow.

He doesn't notice as he steps right on them as he begins back up the road.

INT. CABIN - NIGHT

Rodney stands peering out with his arms across his chest. He shakes his head, watching and waiting. His paranoia is overwhelming.

KERRI

I think I have frostbite.

She pulls off her shoe to reveal a partially BLACK foot.

RODNEY

No.

KERRI

What?

RODNEY

We don't have a chance. He's gonna be coming back for us. No matter how cold or how bad it is out there, he'll find us. I don't know how long we can last. You can't kill a zombie.

KERRI

He's stuck under the car.

RODNEY

I saw him jump out of a fucking frozen lake! I don't think getting run over will have much effect on him. Oh god, what are we gonna do?! How are we gonna get away?!

Rodney becomes hysterical; in tears.

EXT. CAMP CRYSTAL LAKE - NIGHT

Jason comes out of the murky film and into the sights of the cabin.

He speeds right toward it.

EXT. CABIN - CONTINUOUS

He approaches the cabin, still seeing the light coming from inside.

He steps up to the broken doorway, rage in his movement, the sound of the fire cracking within.

INT. CABIN - CONTINUOUS

Jason peers in--

NO ONE INSIDE--

but randomly, the BED IS ON FIRE across from the fireplace.

RODNEY
(mightful)

Ah!

Jason is shoved from behind, stepping forward into the cabin. He spins around to see Rodney standing in the doorway.

Kerri comes out of nowhere and throws the blanket over Jason's head.

Rodney runs forward and shoves him again, this time knocking Jason onto the burning bed -- the flames immediately covering the soaked blanket.

As Jason tries to roll around, Kerri throws the rest of the lighter fuel onto him, FLAMES RISING. She stands there with the machete, dropping the bottle.

RODNEY
Come on!

Rodney grabs Kerri's arm and begins to pull her toward the door.

EXT. CABIN - CONTINUOUS

Rodney and Kerri come running out.

Kerri stumbles and drops into the snow, once again.

INT. CABIN - CONTINUOUS

A burning Jason rolls off of the bed and rolls onto the floor.

He calmly rises, flames burning around his entire figure.

The burning blanket falls off of him.

He stands there, looking unscathed and THAWED OUT. Smoke.

He proceeds out of the now burning cabin.

EXT. CAMP CRYSTAL LAKE - NIGHT

As Kerri leans on Rodney, she still holds the machete. The two make it away from the cabin.

Smoke plumes from behind them.

KERRI

Stop. Stop.

An out of breath and cold Kerri grabs Rodney and stops.

RODNEY

We gotta get out of here!

KERRI

It's freezing. We won't make it
that far.

Kerri glances over to see Jason coming toward them from the burning cabin.

KERRI

Oh, god! There he is!

The two turn and immediately start running back into the camp.

EXT. CABIN 2 - NIGHT

As they approach CABIN 2, Kerri turns and looks back.

Jason's silhouette becomes increasingly apparent through the fog.

RODNEY

Come on!

The two comes onto the cabin porch.

EXT. CAMP CRYSTAL LAKE - NIGHT

Jason comes out of the fog and sees the cabin up ahead.
He proceeds toward it, coming feet from the porch when--

RODNEY
(O.S.)
Hey, Jason!

Jason stops, his head turning, then his body, as he spots Rodney standing yards away.

RODNEY
Hey, motherfucker!

Rodney takes off running, he holds his chest for warmth.
Jason leaves the cabin in pursuit of the kid.

EXT. CRYSTAL LAKE - NIGHT

Rodney runs as fast as he can through the feet of snow he must pull his legs through.

He coughs over and over, shivering. He looks back, sniffing, still moving forward.

Jason comes out of the fog.

Rodney tries to continue running, but is appearing weaker.

Through the fog, he doesn't even realize he has come upon THE LAKE. He stops.

He stands in the middle of the snow patch, surrounded by trees, staring all around.

A wooden dock sticks out of the white covers.

Jason appears and Rodney turns to run when he slips and falls. He creates a hole in the surface of the snow and immediately tries to get up -- he loses his footing.

Rodney looks back to see Jason coming upon him. He starts crawling away.

RODNEY
Ah! Help!

Rodney looks back to see him approaching. He turns onto his back and looks upon Jason as he fills Rodney's sights.

(CONTINUED)

Jason stands over him, stopping and looking down.

STEP. STEP. STEP in the snow.

Rodney's eyes drift BEHIND--

KERRI

Jason!

The Frozen-Cooked-Frozen-Thawed-Out Zombie turns around.

Kerri comes swinging the machete with a MIGHTY SCREAM.

SWIPE--

Jason's head separates from his severed neck--

It plops into the snow and creates a short path in its roll over the frozen, snow-covered Crystal Lake.

Rodney follows it with his eyes.

[KIH-KIH-KIH-KIH, MAH-MAH-MAH-MAH]

Jason's headless body stands facing Kerri who trembles, still in the pose of just committing a decapitation.

His body falls off to the side.

Kerri looks down at it, then over at Rodney. She drops the machete and falls to her knees, teeth chattering.

Rodney quickly crawls over to her.

RODNEY

Come on.

He helps her up.

KERRI

Let's get the hell out of here.

Getting to their feet again, Rodney and Kerri step through the snow, back toward the cabins.

Leaning on Rodney, Kerri looks back to see Jason's head, feet from his motionless corpse.

As they move away, the view is consumed by fog--

DISSOLVING THE SHOT TO:

EXT. CRYSTAL LAKE - DAY - SUMMER

It's a beautiful summer day, now months past that cold Friday the 13th earlier in the year.

Birds chirp, the wind blows and the green trees sway, reflecting off of the dark Crystal Lake water. Kerri and Rodney, both looking like they've had makeovers, sit in a row boat in the middle of it all.

KERRI

I still can't believe you wanted to come back here.

Rodney holds the metallic replica of the hockey mask in his hands -- the one he was made to wear by the Palmers.

RODNEY

I told you. Dr. Field said I needed closure and facing this place again is one of the steps.

KERRI

I know, Rodney. But so soon?

RODNEY

It's not that bad. It's still as nice as it was every other summer.

Kerri stares around at the scenery.

KERRI

It doesn't feel the same. This place gives me the goosebumps, now.

RODNEY

I'm glad you came with me.

Kerri smiles before Rodney turns and stares down at his reflection in the water. He places the hockey mask on the lake's surface.

It immediately sinks and Rodney watches it disappear into the darkness below.

KERRI

See you in hell, Jason.

Kerri holds up and flask and drink *to that*. She then reaches for Rodney's hand.

(CONTINUED)

As he goes to grab it, a HEADLESS JASON pops out of the water from behind Kerri, wrapping his arms around her. Kerri and Rodney immediately begin screaming as Jason pulls her into the water.

They completely disappear beneath the surface, bubbles bursting, Rodney bellowing.

ZERO IN on the BLACKNESS in Rodney's screaming mouth--

CUE:

CREDITS