

JASON GOES TO HELL:
THE FINAL FRIDAY

FRIDAY the 13th

"Heart of Darkness"

Screenplay by

Dean Lorey

April 6, 1992

MISSING PG. 27

FADE UP ON

1 EXT. HOUSE NIGHT

1

POV SHOT

as we see, through a bathroom window, a NAKED WOMAN taking a shower.

POV STALKS TOWARDS THE HOUSE

moving up to the bathroom window.

2 INT. BATHROOM NIGHT

2

The Naked Woman -- every fifteen year old boy's fantasy - soaps herself up as we move off her to see a

PORTABLE TELEVISION SET

on the sink. We MOVE IN and LOCK ON the TV to see

BLACKNESS

ANNOUNCER (VO ON TV)
Tonight, on American Casefile...

WHOOSHING SFX as the words "JASON VORHEES" are stamped in red across the screen. On the TV we

CUT TO:

A series of still photographs, each showing the bloody carnage of previous Jason kills -- axe through the head, arrow through the eye, etc.

The name of each victim is SUPERED OVER THE BOTTOM OF THE SCREEN.

ROBERT CAMPBELL (VO ON TV)
The name -- Jason Vorhees. Responsible for over a hundred brutal murders, he has eluded authorities for over thirty years. Tonight, on this very special episode of American Casefile, we introduce you to the man who has promised us what the police, FBI and National Guard have been unable to deliver...the end of Jason Vorhees.

CUT TO:

3 INT. CREIGHTON DUKE'S WORKSHOP ON THE TV DAY 3

CLOSE ON A RITUAL DAGGER

being methodically sharpened by calloused, weathered hands. The dagger is strange, ornate and lethal looking as Hell and we go

WIDE ON THE SHOP

to see that it's dark and smoky. Instruments of killing hang from the walls -- is that a human skull in the corner? The owner, CREIGHTON DUKE, carefully files the ritual dagger.

Duke himself is a study in eccentricity. His face -- dark, hard to read, ageless. His accent -- gutteral, difficult to pin down. He's a hunter...and you'd hate it if he was hunting you.

Beside him sits ROBERT CAMPBELL, the good-looking early-30's host, looking distinctly uncomfortable. He SPEAKS SOFTLY, as if not to offend.

CAMPBELL

(to camera)

I'm Robert Campbell. Tonight, we're on location in the workshop of Mr. Creighton Duke, bounty hunter --

Duke suddenly looks up, squinting into the camera.

DUKE

-- I can catch yer Jason Vorhees, fer ya -- but it won't be easy...an' it won't be cheap. One Hundred grand. Non-negotiable.

CAMPBELL

Everything is negotiable.

DUKE

I could make it a million. I'm the only one can kill the bastard.

CAMPBELL

But the authorities --

DUKE

-- the authorities'll go on the way they always do. They'll burn Jason Vorhees, dip 'em in nuclear waste, chop off his head -- don' matter. He's not really dead. He come back just like 'e always has an' drag the kiddies into the darkness an' crush their little skulls -- maybe even yer skull, Mr. Campbell.

Campbell reacts uncomfortably, then:

CAMPBELL

The national manhunt for Jason Vorhees has been going on for almost a year now -- How can you guarantee success where everyone else has failed?

DUKE

Only one way ta' kill Jason Vorhees for good -- destroy the heart, destroy the evil. An' I'm the only one with the means ta' do it.

He carefully inspects the ritual dagger -- a razor-sharp glint in the darkness.

CAMPBELL

Why a hundred thousand dollars for Jason? You only charged forty thousand to catch the infamous Skin Stretcher for the FBI.

DUKE

Skin Stretcher was human.

(a beat)

Some say Jason Vorhees is the son a' Darkness, the faceless one, like Jack-the-Ripper before him. Me? I don' care where 'e come from...I jus' care where he's goin'.

CAMPBELL

Where's that?

DUKE

(looking at audience)
Straight back ta' Hell.

CAMPBELL

Over the past month, from across the country our viewers have pledged whatever they can afford to meet your one hundred thousand dollar fee. They have met it and we guarantee the sum.

(a beat, gravely)

Mr. Duke, American Casefile and the American People now officially hire you...to put an end to Jason Vorhees.

Campbell extends his hand, but Creighton Duke, not looking at him, continues filing the dagger and LAUGHS -- guttural, assured...and frightening. And, as he LAUGHS, we

4 INT. BATHROOM NIGHT 4

MOVE OFF THE TV

and back onto the Naked Woman as she turns off the shower and steps out. She goes to the sink and wipes the fog off the mirror to reveal

JASON VORHEES STANDING BEHIND HER

in the doorway. She SCREAMS as Jason raises a machete.

He swings, she ducks and the machete whistles over her head to stick in the television set on the sink. Taking advantage of that moment, the Naked Woman

DIVES OUT THE OPEN WINDOW

and we

CUT TO:

5 EXT. WOODS BEHIND HOUSE NIGHT 5

As the woman tumbles onto the grass outside the window and then flees into the woods -- her feet bare, her eyes panicked.

6 EXT. WOODS NIGHT 6

ON THE GIRL

running, desperate, branches whipping by her.

JASON'S POV

quickly gaining. She turns, sees us and SCREAMS.

7 EXT. CLEARING IN WOODS NIGHT 7

The girl runs into this clearing -- exposed, vulnerable. In the middle, she seems to give up, turning to Jason who strides into the open. Suddenly,

INTENSE BRIGHT LIGHTS SNAP ON AROUND THE CLEARING

stunning Jason for a moment.

The girl disappears into the treeline as

THE DEAFENING ROAR OF GUNFIRE

cracks out from the darkness as NATIONAL GUARDSMEN, hidden by every tree, bush and rock, stand and open up on Jason with a ridiculous display of weaponry.

ON JASON

jerking spasmodically, filling with bullets, fingers blowing off -- it looks bad. Finally,

THE SHOOTING STOPS

as all the National Guardsmen stare at Jason.

ON JASON

bloody, wavering, how is he still standing?

We hear a muffled SHOOOMP! sound, then a familiar WHISTLING as a mortar shell descends on Jason in the middle of the clearing.

NATIONAL GUARDSMAN

Incoming!!

Jason looks up just as

THE MORTAR EXPLODES

tearing Jason into a hundred chunks of meat.

ON VARIOUS CHUNKS OF JASON

spinning slowly in the air in SLO-MO. An arm, something unrecognizable, his head still in the hockey mask, then, finally

ON JASON'S BLACK HEART

spinning through the air to finally land, with a WET PLOP, on the field. It beats once, then once more...then stops.

A moment of SILENCE -- then everyone BEGINS TO CHEER.

ON A NATIONAL GUARDSMAN

shaking hands with the Naked Woman.

NATIONAL GUARDSMAN

Good job, Officer Marcus. I never thought we'd get that son-of-a-bitch.

ON OTHER GUARDSMEN

backslapping, WHOOPING IT UP.

ON JASON'S HEART

Laying on the ground, not beating...but intact.

ROLL OPENING CREDITS

8

INT. MORGUE NIGHT

8

The CORONER, a big man in his 30's, removes Jason from a body bag, piece by piece. He TALKS INTO A MICROPHONE as he works.

CORONER

We have a large male -- age unknown.

He removes the heart from the body bag.

CORONER (CONT'D)

The heart is nearly two times the size of a normal heart, malformed.

He places the heart on the organ scale, then begins to poke at it with a surgical tool -- a drop of black blood oozes out.

CORONER (CONT'D)

It appears to be filled with a black, viscous fluid -- frankly, I don't know what the hell it is. It's not blood.

He takes a slide and, bringing it to the heart, tries to wipe some of the black liquid on it when, suddenly,

THE HEART BEATS!

The coroner stares at it in shock -- can that have really happened?

THE HEART BEATS AGAIN

THEN AGAIN

It's hypnotic, impossible to look away from.

ON THE CORONER

watching, his eyes glassy, he seems to be going into some kind of a trance.

The heart beats faster...faster. The Coroner, staring, hypnotized, takes the beating heart into his hands, smiles, raises it to his lips...then, suddenly, he

EATS JASON'S HEART!

CUT TO:

9 INT. HALLWAY OUTSIDE MORGUE NIGHT 9

as the Coroner's ASSISTANT walks up, carrying dinner. Two NATIONAL GUARDSMEN stand guard outside the door, which reads "N.Y. STATE MORGUE".

NATIONAL GUARDSMAN

I.D.

ASSISTANT

You just saw me come outta there.

NATIONAL GUARDSMAN

I.D. please.

Annoyed, fumbling, the assistant takes out his I.D.

10 INT. MORGUE NIGHT 10

The assistant walks in to see the Coroner doubled over.

ASSISTANT

Hey.

The Coroner straightens, then turns to the assistant. His mouth is smeared with the black liquid of the heart.

ASSISTANT (CONT'D)

You ate already? I was only gone ten minutes!

The assistant tosses the food on the counter as the Coroner takes

THE SHARP DISSECTING PROBE

from off the table and walks over to him. The Coroner holds the dissecting probe up to the Assistant's face, then, suddenly, using his other hand, the Coroner

SHOVES HIS INDEX FINGER

up through the soft flesh under the Assistant's jaw, hooking his finger out through the Assistant's mouth and jerking the assistant's head down to

SMASH INTO THE METAL EXAMINING TABLE

Then, the Coroner takes the dissecting probe and drives it into the back of the Assistant's skull. The Assistant spasms...then goes still.

The Coroner turns and walks to the door, passing by a mirror.

ON THE MIRROR

to see the reflection. It's not the Coroner walking by...it's

JASON VORHEES

11 INT. HALLWAY OUTSIDE MORGUE NIGHT

11

The Coroner/Jason strides out of the doors and walks past the National Guardsmen.

NATIONAL GUARDSMAN

We sure showed that Creighton Duke, huh doc? Did we kill Jason dead as shit without him or what?

Coroner/Jason stops and slowly turns back to the two National Guardsmen.

He gives them the finger.

12 INT. DINER DAY

12

CLOSE ON DIANA KIMBLE

She's a waitress, sexy, 40's, shaking her head at something OFFSCREEN.

DIANA

C'mon, Steven, really, you'll kill yourself...

ON STEVEN FREEMAN

good-looking, early 20's, a devil-may-care grin on his face as he dangles a pair of handcuffs from one finger.

STEVEN

Let's go, who's in? Who's got some balls? Ten bucks a person.

JOEY B.

Hey, Freeman!

JOEY B., the fat, 50'ish owner of this greasy spoon, turns to Steven from behind the counter.

JOEY B. (CONT'D)

What are you, nuts?! No gambling in here! Gambling is illegal!

Joey B. glances at SHERIFF ED LANDIS, sitting in a booth with his deputies. Laid-back and likeable, the Sheriff holds up a ten dollar bill.

SHERIFF

I'm in for ten bucks.

JOEY B.

Okay, put me down for twenty.

Then the action starts. A pile of bills grows on the counter in front of Steven as everyone in the diner throws down their money. Finally:

STEVEN

Come on...this is chump change! Who's got a pair around here?!

VOICE

Five thousand.

Steven's eyes widen. He turns to see

CREIGHTON DUKE SITTING IN A BOOTH

staring at him with an amused smile.

DUKE (CONT'D)

I got a pair. How 'bout you, cap'n?

STEVEN

Five thousand's a lot of money.

DUKE

If you can't do yer little
trick...say so.

A beat.

STEVEN

You're on.

Watching, Diana just shakes her head. SHELBY, the cook, early fifties, appears in the kitchen and hurriedly slams two orders of burgers and fries up onto the station shelf.

SHELBY

Two Joeyburgers up, Di -- the third
in a minute. Sorry for the wait.

JOEY B.

Hey! Tell me you're sorry, shithead,
not the hired help!

SHELBY

Hey, fuck you!

JOEY B.

Fuck me? Fuck you, you fuck!

SHELBY

You callin' me a fuck you fatass
fuck! Fuck you!

JOEY B.

No, fuck you!

SHELBY

And fuck you back!

AT THE JUKEBOX

Diana, carrying the food Shelby set out for her, reacts to the "fuck you" fest with exasperation -- it happens regularly. She reaches behind the juke and turns it LOUDER, DROWING OUT THE VOICES, then moves to

THE POLICEMAN'S BOOTH

where JOSH (40's); WARD, (portly, mid-20's); and Sheriff Landis, sit. She sets down their food, then turns to Sheriff Landis and snips officiously:

DIANA

Your food 'ull be out in a second.

She leaves in a huff.

JOSH

Better go after her.

The Sheriff SIGHS, nods and gets up, following her.

SHERIFF

Come on, Di. I was only trying to help. You said you were a little tight on money, so I --

DIANA

-- I can get a loan at the bank!

SHERIFF

Interest free?

They arrive at the counter, where Diana picks up the Sheriff's burger plate from Shelby.

DIANA

Ed, how long've we been going together? Take a wild stab at it.

SHERIFF

I don't know -- two years, give or take.

DIANA

Three years, three months.

She storms back towards his booth. He follows.

SHERIFF

They were great years, honey, and I hope we'll be an item for a lot more!

She slams his burger plate on his table.

DIANA

That's an item! I'm a woman! Do you understand the difference?!

She storms away. The Sheriff shakes his head in exasperation, then sits down with a SIGH. Deputy Ward turns to him.

WARD

Is there a difference?

The Sheriff shoots him a look as we go
ON DIANA AT CREIGHTON DUKE'S BOOTH
giving him his dinner.

DIANA
I don't know who you are, but Steven
Freeman can't cover your ridiculous
bet.

DUKE
Let's hope 'e don' have to, then.

DIANA
Your dinner's on me -- why don't you
just eat it and move on?

He smiles.

DUKE
I got business here. I need ta' talk
to you.

DIANA
Me?

DUKE
I'm goin' ta' kill Jason Vorhees...
(Diana looks at him,
startled)
...an' you're gonna help.

DIANA
I guess you haven't been watching the
news. Jason Vorhees is dead.

DUKE
Oh, he's blowed up, that's true...but
he's not dead...an' he's comin' fer
you.

DIANA
You're crazy.

DUKE
You're gonna be my bait.

DIANA
Get out.

DUKE

An' how much will I pay ya' to do that, ya' ask? How 'bout five thousand dollar?

DIANA

GET OUT!

The whole diner is SILENCED. Everyone turns. The Sheriff gets up and walks over, standing protectively beside Diana.

SHERIFF

What's the problem?

DIANA

Nothing.

DUKE

I was jus' makin' your girlfriend there a little business proposition, Chief.

(Duke smiles)

She's thinkin' it over. Right, luv?

Diana angrily turns and walks away.

SHERIFF

Maybe you should be moving on.

DUKE

Maybe you should mind yer own business.

SHERIFF

Stand up.

DUKE

(smiles)

Why don' ya' blow me, chief?

(a beat)

After your girlfriend gets through.

The Sheriff thinks a second -- then suddenly

TAKES A SWING AT DUKE

which Duke catches in his left hand with surprising speed. But, with equally surprising speed, the

SHERIFF DRAWS HIS GUN

and shoves it under Duke's jaw, leaning in close.

SHERIFF

You're talking about my lady,
asshole.

DUKE

Well, chief, she's your lady only
'cause she ain't had a taste a' the
Duke yet.

SHERIFF

Goddamnit!!

The Sheriff rips Duke up from the table. The other
officers jump in and, backing up the Sheriff, tackle
Duke. The Sheriff pats him down and finds

THE RITUAL DAGGER.

SHERIFF (CONT'D)

What the hell is this?

DUKE

About three inches bigger'n you,
Chief...

SHERIFF

Son-of-a-bitch!

The Sheriff roughly cuffs him.

DUKE

Be careful, Chief. I don't think you
know who I am.

SHERIFF

I know who you are, Mr. Duke, and I
don't think hiring a renegade bounty
hunter is any way to conduct police
business.

DUKE

If the police could conduct their
business, they wouldn't need me ta'
do it for 'em.

SHERIFF

Yeah, well, guess what? For the next
couple days...you're on vacation.

Saying that, the Sheriff drags Duke out of the diner,
passing beside Diana.

DUKE
 (to Diana)
 He's comin' fer ya', my luv... He's
 comin'.

Then they're gone.

STEVEN
 Who's
 (doing Duke's accent)
comin' fer ya'?

DIANA
 Jason Vorhees.

STEVEN
 Yeah? He's your type, isn't he?
 Broad shoulders? Machete?

Diana LAUGHS. Steven smiles good-naturedly, then walks
 over to

THE COUNTER

On it is the pile of money from the bets.

STEVEN
 Okay, it's showtime!

Everyone in the diner begins to crowd around Steven --
 especially VICKI, another waitress, attractive, late
 20's. She seductively presses herself up against Steven.

VICKI
 Can I be on your team?

STEVEN
 Did you bet against me?

VICKI
 Just five dollars.

STEVEN
 Then of course you can be on my team.
 You'll be the trainer.

Suddenly, a hand reaches in and covers the pile of money.
 This is RANDY -- a deputy, early 20's, black, he's a good
 man and a good friend. He TALKS SOFTLY to Steven.

RANDY
 You got the money to cover this?

From behind the counter, Joey B's head snaps up, listening.

STEVEN

I'm not gonna need to cover it. I'm gonna win.

RANDY

But what if you lose?

STEVEN

I won't.

RANDY

What if you do?

STEVEN

I won't. That's a promise.

JOEY B.

Hey! Hey! What are you, some kinda fuckin' con man?! If you can't cover it -- bet's off!

RANDY

(to Joey B.)

It's not off -- I'm covering it! I've never known Steven to break a promise.

JOEY B.

Well, okay! Looks like it's time for Houdini here to lose some money!

CUT TO:

13 EXT. DINER DAY

13

Everyone from the diner is crowded around outside, staring up at something.

THEIR POV

Hanging upside down, handcuffed and tied by his feet with a rope that's slung over the "Joey B's Diner" sign, Steven dangles precariously above the pavement.

DIANA

Steven, this is ridiculous!

RANDY

He'll be fine.

ANGLE ON JOEY B.

holding a knife above the other end of the rope that suspends Steven. The rope is tied off to a car bumper.

JOEY B.

Okay, you got exactly thirty seconds...then I cut the rope!

STEVEN

I'm ready!

Shelby looks at his watch and shouts:

SHELBY

Ready...and...start!

Steven begins to struggle with the handcuffs and we go

ON DIANA

watching, concerned...

ON SHELBY'S WATCH

only twenty seconds left...

ON STEVEN

still struggling with those damn handcuffs...

ON RANDY

getting concerned himself, and then...

ON STEVEN

starting to look desperate, and finally...

ON SHELBY

as he nervously counts down the last seconds.

SHELBY

And five...four...

JOEY B.

I'm gonna cut it!

SHELBY

three...two...

And just as he says one, Joey B. cuts the rope, Steven's hands shoot out of the handcuffs and he twists up to grab the top of the sign in the nick of time.

Everyone, in spite of the fact that they've just lost money, CHEERS. Randy takes the slack rope and lowers Steven down. As he gets lowered, Diana storms up to him.

DIANA
That was stupid!

STEVEN
Yeah?

DIANA
Yeah!

STEVEN
I just made almost fifty-five hundred dollars -- know what I'm gonna do with all that?

DIANA
Buy a cab that runs?

STEVEN
Ennnh! Wrong.

He reaches behind her ear and pulls something out.

CLOSE ON AN ENGAGEMENT RING

STEVEN (CONT'D)
I'm gonna pay this off.

DIANA
I didn't know you were seeing anyone.

A beat. Steven smiles.

DIANA (CONT'D)
Jessica?

Steven nods. Diana suddenly becomes angry.

DIANA
Jesus, Steven, would you forget about Jessica!

STEVEN
She's gotta be tired of those rich, successful types by now.

DIANA
Yeah? You hoping she's desperate for a poor, cab-driving type?

Steven smiles and shrugs.

DIANA (CONT'D)

Steven, Jessica needs someone stable,
someone who'll be there for her.

STEVEN

I'll be there for her.

DIANA

You were just dangling by your feet
from Joey B's sign! You're not
exactly a mother's dream of
stability.

STEVEN

Ah, c'mon, you're crazy about me,
right?

JOEY B. (OS)

Lady Di!

She and Steven turn to see

JOEY B.

as he sticks his head out of the diner door.

JOEY B. (CONT'D)

Get your ass in here!

DIANA

In a minute Joey!

JOEY B.

Now!

DIANA

Shut-up, Joey!

Joey B. heads back inside. Diana turns to Steven.

DIANA (CONT'D)

Listen, Steven, I'm gonna make this
as clear as I can so you don't keep
driving yourself crazy -- it will
never happen between you and my
daughter. Never. Do you understand
that?

A beat.

STEVEN

It'll happen.

DIANA
(exasperated)
Steven --

STEVEN
-- I'm gonna marry her, Diana.
That's a promise.

DIANA
(really exasperated)
Do you know why she broke up with
you?! Do you?!

STEVEN
Bad judgement?

DIANA
She was pregnant.

This is not the answer Steven was expecting. For the first time, he's speechless.

DIANA (CONT'D)
I'm sorry, Steven. My husband left
us when Jessica was five -- and he
was a lot more responsible than you.

STEVEN
I wouldn't have left her.
(Diana says nothing)
What happened to the baby?

DIANA
Miscarriage.

STEVEN
Well...shit.

A beat, then we go

ON JOEY B.

slamming open the diner door.

JOEY B.
Hey, Lady Di! You wanna quit fuckin'
around and get in here?!

ON STEVEN AND DIANA

DIANA

Why don't you drop by the house
tonight, say around eleven -- we'll
talk more.

STEVEN

Okay.

Diana kisses him on the cheek -- she really does like
Steven -- then heads towards the diner

CUT TO:

14 INT. DINER DAY

14

ON DIANA

as she walks up to Josh, sitting in a booth in his
policeman's uniform.

JOSH

Lookin' pretty as always.

DIANA

(smiles, distracted)

Thanks, Josh.

JOSH

You know, Ol' Ed'll come around. He
wouldn't dare let you slip away from
him.

DIANA

I'm just too old for going steady.

JOSH

So's Ed and he knows it. It's just
that we old bachelors are...kinda
slow.

DIANA

Okay.

Diana gives Josh a grateful hug, then straightens up.

DIANA (CONT'D)

What else can I get for ya'?

15 EXT. DINER NIGHT ESTABLISHING

15

STALKER'S POV FROM THE TREES

to see Josh exit the diner and walk towards his car. As he reaches for the door, we hear:

A WOMAN'S VOICE

Josh?

Josh turns, very happy to see whoever it is. He hurries towards

16 EXT. DINER PARKING LOT NIGHT

16

ANOTHER PART OF THE LOT

to greet the WOMAN, who's stepping out of her car. She's near Josh's age, attractive in a simple way. He starts to kiss her, but she stops him:

EDNA

No, not out here! Sorry I'm late.

JOSH

It's okay. Bill didn't go bowling at the regular time?

EDNA

They changed the damn time! But we've got till ten thirty. Hop in!

Smiling Josh runs to other side as she climbs back in to drive. Suddenly,

SOMETHING FAST SLAMS INTO THE DRIVER'S SIDE DOOR

slamming it shut with tremendous force just as EDNA'S head is lowered to enter. Her skull is crushed like a peanut.

STALKER'S POV

as it turns to Josh, who stands nearby, frozen in fear. The POV charges at him and, just as it's about to obliterate Josh's horrified face, we

CUT TO:

BLACK, then, slowly

FADE UP ON

17 INT. VORHEES HOUSE RITUAL ROOM NIGHT

17

CLOSE ON JOSH

Strapped on a metal table, including a strap securely holding his head in place. FIRELIGHT dances across his apparently nude body and in his terror-stricken eyes. His panic grows as a shadow covers his face.

JOSH'S POV OF THE CORONER/JASON

looking down at him, determined. Covering the Coroner/Jason's face are

MANY LARGE SORES

that look almost like leprosy. More seem to be forming almost as we watch. Clearly, they weaken the Coroner/Jason, who wavers slightly. He raises something into view.

A STRAIGHT RAZOR

Josh BEGINS TO WHIMPER as the Coroner/Jason lowers the razor to Josh's face. The blade comes closer...closer...and just as it touches Josh's skin, something unexpected happens.

THE CORONER/JASON BEGINS TO SHAVE JOSH

The SCRAPE OF THE RAZOR is loud on Josh's unlathered mustache. Josh gulps in terror as the blade crosses his Adams apple...then the razor's cast aside. The Coroner/Jason's hands bring a towel into view.

JOSH'S POV

as the towel is laid over his face.

BLACKNESS

Over which we HEAR THE STRANGLERED SOUNDS OF THE CORONER/JASON BREATHING -- what the hell is he doing? After a moment, the towel is lifted to reveal

THE CORONER/JASON IN FULL FRAME

as he leans in towards us. A beat, then:

JOSH LETS OUT A HORRIBLE SCREAM

and we

CUT TO:

18 EXT. VORHEES HOUSE NIGHT

To HEAR JOSH SCREAM.

18

The place is derelict, in ruins, spooky as hell. The mailbox out front says "Voorhees" -- but clearly no mail has been delivered here for many years.

CUT TO:

19 INT. DIANA'S HOUSE LIVING ROOM NIGHT

19

The PHONE IS RINGING.

It's DARK as Di opens the door, hits the LIGHTS and grabs the phone, OUT OF BREATH:

DIANA

Hello?

SHERIFF'S VOICE

June the nineteenth.

DIANA

(beat, thrown)

Ed?

CUT TO:

20 INT. SHERIFF'S OFFICE NIGHT

20

Sheriff Landis is in his private office, at the desk, talking on the phone.

INTERCUT PHONE CONVERSATION

SHERIFF

That's when my vacation starts. If we get married then, we'll have two weeks for a Hawaiian honeymoon. You're damn right, we're too old to "go steady"...I love you, baby. Let's do it.

21 INT. DIANA'S HOUSE LIVING ROOM NIGHT

21

DIANA

(ecstatic, crying)

God, Ed, I love you, too, I--

Suddenly,

JOSH APPEARS BEHIND HER!

He takes the phone and slams it in the cradle. Di only has time for a STARTLED GASP as Josh grabs her head in a firm embrace and draws her face close to his.

DIANA

Josh? My God!! What are you doing?!

His lips draw closer and closer to hers. She turns her head to the side, away from Josh to see

HER POV

looking in the mirror above the mantle. Instead of seeing Josh reflected, in his place she sees the reflection of

JASON VORHEES!!!

DIANA

Oh God...Oh, no...

Now only inches from her mouth, Josh/Jason's mouth yawns wide and we see something begin to poke out between his teeth, something black and inhuman, like a large maggot, squirming towards Diana's lips.

DIANA (CONT'D)

No!

Diana closes her mouth tightly as the black thing touches her lips and begins to part them. Squirming, panicked, she reaches down, opens the drawer under the phone, which BEGINS TO RING, and grabs a

SERVICE REVOLVER

Sticking the revolver against Josh's temple as the black thing worms into her mouth, she pulls the trigger and

BLOWS OFF THE BACK OF JOSH'S HEAD!

Josh reels back as the black thing snakes back inside his mouth. As the PHONE CONTINUES TO RING, Diana turns and runs towards the patio door, when

JOSH/JASON'S HAND SNATCHES HER BY THE DRESS

and slings her to the floor.

DIANA'S POV

as a bloodied but definitely alive Josh holds her head firmly against the carpet, lowers his mouth towards hers, the black thing squirming through his lips, the PHONE RINGING ENDLESSLY, and we

CUT TO:

22 EXT. DIANA'S HOUSE DRIVEWAY NIGHT 22

As Steven's aging Checkered Cab pulls in. He steps out when, from inside the house

WE HEAR A SCREAM

CUT TO:

23 INT. DIANA'S HOUSE ENTRYWAY NIGHT 23

As Steven bursts through the door, sees blood and hears DIANA SCREAM AGAIN. He runs into

24 INT. DIANA'S HOUSE LIVING ROOM NIGHT 24

And leaps at Josh, his momentum knocking him off Diana just in time. But with super-strength Josh slings Steven like a feather toward a wall in the living room, then grabs

A LETTER OPENER

from the top of the desk and charges at Steven. Who dazedly stands, trying to get his bearings. Diana rushes to him...just as.

JOSH STABS TOWARDS STEVEN WITH THE LETTER OPENER

But Diana gets in the way and the letter opener

PLUNGES INTO DIANA'S BACK

instead. She jerks, gags, looks up at Steven with a stunned expression...then sinks down Steven's chest, OUT OF FRAME, revealing

JOSH BEHIND HER

staring at Steven with an unearthly rage. His hands reach out to tear Steven apart, but Steven

LEAPS ASIDE

and lands in front of

THE FIREPLACE

Josh, advancing on him, suddenly stops, staring at something above Steven.

JOSH'S POV

25 EXT. DIANA'S HOUSE OUTSIDE WINDOW NIGHT 25

STEVEN'S POV

Outside the window we see nothing but darkness...
Josh/Jason is gone.

26 INT. DIANA'S HOUSE LIVING ROOM NIGHT 26

ON STEVEN

as he turns back to the Sheriff who cradles Diana's body,
shattered and heartbroken.

STEVEN

But he has to be dead...

The Sheriff looks up at Steven. Covered in blood, Steven
suddenly realizes how things appear.

STEVEN (CONT'D)

No, you can't think I...

But the Sheriff's eyes go cold.

CUT TO:

27 INT. JAIL NIGHT 27

to see Steven, leaning against the wall when

BARS SLAM IN FRONT OF HIM

The Sheriff and Randy stare at Steven, who's in jeans and
a prison blues shirt. Everyone looks exhausted --
they've been up all night.

STEVEN

I'll tell it to you one more time if
you want!

SHERIFF

Why don't you try telling me the
truth!

STEVEN

What do you think I'm doing?!

SHERIFF

So the truth is that Josh, a man I'd trust with my own life and have on several occasions, tried to rape Diana, got the back of his head blown off, took a poker through the gut, busted through a window and then magically disappeared into the night!

STEVEN

Let me go find him, Sheriff. I'll prove --

SHERIFF

(suddenly furious)

-- You son of a bitch! How could you...she loved you!

STEVEN

I loved her, too! Why would I kill her?!

SHERIFF

You tell me you son-of-a-bitch!

RANDY

Sheriff, c'mon...

Randy eases the raging Sheriff away, then walks back to Steven.

STEVEN

Do you believe me?

Randy thinks about this. Finally:

RANDY

I don't believe that you murdered Diana.

STEVEN

Randy, it was Josh. He's...insane and he's still out there. Before Diana died, I made a promise to her. She made me promise to protect...

(suddenly looks up
behind Randy, shocked)

...Jessica.

ANGLE ON JESSICA KIMBLE

standing in the doorway of the cellblock, she's a knockout -- early 20's, cosmopolitan, the image of her mother. At the moment, however, she's griefstricken.

She walks up to Steven, eyes him carefully.

STEVEN

Jesus, I'm so sorry about your mo--

SHE PUNCHES HIM IN THE STOMACH THROUGH THE BARS.

Steven doubles over.

JESSICA

You son of a bitch! What kind of monster are you?

STEVEN

Jess, I swear. You know I would never --

JESSICA

-- Bastard. Rotten fuckin' bastard.

And that's when Robert Campbell, who we recognize as

THE HOST OF AMERICAN CASEFILE

steps up beside Jessica. He places his hands on Jessica's shoulders and protectively pulls her back to him.

CLOSE ON ROBERT AND STEVEN

as they silently eye each other through the bars like enemy warriors while the Sheriff walks in and hugs Jessica.

SHERIFF

Jessica...

Jessica holds him close.

SHERIFF (CON'T)

You go ahead and cry sweetheart.
It's okay.

He gives her a gentle, final hug. They separate.

JESSICA

Ed, this is my boyfriend Bob Campbell.

SHERIFF

Ed Landis.

ROBERT

Hello, sir.

Robert shakes hands with the Sheriff as Steven reacts in shock to the word boyfriend.

SHERIFF

I've seen your show and I like it about as much as I like anything on television. Come on to my office. You too Randy.

The Sheriff turns and leads Jessica and Robert towards his office. Randy eyes Steven a moment, then turns and follows as well.

Suddenly, from out of the darkness of the adjoining cell, we hear:

DUKE

I guess I'd take a punch in the gut fer a fine piece a' pussy like that.

Steven whips around to see Creighton Duke sitting at the far end of his cell, grinning wickedly.

STEVEN

Why don't you shut-up.

DUKE

I've seen people in bad spots before, Cap'n -- but I think you win the prize. Falsely accused of murder, but not just any murder -- the murder a' the mother a' the girl ya' love.

STEVEN

Do you think you could shut-up? Do you think that's possible?!

DUKE

There is one bit a' good news fer ya' though -- yer still alive. That must mean ya' won the bet.

STEVEN

Yeah -- you owe me five grand.

DUKE

I got a hundred comin' ta' me -- soon as I put an end ta' Jason Vorhees.

STEVEN

He's dead.

A beat.

DUKE

It was Jason killed Diana.

Steven tenses a little -- this gets his attention.

DUKE (CONT'D)

Yeah...you saw somethin' didn't ya'?
You know I'm tellin' the truth. He
mighta' looked like someone else, but
it was Jason that killed her.

STEVEN

It couldn't be Jason. On the TV,
they --

DUKE

-- They thought they killed him.
They always think they killed him but
he ain't dead...he jus' got himself
another body. Only one way to kill
that devil, an' they don't know the
way.

STEVEN

And you do?
(Duke smiles)
How?

DUKE

Well, that would be a helpful, tasty
bit 'a information, wouldn't it?
Information like that -- very
expensive...

STEVEN

Fuck you.

DUKE

...an' almost impossible ta' come by.

A beat.

STEVEN

How much?

DUKE

Oh, I'd say a couple grand -- and
that's only cause I like ya'.

STEVEN

Allright, I'll take it off your tab.

DUKE

Only way to truly kill Jason Vorhees is destroy his heart, an' the only way to do that is to use what the Chief took from me.

STEVEN

The dagger?

DUKE

(nods)

It's the only way you be able to stop 'em from gettin' Jessica.

STEVEN

Why would Jason want Jessica?!

DUKE

Fer the same reason he wanted her mother.

STEVEN

What reason?

DUKE

Well, that's a choice question, ain't it, Cap'n? A costly question.

STEVEN

Screw you.

(a long beat. finally:)

How much?

DUKE

How much do I owe ya'?

STEVEN

Three grand.

DUKE

Then I'd say it'd cost ya' about three grand.

STEVEN

Allright. Tell me.

DUKE

Those bodies Jason's jumpin' into -- they can't last. They get diseased, he gets weak. Jason needs to be reborn into his own body, Cap'n. An' only one way he can do that now that Diana's dead -- through her daughter.

STEVEN

How?

DUKE

That's an expensive question, Cap'n...an' you're outta money.

STEVEN

Tell me.

DUKE

Sorry.

STEVEN

Tell me!

Duke jumps up.

DUKE

How you gonna pay?! You got nothin' ta' give!

STEVEN

You're so smart, you know so much, impress me! I dare you!

Duke storms over to stand nose to nose with Steven, the cell bars between them.

DUKE

Don't presume ta' manipulate me, Cap'n!

STEVEN

Why does Jason need Jessica to be reborn?

DUKE

Gimme your hand!

STEVEN

What?

DUKE

Give it ta' me!

Steven sticks his left hand through the bars. Duke roughly grabs it.

DUKE (CONT'D)
You want information, ya' gotta' pay
and the only thing you got that I
want is trust! Ya' trust me, Cap'n?!

STEVEN
Why does Jason need Jessica?!

DUKE
Ya' trust me?!!

STEVEN
YES!

Duke suddenly

SNAPS THE BONE ON STEVEN'S LEFT RING FINGER!

STEVEN (CONT'D)
AHHHH!!

Steven drops to his knees, holding his broken finger.

DUKE
Bad move, Cap'n -- ya' shoulda' never
trusted me.

Suddenly, Ward rushes in.

WARD
What the Hell?!

DUKE
(to Steven)
NOW GET UP! Ya' think that hurts?!
That's nothin' compared ta' what
Jason'll do ta' ya' if ya' get in his
way -- you'll be prayin' fer broke
fingers when he gets through!!

WARD
(to Duke)
Alright, you shut-up! I'm moving
you to a different cell!

Hand resting on his gun, Ward unlocks the Duke's cell and ushers him out.

DUKE
(to Steven)
Sorry -- gotta go.

STEVEN
 (cradling finger)
You owe me! Why does Jason want
 Jessica?! What's he gonna do?!

As the Duke rounds a corner:

DUKE
 You'll find all the answers at the
 old Vorhees place, Cap'n...

STEVEN
 You fuck!

DUKE
 You wanna follow it to the end, ya'
 wanna see it through -- go ta'
 Crystal Lake, ta' the Vorhees place,
 Cap'n! That's where you'll find all
 ya' wanna know!

Then Creighton Duke starts LAUGHING as Ward leads him
 around a corner.

Steven watches him go then, dreading it, he straightens
 his broken finger with an AUDIBLE POP. He almost cries
 out in pain, but manages to keep it under control. Then,
 regaining his breath, Steven looks up at the curved
 mirror at the end of the hall

STEVEN'S POV
 28 INT. JAIL HALLWAY NIGHT 28

to see Ward lock Duke in another cell.

29 INT. JAIL CELL NIGHT 29

ON STEVEN

trying to figure out what to do now. Suddenly, he hits
 his cell door, making

A SHARP CLANGING NOISE

30 INT. JAIL HALLWAY NIGHT 30

Steven looks in the mirror to see Deputy Ward looking up
 in the direction of the sound. Ward stands and walks
 around the hall.

WARD'S POV

to see Steven as he reaches into his mouth, appears to pull something out, then begins to use it to work on the cell lock.

ON WARD

as he walks toward Steven.

31 INT. JAIL CELL NIGHT

31

WARD

Hold it right there, Houdini.

Steven freezes, his hands at the lock. Ward walks directly in front of him.

WARD (CONT'D)

Turn 'em over. Let's see what you got in your hands.

Nervously, Steven does.

ON WARD

as he squints and looks closer at Steven's hands to see what he's got there. Suddenly,

STEVEN GRABS WARD BY THE NECK

slams him back against the bars and takes his gun. Ward goes to SHOUT, when Steven

STICKS THE GUN AGAINST HIS TEMPLE

STEVEN

Shut-up.

(Ward does)

Now carefully, carefully, unlock the cell.

Ward nervously does as he's told. The cell opens, Steven shoves Ward inside and shuts the door.

WARD

Steven, you escape and they'll shoot you on sight.

Steven smiles.

STEVEN

Can I help it if my life just keeps gettin' better and better.

CUT TO:

32 EXT. POLICE STATION DAWN 32

As Steven slips outside, gun tucked into his belt, running into the woods.

DISSOLVE TO:

33 EXT. VORHEES HOUSE DUSK 33

It looks even more derelict and abandoned in the light of day. Steven walks up.

34 INT. VORHEES HOUSE FRONT HALLWAY DUSK 34

Eerie, decaying, DARK. SUNLIGHT crosses the floor as the front door slowly CREAKS open and Steven enters. Scared but determined, he moves inside and stops at a closed door we haven't seen before.

Cautiously, quietly, he MOVES to the door...gently turns the knob...then flings it open.

STEVEN'S POV

as something -- a blur -- leaps out at him! He jumps back, only to discover that it's just a mop. Otherwise, the closet is empty. Steven closes the door and moves down the DARKENING hallway. Suddenly, we

HEAR A LOUD CLATTERING SOUND

Steven GASPS and looks down. At his feet we see

THE POKER THAT HE SHOVED THROUGH JOSH/JASON

Steven picks it up, then looks around.

STEVEN

Josh...?

There's no answer...apparently Josh isn't here.

35 INT. VORHEES HOUSE RITUAL ROOM NIGHT 35

THE DOOR

creaks slowly open. Steven carefully eases his head into the room...

STEVEN'S POV

as he enters. It's pretty disgusting.

ON STEVEN

as he reacts -- what kind of sick fucking place is this?
He grimaces, then walks across the room to

THE ALTAR TABLE

upon which rests a book.

ON THE BOOK

as Steven curiously approaches it. It's covered in human skin, a face stretched tight over the binding at horrible angles, the word "NECRONOMICON" woven into the front with bloody strands of human hair.

STEVEN OPENS THE BOOK

to see grotesque drawings, archaic lettering, backward writing. Then, written on the inside front cover, we see a

VORHEES FAMILY TREE

It's a detailed history of the Vorhees lineage. Steven looks at it intently, tracing the family roots with his finger. We FOLLOW his finger down, then HOLD ON it as it pauses beside the name of

JASON VORHEES

Then we continue on down to see that there are other family names related through marriage. Most names have lines through them -- most of the Vorhees have died out -
- except for one name at the very bottom of the page.

CLOSE ON THE BOTTOM

to see "Ann Vorhees, m. Will Taylor"...leading to..."Diana Taylor, m. George Kimble"...leading to, on a last generation line, all alone...

JESSICA KIMBLE

Steven's eyes widen in shock.

STEVEN

(sotto voce)

Diana... and Jessica. Oh, God.

Suddenly, we hear the CRACK OF WOOD. Steven looks down at the rotted floorboards beneath him and quickly moves back against the wall in front of a small broom closet.

The CRACKING STOPS.

Steven SIGHS when, suddenly, the

FLOOR UNDERNEATH HIM GIVES WAY

and he falls through the rotting boards up to his waist. He looks up at the broom closet door handle, grabs it and begins to pull himself up when the door opens and

EDNA'S REMAINS FALL OUT OF THE CLOSET

onto Steven, knocking him into the hole up to his armpits. He SCREAMS as he pushes the bloody, crushed corpse off himself, then tries to calm down when

WE HEAR A CAR PULL UP

Steven begins to panic. He frantically

PULLS HIMSELF OUT OF THE HOLE

grabs Edna's corpse and shoves it towards the hole as we hear

HEAVY FOOTSTEPS

marching up the gravel driveway towards the house. Panicking even more, Steven pushes the corpse through the hole where we hear it hit the floor beneath with a WET SPLAT.

Steven grimaces, then slides a box of bloody surgical tools over the hole he fell through when we hear

THE FRONT DOOR OPEN AND SLAM CLOSED

Steven desperately starts looking for a place to hide as we

CUT TO:

36 INT. VORHEES HOUSE HALLWAY NIGHT

36

to see male feet WALKING DOWN ITS LENGTH towards the ritual room. The feet stop in front of the ritual room doorway and we

CUT TO:

37 INT. VORHEES HOUSE RITUAL ROOM NIGHT

37

as the door opens and Robert Campbell walks in. He surveys the room disgustedly.

ROBERT
Jesus Christ...

Steven is nowhere to be seen. Grimacing, Robert starts poking around, clearly looking for something. Suddenly, we HEAR SOMETHING BEEPING.

Robert pulls a cellular phone off his belt holster and talks into it as he continues to look around.

ROBERT (CONT'D)
Yeah?...Hi, Reggie...Yeah, I'm there now -- it's great, it's disgusting. The Geraldo thing is absolutely gonna work -- "Twisted Secrets of the Vorhees House" -- ratings'll be right through the fuckin' roof...

38 INT. VORHEES HOUSE ROOT CELLAR TRAP DOOR NIGHT 38

ON STEVEN

to reveal that he's peering out of a hiding place under a trap door in the floor, watching Robert curiously:

39 INT: VORHEES HOUSE RITUAL ROOM NIGHT 39

ROBERT (CONT'D)
...No, she's back home...I don't know -- cryin' or something. I mean, her friggin' mother just died...

Robert discovers the Necronomicon. He starts flipping through it. His eyes widen with each turn of the page.

ROBERT (CONT'D)
...Yeah, between her mother's death and Jason's death, I can't shut her up about her family history -- great stuff. You're gonna love it. She'll definately give us permission to shoot here, I just need another day or two...

(laughs)

Yeah, you can fuck her if you want -- just wait'll I'm done with her.

Suddenly,

JOSH/JASON EXPLODES THROUGH THE WINDOW!

behind Robert and, before Robert even has time to scream, Josh/Jason

GRABS ROBERT BY THE NECK

and throws him down

ONTO THE METAL SURGICAL TABLE

Josh/Jason begins strapping Robert to the table, including a band around his head, just as The Coroner/Jason strapped Josh before. As he does this,

ROBERT LOOKS AROUND IN PANIC

ROBERT

(whimpering)

My, God...Please...I'll give you anything...

Josh/Jason ignores this. We can clearly see the back of his head where Diana blew it off with the gun and we can see the hole in his chest that Steven drove the poker through. On his face, however, we see

MANY LARGE SORES

of the same kind that we saw on the Coroner/Jason just before he had to transfer into Josh. A new sore seems to be forming as we watch -- Josh/Jason is getting weaker. As Josh/Jason straps Robert to the table, we

40 INT. VORHEES HOUSE ROOT CELLAR TRAP DOOR NIGHT 40

ANGLE ON STEVEN

watching in horror.

STEVEN'S POV

41 INT. RITUAL ROOM NIGHT 41

to see a cracked antique mirror. In the mirror he sees Robert being strapped to the table not by Josh, but by

JASON VORHEES

hockey mask almost glowing in the darkness.

ON JOSH/JASON

as he leans down towards Robert, opening his mouth wide. Robert TRIES TO SCREAM but his SCREAM IS MUFFLED when

JOSH/JASON KISSES HIM ON THE MOUTH

A beat...then Robert's body tenses, shudders. Blood trickles from his mouth and we

FOLLOW THE BLOOD

as it runs down the side of the cart, onto the floor, flowing through the cracks of the floorboards until it reaches

THE TRAP DOOR

and drips through into

42 INT. VORHEES HOUSE ROOT CELLAR TRAP DOOR NIGHT 42

right onto

STEVEN'S FACE

as he peeks out. Disgusted, Steven wipes his face on his shoulder, then

RAISES THE TRAP DOOR

a little higher to get a better view of what's happening

43 INT. VORHEES HOUSE RITUAL ROOM NIGHT 43

STEVEN'S POV

We see Josh/Jason still holding the kiss on Robert. Robert's neck, now blood red, begins to

BULGE AND CONVULSE

as blood spills from between his lips. Then, something even more incredible happens...

JOSH'S BODY BEGINS TO SHRIVEL

becoming a shapeless, placenta-like protoplasm right before our eyes. His remains slide down Robert's body to the floor.

ON ROBERT

as he smiles a confident smile, then sits up, easily breaking the straps as if they were threads.

STEVEN'S POV

as he opens the door wider for a better view. We see Robert jump off the table, then turn directly towards us!

The door drops closed fast, CUTTING OFF OUR VIEW, and we

CUT TO:

44 INT. VORHEES HOUSE ROOT CELLAR TRAP DOOR NIGHT 44

as Steven scampers frantically down the steps into the darkness -- has he been discovered? As he reaches the floor, suddenly the

TRAP DOOR IS THROWN WIDE OPEN

blasting the cellar with light. A beat, then

JOSH'S REMAINS ARE THROWN DOWN THE STEPS

to land on Steven with a disgusting SPLOOSH! The door SLAMS CLOSED and Steven, wet and sticky, is left in

TOTAL DARKNESS

as we hear the SOUND OF ROBERT'S FEET walking away. After a moment, we hear the front door OPEN AND CLOSE.

CUT TO:

45 INT. DIANA'S HOUSE SHOWER NIGHT 45

ON JESSICA

as she showers. She shampoos her hair...then suddenly STARTS TO CRY.

MATCH CUT TO:

46 INT. DIANA'S HOUSE SHOWER FLASHBACK NIGHT 46

THE SAME SHOWER

only now it's many years ago and we see a SIX-YEAR OLD JESSICA getting her hair shampooed by DIANA. They're both being playful, having fun.

DIANA & JESSICA

(singing)

Forget your troubles/

C'mon, get happy/

You're gonna chase all the blues
away!

OVER THIS

We hear adult Jessica HUMMING THE SONG.

MATCH CUT TO:

47 INT. DIANA'S HOUSE SHOWER NIGHT 47

As Jessica continues showering and HUMMING. Suddenly
THE LIGHTS GO OUT

JESSICA
Shit. Robert?! ROBERT?!

No answer. Jessica turns off the shower, steps out,
quickly towels off and throws on a loose-fitting knee-
length T-shirt. She opens the bathroom door to reveal
that in

48 INT. DIANA'S HOUSE BEDROOM NIGHT 48

THE BEDROOM IS PITCH BLACK AS WELL

She walks in. Moonlight pokes through the slatted blinds
revealing a bed and a bureau. Jessica fumbles her way to
the door and steps into

49 INT. DIANA'S HOUSE HALLWAY NIGHT 49

CLOSE ON JESSICA

as she moves down the hallway, her eyes slowly adjusting
to the darkness. Suddenly, she smacks into a small
table, knocking off a vase that

SHATTERS ON THE FLOOR

JESSICA
Dammit!

WIDE SHOT FROM THE KITCHEN

Maybe a POV, maybe not, as Jessica makes her way around
the broken glass, YELPING as an unseen shard pierces her
skin.

Using the wall as a guide, Jessica makes her way into

50 INT. DIANA'S HOUSE KITCHEN NIGHT 50

She walks across the open kitchen towards the door on the
other side, completely exposed, trailing blood from her
cut foot. Tentatively, she reaches out her hand to grab
the doorknob, turns it, then

FLINGS THE DOOR OPEN

Blackness. Jessica enters.

51 INT. DIANA'S HOUSE GARAGE NIGHT

51

Jessica walks to the car parked inside, opens the door, and stretches across to the glove compartment -- her left hand accidentally grazing the hazard lights, activating them.

THROUGH THE WINDOWSHIELD

we see the garage intermittently lit up with the red bursts of the hazard lights, revealing

ROBERT/JASON IN THE GARAGE

as he advances slowly on the car. Jessica pulls a flashlight from the glove compartment then turns off the hazard lights.

THE GARAGE DESCENDS INTO BLACKNESS

Until she leans out of the car and snaps on the flashlight to reveal

ROBERT/JASON STANDING RIGHT BESIDE HER

She SCREAMS -- then, seeing it's Robert, relaxes.

JESSICA

Oh, shit! You scared the hell out of me! Where've you been?

Robert/Jason, not answering, firmly plants his hands on either side of Jessica's head and leans in towards her. It almost looks like he's about to kiss her...but Jessica senses something's a little off.

JESSICA (CONT'D)

Robert?

Suddenly,

STEVEN KICKS OPEN THE GARAGE SIDE DOOR

and leaps in, knocking the flashlight out of Jessica's hands and onto the floor where it shatters.

THE GARAGE GOES BLACK

We hear SCUFFLING SOUNDS, SCREAMS and then we

CUT TO:

52 EXT. DIANA'S HOUSE FRONT LAWN NIGHT 52

as Steven drags Jessica, who is kicking and SCREAMING,
towards his cab. He manages to throw her inside

THE OPEN DOOR OF HIS CAB

then looks back to see

ROBERT/JASON COMING AFTER HIM ACROSS THE LAWN

53 INT. STEVEN'S CAB NIGHT 53

Desperate, Steven dives in after Jessica, slamming the
door, holding her back with one arm while she fights to
free herself.

STEVEN STARTS THE ENGINE

and throws the cab into reverse, backing up like crazy
when

ROBERT'S FIST SMASHES THROUGH THE WINDSHIELD

and grabs Steven -- wild, determined, possessed. Steven
guns the motor, backs out of the driveway and skids
around, causing Robert to

54 EXT. DIANA'S HOUSE DRIVEWAY NIGHT 54

FLY OFF THE HOOD

and land in front of the car. He stands and Steven

RUNS HIM DOWN

with the cab. The

CAB'S HEAVY WHEELS ROLL OVER HIS STOMACH

and Jessica SCREAMS as we

ANGLE ON ROBERT

Eyes bulging, blood spurting from his mouth as the cab
utterly crushes his torso.

JESSICA
Robert?! God, no!!!

ON THE CAB

as it SCREECHES out of the driveway and down the road,
leaving Robert's crushed body behind.

55 INT. STEVEN'S CAB ON ROAD NIGHT 55

Jessica tries to claw her way out of the cab while Steven
desperately holds her back, causing the

56 EXT. STEVEN'S CAB ON ROAD NIGHT 56

CAB TO FISHTAIL ALL OVER THE ROAD

until Steven finally manages to bring the cab to a stop.

57 INT. STEVEN'S CAB ON BACK ROAD NIGHT 57

Steven leaps on top of Jessica, straddling her, pressing
her shoulders back against the car seat.

STEVEN
Scream all you want, Jess!

She does. Finally, she tires and STOPS.

STEVEN (CONT'D)
Okay, now you wanta scream more or
hear me out?

She stares up at him, rigid with fear, wincing in pain
from his pressure on her shoulders.

STEVEN
Okay...
(takes a breath)
You think I just killed your
boyfriend, don't you? Ran over him
with the car and killed him dead as
shit, right? No way he could have
lived through that -- I mean, I just
ran right the fuck over the guy!

JESSICA
Steven --

STEVEN
-- Just tell me if I killed him or
not!

JESSICA

Yes. You killed him.

STEVEN

Ehnnnh! Wrong. I have news for you
-- he's not dead...and that wasn't
Robert.

She stares at him incredulously.

STEVEN (CONT'D)

You think that's crazy? Here's
something even more crazy. Yesterday
Josh killed your mother; that was
after she shot him. I stabbed him
with a poker, straight through the
heart, no way he could have lived.
Today I saw him at the Old Vorhees
place.

JESSICA

(suddenly alarmed)

What were you doing there?!

STEVEN

Trying to find out what the
connection is between you and Jason
Vorhees.

(a beat)

Your cousin.

Jessica's eyes widen.

JESSICA

How did you find out?

STEVEN

(ignoring her question)

What do you know that you're not
telling me?

She takes a deep breath.

JESSICA

Okay.

A beat, then

JESSICA PUNCHES STEVEN IN THE BALLS!

STEVEN

Arrgghh!!

JESSICA
 You're a fucking psycho! How's that
 for a revelation?!

As Steven holds himself in excruciating pain, Jessica
 SLAMS HIS HEAD AGAINST THE DASH
 then opens the door and pushes him outside the cab.

58 EXT. STEVEN'S CAB ON BACK ROAD NIGHT 58

Steven tries to stand as

59 INT. STEVEN'S CAB ON BACK ROAD NIGHT 59

INSIDE THE CAB

Jessica frantically tries to start the engine -- but it
 will not start.

JESSICA
 C'mon!

Suddenly,

STEVEN LEAPS UP AGAINST THE WINDOW

Jessica SCREAMS.

STEVEN
 Jess, please, trust me...

Suddenly, the car starts and

60 EXT. STEVEN'S CAB ON BACK ROAD NIGHT 60

JESSICA PEELS AWAY

while Steven desperately holds onto the door handle.

STEVEN
 Jessica! Robert isn't Robert...and
he isn't dead!

Jessica swerves and Steven

THUMPS TO THE GROUND

He GROANS, then looks up to see his cab drive off in the
 distance. We PUSH IN on his pained and frustrated face
 as we

CUT TO:

61 INT. POLICE STATION NIGHT

61

As Jessica barges in.

JESSICA

Ed, Steven just killed Robert --

The Sheriff rises, cutting her off.

SHERIFF

Hey, hey, slow down! You okay?

JESSICA

He ran over him with the car! He kidnapped me and when --

SHERIFF

-- Did he hurt you?

JESSICA

No, not me, Robert!

But she cuts off abruptly when a hand rests on her shoulder. Jessica slowly turns to see

ROBERT/JASON STANDING THERE

He smiles -- a strange, twisted smile. She GASPS.

JESSICA (CONT'D)

You...you can't be alive...I felt the car roll over you...

Robert/Jason shakes his head. The Sheriff puts his arm around Jessica.

SHERIFF

Just take it easy. Robert's fine, see? Right as rain.

JESSICA

No, he can't be. Steven said --

But she cuts herself off.

SHERIFF

Steven said what?

(she doesn't answer)

Where'd you last see Steven?

JESSICA

I...I'm not sure...

SHERIFF

Jessica!

JESSICA

I don't know. Out on Lake road I think.

The Sheriff turns to the DISPATCHER.

SHERIFF

Put out an APB on Freeman, last seen on Lake road. He's considered armed and dangerous.

As the Sheriff talks, Jessica stares at Robert/Jason nervously -- not sure what to make of the situation. Suddenly, on Robert/Jason's face, a

LARGE SORE BEGINS TO APPEAR

Jessica's eyes widen as we

CUT TO:

62 EXT. BACK ROAD NIGHT

62

Painfully, Steven gets to his feet as a police car pulls up, but we can't see who it is because of the GLARE OF THE HEADLIGHTS.

Wearily, Steven raises his hands.

STEVEN

Don't shoot.

The door opens and

RANDY STEPS OUT

Seeing him, Steven SIGHS RELIEF and lowers his hands as Randy walks up.

STEVEN (CONT'D)

God, I'm so glad it's you.

Randy steps up to him, then, suddenly

LASHES OUT AND SLUGS STEVEN

hard in the face. Steven reels backwards and collapses.

RANDY

You son-of-a-bitch! I trusted you!
I believed you!

STEVEN
Oh, fuck this...

He jumps up and slams into Randy's stomach, knocking
Randy

OVER THE HOOD OF THE CAR

and onto the ground, doubled over.

RANDY
Goddamn, you hit hard.

STEVEN
You okay?

Randy nods, then

CRACKS STEVEN ACROSS THE JAW

Steven flies back against the car, hitting his head on
the bumper. Randy stands.

RANDY
Now get in the fucking car!

STEVEN
You get in the fucking car!

RANDY
You gonna make me cuff you?!

STEVEN
What makes you think you could?

RANDY
I got a gun!

Draws his gun.

STEVEN
Fuck that! So do I!

Steven draws the gun he took from Ward. Seemingly at an
impass, they stare each other down for a long moment.
Then, IN UNISON

STEVEN & RANDY
Rock, Paper, Scissor, SHOOT!

On shoot, they both stick out their hands -- Steven's
hand is in the rock formation, Randy's is in the paper.
Randy covers Steven's hand.

STEVEN
How is it that I always lose?!

RANDY
Because you suck.

STEVEN
Two outta three?

RANDY
Get in the fucking car.

STEVEN
Do you know where Jessica is?

RANDY
Yeah. At the station with her
boyfriend.

Steven's eyes widen.

CUT TO:

63 INT. POLICE STATION SHERIFF'S OFFICE NIGHT

63

ON THE SHERIFF

as he places his phone back in its cradle. He turns to
Robert/Jason and Jessica.

SHERIFF
Randy just picked Steven up. He's
bringing him in.

WARD
Sheriff?

The Sheriff tiredly turns to Ward who stands beside
BERNICE -- a 30ish, well-built hooker.

SHERIFF
What?

As the Sheriff talks to them, behind him we can see
ROBERT/JASON CUP HIS HAND OVER JESSICA'S MOUTH
spin her around and hustle her to the door as she
TRIES TO SCREAM

WARD
Bernice's bail's been made. You need
to sign her release.

SHERIFF
I'm busy.

BERNICE
Hey, I'm a citizen!

SHERIFF
Bernice, you couldn't even spell
citizen.
(grabs clipboard, signs)
Get her outta here, Ward -- and try
not to get yourself locked in a cell
this time!

WARD
But Steven did magic...

SHERIFF
Ward!

WARD
Right, sir.

Chastened, Ward takes Bernice out.

CUT TO:

64 EXT. POLICE STATION MAIN ENTRANCE NIGHT

64

As Randy and Steven exit Randy's squad car. Immediately,
Randy pulls Steven's hands behind his back and

SNAPS A PAIR OF HANDCUFFS ON HIM

STEVEN
You gotta be kidding me!

RANDY
We wander in like buddies, the
Sheriff 'ull fire me on the spot.

STEVEN
Are we still buddies?

RANDY
Jesus!

STEVEN
Are we?

RANDY

Yeah, we're still buddies...if you don't pull any more stupid shit on me.

65 INT. POLICE STATION HALLWAY NIGHT

65

As Steven and Randy reach the landing they see

ROBERT/JASON FORCING JESSICA

down the corridor towards them. Steven makes a split-second decision. Using the same agility he showed in the stunt outside Joey B's diner, he

EXPERTLY JUMPS HIS LEGS BACK THROUGH HIS ARMS

that are cuffed behind him, then spins and

GRABS RANDY'S GUN

from his holster and knocks Randy aside. Unfortunately, he mistakenly knocks Randy

DOWN THE STEPS

where Randy hits the bottom -- hard -- and lays unconscious.

STEVEN

(to Jessica)

Move!!

Jessica elbows Robert/Jason in the stomach and jumps out of the way, just as

STEVEN BLOWS A HOLE THROUGH ROBERT/JASON'S CHEST

with Randy's gun. Robert/Jason stumbles back far enough for Jessica to run to Steven's side. Steven starts

PUMPING BULLETS INTO ROBERT/JASON

who is knocked back by them, but not knocked down. Finally, the sixth bullet

HITS ROBERT/JASON'S FOREHEAD

right between his eyes.

ROBERT/JASON DROPS TO THE FLOOR

66 INT. POLICE STATION NIGHT

66

The three remaining OFFICERS in the station draw their guns and run towards the commotion as we

CUT TO:

67 INT. POLICE STATION HALLWAY NIGHT 67

As Steven and Jessica

RUN DOWN THE STAIRS

past an unconscious Randy. Suddenly, Steven stops and gives Jessica the gun.

STEVEN
Shoot the chain!

He pulls taut the chain between the cuffs.

JESSICA
Get the keys!

STEVEN
Right.

Steven takes Randy's keys to the handcuffs as we

CUT TO:

68 INT. POLICE STATION NIGHT 68

as the Officers rush up to Robert/Jason. He

SITS UP INTO FRAME

blood running down the bullet hole between his eyes. The officers crowd around him.

OFFICER 1
Jesus Christ...

Robert/Jason suddenly

SLAMS THE HEADS OF OFFICER 1 AND 2 TOGETHER

crushing their skulls. Then he turns to Officer 3, who is stunned by what just happened. Robert/Jason suddenly

PUNCHES THROUGH OFFICER 3'S CHEST

all the way through his back. Officer 3 drops. Robert/Jason stands and turns towards the stairs.

69 INT. POLICE STATION STAIRS NIGHT 69

Jessica has just uncuffed Steven when they look up to see
THEIR POV

Robert/Jason appear at the top of the stairs.

JESSICA

Shit!

Jessica whips the handcuffs up at Robert/Jason and she
and Steven

RUN OUT OF THE STATION

as we go

70 INT. POLICE STATION HALLWAY NIGHT 70

CLOSE ON THE HANDCUFFS

to see them sail by Robert/Jason's head and

SLIDE DOWN THE LENGTH OF THE HALLWAY

until they are suddenly snatched by a hand reaching
through cell bars.

71 INT. JAIL NIGHT 71

ON THE CELL

to see Creighton Duke with the handcuffs. He sticks his
face between the bars and, turning to Robert/Jason,
SHOUTS:

DUKE

JAAAASON!!!

72 INT. POLICE STATION STAIRS NIGHT 72

Robert/Jason, just about to walk down the stairs after
Steven and Jessica, pauses just a moment at the sound of
Duke's voice.

DUKE (CONT'D)

I know how yer daddy died!!!

Robert/Jason looks at the open doorway at the bottom of
the stairs, the doorway that leads outside where Jessica
is, then turns back in the direction of Duke and starts
stalking towards him in the cell.

73 INT. JAIL NIGHT

73

DUKE (CONT'D)

I was there that night, outside the window. I saw it all.

Robert/Jason walks up in front of Creighton Duke, the cell bars separating them.

DUKE (CONT'D)

Yer momma sure was pretty the day she killed yer daddy...

Robert/Jason suddenly

PUNCHES ONE OF THE IRON BARS

which bends to the side.

DUKE (CONT'D)

She was all greased up, titties flappin'...

Robert/Jason punches again and the bar next to the bent bar

BENDS IN THE OTHER DIRECTION

making a hole almost big enough to squeeze through.

DUKE (CONT'D)

Yeah, jus' between us...I'd fuck her.

Enraged, Robert/Jason punches again, but this time, as he hits the bar, Creighton Duke

SNAPS THE PAIR OF HANDCUFFS

around Robert/Jason's wrist, cuffing him to the iron bar. For just a moment, Robert/Jason looks stunned. Then, behind him, we hear a slightly muffled voice:

SHERIFF

Turn around you cocksucker.

Robert/Jason turns to see

THE SHERIFF WEARING A GAS MASK

and holding a tear gas rifle. The Sheriff fires and the tear gas bullet

HITS ROBERT/JASON IN THE CHEST

where it sticks and begins pouring thick, yellow tear gas into the station as

THE SHERIFF

unaffected by the tear gas (because of his mask) immediately whips out a huge rifle and begins pumping bullets into Robert/Jason.

ON CREIGHTON DUKE

his eyes watering crazily, as he jumps through the hole in the cell Robert/Jason made and walks directly to the Sheriff.

DUKE
Sorry, Chief...

Then Duke

RIPS THE GAS MASK OFF THE SHERIFF'S FACE

and puts it on his own.

SHERIFF
Goddamnit!

The Sheriff immediately starts to tear up. He drops the gun and drops to his knees, trying to crawl away from the smoke.

74 INT. POLICE STATION EVIDENCE ROOM NIGHT

74

ON CREIGHTON DUKE

opening a thick steel door in the police station with a sign that says "EVIDENCE ROOM". He enters and walks towards a shelf as we

CUT TO:

75 INT. JAIL NIGHT

75

ROBERT/JASON

as he easily snaps the handcuffs off his wrist. Then, passing by the tearing Sheriff, he stalks towards Creighton Duke.

76 INT. POLICE STATION EVIDENCE ROOM NIGHT

76

Creighton Duke looks down a shelf, on which has been taped the names of prisoners. Above each name are the prisoner's personal belongings. He stops at his name and looks for the Ritual Dagger.

It's not there.

In it's place is a small pink slip that says "Dagger signed out by Josh McCallum."

ON CREIGHTON DUKE

DUKE

Oh, shit...

76 INT. POLICE STATION HALLWAY NIGHT

76

Behind him, through the doorway, we see Robert/Jason walking towards the evidence room.

77 INT. POLICE STATION EVIDENCE ROOM NIGHT

77

Suddenly, Duke rushes towards the door and

SLAMS IT SHUT

just as Robert/Jason arrives. As Duke locks it, Robert/Jason slams his fist into it, punching a dent in the reinforced steel.

DUKE

This ain't good...

Robert/Jason punches again and we

CUT TO:

78 EXT. DINER PARKING LOT NIGHT

78

As Steven and Jessica run up. We can see the police station far down the road in the background. Suddenly, just as they rush into the lot

A CAR WHIPS BY IN FRONT OF THEM

almost hitting Steven.

JESSICA

Steven, WATCH OUT!

CUT TO:

79 INT. POLICE STATION HALLWAY NIGHT 79

As Robert/Jason faintly hears JESSICA'S CRY. The sound of her voice stops him from POUNDING ON THE DOOR.

80 INT. POLICE STATION EVIDENCE ROOM NIGHT 80

INSIDE THE EVIDENCE ROOM

to see Creighton Duke listening carefully. The pounding has stopped -- what the fuck is Robert/Jason up to?

81 INT. POLICE STATION NIGHT 81

OUTSIDE THE EVIDENCE ROOM

as Robert/Jason looks down and sees the riot gear the Sheriff must have quickly picked through to get the gas mask and tear gas. Robert/Jason suddenly spots something that intrigues him --

A BLACK RIOT MASK

with an opaque black visor.

ON ROBERT/JASON

as he picks it up, places it on his bleeding head, snaps the black visor down then turns to the door of the station.

82 EXT. DINER PARKING LOT NIGHT 82

To see Steven, having just narrowly avoiding getting hit, as he takes Jessica's hand and they head towards the diner, passing a parked squad car. We

HOLD ON THE CAR

It's bouncing up and down.

83 INT. BACK SEAT OF SQUAD CAR NIGHT 83

To see Bernice the hooker riding Ward in an incredibly bored manner. Ward reacts to the sight of Steven running past him into the diner.

WARD

God, it's Steven! This better be fast!

BERNICE

Yeah, please...

Ward scrambles up and looks through the back window to see if anyone is after Steven.

HIS POV

84 EXT. POLICE STATION NIGHT 84

to see Robert/Jason, bloody, bullet-ridden, riot helmet covering his face, as he bursts through the Police Station door, walking towards the diner.

85 INT. BACK SEAT OF SQUAD CAR NIGHT 85

WARD
Holy shit...

CUT TO:

86 INT. DINER NIGHT 86

As Steven and Jessica barge in. Vicki, startled, SHRIEKS.

STEVEN
Get out! Everyone run!

VICKI
Steven, what's --

JOEY B'S VOICE
-- Hold it right there, asswipe!

Steven turns to see

JOEY B. POINTING A HUGE WINDMAG HANDGUN

at Steven's head.

JOEY B. (CONT'D)
Don't move a fuckin' muscle you
psychotic nutjob!

Joey B. backs up to the entrance of the diner and opens the door to see

87 EXT. DINER PARKING LOT NIGHT 87

WARD SCRAMBLING OUT OF HIS SQUAD CAR

while pulling up his pants.

JOEY B.
Ward!

(Ward looks up)
Leave your dick alone and c'mere and
arrest Freeman!

Ward turns to see

ROBERT/JASON GETTING CLOSER

WARD
Just...just hold 'em there a minute,
Joey B.

JOEY B.
What am I, Charles Fuckin' Bronson?!
You get in here! You hold 'em!

Ward turns away from Joey B. to face Robert/Jason.

JOEY B. (CONT'D)
Fuckin' great...

Joey B. goes back inside the diner as Robert/Jason -- a
bloody mess -- approaches Ward.

WARD
God o' mighty...what the hell
happened to you?

Robert/Jason keeps approaching. Unsure, Ward draws his
gun.

WARD (CONT'D)
Just hold on.

Robert/Jason keeps moving. Ward moves into
Robert/Jason's path and raises the gun.

WARD (CONT'D)
Stop! I mean it!

Robert/Jason reaches for Ward's gun.

WARD FIRES

and causes the back of Robert/Jason's hand to EXPLODE as
the bullet shears through his palm. Robert/Jason
continues moving his hand forward, causing the muzzle of
the gun to press through his gaping palm until
Robert/Jason's hand reaches Ward's hand around the grip.

ROBERT/JASON SQUEEZES

breaking Ward's fingers with LOUD CRACKS. Ward SCREAMS
and tries to throw a punch with his left hand but

ROBERT/JASON GRABS HIS FIST

and twists it until Ward's wrist breaks and pops up through the skin. Ward SHRIEKS IN PAIN as Robert/Jason lifts him up and

THROWS HIM THROUGH THE AIR

causing him to

CRASH ON TOP OF THE POLICE LIGHTS

on Ward's squad car and we

CUT TO:

88 INT. DINER NIGHT

88

To catch Jessica, Steven and Joey B. in MID-SHOUTING MATCH.

JESSICA

Joey, please!

JOEY B.

I said no!

STEVEN

Goddamnit! Just give me your keys -- I'll get the car back to you!

JOEY B.

Shut the fuck up, you fuckin' felon!

Steven suddenly lunges towards Joey B's gun arm and pushes it up towards the ceiling.

JOEY B. SHOOTS

and hits the diner light switcher box, causing

THE LIGHTS TO GO OUT

Joey B. regains control of the Windmag and shoves it under Steven's chin.

JOEY B.

You're dead, tough guy!

Suddenly,

WARD'S BODY COMES FLYING THROUGH THE PANEL WINDOW

behind Joey B., shattering the glass. Jessica dives to the floor.

JESSICA

Steven!!

ON THE FRONT DOOR

as Robert/Jason bursts through it, looking around wildly.

HIS POV

He spots Jessica laying on the ground, then moves towards her, fast, as she

JUMPS UP, GRABS STEVEN AND RUNS

behind the counter.

ON JOEY B.

as he aims his Windmag at Robert/Jason and

FIRES AN INCREDIBLY HUGE SHOT

blowing away a huge chunk of Robert/Jason's chest. Robert/Jason keeps moving,

CLOSING IN ON SHELBY

JOEY B.

Shel! Incoming!

Joey tosses the Windmag into Shelby's waiting grasp. Shelby turns and

FIRES AT ROBERT/JASON

who's almost upon him. Robert/Jason's shoulder explodes in a spray of blood, allowing Shelby to

DIVE OVER THE COUNTER

out of immediate danger.

BEHIND THE COUNTER

Steven and Jess, crouched low, move quickly towards the kitchen door and disappear through it.

ON ROBERT/JASON

as he sees the kitchen door swinging and heads towards it,

FLINGING JOEY B. OUT OF HIS WAY

and entering

89 INT. DINER KITCHEN NIGHT

89

ROBERT/JASON'S POV

to see Steven and Jessica running towards the back door. The POV moves towards them when, suddenly,

A BUTCHER KNIFE SWINGS TOWARDS CAMERA

and we REVERSE ANGLE to see

ROBERT/JASON'S NECK WITH THE BUTCHER KNIFE

embedded in it. Robert/Jason tears it loose and flings it away as

SHELBY SMASHES A POT OF HOT COFFEE

over Robert/Jason's head. Robert/Jason hardly notices and grabs the back of Shelby's head, slamming him face first into

THE DEEP FRYER

Shelby spasms wildly and we go

CLOSE ON JOEY B.

watching his friend get killed. His first instinct is to help...but then self-preservation takes over and he turns and

BOLTS OUT OF THE DINER

as Robert/Jason pulls Shelby out of the deep fry and tosses his limp body onto

THE HOT GRILL

where we hear Shelby's FLESH FRY.

CUT TO:

90 EXT. BACK OF DINER NIGHT

90

As Steven and Jessica run out. Immediately, Steven spots

A BLACK BRONCO

parked close to the building.

91 INT. BRONCO NIGHT 91

CLOSE ON

the keys, dangling from the ignition as Steven looks inside.

92 EXT. DINER PARKING LOT BRONCO NIGHT 92

STEVEN

Get in!

Jessica moves towards the door when, suddenly

THE KITCHEN WINDOW NEAR THE CAR SHATTERS

and Robert/Jason's hands reach through to

GRAB JESSICA

She SCREAMS. Steven grabs Jessica as well and he and Robert/Jason have a tug-o'-war over her until Steven can hold on no longer.

STEVEN LETS GO

and Robert/Jason nearly manages to rip Jessica through the window, when

93 INT. DINER KITCHEN NIGHT 93

A MEAT CLEAVER

whistles into Robert/Jason's bicep, almost severing his arm and we

REVEAL JOEY JR.

Joey B's 15 yr. old son, hacking away at Robert/Jason's arm with the cleaver. Robert/Jason

DROPS JESSICA

and turns on Joey Jr. as Vicki suddenly runs in and

SKEWERS ROBERT/JASON

with a three-foot long barbeque skewer.

CLOSE ON ROBERT/JASON'S TORSO

to see that the skewer goes all the way through him,
PINNING HIM TO THE WALL

VICKI
(to Joe Jr.)
C'mon!

She starts for the door when
ROBERT/JASON'S HAND SHOOTS OUT
grabs Vicki and jerks her against him to
SKEWER HER ON THE SAME SKEWER

For one long moment, she stares into his black mask,
GASPS IN PAIN then, with her last ounce of strength, she
lifts up the visor of his mask and

SPITS BLOOD INTO ROBERT/JASON'S FACE

A beat, then Robert/Jason grabs the sides of Vicki's head
and

CRUSHES HER SKULL

Pushing forward, he peels the two of them off the skewer,
turning to face Joey Jr. A beat, then Robert/Jason
simply takes the butcher knife from Joey Jr.'s hand and

SLITS JOEY JR.'S THROAT WITH IT

Joey Jr. falls and we go

ON ROBERT/JASON

as he staggers forward -- a nightmare of bloody gashes,
gunshot wounds and mortal cuts. He turns...reels...then
suddenly

FALLS FORWARD

hitting the floor with a SOLID THUD. Outside, we can
hear the SOUND OF THE BRONCO DRIVING FURTHER AND FURTHER
AWAY...

CUT TO:

94 INT. BRONCO DRIVING NIGHT

94

As Jessica and Steven head out of town. Jessica is
QUIETLY SINGING "Get Happy" in a nervous, distracted way.

JESSICA
Forget your troubles/
Come on get happy/
Chase all your blues away...

STEVEN
Jessica?

JESSICA
Forget your troubles/
Come on get happy/
Get ready for the Judgement day...

STEVEN
Jessica!

JESSICA
What?

STEVEN
I was just thinking...
(a beat)
...you wanna go on a date?

JESSICA
Right now?

STEVEN
About three hundred miles from now.

JESSICA
What kinda date?

STEVEN
The kind that takes place far away
from here.

JESSICA
I don't know.

STEVEN
I'll pay.

JESSICA
Will there be sex?

STEVEN
Could be.

JESSICA
Hmmm...?

Suddenly, Creighton Duke sits up in the backseat.

DUKE
Ah, jus' go ahead an' fuck her.

JESSICA
Ahhh!

STEVEN
Jesus!!

Creighton Duke LAUGHS THROATILY.

STEVEN (CONT'D)
How did you get in here?!

DUKE
Couldn't let ya' get away from me,
cap'n, on account of I need yer girl.
She's the one Jason wants...an' she's
gonna bring 'em ta' me.

JESSICA
What the hell are you talking about?!

DUKE
Wanna hear a story? It's a good one
-- won't take long. It takes place
when I was a little boy, if ya' can
imagine such a thing.

95 EXT. VORHEES HOUSE LAWN FLASHBACK NIGHT

95

It's the Vorhees house, only forty years ago. Even new,
the place still looks spooky. A young boy sneaks across
the lawn.

DUKE (VO CONT'D)
In all my wanderin's, I've seen a
lotta strangeness -- but never
anything so fucked up as what I saw
that night at the Vorhees house...

ON A WINDOW

as the boy, who we now see is YOUNG CREIGHTON DUKE, wipes
away some grime from the window and peers in.

96 INT. VORHEES HOUSE RITUAL ROOM FLASHBACK NIGHT

96

DUKE'S POV

looking into the Ritual Room. We see MRS. VORHEES, naked
from the waist up, CHANTING FROM THE NECRONOMICON.

MR. VORHEES is at the metal table, apparently cutting something but we can't see what because a large bureau BLOCKS OUR VIEW. What we can see is the

PALE ARM OF A CHILD

hanging over the metal table as Mr. Vorhees saws back and forth above it, OFFSCREEN.

DUKE (VO CONT'D)

Their boy, Jason, had just drowned in Crystal Lake. They didn't want him buried -- they wanted his body. At the time, I was a young lad lookin' fer trouble an' I got ta' thinkin' -- dead kid, Vorhees house, Crystal Lake...somethin' fucked has gotta happen. But I had no idea how fucked.

ON MR. VORHEES

as he stops sawing, then pulls his hands back.

CLOSE ON HIS HANDS

to reveal that he holds the bloody dripping heart of a child.

97 EXT. VORHEES HOUSE FLASHBACK NIGHT 97

ON YOUNG DUKE

watching in amazement.

98 INT. VORHEES HOUSE RITUAL ROOM FLASHBACK NIGHT 98

ON MR. VORHEES

as he looks at the heart...then eats it!

99 EXT. VORHEES HOUSE FLASHBACK NIGHT 99

ON YOUNG DUKE

as his eyes widen -- what did he just do?

100 INT. VORHEES HOUSE RITUAL ROOM FLASHBACK NIGHT 100

ON MR. VORHEES

as he reacts in EXACTLY THE SAME WAY that the Coroner did when he ate the heart -- Mr. Vorhees' throat begins to bulge and buckle as something seemingly far too large to swallow works its way into his belly. He SCREAMS.

DUKE (VO CONT'D)

So now, while Mr. Sicko is eatin' the heart, Mrs. Sicko is babblin' about how she's gonna help her little Jason be reborn into the world, saying she's the only one could do it, 'cause the book says it has to be a woman with Vorhees blood in her. And then it happened...

ON MR. VORHEES

now strong and powerful, as he walks to Mrs. Voorhees and moves in to kiss her. As he does, we

TILT DOWN

to see Mrs. Vorhees reach into the spine of the Necronomicon and pull out

THE RITUAL DAGGER

She raises it above Mr. Vorhees' head, then suddenly

PLUNGES IT TOWARDS HIS NECK

and we

CUT TO:

101 EXT. VORHEES HOUSE FLASHBACK NIGHT

101

ON YOUNG DUKE

watching horrified. We hold on him as his expression goes from bad to worse to utterly unbelieving -- whatever is going on in there is almost more than his young mind can take.

DUKE (VO CONT'D)

In that horrible moment, I saw Jason Vorhees be reborn from a twisted, sickly dead boy to the monster we know today.

102 EXT. VORHEES HOUSE LAWN FLASHBACK NIGHT

102

ON THE FRONT LAWN

to see Young Duke running away.

DUKE (VO CONT'D)

As ya' might imagine, seein' such a thing at the tender age a' twelve colors a man's thinkin' about the world, an' I've been learnin' about him ever since...

CUT TO:

103 INT. BRONCO NIGHT

103

as Duke finishes up his story.

DUKE

When I was older, after mama Vorhees had been killed, I snuck back into the house and stole the dagger. I've had it till it was taken from me yesterday.

(a beat)

He wants to be reborn again, Jessica, an' he needs you, the last Vorhees, ta' do it. If you don't face him now, he just keep comin' fer ya, killin' whoever gets in his way, never stoppin'.

(a beat)

Tonight -- we can get him. Come with me to the Vorhees house, Jessica...that's where we'll find the dagger. That's where we'll put an end to Jason Vorhees...for all time.

A beat.

STEVEN

Ennnh! Wrong! See, the Vorhees house is exactly where we're not going!

DUKE

Never took ya' fer a coward, cap'n.

STEVEN

Fuck you! She's not bait! If you want to kill Jason, go hunt around the Vorhees house, find the dagger and kill him yourself! You don't need her!

DUKE

I do, cap'n. Jason goes where she goes.

STEVEN

(to Jessica)

Look, we'll jump on a plane and fly to friggin' Zaire if we have to! We can keep ahead of Jason! He won't find you!

DUKE

(to Jessica)

Think of all the people that'll be slaughtered as Jason hunts ya' down. All those deaths'll be on your head.

STEVEN

Hey, fuck off, Duke! You couldn't give a fuck about those people -- you just want your hundred grand!

DUKE

A man's gotta have goals...

STEVEN

Jessica, there is no way I can let you go back to that house. Let's leave. Now.

Jessica thinks a second.

JESSICA

You're right...

(gesturing to Duke)

...but I want him out of the car.

Steven jumps out of the Bronco and pushes the seat forward so Duke can leave.

STEVEN

You heard her. Get out.

But, suddenly, Jessica leaps into the driver's seat, slams the door, locks it and whips the car around.

JESSICA

Sorry, Steven!

And she and Duke drive off.

STEVEN
Goddamnit!! GODDAMNIT!!

He watches the car drive off...then turns in the opposite direction and starts walking.

105 INT. DINER NIGHT

105

POV

as we MOVE THROUGH, surveying the death and destruction left by Robert's rampage...bodies, breakage, blood everywhere.

CONTINUE THROUGH SWINGING DOORS INTO

106 INT. DINER KITCHEN NIGHT

106

ON THE FLOOR

to see male legs in Sheriff's Dept. uniform pants walk in.

HIS POV

to see Shelby's charred body on the grill, then

PAN TO

Vicki's bloody remains on the floor.

ROBERT'S POV
(almost a whisper)
Help me...please...

POV WHIPS AROUND

to see Robert lying on the far side of the room...mutilated, bloody, at death's door. Too weak to even raise an arm, his head just barely lifts to beg mercy from the unseen visitor.

MOVE TOWARDS HIM

as he feebly beckons us closer...closer...trying to say something...a dying soul's final whisper. We

LEAN IN

to hear what he's saying.

LOOKING DOWN OVER THE SHOULDER

of the policeman as he leans into Robert. We see only his back and a hat -- his identity is a mystery. Suddenly,

ROBERT'S ARMS SHOOT UPWARD

to grab the back of the man's head, yanking him down for a kiss. We hear MUFFLED SCREAMS as we

CUT TO:

107 INT. VORHEES HOUSE FRONT HALLWAY NIGHT

107

As Duke and Jessica cautiously enter. The house is dark. We hear SCURRYING off in the distance. STRANGE CREAKING NOISES. They nervously make their way down the hall.

DUKE

I think I know where Jason hid the dagger. Follow me...

Suddenly, A CEILING BEAM CRASHES TO THE FLOOR directly in front of Duke and Jessica. Jessica SCREAMS and leaps backwards. Duke barely flinches.

DUKE (CONT'D)

Bad wood.

JESSICA

This house sucks.

They make their way around the beam and head into

108 INT. VORHEES HOUSE RITUAL ROOM NIGHT

108

Dark. Scary. Duke walks up to the altar.

ON THE NECRONOMICON

as he lifts it up and checks the spine.

THE DAGGER IS NOT THERE

DUKE

Shit! This is where it was always kept...

JESSICA

Maybe Jason came back and took it.

DUKE

He was hacked up. He couldn't have gotten back here so soon -- 'less he jumped in another body.

JESSICA
That's not possible.

DUKE
Why not?

JESSICA
Because that would just suck too much. The dagger must have fallen out. It's gotta be around here somewhere.

They start looking, crawling around on the floor, checking under the table. Suddenly,

DUKE
Found it.

Duke holds up the dagger which he found in the floor by the Necronomicon. He stands when, suddenly, the rotten floor beneath him gives way and he

FALLS INTO THE ROOT CELLAR BELOW

DUKE
Ahhhh!

JESSICA
No!!

109 INT. VORHEES HOUSE ROOT CELLAR NIGHT

109.

JESSICA'S POV

as she looks down at him through the hole. Duke lies in the muck of Josh's deflated remains, the dagger knocked out of his hand, lost somewhere in the darkness of the cellar.

JESSICA (CONT'D)
Hold on, I'll come down there.

Suddenly, we HEAR A CAR.

JESSICA
Oh, no...

ON JESSICA

rushing to the window.

110 EXT. VORHEES HOUSE DRIVEWAY NIGHT

110

HER POV

A car has pulled up in the driveway. It's headlights
snap off, someone steps out and

SLAMS THE CAR DOOR SHUT

111 INT. VORHEES HOUSE RITUAL ROOM NIGHT 111

as Jessica rushes back to the hole Duke fell through.

JESSICA
He's coming!

DUKE
Goddamn it!

112 INT. VORHEES HOUSE ROOT CELLAR NIGHT 112

ON DUKE'S LEG

to see that he's suffered a compound fracture -- he can
barely move.

DUKE (CONT')
I lost the dagger. I've gotta find
it. Just hold on.

JESSICA
I can't hold on!

Painfully, Duke crawls out of her range of vision, into
the darkness as we

CUT TO:

113 EXT. VORHEES HOUSE FRONT PORCH NIGHT 113

MOVING WITH

a pair of quick uniformed legs as the front door is
opened and the legs

114 INT. VORHEES HOUSE HALLWAY NIGHT 114

STRIDE INTO THE HALL

CUT TO:

115 INT. VORHEES HOUSE RITUAL ROOM NIGHT 115

as the door flies open to reveal

THE SHERIFF STANDING IN THE DOORWAY

Jessica SCREAMS...then backs away from him.

JESSICA
Ed, no. Is it really you?

SHERIFF
Of course.

He steps towards her. She scrambles back.

JESSICA
Stay there!

There is a tense moment -- they both size each other up.

Suddenly, we

ANGLE ON RANDY

as he strides through the doorway as well.

JESSICA
Oh, shit. You too. Don't move.

Jessica, standing midway between the Sheriff and Randy, glances at them both -- is one of them Jason? Which one?

JESSICA (CONT'D)
Is he one of you? Which one of you is Jason?

RANDY
No one is.

They both begin to slowly

MOVE IN ON HER

JESSICA
Oh, shit...oh, no...

She looks back and forth between them, undecided.

JESSICA'S POV ON THE SHERIFF

The loving, gruff man who might have been her stepfather.

HER POV TURNS TO SEE RANDY

Steven's best friend, just a few steps away.

Suddenly, she reaches down and pulls the gun from Josh's gunbelt -- which has been laying there since the Coroner/Jason brought Josh here -- and points the gun at her own head.

JESSICA (CONT'D)

You can't be reborn without me. Take one more step...and I'll kill myself.

There is a beat. No one moves. Suddenly, the SHERIFF LEAPS AT HER

and she spins towards him but, just before the Sheriff grabs her,

DUKE LEAPS UP FROM THE STAIRS OF THE ROOTCELLAR

with the dagger in his hand and

STABS THE SHERIFF THROUGH THE HEART

with it.

DUKE

I finally gotcha', ya' bastard...

DUKE'S POV

in the antique mirror in front of the Sheriff to see a reflection of the Sheriff and Duke but, behind Duke, where Randy stands, we see

JASON VORHEES

In his place.

DUKE (CONT'D)

Aw, shit...

RANDY/JASON'S HAND SHOOTS OUT

and grabs Duke by the top of the head. Then, driving his fingers into Duke's eyes, he rips Duke's head from his shoulders and throws Duke's head

116 INT. VORHEES HOUSE ROOT CELLAR NIGHT

116

THROUGH THE FLOOR

into the rootcellar..

117 INT. VORHEES HOUSE RITUAL ROOM NIGHT

117

JESSICA

Oh, God, no...

Randy/Jason walks up and

THROWS JESSICA TO THE GROUND

straddles her and holds her head firmly against the floor.

JESSICA (CONT'D)

No...

Randy/Jason's mouth yawns wide and the horrible black thing inside begins to worm its way out. She struggles. He draws closer...closer...

ON THEIR LIPS

as the maggot thing enters her mouth.

ON RANDY/JASON

as his eyes roll back into his head and his body begins to shudder and shake violently.

ON JESSICA

eyes wild, panicking, as the thing slithers down her throat.

Suddenly, from the doorway, Steven leaps in.

STEVEN

Noooooo!!

He sees the ritual dagger in the Sheriff's chest, grabs it and leaps on top of Randy/Jason

PLUNGING THE DAGGER INTO RANDY'S BACK

again and again. Blood sprays and Randy's body jerks and convulses, becoming the jelly-like mass that all the bodies Jason possessed have become.

STEVEN JUMPS OFF RANDY

as Randy's body melts completely, leaving only the

HEART OF JASON

beating blackly on the floor. Steven cradles Jessica's head as

JESSICA OPENS HER EYES

and looks down to see an incredible sight. Her

STOMACH BEGINS TO SWELL

becoming a full-term pregnancy in just a few seconds.

STEVEN

Oh, God...Oh, Jesus...

Suddenly,

THE SWELLING REVERSES

and Jessica's stomach becomes normal again, as if the baby has disappeared. A beat, then

JESSICA'S HEAD JERKS BACK

and she begins to gag. From her mouth

A TWISTED BLACK CLAW REACHES OUT

grabs onto her dress and pulls the rest of itself from her throat.

THE DISGUSTING, MAGGOTY HELLBABY

quickly skitters across the room into a dark corner where we can HEAR ITS BONES CREAKING -- but we cannot see it.

ON STEVEN AND JESSICA

as they squint fearfully into the darkness -- what's happening? A beat, then we go

ON THE THING

Now fully-grown, as it crawls from its hiding place. From the waist up, it resembles a demonic, deformed man but, from the waist down, it has the body of a ten-foot black maggot. Propelled by its tail, it uses its razor-sharp fingers to quickly claw itself across the floor towards the

BEATING BLACK HEART

Seeing this, Jessica WHISPERS:

JESSICA
Steven...the heart...

Steven leaps for the heart at the same time as the Hell-Creature. The two of them begin to

WRESTLE FOR THE HEART

when, suddenly, we hear a HORRIBLE RIPPING SOUND.

ON THE HEART

to see that it's now torn in half. The Hell-Creature flies backwards with its half of the heart, slamming onto the rotten floorboards, which give way, causing the thing to

PLUMMET INTO THE DARKNESS OF THE ROOT CELLAR

Steven, holding his half of the heart, stares eyes-wide at the gaping hole in the floor.

118 INT. VORHEES HOUSE ROOT CELLAR NIGHT

118

HIS POV

Through the hole, he can see only blackness. The SCURRYING OF THE RATS has been SILENCED and the only sound we can hear is the sound of the CREATURE CHEWING THE BLACK HEART.

Then the SOUNDS STOP.

119 INT. VORHEES HOUSE RITUAL ROOM NIGHT

119

ON STEVEN

staring, waiting...

ON JESSICA

scared shitless -- what's going on down there?

ON THE HOLE

blackness, quiet...

WIDE ON THE ROOM

A beat...

Then another...

Then...suddenly...

JASON VORHEES, HOCKEY MASK IN PLACE, EXPLODES UP FROM THE ROOT CELLAR!!!

This is not a wierd maggoty thing, this is not a reflection in a mirror, this is not Jason in another body, this is

Jason Vorhees...

In the flesh...

Reborn and mad as Hell!

STEVEN
Holy fuckin' shit...

Jason swivels his head to look at Steven. Then, with surprising speed, he

STORMS DIRECTLY TOWARDS STEVEN

with frightening single-mindedness of purpose.

ON STEVEN

in shock, unbelieving, as he reacts totally on instinct and suddenly

SWALLOWS HIS HALF OF THE HEART!

Jason reaches down, grabs Steven by the neck and lifts him into the air...but something is happening to Steven.

STEVEN'S BODY BEGINS TO SHUDDER

his chest and arms pulsating, growing larger, more powerful.

ON JESSICA ON THE FLOOR

as she weakly struggles to raise her head to see what's happening.

ON JASON AND STEVEN

as Steven grabs Jason by the neck, the two of them locked in mortal combat...but Jason is the stronger of the two -
- Steven has not yet finished his transformation.

JASON FLINGS STEVEN

to the ground, where Steven
 CRASHES THROUGH THE FLOORBOARDS
 into the root cellar and
 OUT OF SIGHT

Jason walks towards the hole Steven fell through, when we
 hear:

JOEY B'S VOICE
 Alright you hockey mask wearin' anal
 ratfuck -- what'd you do to my kid?!

Jason slowly turns to see
 JOEY B. STANDING IN THE DOORWAY
 with his Windmag.

JOEY B.
 What are you, deaf? I said what'd
 you do to my kid you fuckin' piece of
 shit skull-fucked yellow douchebag!!

Jason just stares at him. Joey B. walks towards him.

JESSICA
 Joey, no...

Joey B. continues walking, PUMPING BULLETS from his
 Windmag into Jason's deathly still form.

JOEY B.
 You stupid, kid-killing, mother-
 fucking, cock-sucking, yellow pussy
 son-of-a-bitch, FUCK --

Suddenly, with one punch, Jason
 KNOCKS JOEY B.'S HEAD CLEAN OFF HIS BODY
 where it bounces off the far wall and comes to rest right
 back in front of Jason.

CLOSE ON JOEY B.'S HEAD
 as his lips whisper one last word.

JOEY B.
 -- you...

And Jason's booted foot slams down on Joey B.'s head

CRUSHING IT LIKE A PUMPKIN

Jason turns to Jessica.

JESSICA

No...

He moves for her, when

A GUNSHOT RINGS OUT

hitting Jason in the shoulder. Jason turns to see

THE SHERIFF

lying on the ground, holding his smoking gun in one limp hand.

SHERIFF

(barely audible)

Get away from her...

Jason walks towards him, then begins to

TEAR HIM LIMB FROM LIMB

As he does, from the hole in the floor behind him, we see

STEVEN, NOW FULLY TRANSFORMED, PULL HIMSELF UP

This new Steven is bigger, badder, meaner.

STEVEN

Jason...

Jason turns.

STEVEN

Ennnh! You lose!

And Steven swings at Jason

HITTING HIM FULL ON THE MASK

knocking him across the room, into the wall and onto the ground. Jason, sitting there, cocks his head a little to the side, confused -- this is a new experience for him.

Slowly, he stands and walks to Steven.

The two of them square off. Suddenly,

JASON LUNGES

grabbing Steven in a brutal bear hug, lifting him off the floor, trying to crush him. The two struggle like gladiators of old...but Steven is in trouble, FIGHTING FOR BREATH. Finally,

STEVEN BREAKS THE BEAR HUG

but Jason immediately punches him, knocking Steven across the room into

THE METAL SURGICAL TABLE

with a huge, CLATTERING BANG. It's a blow that would've killed a normal person, but

STEVEN IMMEDIATELY JUMPS UP

and turns to see

JESSICA CRAWLING ACROSS THE FLOOR

towards the ritual dagger.

ON JASON

heading for Jessica when, suddenly, Steven flies across the room and

BODY TACKLES JASON

The force of the blow knocks the two of them

THROUGH THE WALL

and out onto

120 EXT. VORHEES HOUSE BACKYARD NIGHT

120

Steven and Jason stand and immediately go at it, two titans fighting the most ridiculous "Battle Royale" ever:

-- Trees are toppled --

-- Super industrial strength Kung-Fu is employed --

-- Night animals run SHRIEKING INTO THE DARKNESS --

As they wage war, we

ANGLE ON JESSICA

climbing through the shattered window into the backyard, the

RITUAL DAGGER IN HER HAND.

She runs for

121 EXT. CLEARING NIGHT

121

STEVEN AND JASON

locked now, hands at each other's throats. For a moment, it appears evenly matched...then Jason suddenly lifts Steven into the air. Steven, GASPING FOR BREATH, seems just about on the verge of death when

JESSICA LUNGES INTO FRAME

and drives the

RITUAL DAGGER STRAIGHT THROUGH JASON'S BACK INTO HIS HEART!

Jason immediately drops Steven and, from behind his mask, we hear a HELLISH SCREAM, a sound unlike any he's ever made.

ON STEVEN

as he grabs Jason by the shirt collar and starts to

SLAM HIS FIST INTO JASON'S MASK

over and over. Shards of the mask fly in all directions as

BRILLIANT WHITE LIGHT SHOOTS FROM THE CRACKS.

Suddenly, from the heavens,

A SHAFT OF LIGHT

streams down to bathe Steven, Jessica and Jason in its glow.

ON JESSICA

as she rises into the air, the light surging through her body, cleansing her.

WIDE ON JASON

bathed in light, flailing like an agonized wild animal. The ground around him starts to

RIPPLE LIKE WATER

lapping higher and higher until the waves of land splash up on him and begin to pull him down.

DEMONIC FIGURES

climb up from the waves and grab at Jason who SHRIEKS IN AGONY. He fights them, twisting, turning. Finally, he is overcome and the demons latch on and drag Jason STRAIGHT INTO HELL!

There is a moment of stillness and we go

ON STEVEN

who is having exactly the same problem -- the waves of land are trying to suck him under. Steven pleadingly looks up to heaven when, suddenly, from the ground,

JASON LEAPS UP AND GRABS STEVEN

trying to pull him down, the same way that Young Jason pulled the last Camper into Crystal Lake at the end of the original Friday.

Steven appears to be doomed when

JESSICA GRABS HIS ARM AND PULLS HIM UP

as the hideous black heart he ingested

BURSTS THROUGH HIS CHEST

and plunges into the rippling ground.

ON JASON

as he is pulled down finally, irrevocably into Hell.

ON STEVEN

laying on the ground, eyes closed, lifeless.

His open chest slowly closes, the ground calms and the unearthly light fades into the night.

SILENCE

Then,

STEVEN WEARILY OPENS HIS EYES

and smiles. Jessica kisses him. They hold each other a moment. Finally, Steven looks at Jessica curiously.

STEVEN
Hey...what's this?

JESSICA
What?

He reaches behind her ear and pulls out

THE ENGAGEMENT RING

he showed Diana in the parking lot of Joey B's.

JESSICA
I had a ring in my ear? I should
shower more often...

STEVEN
So...you wanna get married, have a
couple kids and lead a happy,
uneventful life till we're both
ninety-seven and senile and finally
die a painless death of natural
causes?

Jessica thinks this over.

JESSICA
Sure.

They smile and kiss again and we go

WIDE ON THE LAKE AND HOUSE

to see the two of them sitting there, holding each other
-- tiny against the dark night.

DISSOLVE TO:

SERIES OF STILL PHOTOS

122A INT. WEDDING CHURCH DAY

122A

A shot of Steven holding Jessica in his arms -- him in
tux, her in a wedding gown. They're smiling, happy.

122B INT. CLASSROOM DAY

122B

Steven teaching a class of THIRTY FIFTH-GRADERS.
Everyone's LAUGHING, including Steven.

122C INT. PHOTO STUDIO DAY

122C

Jessica in her photography studio, hard at work, shooting a fashion layout.

122D EXT. YOUTH CENTER DAY

122D

Steven, Jessica and a GROUP OF KIDS sit outside a newly built gym, clustered in front of a sign that reads: "DIANA KIMBLE MEMORIAL YOUTH CENTER."

122E INT. HOSPITAL ROOM DAY

122E

A newborn baby, beautiful, nestled in someone's arms.

PULL BACK TO REVEAL

Jessica in a hospital bed, holding the baby with Steven beside her.

122F INT. LIVING ROOM DAY

122F

Finally, a Christmas card showing Steven and Jessica, a bit older, sitting on a sofa in a nice home with their FOUR KIDS -- aged two to ten -- and the dog. Below the card, we read: "MERRY CHRISTMAS FROM STEVEN, JESSICA, DIANA, ROBERT, VICKI, EDWINA AND JOEY B."

FINAL FADE OUT

THE END