

**THE EVIL THREE**

Screenplay By

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Based Upon Characters  
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## **OVER BLACK**

Bold orange letters scroll up from the bottom of the SCREEN.  
As the words continue to rise, a NARRATOR reads them off.

NARRATOR (V.O.)

The following is an unaltered  
account of the tragedies that  
befell numerous innocent civilians  
from three different states.  
Illinois, New Jersey, and Texas.  
Three uniquely-psychotic killers  
stalked and brutally murdered  
numerous people during their  
individual reigns of terror. All  
three of the killers were  
subsequently apprehended and  
convicted for their monstrous  
crimes. They were each sentenced to  
live out the rest of their lives  
behind the bars in a facility for  
the criminally insane...

Just then, a ZOOM CHAT icon flashes in the bottom righthand  
corner of the screen. Three CAM-BOXES pop into view, two on  
top, one on bottom.

**SUPER:** Texas Federal Court, Southern District.

In the top left CAM-BOX is JUDGE TAYLOR, 57. In the top right  
CAM-BOX, DR. WARREN, 44. In the bottom CAM-BOX, two  
ATTORNEYS. A fourth and fifth CAM-BOX pop up on the bottom  
row, beside the Attorneys.

The fourth CAM-BOX is dominated by a YOUNG WOMAN, 18, with  
short black hair. She's sitting too close to the camera. She  
appears to be very nervous.

The fifth CAM-BOX remains black.

JUDGE TAYLOR

Looks like we're just waiting on  
the prison cam to catch up.

The Attorneys shuffle papers while waiting.

The Young Woman fidgets in her seat. Judge Taylor notices.

JUDGE TAYLOR

Ma'am. You don't have to be present  
for this. No one would blame you...

The Young Woman looks up, stoically, not going anywhere.

Judge Taylor gives an understanding nod.

Just then, the fifth CAM-BOX pops on. It's a blur of static.

JUDGE TAYLOR  
Ah, about time.

A green outline appears around the fifth CAM-BOX. The sound of a STRAINED STRUGGLE O.S. People YELL O.S.

The Attorneys exchange nervous glances. Dr. Warren cocks his head to the side, as if he's trying to hear better.

The Young Woman stiffens in her seat, afraid.

Judge Taylor leans forward, clearly agitated.

JUDGE TAYLOR  
What the Hell is going on over there!?

The fifth CAM-BOX'S visuals come through. Four PRISON GUARDS struggle to restrain BUBBA SAWYER, 68, a brute of a man.

The Prison Guards force him into his seat.

The Young Woman trembles as she watches.

Dr. Warren perks up at the sight of Bubba.

The Prison Guards manage to get the giant shackled. Everyone calms down. The LEAD GUARD steps away, approaches the camera.

LEAD GUARD  
Sorry for the delay, your Honor. He fought us every step of the way.

Judge Taylor sits back, exhales.

JUDGE TAYLOR  
No harm, no foul. Let's just get to it, alright? We are all here to determine which facility Mr. Sawyer will be placed to serve out the remainder of his sentence.

ATTORNEY #1  
Counsel accepts Dr. Warren's recommendation.

Attorney #2 nods in agreement.

JUDGE TAYLOR  
Dr. Warren?

DR. WARREN  
It's my recommendation that Mr.  
Sawyer be transported to Smith's  
Grove Sanitarium in Illinois, Your  
Honor.

**SMASH TO BLACK:**

**TITLE CARD -- THE EVIL THREE**

**SUPER:** Two Years Later...

Various newspaper headlines FLASH across the screen. A few headlines stand out.

- "Federal Budget Cuts Hit Smith's Grove Hard"
- "Requests For More Funding Denied"
- "Smith's Grove Sanitarium To Close"

**FADE IN:**

**EXT. SMITH'S GROVE - NIGHT**

Heavy rain beats down on the massive structure. The cold brick walls are surrounded by tall barbed-wire fencing.

**SUPER:** October 29th.

**INT. SMITH'S GROVE - BUBBA'S CELL**

The small, damp space is thick with shadows.

Bubba sits hunched over on his cot, dressed in a soiled orange jumpsuit. He rocks back and forth, claws at his scalp with dirty fingernails.

Thunder CRACKS outside.

Bubba slams his hands over his ears as he lets out a horrified squeal. He whimpers as he sways back and forth.

**FADE TO:**

**INT. DIANE'S SUV - DAY (TRAVELING)**

Behind the wheel is DIANE WALLACE, 42, pretty in a quiet sort of way, sits with her daughter, WENDY WALLACE, 10, who stares out her window, bored out of her mind.

WENDY  
We there yet?

TINA (O.S.)  
(mocking)  
We there yet?

In the backseat is, TINA WALLACE, 17. She sports a 24-hour resting bitch face as she lays across both the backseats.

They drive pass a road sign. It reads: HADDONFIELD 20 MILES  
Diane flashes a smile at Wendy.

DIANE  
That answer your question?

Wendy smiles back. Behind them, Tina rolls her eyes.

**EXT. KATHY'S PROPERTY - DRIVEWAY - DAY**

The narrow path is surrounded on either side by thick woods.  
Diane's SUV pulls onto the driveway, drives up to --

**EXT. KATHY'S HOUSE**

A large, well-maintained property. Cozy. Pumpkins line the front porch.

Diane's SUV parks. Everyone exits the vehicle.

Tina immediately checks her cellphone for service.

Wendy spots the pumpkins, grins.

Diane moves to the back of her SUV. She POPS open the trunk and starts to unload the bags.

WENDY (O.S.)  
Grandma!

KATHY HODGES, 72, a silver haired beauty, steps out onto the front porch. She has a warm smile on her face.

Both Wendy and Tina hurry over to their Grandma and squeeze her with hugs.

KATHY  
My beautiful girls! Oh, I've missed  
you so much!

Kathy looks over at Diane, smiles.

Just as Diane starts to grab the luggage, she spots a Sheriff's SUV as it pulls into the driveway.

Diane shakes her head, smirks.

KATHY  
(to Wendy and Tina)  
C'mon, girls. Let's give them some  
privacy.

DIANE  
Thanks, Mom.

The Police SUV pulls to a stop. SHERIFF JEB HARPER, 48, exits the vehicle, tips his hat to Diane and then to Kathy.

SHERIFF HARPER  
Diane...Kathy.

Kathy waves back as she escorts the girls to the house.

KATHY  
Sheriff Harper.

Wendy and Tina look to Kathy, confused.

Diane smiles back at Sheriff Harper, gives him a gentle wave as she walks over to him.

SHERIFF HARPER  
It's good to have you back in  
Haddonfield, Diane.

They embrace in a hug.

DIANE  
It's good to be back.

**INT. KATHY'S HOUSE - LIVING ROOM - MOMENTS LATER**

Wendy stands at the window, spies on her Mom as she talks to Sheriff Harper.

WENDY  
Grandma? Is Mom in trouble?

Kathy chuckles as she whisks the nosey little girl away from the window.

KATHY  
No, no. He's just an old high  
school friend, Honey. Don't you  
worry about them.

Wendy steps to a console table with some family pictures. She picks up an old picture of a young blond man.

WENDY

Is this Grandpa when he was young?

Kathy stares lovingly at the picture.

KATHY

Sure is. My Danny. Handsome, huh?

TINA (O.S.)

Hello? Trevor? Can you hear me?

Ugh. Hello!?

Wendy and Kathy look over at Tina, who struggles to get a good signal.

KATHY

Best bet is the back porch,  
Sweetie.

TINA

(insincere)

Thanks.

Tina exits out the back patio door.

Wendy looks up at her Grandmother, grins.

KATHY

She'll come around.

**EXT. KATHY'S HOUSE - FRONT PORCH**

Diane and Sheriff Harper sit on the steps.

SHERIFF HARPER

So, how're ya holding up?

DIANE

As well as expected, I suppose.  
Starting tomorrow with the  
Haddonfield Herald. I'm basically  
just a glorified blogger. Heh. And  
guess what my first story is?

SHERIFF HARPER

Don't tell me. Smith's Grove?

DIANE

Yep. And I've got a noon deadlines.

SHERIFF HARPER  
Heard Livingston is sending a small  
army to escort them back.

DIANE  
Sure an Hell hope so.

Sheriff Harper stands, stretches. He glances over the  
property, admires the view.

SHERIFF HARPER  
How's your mom holding up, with  
Myers being back in the news?

DIANE  
If it's bothering her, she does a  
good of hiding it. Now... If my  
father were still alive, he'd be a  
nervous wreck right about now. He  
was always so scared that Myers  
might escape again...

SHERIFF HARPER  
What about the girls? How are they  
handling things? Like with the  
move?

Diane looks at her feet, takes a breath.

DIANE  
It's been tough. Losing their  
father... Then, my, uh... Early  
retirement from Channel Six... And  
now, moving back here. It's a lot.  
But they're strong.

SHERIFF HARPER  
(grins)  
Like their mother.

DIANE  
(blushes)  
I think being with their Grandma  
will help.

SHERIFF HARPER  
Well, if you need anything --  
anything -- gimme a call.

Diane flashes a warm smile. No words needed.

**INT. KATHY'S HOUSE - LIVING ROOM**

Wendy comes to another picture. This one has a rosary draped over it.

**IN THE PICTURE:** Two YOUNG WOMEN dressed in early '60s attire.

WENDY

Is that you, Grandma?

Kathy steps up behind Wendy, looks down at the picture with sad eyes.

KATHY

It is.

WENDY

Who's the other girl?

KATHY

Judith. My best friend, growing up.

WENDY

Where is she now?

KATHY

She's gone, Honey.

WENDY

Like Daddy and Grandpa?

Kathy fights back tears, forces a smile.

KATHY

Hey, let's go get some pumpkin pie.

Wendy grins back, excited.

WENDY

Okay!

**EXT. KATHY'S PROPERTY - WOODS - GRAVEL PATH - NIGHT**

The moon casts a pale light on the area below. Crickets CHIRP. An owl HOOTS.

A path cuts through the dark woods. The path is lined on either side with long thin logs. It appears well maintained.

DIANE (O.S)

I really can't thank you enough,  
Mom. I don't know what I'd do with  
out you. Honestly.

Kathy and Diane come into view, walk side by side along the path. Just a leisurely night walk.

KATHY  
It's my pleasure. Actually, I  
should be thanking you. It gets  
lonely out here.

Diane goes to say something, but can't find the words. An awkward silence.

KATHY  
The girls seem to be doing alright.

DIANE  
Better than I am.

Kathy reaches out, squeezes her daughter's hand.

KATHY  
Things will get better. You'll see.

Diane forces a smile. She looks out into the woods, admires the view.

DIANE  
I always forgot how beautiful it is  
out here. So peaceful.

KATHY  
I love it. I take this walk every  
single night.

Diane turns to Kathy, smiles for real this time.

DIANE  
That's why you're in great shape,  
mom. But, now we can walk together  
every single night, if you'd like.

They round a bend in the path, move out of view.

KATHY (O.S.)  
I'd like that very much.

**FADE TO BLACK.**

**SUPER:** October 31st. Halloween.

**FADE IN:**

**INT. KATHY'S HOUSE - DIANE'S ROOM - DAWN**

Warm sunlight shines through the bedroom window..

Diane sits at her desk, types away on her laptop.

On the desk beside her lies an old newspaper clipping from the Crystal Lake Times.

The headline reads: "Terror At Camp Crystal Lake!"

DIANE

First up, we've got the infamous  
Camp Crystal Lake killer...

**INT. SMITH'S GROVE - CORRIDOR**

Cold, sterile. Fluorescent lights above cast a pale light.

A massive inmate, JASON VOORHEES, 55, shackled, lumbers down the long hallway, surrounded by four GUARDS.

DIANE (V.O.)

Jason Voorhees...

Jason glances at Guard #1, snarls.

(NOTE: This is the only good look at Jason's face that we get. And it's not a pretty sight.)

DIANE (V.O.)

They're still finding bodies buried  
beneath Camp Crystal Lake...

Guard #1 recoils in fear, but quickly composes himself. He jabs Jason in the back with a taser. Sparks fly.

GUARD #1

Eyes forward, Freak!

Jason grunts, looks forward.

DIANE

He arrived at Smith's Grove in  
2011.

About ten feet behind them, two more GUARDS lead a shackled, mumbling Bubba along.

DIANE (V.O.)

Next up, the only known surviving  
member of the cannibalistic Sawyer  
clan, Bubba Sawyer. Total nut job.

Bubba mutters to himself, incoherently.

DIANE (V.O.)  
Two years ago, Bubba murdered  
twenty five people in only a couple  
of hours. He's suspected of  
countless other homicides  
throughout Texas.

**INT. SMITH'S GROVE - MICHAEL'S CELL**

It's dark. Quiet.

A slender man stands motionless in the corner, nearly blends  
in with the darkness. He's dressed in the same orange  
jumpsuit as the other two.

This is MICHAEL MYERS, 65. THE SHAPE.

FOOTSTEPS (O.S.) approach.

DIANE (V.O.)  
Last, but definitely not least.  
Haddonfield's very own Bogeyman...

The cell door slides open and Guard #2 steps into view.

GUARD #2  
C'mon. Time to go.

The Shape doesn't move.

DIANE (V.O.)  
His body count doesn't compare to  
the other two, but he's arguably  
far more dangerous. The late Dr.  
Loomis was convinced that he was  
evil incarnate...

Guard #2 peers into the dark corner, at the Shape.

GUARD #2  
Come on, now. None of that trick or  
treat bullshit. Move it.

Another moment passes, then --

The Shape tilts his head to the side. Curious.

**INT. HOSPITAL VAN (TRAVELING)**

In the drivers seat is GUS, 66, a mean old bat.

Beside him sits TJ, 25, a thin guy with a scraggily beard.  
Both are Livingston County guards.

**INT. SMITH'S GROVE - BACK EXIT**

Jason, Bubba, and the Shape are led by the six Guards. Their shackles CLINK and CLANK as they head towards the exit.

**EXT. SMITH'S GROVE - BACK ENTRANCE**

The hospital van is parked before the back entrance doors.

Just then, the doors swing open and the Guards lead the three prisoners out of the building.

Gus and TJ exit the van.

GUS  
Let's make this quick and easy.

TJ nods, moves to the back of the hospital van and opens the rear doors.

Guard #1 approaches Gus. He looks over the hospital van, unimpressed.

GUARD #1  
This is it? Just the two of you!?  
What about the armed escort?

Gus just grins and shrugs. He hands Guard #1 a form to sign.

GUS  
Shit, son. You think you all are  
the only ones who've been hit with  
budget cuts? We've all got to work  
with what we've got.

Guard #1 scratches his chin, exhales. He signs the form, then glances back at the three prisoners.

GUARD #1  
You do know who you're  
transferring, right?

GUS  
Yep. This isn't my first rodeo.  
Have they been sedated?

Guard #1 nods, hands the form back to Gus.

GUARD #1  
Had to do it myself, but yeah.  
They've been sedated.

Gus frowns.

GUS  
You sedated them? That doesn't seem  
very --

A smirk stretches across Guard #1's face.

GUARD #1  
Budget cuts.

GUS  
What a shit show. Heh. Alright,  
let's get these assholes loaded up.

Guard #1 turns to the other Guards and the three prisoners,  
motions for them to come forward.

GUARD #1  
Let's do this!

TJ stands off to the side and watches as the other Guards  
herd the prisoners into the back of the hospital van.

**INT. HOSPITAL VAN - MOMENTS LATER (PARKED)**

One by one, Jason, Bubba, and the Shape are chained down to  
their seats.

Guard #1 checks each of their restraints to make sure they  
are secure. They are.

**EXT. SMITH'S GROVE - BACK ENTRANCE**

Guard #1 hops out of the back of the hospital van, closes the  
rear door behind him. He unclips the handcuff keys from his  
belt, hands them to Gus.

GUARD #1  
They're all yours.

Gus scoffs.

GUS  
(unenthused)  
Fantastic.

He looks to TJ, motions for him to get in the vehicle.

GUS  
C'mon, TJ. Let's hit it.

The Guards head back towards the building as Gus and TJ get into the front of the hospital van.

The hospital van starts up, pulls away.

**INT. KATHY'S HOUSE - KITCHEN - MORNING**

Tina and Wendy sit at the table and eat breakfast. Wendy is dressed in a red and white clown suit.

Kathy stands at the counter, sips on a cup of coffee.

TINA  
(to Wendy)  
You're really gonna go to your  
first day at your new school  
dressed like that? A clown?

Wendy shrugs, munches on a piece of toast.

WENDY  
Uh, yeah. Duh. It's Halloween.

KATHY  
I like your costume, Wendy.

Wendy smiles with a mouthful of toast.

Diane darts around the corner, fills up her coffee mug.

WENDY  
Happy Halloween, Mom!

DIANE  
Sorry, Girls! I have to make my  
deadline. I'll see you after  
school. Love you! Have a great day!

She gives them both quick forehead kisses.

WENDY  
Love you!

Tina gives a half-hearted wave goodbye.

DIANE  
(to Kathy)  
Thanks, Mom. For everything.

With that, Diane races out of view.

Kathy turns to Tina and Wendy.

KATHY  
School bus will be here in about  
ten minutes.

Tina scoffs.

TINA  
Gross. No. Trevor will be here in  
five minutes to pick me up.

KATHY  
Trevor?

Wendy grins at Kathy with a mouthful of food.

WENDY  
That's her new boyfriend. She's  
going to have a lot of new  
boyfriends. It's a thing. You'll  
see.

TINA  
Shut up, Brat.

Kathy can't help but smirk.

#### **EXT. DESOLATE HIGHWAY - DAY**

The hospital van cruises along the quiet, secluded road.

A large grassy field stretches off from the right side of the road. To the left, an endless sea of woods.

After a few moments, a junkie sedan drives into view, follows after the hospital van.

#### **INT. JUNKIE SEDAN (TRAVELING)**

Four groupies ride in the trashy vehicle.

WESLEY, 22, a chubby stoner dude, sits behind the wheel. He wears a hockey mask, which is flipped up on his head so he can see the road better.

AUTUMN, 21, a slutty goth chick, rides passenger. She has her feet up on the dashboard.

NICK, 22, a lanky guy, dressed in a dark blue jumpsuit and a white Halloween mask pulled up over his face, and FRENCHIE, 21, a thicker and even sluttier goth chick, sit in the back.

NICK  
You really think it's them!?

WESLEY  
(smirks and nods)  
Oh yeah. It's them, dude. It's  
definitely them.

NICK  
This is so fuckin' cool.

FRENCHIE  
I wonder who has a bigger dick,  
Jason or Michael?

Up front, Autumn strikes a seductive pose.

AUTUMN  
Definitely Jason. Bet that freak's  
got a fuckin' hog!

Everyone laughs.

**INT. HOSPITAL VAN -(TRAVELING)**

Gus drives, focused on the road before him.

Beside him, TJ fiddles with his handgun.

TJ  
Crazy to think how many people were  
murdered by these three.

He pulls the slide back on the handgun, checks the chamber.

GUS  
Put that thing away, huh? You're  
making me nervous.

TJ  
Yeah. Got it.

TJ holsters his handgun, then pulls out a small flashlight.  
He spins around, shines the light on the three prisoners.

They all sit in silence.

The light falls on Jason, who snarls at TJ.

TJ  
Jesus Christ! That's one ugly  
fuckin' retard!

Gus glares at TJ.

GUS  
Watch your mouth, asshole. My  
grandson is special.

TJ faces forward, puts his flashlight away.

TJ  
Shit. My bad, Gus. I meant, that's  
one ugly fuckin' special person.

Gus shakes his head.

TJ fidgets in his seat, frowns.

TJ  
Hey, man. I know this is horrible  
timing... But I really have to  
piss. Like, bad.

GUS  
So what. Hold it.

TJ  
C'mon, Gus. There's a rest stop  
coming up. It'll take me two  
minutes, I swear.

Gus lets out a frustrated sigh.

**EXT. REST STOP - RESTROOM BUILDING - MOMENTS LATER**

The small concrete building is surrounded by thick woods.

Parked in the otherwise empty lot is the hospital van.

Gus leans against the building, beside the restroom entrance.  
He keeps a keen eye on the hospital van.

TJ is nowhere to be seen.

A crow lands on the roof of the building. It caws, grabs Gus'  
attention.

He peers up at the huge black bird, curious.

GUS  
That's one big ass bird.

While Gus is distracted, the junkie sedan slowly pulls into  
the lot. It creeps up beside the hospital van, out of Gus'  
sightline.

**EXT. REST STOP - PARKING LOT**

The four groupies exit the junkie sedan, sneak up to the side of the hospital van.

Autumn peers inside the passenger window, spots a ring of keys on the console.

AUTUMN  
(under her breath)  
Fuckin' score.

She slowly opens the door, grabs the keys.

**EXT. REST STOP - RESTROOM**

TJ steps out.

TJ  
Your turn, old timer.

GUS  
Just keep your eye out.

TJ  
Relax, man. I've got this.

Gus grunts as he enters the restroom.

TJ leans against the building, pops his AirPods in his ears.

**EXT. REST STOP - PARKING LOT**

Wesley peeks around the hospital van, sees that TJ is distracted. He turns, gives Autumn a thumbs up.

Nick and Frenchie watch as Autumn unlocks the rear doors.

NICK  
You know. This... Seems like a  
really bad idea.

AUTUMN  
Relax, Dude. They've got these  
freaks so doped up that they  
probably don't even know we're  
here.

Autumn slowly pulls the rear doors open.

Inside the van, the three prisoners sit in silence.

Autumn stares at them, in awe.

AUTUMN  
(under her breath)  
Fuck me running.

Keys still in hand, she climbs inside the --

**INT. HOSPITAL VAN (PARKED)**

Autumn squats in front of the Shape. She grabs at his crotch, tries to figure out how to get his dick out.

AUTUMN  
Hey there, Mr. Bogeyman.

**EXT. REST STOP - PARKING LOT**

Nick, Frenchie, and Wesley step around to the rear of the van, careful to stay out of the sightline of TJ.

**INT. HOSPITAL VAN (PARKED)**

AUTUMN  
My Onlyfans is about to get a  
massive bump!

The Shape doesn't respond to her. Instead, he methodically turns his head, stares at Nick's Halloween mask.

Bubba rocks back and forth, excited.

Jason remains still and silent. Just watches. Waits.

Autumn glances over at Jason, grins.

AUTUMN  
You're next, big boy!

She turns back to the Shape, only to see --

That he's staring right at her!

Autumn flinches, then chuckles at herself, shakes it off. She leans in close to the Shape, nearly face to face. She smiles.

The Shape looks right in her eyes, tilts his head.

AUTUMN  
What? You got something to say?

CRUNCH! The Shape smashes the crown of his head against the bridge of Autumn's nose. He hits her with so much force that her entire face caves in and her brains shit out her ears.

**EXT. REST STOP - PARKING LOT**

Wesley, Nick, and Frenchie, all go wide-eyed.

NICK

Fuck!

**INT. HOSPITAL VAN (PARKED)**

Blood gushes out of Autumn's caved-in face as she falls on top of the Shape and begins to convulse.

The Shape is able to grab the keys from her hand and swiftly unlock his shackles.

He drops the keys beside Autumn's twitching corpse.

Jason spots the keys, reaches for them with his foot. He just about has them. Bubba squeals with excitement.

**EXT. REST STOP - PARKING LOT**

Frenchie screams in horror as she runs back to the junkie sedan and jumps inside.

**EXT. REST STOP - RESTROOM**

TJ's AirPods blast out MUSIC. He nods his head to the beat, oblivious to the situation in the parking lot.

GUS (O.S.)

Hey, TJ? You hear that?

TJ doesn't hear Gus, continues to jam out in his own world.

GUS (O.S.)

TJ?

**EXT. REST STOP - PARKING LOT**

Wesley goes to help Autumn, but is greeted instead by the Shape, who steps out of the hospital van.

WESLEY

Fuck you, Dude!

He throws a punch at the Shape, connects square with his jaw. It has zero effect.

The Shape lunges forward, grabs Wesley, grabs Wesley and slams his head against the side of the hospital van. THUD!

Wesley slumps to the ground, unconscious.

The Shape turns to Nick, who throws his hands up in a desperate attempt to surrender.

NICK  
Shit, Man! Wait just a --

Nick spins around and runs to the junkie sedan, tries to get inside, but Frenchie has locked the doors from the inside!

He pleads with Frenchie to open the doors.

NICK  
Frenchie, open the fucking door!  
Please!? Frenchie!?

Inside the junkie sedan, Frenchie points behind Nick and screams out in horror.

Nick spins around, comes face to face with --

The Shape.

#### **INT. JUNKIE SEDAN (PARKED)**

Behind the wheel, Frenchie curls into the fetal position and cries her lungs out.

Suddenly, the car starts to violently shake back and forth.

Blood spatters across the passenger side windows, obscuring the view outside.

The sunlight shines through the bloody window, casts an ominous red glow over Frenchie as she sobs.

Horrible sounds are heard O.S. Nick SCREAMS, bones SNAP, skin tears, Nick SQUEALS in agony.

NICK (O.S.)  
(choking)  
P-please! No more! No more!

Frenchie slaps her hands over her ears in a desperate attempt to drown out the terrible sounds. She ducks down in the passenger seat floor board, gets as low as she can.

More THRASHING and BANGING. Nick WHIMPERS. CRUNCH.

Then, the car finally stops shaking. Everything goes silent.

Tears stream down Frenchie's makeup stained cheeks. The poor girl is a wreck.

**EXT. REST STOP - RESTROOM**

TJ glances over, spots the open rear doors of the hospital van. His face drops.

He removes his Airpods, pulls out his handgun.

TJ  
Oh, shit! Gus! Get out here!

A toilet flushes O.S.

GUS (O.S.)  
What'd you screw up this time?

**EXT. REST STOP - PARKING LOT**

The Shape, now dressed in Nick's jumpsuit, slides the Halloween mask over his head, then looks down at the gory remains of Nick, admires his art.

TJ runs around the front of the hospital van, spots the Shape by the blood soaked junkie sedan.

He takes aim with his handgun.

TJ  
Don't you fuckin' move!

He notices Nick's naked, mangled corpse at the Shape's feet, fights the urge to puke.

TJ  
Shit! Alright... Get your hands  
where I can see them! And don't  
fuckin' move!

The Shape doesn't move a muscle, just stares back at TJ.

TJ takes a cautious step forward. Then another. He's almost reached the Shape when --

Jason lunges out of the back of the hospital van and tackles TJ to the ground.

The Shape turns and casually walks off into the surrounding woods, disappears from view. Just like that.

Before TJ can react, Jason thrusts his thumbs into TJ's eyes. Dark blood oozes out of TJ's eye sockets as he lets out a pathetic squeal.

Just then, Gus hurries around the front of the hospital van.

GUS  
What the Hell is --

He stops cold at the sight of Jason's assault on TJ.

Jason presses his thumbs deeper into TJ's eye sockets. So deep that something inside POPS. Fucking gross.

TJ falls silent. Dead.

With shaky hands, Gus draws his handgun. His heart practically beats out of his chest. Beads of sweat drip down his face.

Gus drops his gun, clutches at his chest. The old guy is having a heart attack!

Jason stands up over TJ's eyeless corpse, watches as Gus collapses to the ground and seizes up.

Jason stands, walks up to Gus's limp body. He kicks the old man. Definitely dead. Then --

WESLEY (O.S.)  
(groggy)  
What the fuck happened...

Jason turns, sees Wesley start to sit up.

#### **INT. HOSPITAL VAN (PARKED)**

Bubba whines as he struggles to unlock his shackles with the keys.

#### **EXT. REST STOP - PARKING LOT**

Wesley pulls his hockey mask off, drops it to the ground. He looks around, totally dazed.

WESLEY  
I'm fucked up, Dude.

HEAVY FOOTSTEPS rapidly approach from O.S.

Wesley looks over just as --

Jason grabs him by his throat, then proceeds to quickly twist his head completely around 180 degrees! SNAP!

Blood drips out of Wesley's mouth as his body slumps to the ground.

**CLOSE ON** the hockey mask on the ground. Jason's massive, bloody hand reaches down and grabs the mask.

**INT. JUNKIE SEDAN (PARKED)**

Terrified out of her mind, Frenchie inches up from the floor board, towards the blood spattered passenger side window.

She sees Jason dash off into the woods, in the same direction the Shape went.

A long beat passes. All is still and quiet outside.

Frenchie opens up the glovebox, grabs a small pocketknife, flips out the blade.

**EXT. REST STOP - PARKING LOT**

The junkie sedan driver's side door pops open and Frenchie carefully steps out, blade in hand.

Frenchie steps around the front of the vehicle, gets a good look at the bloody bodies of Nick, TJ, and Wesley. She trembles with fear.

Just then, a loud SQUEAL draws Frenchie's attention.

She whips her head around only to see --

Bubba charge right at her!

In a panic, Frenchie drops her blade and stumbles backwards.

Bubba shoves her hard, knocks her onto her back.

The back of Frenchie's head CRACKS against the blacktop. Her eyes go wide as her body tenses up and seizes as blood trickles out of her mouth and ears.

She lets out a terrible groan.

Bubba squats down beside the dying girl, watches as the life leaves her body. He giggles with glee, reaches out and drags his dirty fingers across her quivering cheeks.

A smile forms on Bubba's face.

Then, he scoops Frenchie up, spins her around, dances with the dying girl. He giggles with glee as he spins her round and round.

Bubba slows to a stop, notices that Frenchie has gone limp. She's dead. With a whimper, he gently lays the dead girl down on the blacktop.

He turns, grabs the open pocket knife off the ground. Then, he goes to work on Frenchie's face with the blade.

Blood puddles up around her head as Bubba does his thing.

**PAN UP** to the bright sun in the cloudless sky.

**FADE TO:**

**INT. KATHY'S HOUSE - DIANE'S ROOM - DAY**

Diane types away on her laptop, finishes up her report.

DIANE

And... Sent!

Kathy pops her head in the open bedroom door, gives a slight knock to get Diane's attention.

KATHY

Hey. How's the story coming along?

DIANE

All done. And those three monsters should be arriving at the Livingston right about now.

KATHY

Good. Happy to have to far away from here. Especially him.

Kathy smiles, then walks out of the room.

**EXT. WOODS - DAY**

Jason stalks the area, searches for the Shape. Nothing but trees and bushes.

ROCK MUSIC and LAUGHTER is heard in the distance. Sounds far.

Jason glares in that direction.

**EXT. CAMPGROUND - CLEARING**

Giant tits dominate our view. CLASSIC ROCK MUSIC blasts.

**PULL BACK** to reveal JULIETTE, 27, a topless drunk chick. She dances on a picnic table, surrounded by a large group of rowdy CAMPERS. Just about everyone has a beer in their hand.

ERICA, IAN, LOGAN, ANSON, JERRY, and MAX all sit at the picnic table that Juliette dances on.

They all hoot and holler, cheer her on.

The MUSIC blasts out of a stereo, which sits off beside the picnic table.

Juliette thrusts her hips back and forth, dances seductively to the MUSIC. She rubs her breasts, giggles. Her eyes are glazed over.

Logan films her on his cell.

LOGAN

Grade-A spank bank material!

A little ways away, three other CAMPERS sit in foldout chairs around a smoldering campfire.

They are LEWIS "BIG DADDY" BOGGS, 56, a huge manly-man with an impressive beard, his beautiful woman, CANDY, 32, and RONNIE, 37, a grimy-looking scumbag, sports a green jacket.

Candy leans against Big Daddy, who pounds his beer. They both watch Juliette as she dances.

Big Daddy likes what he sees. Candy notices, gives him a slight elbow to his gut.

BIG DADDY

Don't be jealous, Babe. Her ass is way smaller than yours.

RONNIE

(mutters)

Probably tighter, too.

Candy glares at Ronnie. She sets her beer down, gets up.

BIG DADDY

Where ya goin'?

CANDY

Don't worry about it. Enjoy the show.

She walks away, clearly annoyed.

Big Daddy takes another drink, watches Juliette do her thing.

Candy continues past Ian, makes eye contact as she passes.

Ian gives the slightest nod to her.

Candy walks into the bushes, lowers her pants and squats down. As she does her business --

**RACK FOCUS** to reveal that Jason stands hidden in the thick brush behind her. He's been there the whole time. Watching.

**EXT. WOODS - BRUSH**

Bubba steps into view, his back to us. He's wearing Frenchie's blood stained sundress over his jumpsuit.

That's not all. There's something on his head, being held together by what looks like bloody shoe strings.

Bubba lets out a nervous giggle as he wanders aimlessly, his face partially obscured by the thick brush. What we do see is absolutely grotesque. He appears to have tied Frenchie's crudely peeled face to his head, like a bizarre mask.

He is LEATHERFACE once more.

With an excited squeal, he moves deeper into the woods.

**EXT. CAMPGROUND - CLEARING - MOMENTS LATER**

Ian sits at the picnic table, watches as Candy stands by herself beside the tree line and smokes a cigarette. He smiles, quietly admires her. Then --

A huge hand smacks down on Ian's shoulder, pulls him up out of his seat and spins him around.

It's Big Daddy, face red with anger.

BIG DADDY

Hey there, dick bag! You've been undressing my woman with your eyes all day. You suicidal or something?

Ian is taken back, doesn't know how to react.

Big Daddy gives him a hard shove.

BIG DADDY

Well? You wanna die? Cuz' I can  
help you with that. All you have to  
do is look at Candy one more time.

Ian tries his best to stay calm, but he's clearly  
intimidated. His voice cracks.

IAN

Y-yo... Dude... Y-you got this a-  
all wrong...

Big Daddy shoves him again, harder this time.

Just then, Candy rushes in between the two, gets right in Big  
Daddy's face.

CANDY

Back off, Lewis! We're not doing  
this shit!

She pushes Big Daddy away from him with all her might, shoots  
daggers at him.

CANDY

I said back off of him!

As Candy pushes Big Daddy away, Juliette jumps down off the  
picnic table, gropes Ian's crotch.

JULIETTE

You're allowed to look at these,  
Ian! Heh... You can do a lot more  
than look, if you want!

She shakes her tits in front of him, but he's unfazed.

JULIETTE

But if you want me, you have to  
catch me first!

With that, Juliette darts off into the woods.

Ian ignores her, glances at Candy, who flashes a smile behind  
Big Daddy's back.

Anson practically trips over his own drunken feet as he jumps  
up from his seat and hurries towards the woods.

ANSON

Shit, Ian. If you're not gonna  
chase that ass, I will!

He scurries off into the woods, after Juliette.

**EXT. WOODS**

Anson stumbles through the woods, barely able to maintain his balance. His head sways back and forth as he searches the area for Juliette.

ANSON

Juliette? Where the fuck did ya go?

Juliette GIGGLES O.S. She's close.

Anson grins, moves in that direction.

**EXT. CAMPGROUND - CLEARING - MOMENTS LATER**

The group of campers hang out by the picnic table, drink their beer and smoke their joints.

Just then, Juliette's blood-curdling SCREAM echoes out of the woods. The SCREAM is cut off suddenly.

Ian shuts off the stereo, kills the MUSIC.

Everyone stands, gathers at the edge of the clearing. They all peer into the woods, search for any sign of movement.

Nothing. The woods are dead still. Ominous.

CANDY

What the fuck's going on out there?

Big Daddy looks to Ronnie, motions for him to check it out.

RONNIE

What!? Why me!?

Big Daddy squares up to Ronnie, who looks tiny in comparison.

Ronnie slumps his shoulders. He looks into the woods, fear spreads across his face.

He heads for his tent, punches himself in the side of the head in order to psych himself up.

Candy inches her way over to the Ian, who looks concerned.

Ronnie arrives at his tent, reaches inside and pulls out a machete. He readies it, but doesn't exude any confidence.

**CUT TO:**

**EXT. WOODS - MOMENTS LATER**

Ronnie carefully steps into view, machete gripped tight in his hand. His eyes dart back and forth, scan the area.

No sign of movement.

RONNIE  
(calls out)  
Hey!? Anson? Juliette?

No response. Just silence. Creepy.

Ronnie swallows hard. He's terrified.

Then, a CHOKED GURGLE O.S. It's close.

Ronnie's eyes light up. He hurries forward, rounds a tree, discovers --

Juliette propped up and sitting against the other side. Her throat has been crushed.

Anson's twisted corpse lies at her feet, his dead eyes stare up past the tree canopies.

Ronnie freezes as soon as he sees them. He goes completely white with terror.

Blood oozes out of Juliette's mouth, down her chin, and onto her exposed breasts. She weakly lifts a hand out for help as she desperately gasps for air.

Finally, Juliette falls limp, silent. Dead.

Ronnie remains frozen in fear, just stares at the two dead bodies before him, struggles to calm his breathing. He's in a state of shock.

IAN (O.S.)  
What's the hold up, Ronnie?

This snaps Ronnie out of it. He turns in the direction of the Campground, opens his mouth to speak when --

A twig SNAPS O.S. Right behind him!

Ronnie's eyes go wide. He readies the machete, spins around, meets Jason face to face!

Jason knocks the machete out of Ronnie's hand, then proceeds to wrap his massive hands around the terrified guy's throat and lifts him up off his feet.

**HOLD ON** Ronnie's feet as they kick back and forth. A desperate struggle. It doesn't last long. Soon, he stops kicking, goes limp. Jason continues to hold him up, much longer than he needs to. Brutal.

**EXT. CAMPGROUND - CLEARING**

Big Daddy, Candy, Ian, Logan, Erica, Max, and Jerry, all stand before the tree line. They stare off into the woods, each of them feeling different emotions.

Big Daddy steps forward, takes charge. He pulls out a handgun with custom grips, chambers a round.

ERICA

Oh my God! You have a gun!?

Big Daddy shoots her a look. "Really?"

Just then, something is thrown out of the tree line, hits Big Daddy square in the chest, then drops to the ground.

Big Daddy tries to keep his calm as he looks down at --

Ronnie's bloody, decapitated head!

Erica screams.

Ian turns to Candy.

IAN

Get the fuck gone, now! Go!

Candy nods, turns and runs into the woods, away from danger.

Max grabs Erica by her arm, tries to shove her after Candy, but she's too scared to move.

Big Daddy readies his handgun.

BIG DADDY

Come get some, motherfu --

Jason bursts out of the tree line and slams his machete down on Big Daddy's head. SHUNK! The impact splits his face down the middle.

With a grunt, Jason rips his machete out of Big Daddy's head, lets his corpse drop to the ground.

Jason turns and charges the others, who practically trip over their own feet as they attempt to back away.

Jerry trips and falls, drags both Max and Erica down to the ground with him.

Jason is on them fast, assaults them all with a flurry of machete swings. Blood and chunks of flesh fly everywhere.

Ian lunges forward, tackles Jason to the ground, knocks the machete out of his hands.

IAN  
(to Logan)  
Get the fuckin' machete!

Logan runs over, grabs the machete.

Ian positions himself on top of Jason, attempts to hold his arms down, but Jason is far too strong.

IAN  
Hurry, Logan! Fuckin' whack him!

Logan raises the machete, swings down hard.

Jason suddenly breaks free, grabs Ian, moves him in the path of the machete.

SHUNK! Logan buries the machete into the side of Ian's face, nearly splitting his head in half!

LOGAN  
Oh, fuck! Ian!? Fuck!

Jason tosses Ian's twitching corpse to the side, stands up.

Logan scrambles backwards, away from Jason. He trips over his own feet, falls on his ass.

LOGAN  
Shit! Somebody help me!

Jason stomps toward Logan, who tries to crawl away.

It's no use.

The hockey-masked killer grabs Logan up, places both of his massive hands inside the poor guy's mouth, then brutally RIPS his head in half!

Flesh and muscle tear. Blood sprays out. Holy fuck.

CANDY (O.S.)  
Oh God!? No...

Jason throws Logan's corpse to the ground, turns to see --

Candy, who stands over Ian's corpse. Tears fill her eyes. She reaches out, pulls the machete out of Ian's head.

Jason stomps towards Candy, who tightens her grip on the machete. She glares at Jason, charges at him.

Candy swings the machete, Jason swiftly dodges, counters with a brutal backhand to Candy's face. CRUNCH!

She collapse to the ground, drops the machete. Blood oozes out of her broken nose.

Jason grabs the machete, stands over the dazed woman. He raises the machete, swings down hard at her bloody face.

Candy screams out in terror.

**CUT TO:**

**EXT. KATHY'S HOUSE - BACK PATIO - DAY**

Dark red liquid spatters the glass patio table.

KATHY (O.S.)

Shoot!

**ANGLE ON** the patio table. Kathy sits there, with a thriller novel in her lap. She's just spilt a glass of red wine.

Kathy gets up, grabs her empty wine glass, heads through the back patio sliding glass door, inside the --

**INT. KATHY'S HOUSE - KITCHEN**

She places her empty wine glass in the sink, grabs a towel, starts back for the back patio as Diane walks in.

DIANE

What are you reading?

Kathy gives her a sly smile.

KATHY

Something scary.

The squeal and hiss of BUS BRAKES grabs both Diane and Kathy's attention. Their faces light up.

**EXT. KATHY'S HOUSE - FRONT PORCH - MOMENTS LATER**

Diane steps out of the front door.

Wendy, still dressed as a clown, approaches from the driveway, her backpack slung over her shoulder.

DIANE

Hey, Beautiful. How was your first day? Make any friends?

WENDY

It was alright. I wasn't the only one who dressed up, so that was pretty cool. Means not everyone around here is a total bore.

Diane laughs. She looks off towards the driveway, then back to Wendy.

DIANE

Hey, where's Tina?

WENDY

She said she was getting a ride home with some new friends. You didn't really expect her to ride the school bus, did you?

Wendy moves past Diane, heads inside the house.

Diane shrugs.

DIANE

Guess not.

She follows after her daughter.

**FADE OUT:**

**INT. DEPUTY APPLE'S SUV - DUSK**

DEPUTY APPLE, 32, leans into the vehicle through the open driver's side door. He reaches for his CB radio with shaky hands, grabs the mic.

He looks flustered.

DEPUTY APPLE

Sheriff Harper... This is Deputy Apple, come in.

**EXT. HIGHWAY**

Sheriff Harper's SUV is parked off to the side of the quiet road.

**INT. SHERIFF HARPER'S SUV (PARKED)**

Sheriff Harper sits behind the wheel, bored out of his mind. He grabs his CB radio mic.

SHERIFF HARPER  
Harper here, over.

DEPUTY APPLE (V.O.)  
(over the radio)  
I found that transport van...

This gets Sheriff Harper's attention.

SHERIFF HARPER  
(confused)  
Transport van?

DEPUTY APPLE (V.O.)  
The Livingston County Jail Inmate  
Van. It's been found at the rest  
stop just before exit seventeen.  
Sheriff... It's a massacre over  
here...

A sense of dread falls over Sheriff Harper.

**EXT. KATHY'S HOUSE - DUSK**

The sun slowly fades behind thick clouds, casts an eerie orange glow over the property.

A sedan pulls up the driveway and parks.

Tina gets out the passenger side.

TREVOR, 17, handsome jock-type, exits the driver's side.

Two other TEENS pile out of the back. They are:

BOBBY, 17, a chunky guy.

And STACY, 17, a ditzy blond.

BOBBY  
Whoa. This place is bangin'.

STACY  
Stop saying "bangin'". It's  
annoying.

Tina heads for the front door of the house, turns back to her friends, who wait by the vehicle.

TINA  
You guys head around back. I'll be  
right out.

Trevor and the others start for the side of the house while  
Tina reaches the front door.

**INT. KATHY'S HOUSE - KITCHEN - MOMENTS LATER**

Kathy, Diane and Wendy stand at the kitchen counter, having  
just finished carving a pumpkin.

They look it over, admire it.

WENDY  
It's great!

KATHY  
It sure is, Sweetie.

Tina enters the room, greets Kathy and Wendy with a smile.

TINA  
Hey. Carving pumpkins?

Wendy grabs the pumpkin off the counter, proudly holds it up  
for Tina to see.

WENDY  
What do you think of it?

TINA  
(insincere)  
Very scary.

DIANE  
Tina, be nice.

Tina turns to Kathy.

TINA  
Grandma, a few of my friends are  
gonna hang out with me out back. Is  
that alright? Please?

KATHY  
What are you asking me for?  
(motions towards Diane)  
Your mother is right here.

TINA  
(to Diane)  
Mom, please? Remember Trevor and  
Bobby from last summer?

DIANE  
Sure, I don't see any harm in it.

TINA  
(sincere)  
Thank you.

With that, Tina turns and exits out the back patio sliding glass door.

**EXT. KATHY'S PROPERTY - WOODS - DUSK**

**THE SHAPE'S P.O.V.**

We silently move through the darkness. A MUFFLE BREATHING follows us every step of the way.

Up ahead, an orange flicking light is visible through the foliage. We move in that direction.

**END P.O.V.**

**EXT. KATHY'S HOUSE - BACK YARD**

Tina, and her friends, are all seated in lawn chairs around a modest bonfire.

Trevor sits beside Tina, caresses her hand. Stacy sits on Bobby's lap. They smile at one another.

Diane opens the back patio sliding glass door.

DIANE  
Tina, why don't you let Wendy join  
you and your friends?

Tina frowns.

TINA  
Mom, really --

It's too late. Wendy bolts outside with her pumpkin in hand, joins the group of teens at the bonfire.

Tina grabs pumpkin out of her sister's hands, notices that a carving knife is stabbed into the top of it.

TINA  
You can't be running around with a  
knife stuck in a pumpkin. Moron!

Tina sets the pumpkin off to the side.

Wendy start to roast a marshmallow on a stick.

WENDY  
(forces a country accent)  
I'mma roast me some mellers!

Tina rolls her eyes.

Trevor is distracted by his cellphone. He stands up from his seat, awkwardly holds his cellphone out, struggles to find a decent signal.

TREVOR  
Damn. No way could I live out here.  
I can't even get two bars!

Defeated, he sits back down.

Wendy pulls her marshmallow out of the fire, blows on it.

WENDY  
I like it out here. It's nice  
waking up to birds chirping. Much  
better than the sound of traffic.

Tina smirks, silently agrees.

Wendy takes a bite out of her marshmallow, burns her lip. She winces in pain.

TREVOR  
Ouch! You alright?

TINA  
C'mon. Let's get you some ice to  
put on that.

Tina and Wendy get up, start for the house.

TINA  
(to the others)  
I'll be right back.

The Shape stands silently in the woods, at the property line. He watches as Tina and Wendy walk up towards the house.

Back at the bonfire, Trevor stands up and stretches. He grabs a spare log, stokes the fire with it.

Stacy kisses Bobby's neck, whispers something in his ear. A sly grin spreads across his face.

They both get up, begin to walk away.

TREVOR  
Hey, where are you two going?

BOBBY  
We're gonna experiment!

Trevor frowns, turns back to the bonfire.

TREVOR  
(under his breath)  
I don't even want to know.

#### **EXT. REST STOP - PARKING LOT**

Red and blue flashing lights brighten the area.

Sheriff Harper stands beside his parked SUV, looks over the area, a mixed expression of horror and disgust on his face.

He pulls out his cellphone, tries to call Diane. No answer.

#### **EXT. KATHY'S HOUSE - BACK YARD**

#### **THE SHAPES P.O.V.**

We silently step out of the shadows of the woods, slowly approach Trevor from behind.

He's oblivious to our presence, focused on the bonfire that he sits before.

We step up right behind Trevor, stare down at him. Then, we turn and spot the pumpkin on the ground beside him, in particularly the carving knife buried in it.

Our dirty hand reaches into view, grabs the carving knife handle, pulls the blade from the pumpkin.

We turn back to the ignorant Trevor, raise the carving knife high above his head.

#### **END P.O.V.**

**EXT. KATHY'S PROPERTY - SHED**

The small structure sits in the shadows at the edge of the yard, just before the tree line.

BOBBY (O.S.)  
Oh, fuck yeah, baby. Fuckin' suck  
it. Give me that sloppy topsey!

**INT. SHED**

The small, dark space is well organized, filled with various different tools. Chief among them; a chainsaw.

Bobby leans against a workbench with his pants down around his ankles. He's got a big goofy smile on his face.

Stacy is on her knees before him, giving him head. She SLURPS on his junk.

Bobby stiffens up, closes his eyes. He trembles.

Stacy swallows, then stands up.

BOBBY  
You're the best.

He pulls his pants up.

She leans in, plants a quick kiss on his lips.

Bobby recoils, wipes his mouth, spits on the ground.

BOBBY  
Ah, gross! What the fuck!?

Stacy laughs as she exits the shed. She continues to LAUGH O.S., until her LAUGH is suddenly cut short. She goes silent.

Bobby notices.

BOBBY  
Stacy?

No response.

Bobby starts for the shed door when --

Stacy stumbles back inside, her throat slit. She collapses to the ground, chokes on her own blood as she bleeds out.

Bobby stares down at his dead girlfriend, petrified.

Then, the Shape steps into the shed's open door way, the bloody carving knife gripped tight in his hand.

Shaking with fear, Bobby backs away from the Shape.

The Shape moves towards Bobby, who instinctually puts his hands up in defense.

BOBBY

W-wait!

The Shape stabs the carving knife down into Bobby's chest, over and over. Blood splashes all over the room.

**INT. KATHY'S HOUSE - KITCHEN - DUSK**

Tina and Wendy stand beside the refrigerator. Diane holds an ice pack against Wendy's mouth.

DIANE

Better?

WENDY

Much.

TINA

Good. Alright, I'm heading back out. You coming with, or?

WENDY

You don't care if I come hang out with you some more? Figured I was embarrassing you...

Tina laughs.

TINA

You don't ever embarrass me... Ok maybe a little. Annoy me, totally.

Diane smiles as she watches her daughters head out the back patio door.

**INT. KATHY'S HOUSE - KATHY'S BEDROOM - MOMENTS LATER**

Diane enters, spots Kathy curled up on her bed with a glass of wine and her book.

DIANE

Hey. I think I'm going to lay down for a bit. Got a bit of a headache.

KATHY  
Go rest. I'll watch the girls and  
wake you when dinner is ready.

DIANE  
Thanks, Mom. You're the best.

**EXT. KATHY'S HOUSE - BACK YARD - MOMENTS LATER**

Tina and Wendy approach the bonfire, find that everyone else  
is missing. They glance around, confused.

TINA  
Where'd they go?

WENDY  
I'll bet they are in the woods,  
trying to scare us! Come on...  
Let's scare them first!

Wendy runs off into the woods.

TINA  
Wendy, wait!

**INT. KATHY'S HOUSE - KATHY'S BEDROOM**

Still sitting on her bed, Kathy watches through her bedroom  
window as the girls race into the woods.

KATHY  
Dammit, I told those girls not to  
go into the woods after dark.

Kathy slides off her bed, a look of concern spread across her  
face. She exits out her bedroom door.

**INT. KATHY'S HOUSE - LIVING ROOM - MOMENTS LATER**

Kathy rushes into the dark room, stops cold.

The Shape stands silently in the shadows, before the console  
table with all the framed pictures. He holds the picture of  
Judith, looks at it. In his other hand, the carving knife.

Kathy stares at the Shape, terrified.

KATHY  
(under her breath)  
Michael...

The Shape turns, looks at the scared old woman.

KATHY  
Danny always said you'll come back.

**INT. SHERIFF HARPER'S SUV (TRAVELING)**

Sheriff Harper glistens with sweat as he speeds down a backroad. He desperately tries to call Diane.

Still no luck.

SHERIFF HARPER  
Dammit! C'mon, Diane!

**EXT. KATHY'S PROPERTY - WOODS - NIGHT**

Tina chases her sister through the darkness.

TINA  
Slow down!

Wendy ignores her, presses forward. She runs out of the woods and onto the --

**EXT. KATHY'S PROPERTY - WOODS - GRAVEL PATH**

Wendy stops on the path, glances in one direction. Sees no sign of movement.

TINA (O.S.)  
Dammit, Wendy! Wait up!

With a devilish grin, Wendy spins around and runs face first into SOMETHING BIG. She falls back on her rear, dazed.

**WENDY'S P.O.V.**

Our view is blurry. All sound is distorted.

A MASSIVE FIGURE towers over us. Slowly, the figure comes into focus. It's Leatherface!

**END P.O.V.**

Wendy is mortified.

Leatherface looks down at her from behind his grotesque "Frenchie" mask, licks his new lips.

He bends down, helps Wendy up, fixes her hair. From behind his gnarly mask, his lips form a genuine smile.

TINA (O.S.)  
Get away from her!

Tina runs out of the woods and shoves Leatherface away from Wendy as hard as she can.

TINA  
Go! Run!

Wendy screams as loud as she can as she runs away, back towards the house.

Tina follows after her sister, but Leatherface grabs her ankle and brings her down.

#### **EXT. WOODS**

Jason stomps through the shadows, machete in hand.

Tina's SCREAM echoes through the woods. She's close.

Jason dashes off in that direction.

#### **EXT. KATHY'S PROPERTY - WOODS - GRAVEL PATH**

Leatherface squeals as he crawls on top of Tina, who swiftly brings her knee up between his legs. He groans in pain, grabs at his crotch as he rolls off the terrified girl.

Tina scrambles to her feet, runs after Wendy, trips over something in the dark. She looks back, finds --

Trevor's bloody corpse sprawled out in the middle of the path. Multiple vicious stab wounds cover his body and head.

TINA  
Trevor!?

Wendy runs back into view, screams at the sight Trevor. She grabs her sister, pulls her up to her feet.

They both turn and run as fast as they can.

#### **EXT. KATHY'S HOUSE - BACK YARD - MOMENTS LATER**

Tina and Wendy both sprint out of the woods and run straight for the house.

TINA  
(screaming)  
Grandma!? Mom!?

**INT. SHERIFF SUV - TRAVELING**

Sheriff Harper holds his cellphone to his ear, tries to call Diane. Still no answer.

SHERIFF HARPER  
Pick up, Diane! Answer your phone!

He dials again. It RINGS on the other end.

CLICK. Someone finally picks up.

SHERIFF HARPER  
Diane?

Muffled BREATHING is heard.

SHERIFF HARPER  
Diane? Hello? Hello!?

The muffled BREATHING continues for a moment. Then, CLICK. The call ends.

Sheriff Harper goes white with fear.

**EXT. KATHY'S HOUSE - BACK YARD - CONTINUOUS**

The girls reach the back patio, run up the steps, move to the open back patio door and into the --

**INT. KATHY'S HOUSE - KITCHEN**

Wendy and Tina rush into the dark room.

TINA  
(calls out)  
Grandma!? Mom!? Help us!

No response.

Wendy tries to turn on the lights. Nothing.

WENDY  
The powers out!? What's going on!?

Tina spots a wooden knife block on the counter, retrieves a chef's knife from it.

TINA  
Stay behind me!

She pulls her sister into the --

**INT. KATHY'S HOUSE - LIVING ROOM**

The two terrified sisters stumble into the even darker room.

TINA  
(calls out)  
Grandma!? Mom!? Where are --

She stops mid-sentence, sees --

Kathy propped up on the couch, the carving knife stabbed into her chest. Her dead eyes stare back at the two girls.

They both scream.

WENDY  
(sobs)  
Grandma!? Where's mom!? Mom!?

Wendy rushes toward Diane bedroom. Tina follows after her.

**INT. KATHY'S HOUSE - DIANE'S BEDROOM**

Both Tina and Wendy rush into the dark room. They come to a sudden stop, stare ahead, petrified.

WENDY  
Mom!?

ANGLE ON the bed. The shape of a body lies under blood spattered sheets.

Slowly, Tina steps forward, reaches out with her hand. She grabs the sheet, pulls the sheet back just enough to reveal that --

Diane's throat has been slashed! Her dead eyes stare up at the ceiling.

Both girls scream out in horror!

Wendy moves towards her dead mother, but Tina grabs her little sister and pulls her back.

TINA  
Wendy, no! We have to go! C'mon!

They hurry out of the room.

**INT. KATHY'S HOUSE - LIVING ROOM**

With the chef's knife still gripped tight in her hand, Tina practically drags Wendy towards the front door. They are just about there when --

The Shape emerges from the shadows beside the girls! He lunges forward, grabs Tina by her hair.

Tina screams out, but manages to push Wendy towards the door.

TINA

Go! Run!

Wendy runs out the front door, screams every step of the way.

Tina turns to the Shape, stabs the chef's knife deep into his shoulder. Blood squirts out, but the Shape doesn't make a noise or even flinch.

He wraps both of his hands around Tina's throat, starts to strangle her.

She gasps and chokes.

The Shape breathes heavy as he squeezes harder.

In a last ditch effort, Tina reaches up towards the Shapes' mask, pulls it off his head.

He lets go of Tina, who drops to the ground and scrambles away into the kitchen.

The Shape fixes his mask, then grabs hold of the chef's knife's handle, pulls the blade from his shoulder.

He moves after Tina.

**EXT. KATHY'S HOUSE - BACK PATIO**

Tina runs out of the house, trips and falls down the patio steps. She twists her knee. SNAP!

TINA

Fuck!

She screams out in agony.

The Shape casually walks across the back patio, chef's knife in hand. He moves down the patio steps, after Tina, who desperately tries to crawl away.

Tina turns, sees that --

Jason stands only a few feet away, machete at the ready.

The poor girl is in between the two legendary slashers.

Both killers step forward, but neither seem interested in Tina. They stare each other down.

Jason snarls.

The Shape tilts his head, curious.

Tina takes advantage of this opportunity, turns and crawls away as fast as she can.

**EXT. KATHY'S HOUSE - FRONT YARD**

Sheriff Harper's SUV speeds up the driveway, it's lights flashing. It screeches to a stop in front of the house.

Wendy runs out from behind a tree, heads toward Sheriff Harper's SUV.

Sheriff Harper exits his SUV, spots the terrified girl, who practically runs into his arms.

WENDY

Please! Please help my sister! He's hurting her!

SHERIFF HARPER

Where's your Mother? Grandma?

Wendy's face drops.

WENDY

The Bogeyman... Killed them...

Harper swallows hard, grabs his shoulder mic.

SHERIFF HARPER

(into mic)

Where the Hell is my backup!?

He scoops Wendy up, puts Wendy in his SUV.

SHERIFF HARPER

You stay here! You're safe here!

Sheriff Harper draws his handgun, runs into the house.

**EXT. KATHY'S HOUSE - BACK PATIO - CONTINUOUS**

Jason stomps towards the Shape, swings his machete hard.

The Shape grabs Jason's wrist, stops his attack. Then, he stabs the chef's knife into Jason's gut.

Jason groans in pain.

The Shape slaps his free hand on Jason's throat, squeezes.

**CLOSE ON** Jason's one good eye as he glares at the Shape. He knocks the Shape's hand away from his throat, then proceeds to headbutt the Shape with the crown of his head. CRUNCH!

The Shape stumbles back, dazed.

Jason rips the chef's knife from his gut, raises his machete, ready to strike the Shape.

**INT. KATHY'S HOUSE - LIVING ROOM**

Sheriff Harper stands in the dark room with his handgun at the ready.

He shines his flashlight on Kathy's propped up corpse.

SHERIFF HARPER

Jesus.

**INT. KATHY'S HOUSE - DIANE'S BEDROOM - MOMENTS LATER**

Sheriff Harper hurries in, sees Diane's corpse. His bottom lip trembles at the sight.

Tina lets out a SCREAM O.S.

After one last quick glance at Diane's body, he turns and runs out of the room.

**EXT. KATHY'S HOUSE - BACK YARD - MOMENTS LATER**

Sheriff Harper runs out on the back patio, spots Jason and the Shape, takes aim at them with his handgun.

SHERIFF HARPER

Freeze!

Jason ignores Sheriff Harper, lunges forward and slashes his machete across the Shape's chest. Blood sprays out.

Then, he stabs the chef's knife deep into the Shape's chest.

A few yards away, Tina finally gets to her feet. She winces in pain as she hurries away from the two psychopaths.

Sheriff Harper FIRES his handgun. BAM! BAM! BAM! BAM! BAM!

He hits Jason three times in the chest and hits the Shape in the gut twice. Excellent marksmanship.

Both killers drops to the ground, go still.

Cautious, Sheriff Harper moves down the patio steps, approaches the two downed killers. He keeps his handgun trained on them.

Wendy runs into view from around the side of the house.

She spots Tina, hurries over to her.

Wendy puts her arm under Tina's, tries to support her weight.

Just then, an engine attempts to CRANK OVER O.S.

Tina and Wendy both freeze in place. They look over at the nearby shed.

Sheriff Harper heard it as well. He aims his handgun at the shed, his back now to the two supposedly dead killers.

SHERIFF HARPER  
You girls get out of here! Now!

Just then, Deputy Apple and DEPUTY WHITE, 28, sprint around the house, spot the two girls.

SHERIFF HARPER  
Apple! Get those girls out of here!

Deputy Apple nods, proceeds to lead both Tina and Wendy back around the house and out of view.

From inside the shed, an engine attempts to CRANK OVER again.

Deputy White takes a step towards the shed, his Mag-Lite in one hand, and his other hand on his holstered handgun.

DEPUTY WHITE  
(calls into the shed)  
Sheriff's department! Come out of  
there with your hand up!

From inside the shed, another engine SPUTTER.

**ANGLE ON** Sheriff Harper, who remains focused on the shed. Out of focus behind him, the Shape casually sits up, turns his head towards the oblivious Sheriff. A familiar image.

Deputy White takes another step towards the shed.

SHERIFF HARPER  
Hey, don't get too close!

Behind Sheriff Harper, the Shape stands up, pulls the chef's knife out of his own chest.

Deputy White peers into the dark shed through the open door, but can't see anything. He looks over, sees --

The Shape standing directly behind Sheriff Harper!

DEPUTY WHITE  
Sheriff, look out!

Before Sheriff Harper can react, the Shape stabs the chef's knife into his lower back and slowly lifts him off his feet.

Blood spews down Sheriff Harper's chin as he drops his handgun and convulses on the blade.

Deputy White just stands there and watches, frozen with fear.

Then, an engine ROARS to life just as Leatherface charges out of the shed with the chainsaw! He's on Deputy White fast.

Leatherface swings his chainsaw, but Deputy is able to block the attack with his Mag-Lite. Sparks fly everywhere.

Deputy White falls backwards, loses his grip on his Mag-Lite.

Leatherface revs up the chainsaw, shoves it into Deputy White's stomach, mulches up his guts.

Blood pours out of White's mouth as he dies.

Leatherface lets off the gas, pulls the chainsaw out of Deputy White's chewed up torso. He turns just in time to see the Shape closing in fast.

The Shape swipes at Leatherface with his chef's knife, slices his arm.

Leatherface recoils and cries out in pain. He readies his chainsaw, revs it up.

The Shape moves in fast, stabs his chef's knife deep into Leatherface's gut, then he kicks the chainsaw out of the big brute's hands. He rips his blade out of Leatherface's stomach, lets him drop to the ground.

As Leatherface curls up in the fetal position and squeals like a stuck pig, the Shape stands over him, raises his chef's knife for the killing blow. Then --

The machete bursts through the Shape's chest. He drops his chef's knife, then he falls forward, off the machete and to the ground.

Jason is revealed to be the last one standing, blood dripping down from the bullet wounds in his chest. He breathes heavily as he looks down at Leatherface, who continues to writhe in pain and cry.

**EXT. KATHY'S HOUSE - FRONT YARD**

Deputy Apple stands beside his squad car, which is parked behind Sheriff Harper's SUV. He looks nervous. Scared.

Tina and Wendy both sit in the back of the squad car.

Police SIRENS blast from far off. They grow LOUDER.

Deputy Apple turns, sees more flashing police lights approaching from the distance. He looks back to her girls.

DEPUTY APPLE  
You girls wait here!

TINA  
Wait! Where are you going!?

DEPUTY APPLE  
Just do as I say!

Deputy Apple runs off around the house and out of view.

**EXT. KATHY'S HOUSE - BACK YARD**

Deputy Apple runs out from around the house, slows to a stop. He watches in horror as --

Jason walks off into the woods behind the shed and disappears from view.

No sign of the Shape. It's like he just vanished.

He looks over, spots Leatherface still lying in the fetal position, crying as he rocks back and forth.

A few feet away, the gory remains of Deputy White.

Even farther away, Sheriff Harper lies dead on the ground.

Deputy Apple covers his mouth, is horrified by what he sees.

The police sirens grow LOUDER O.S.

**PAN AROUND** to reveal the Shape as he emerges from the darkness behind Deputy Apple, his chef's knife raised high.

**SMASH TO BLACK:**

Deputy Apple unleashes a blood-curdling SCREAM.

**FADE OUT.**