FRIDAY THE 13TH: THE BEGINNING

by
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Based on the screenplay
By
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EXT. SUBURBS - DAY

Rows of homes line up and down along the street. All the houses look the same, door mats lie in front of the front doors, green yards with a white picket fence and flower beds underneath the front windows.

This is a neighbourhood that Frank Capra himself would fall in love with.

TITLE CARD – UPSTATE NEW YORK – JULY, 1957

The sun shines in the mostly clear blue sky, a few clouds are scattered about.

A young couple who are obviously in love, push a baby carriage along the sidewalk.

Across the street a young girl in pig tails, runs around the front yard with a kite string in her hands. Her kite sails high in the sky.

A man in a hat drives his 1954 dark green Chevy Ragtop down the street.

The man in the hat waves to the young girl, she waves back and lets go of the string.

Her kite flies away. She panics, then chases it across her yard, she’s not going to let this one get away.

The man in the hat turns to the young couple and gives them a smile and a wave.

The couple stop, smile, and wave back.

This is sure a swell place to live.

A young boy with a skinny frame, JASON VOORHEES, eleven, speeds rapidly down the side of the street on his bright red Phantom Schwinn. This is a boy on a mission.

His face is filled with excitement and joy. His bright green emerald eyes are wide open, his matted brown hair hangs down past his ears.

He pulls his Schwinn onto the driveway of one of the homes.

He hops off his bike. His Schwinn falls onto the lush, green, freshly cut yard.

Jason dashes into the house like a bat out of hell.
INT. VOORHEES HOME - CONTINUOUS

IN THE FRONT ENTRANCE

Jason BURSTS through the front door.

    JASON
    MOMMY! MOMMY!

    PAMELA (O.C.)
    Jason, shut the door please.

Jason spins around and runs back to the front door. He SLAMS it shut.

    PAMELA (O.C.) (CONT'D)
    And remember to take your shoes off. I don’t want you tracking mud through the house again.

Jason YANKS his shoes off. He’s looks like he’s got big news and he’s not gonna waste any time untieing them.

The shoes fly off and Jason darts towards the kitchen.

IN THE KITCHEN

Jason enters the kitchen out of BREATH.

PAMELA VOORHEES, 30, stands by the counter as she POURS herself a cup of coffee.

She wears a dress and an apron and her hair is done up in the back. Her skin is fair and her green eyes are just as bright as her sons.

    JASON
    Mom, you are not going to believe what I got!

    PAMELA
    What did you get Dear?

Jason digs into his back pocket and pulls out a baseball card. He holds it up.

    PAMELA (CONT'D)
    A baseball card?
JASON
Not just any baseball card. It just happens to be a nineteen forty-eight rookie card of the one and only Duke Snider.

PAMELA
Duke Snider? Who is Duke Snider?

JASON
Who is Duke Snider? Are you kidding me? The silver fox? The Duke of Flatbush? Golly gee mom, you really need to get with the times. You’re like so out of it.

Pamela smiles.

PAMELA
You sure have a lot of your father in you.

She rubs his matted hair.

Jason JOLTS away like her hand was fire.

JASON
Awe mom, you know I hate it when you do that.

PAMELA
I’m sorry Jason, I just can’t help myself sometimes.

She takes a SIP of her coffee.

PAMELA (CONT’D)
Are you all packed up for tomorrow.

The joyous look on Jason’s face disappears. His shoulders slouch and his head lowers.

JASON
Almost.

PAMELA
I have no clue why you are not looking forward to this. Most kids love summer camp.

JASON
Yeah, but most kids don’t have their moms up there with them.
PAMELA
You think I’m gonna embarrass you don’t you?

Jason gives her a “duh” look.

JASON
Well you’re always rubbing my head and calling me Dear and Sweetie.

She sets her cup of coffee down and approaches Jason. She puts her hands on his shoulders.

PAMELA
I know this is going to be awkward for you, but I promise, as God as my witness, I will give you space. I want you to make some new friends, and I want you to have some fun.

Jason tilts his head up.

JASON
You won’t be messin’ with my hair will ya?

PAMELA
No Sweetie I won’t.

JASON
And you can’t call me Sweetie or Dear or any other kind of name.

PAMELA
I promise.

JASON
Cross your heart?

PAMELA
And hope to die.

She pats him on the back.

PAMELA (CONT’D)
Now you go up to your room and finish packing. I’d like to head out of here early in the morning, so I want you in bed by eight.

JASON
Okay mom.
She gives him a KISS on the forehead.

Jason puts the baseball card back into his pocket then slowly waddles out of the kitchen with his hands in his pockets.

EXT. RURAL ROAD - DAY

A 1950 dark blue Oldsmobile moves along the unpaved road.

Trees are on either side of the road.

Dust and pebbles fly from the back tires as the Oldsmobile speeds on down.

INT. OLDSMOBILE - CONTINUOUS

Chuck Berry’s “school day” PLAYS on the radio.

Pamela and Jason SING a long to it.

There is a billboard ahead. It reads:

**CAMP CRYSTAL LAKE NEXT RIGHT**

PAMELA
We’re almost there.

JASON (sarcastically)
Whoopee.

PAMELA
Come on Jason. I thought we talked about this yesterday.

JASON
Sorry.

PAMELA
This could be the best time of your life if you let it.

JASON
I highly doubt that.

PAMELA
Well you just wait and see. I’m sure this will be a summer that you never forget.

There is another dirt road up ahead.
The sign reads:

**WELCOME TO CAMP CRYSTAL LAKE**

PAMELA (CONT'D)

Here it is.

She makes a right and heads down the road.

EXT. CAMP CRYSTAL LAKE (MAIN CAMP) - MOMENTS LATER

Pamela pulls her Oldsmobile towards the main camp.

She parks it next to the largest building.

Jason and Pamela get out of the car. Jason stretches his arms and YAWNS. He rubs his butt.

JASON

That was one long drive. My butt fell asleep.

Pamela smiles then looks around.

PAMELA

Where is everybody?

She and Jason walk to the trunk of the car. She opens it. Jason pulls out two suitcases.

Two men, ALBERT and HOWARD, both in their early twenties, and both are handsome and clean cut, walk out of the main hall.

ALBERT

Just heard you pull in.

Albert reaches Pamela and extends his hand.

ALBERT (CONT'D)

You must be Pamela Voorhees.

She shakes his hand.

PAMELA

Yes I am.

ALBERT

I’m Albert, and this is Howard.

She turns to Howard.
PAMELA
Nice to meet you two.

HOWARD
Likewise.

Howard looks over at Jason.

HOWARD (CONT’D)
That means you must be Jason.

Jason nods.

JASON
Yes sir.

HOWARD
Please don’t call me sir, call me Howard, or Howie, or Doofus, anything but sir.

Jason CHUCKLES.

JASON
Okay Howie.

HOWARD
That’s better.

ALBERT
Howard and I can help you with your bags and show you where you’ll be staying for the summer.

Jason’s head snaps towards his mother.

PAMELA
Um, Jason would like to stay where the other kids are staying.

Albert turns to Jason.

ALBERT
You do do ya?

JASON
Uh huh.

ALBERT
Well I’ll show Mrs. Voorhees to her room. Howard, why don’t you take young Jason to the boys cabin.
HOWARD
Sounds good.

Howard walks towards the suitcases.

HOWARD (CONT'D)
Which one is yours Jason? I’ll carry it down for you.

JASON
You don’t have to do that. I ain’t no weakling ya know.

HOWARD
I bet you’re not.

Jason GRUNTS as he hoists up his suitcase.

JASON
Lead the way.

HOWARD
Just down here.

Howard makes his way down the paths that leads towards cabins by the lake.

Jason follows.

ALBERT
(to Pamela)
Spunky little fella.

PAMELA
I know he is.

Pamela bends down and picks up her suitcase.

ALBERT
Let me get that for you.

PAMELA
I’m not a weakling either.

ALBERT
Like mother like son.

PAMELA
You can say that.
ALBERT
Just follow me. You get your own cabin, it’s just on the other side of the hall.

PAMELA
Wonderful.

Albert and Pamela make their way towards the cabin.

INT. BOYS CABIN - MOMENTS LATER
The sunlight shines through the windows of the rustic cabin.
Rows of bunk beds run along each side.
At the entrance there are several hooks that hang on the wall, and a large mat by the front door.
The door opens. Howard and Jason enter the cabin.
Jason sets his suitcase down.

HOWARD
Here we are.

Jason’s eyes light up.

JASON
Wow, this is so awesome.

HOWARD
Since you’re the first one here I guess that means you got first dibs on which bed you want.

JASON
The back.

HOWARD
Just like on a school bus huh?

JASON
Exactly.

Jason picks up his suitcase back up and scurries down the cabin to the last bunk.
Howard follows.

Jason throws his suitcase onto the bottom bunk.
JASON (CONT'D)
When are the other kids coming?

HOWARD
Tomorrow afternoon.

JASON
That means I got this whole place to myself tonight.

HOWARD
You sure do.

JASON
Neato.

Jason sits down on the bed.

HOWARD
So is this your first time at summer camp?

JASON
Yeah, in fact, I really didn’t even wanna come.

Howard sits down next to him.

HOWARD
How come?

JASON
Well with my mom being here it’s gonna be kinda weird.

HOWARD
Yeah, I can understand that.

Howard puts his hand on Jason’s shoulder.

HOWARD (CONT’D)
But I still think you’re gonna have one heck of a good time.

JASON
I hope so.

HOWARD
I guess your dad has the whole house to himself then.

JASON
My dad died in Korea.
HOWARD
Oh I’m sorry Jason.

JASON
It’s okay. I was only five when it happened. I don’t remember that much of him. My mom says that we are a lot a like.

HOWARD
Then I think he must have been one heck of a guy.

Jason looks up at Howard and smiles.

INT. PAMELA’S CABIN – DAY

The cabin is small and quaint. There is a bed in one corner, a table in the middle, a desk and chair on the other side, and a small stove near the entrance.

Albert and Pamela enter the cabin.

ALBERT
I’m sorry that it’s not very fancy, but it’s the best we got.

Pamela sets down her suitcase.

PAMELA
Oh it’s just fine, nothing wrong with it, looks very cozy.

ALBERT
So how do you think it’s gonna be cooking for fifty kids?

PAMELA
I was a cook at Fort Jackson. If I can handle soldiers I think that I can handle children.

ALBERT
You got you a helper as well, to help take a little bit of the stress off.

PAMELA
Thank you.
ALBERT
Well I’ll let you put your things away. I’ll be in the main hall. How about when you’re finished up here you come down and I’ll give you a tour of the kitchen.

PAMELA
That will be fine.

Albert turns around and exits the room.
Pamela tosses her suitcase on top of the bed and opens it up.
She takes out a picture frame and stares at it.
The photo is of herself, Jason and her husband.
A look of sadness overcomes her.
A tear rolls down the side of her face.
She sets the picture down on top of the desk that sits across the room.

INT. MAIN HALL - DAY
Howard and Albert are on ladders. They hang a sign along the wall that reads:

WELCOME TO CAMP CRYSTAL LAKE:

HOWARD
I think you need to pull your end up a little higher.

Albert pulls his end up.

ALBERT
How’s that?

HOWARD
Perfect.

Below the two men is MARY and PHYLLIS.
Both are gorgeous and in their late teens. They sweep the hardwood floor.

MARY
I think we’re gonna have our hands full for the summer.
PHYLLIS
Tell me about it. I have a hard enough time dealing with my two little brothers.

Phyllis looks up at Howard. He looks back and smiles. Mary catches their glance.

MARY
So, how long have you been going steady with Howard?

PHYLLIS
How did you know?

MARY
By the way you two looked at each other. You really didn’t think that you would be able keep it a secret did you?

PHYLLIS
We were hoping to.

MARY
Well it’s too late now.

PHYLLIS
Apparently.

In the middle of the hall, DONALD and EUGENE, both in their late teens, stand at each end of a large table.

DONALD
A little to the right.

Eugene moves to the left.

DONALD (CONT'D)
Your other right.

Eugene moves to the right.

EUGENE
You mean this way?

DONALD
That’s your right ain’t it?
EUGENE
Well I didn’t know if you meant your right or my right cause my right is your left and your right is my left.

DONALD
I meant my left and your right.

EUGENE
You should have said your right instead of the, it’s pretty confusing ya know.

DONALD
You got it now so it doesn’t really matter does it?

EUGENE
Right.

The two line up the table with another large table.

Pamela enters the hall.

Eugene and Donald glance over at her.

EUGENE (CONT'D)
Who’s that?

DONALD
I think that’s the new cook, I heard Albert saying something like she brought her kid with her.

Pamela walks towards Albert and Howard who are still up on the ladders.

Albert looks down.

ALBERT
Hey Pamela, are you all settled in?

PAMELA
Pretty much.

She looks around the main hall.

PAMELA (CONT'D)
Wow, you guys sure got things looking spiffy.

Albert and Howard climb down their ladders.
ALBERT
We’ve been spending the past couple weeks trying to get ready.

PAMELA
Well it looks like you have done a wonderful job.

ALBERT
Thanks. Why don’t you let me introduce you to everybody.

He turns to the others.

ALBERT (CONT'D)
Guys, could you come over here for a moment?

The four counselor’s stop what they are doing and walk over to Howard, Albert and Pamela.

ALBERT (CONT'D)
Guys I’d like you too meet out new head cook Mrs. Pamela Voorhees.

PAMELA
It’s nice to meet you all.

Each of the counselor’s take their turn to welcome Pamela with handshakes and hello’s.

Pamela does another look around the hall.

PAMELA (CONT'D)
Is Jason here?

HOWARD
No, he wanted to take a look around, explore the woods and stuff like that.

PAMELA
All alone?

HOWARD
He’ll be okay, don’t worry.

PAMELA
What about animals?

HOWARD
I don’t think squirrels and chipmunks can do any real damage.
PAMELA
I’m sorry, I don’t want to seem too over protective, just this being a new environment and all.

HOWARD
It’s understandable. How bout this, I’ll go get him and you’ll be able to put your mind at ease.

PAMELA
Thank you.

HOWARD
Not a problem.

Howard exits the main hall.

ALBERT
So, how about that tour of the kitchen now?

PAMELA
That be great.

Albert turns back to the group.

ALBERT
Okay guys, lets get back to work.

Albert takes a gentle hold of Pamela’s arm.

ALBERT (CONT’D)
It’s just this way.

The two walk towards a door on the other side of the hall.

INT. KITCHEN (MAIN HALL) - CONTINUOUS

The kitchen is small and tight.

At one end there are two large stoves, pots and pans hang from above.

There are upper and lower cabinets on each side of the stove.

On the opposite side of the stove are two sinks.

In the middle of the kitchen is a five drawer island.

The floor is black and white checkered linoleum.
Albert and Pamela enter the kitchen.

**ALBERT**
Well here we are.

Pamela scans the kitchen.

**ALBERT (CONT'D)**
I know it’s small, but it will have everything that you’ll need.

The two walk up to the island. Albert opens one of the drawers. It is filled with large shiny knives.

**ALBERT (CONT'D)**
Here are the knives. They’re sharp so make sure that you’re careful, you don’t want to cut yourself.

**PAMELA**
You don’t have to worry about me. I’m pretty handy with a knife.

She grabs one of the knives out of the drawer and holds it up.

**ALBERT**
I bet you are. I’m just saying, the cook we had last year chopped off all of the fingers on one of his hands, it was a bloody mess.

**PAMELA**
That’s awful.

**ALBERT**
So poor Ralph had to take over for the rest of the week. That was one heck of a mess as well.

**PAMELA**
Ralph? Who is Ralph?

**ALBERT**
He’s gonna be your helper. He used to be the cook here years ago, but he is getting older and the drink is getting to him. So we keep him around here to help out, mostly washing dishes and keeping the kitchen clean.

**PAMELA**
Well help is always a plus.
She puts the knife back into the drawer.

ALBERT
We’ll go through the cabinets and the drawers so you know where everything is.

PAMELA
Okay.

The two head towards the cabinets.

EXT. WOODS - DAY
Jason walks through a path in the woods with both hands in his pockets. He WHISTLES as he moves along.
There is a RUSTLE from the shrubs behind him.
He turns his head sharply.
A bird CHIRPS and flies through the air.
He scans the surrounding area.
Nothing.
Jason continues on his way. He starts to WHISTLE again.
A few moments later a figure emerges from behind the tree and steps onto the path.
The figure follows Jason.

EXT. EDGE OF LAKE - MOMENTS LATER
Jason walks out of the woods and makes his way to the lake.
He looks out onto the dark water.
The bright sun in the sky reflects onto the cold surface.
Jason steps closer.
A shadow covers him.
There is a SNAP from behind.
He turns around.
RALPH, late fifties, who looks like Harry Dean Stanton on a bad day, stands before him.

RALPH
Watcha doin’ here boy?! Camp don’t open till tomorrow.

JASON
Um.....I came here with my mom. She works here, she’s the new cook.

Ralph smirks.

RALPH
Is that so. That must make you the Voorhees boy.

Jason nods.

RALPH (CONT'D)
Shoulda figured.

Ralph pulls out a flask and takes a swig. Then with the flask in his hand he points out to the lake.

RALPH (CONT'D)
You thinkin’ bout goin’ in there?

Jason turns and looks out onto the water.

JASON
I don’t know. I can’t really swim.

RALPH
Well you best stay out of the water then. Over the twenty years I been up here I’ve seen that lake swallow up a lot of souls.

There is a SNAP from the woods behind them.

Howard walks out.

Ralph quickly puts his flask away.

HOWARD
Ralph, what are you doing out here? You know you’re supposed to be in the kitchen to help set things up.
RALPH
I know I know, sorry. I just wanted to say hello to the young lad here, um...
(to Jason)
What’s your name again?

JASON
Jason.

RALPH
Oh yeah, Jason. I just wanted to say hello to Jason.

HOWARD
It’s okay Ralph, but I do think you should head back.

RALPH
On my way.
(To Jason)
Remember what I said.

Jason just stares at him as he stumbles off into the woods.

HOWARD
Feel like going for a swim later?

JASON
Nah, I’m not really good at it.

HOWARD
Come on Jason. That’s one of the things that camp is for. To learn to be able to do the things that you aren’t very good at.

Jason turns away.

HOWARD (CONT’D)
Well if you’re interested just let me know. Anyway, we better get back, your mother is kinda worried about you being out here all alone.

JASON
She worries too much.

HOWARD
That’s just one of the things that mom’s do.

Jason walks back into the woods. Howard follows.
INT. BOYS CABIN - NIGHT

The blue moonlight shines through the windows.

An owl HOOTS from outside.

Jason lies awake on the bottom bunk. He stares at the baseball card in his hand.

Suddenly there is a CREAK.

Jason slowly sits up.

FOOTSTEPS can be heard from outside.

The FOOTSTEPS get closer and closer. They stop at the door.

The doorknob turns.

Jason pushes himself to the back of the bed.

The door opens. It’s Pamela.

            JASON
            Mom?

            PAMELA
            Sorry. Did I scare you?

            JASON
            No.

Pamela steps into the cabin and walks over to her son.

            PAMELA
            I just wanted to see how you were
doing out here all alone.

            JASON
            I’m doing fine. Just can’t sleep
is all.

She sits down next to him.

            PAMELA
            Excited about tomorrow huh, when
all the other kids come?

            JASON
            Kinda.
PAMELA
Scared?

JASON
Of what?

PAMELA
Some people find it scary meeting new people.

JASON
Not me.

She puts her arm around Jason.

PAMELA
You know I was talking with Howard. He said he would be happy to show you how to swim.

JASON
I don’t know.

PAMELA
You know it would make me feel better knowing that you knew how.

JASON
Really?

PAMELA
Yeah.

JASON
Well maybe.

She smiles.

PAMELA
I love you.

JASON
I love you too mom.

She gives him a hug.

PAMELA
Now you get some sleep. You’re gonna need all the energy you can get for tomorrow.

JASON
I’ll try.
She gives him a KISS on his forehead.

He lies down.

She brings the blankets up to his chest.

    PAMELA
    Sleep tight.

Jason closes his eyes.

EXT. CAMP CRYSTAL LAKE (MAIN CAMP) - DAY

A large yellow school bus pulls up into the main camp. All the counselors stand outside.

Jason and Pamela stand on the porch of the main hall.

The bus stops and the door opens.

Children storm out of the bus like it was on fire.

Donald turns to Eugene.

    DONALD
    I already know this is gonna be one hectic summer.

    EUGENE
    You’re telling me.

The children run and SCREAM as they charge out of the bus.

    ALBERT
    Okay kids settle down.

ON THE PORCH

Pamela pats Jason on the back.

    PAMELA
    Why don’t you go out there and make some new friends.

Jason looks up at her.

    JASON
    Okay.

Jason runs off to join the other children.
INT. BOYS CABIN - DAY

The cabin is filled with young boys who scurry about.

Jason sits on his bed.

WILLIE, twelve, tall with a buzz cut who has bully written all over him, walks up to Jason.

Willie is accompanied by two other boys. HENRY and CARL, both twelve.

WILLIE
Hey what’s your name?

Jason turns to Willie.

JASON
Jason.

WILLIE
Well Jason you’re on my bunk.

JASON
I got here first.

WILLIE
It doesn’t matter if you got here first. This is the bunk I had last year and the year before that. So why don’t you get off it and find another bunk.

Henry and Carl look at each other and GIGGLE.

Jason doesn’t move.

WILLIE (CONT'D)
What’s your problem? Are you deaf?

JASON
I heard you, but I’m just not listening to you.

Willie turns to his two friends.

WILLIE
Looks like we gotta trouble maker here fella’s.

HENRY
It sure does.
CARL
Maybe you’re gonna have to teach him a lesson Willie.

WILLIE
I think you’re right Carl, I think you’re dead right!

HENRY
Hey, this kid wasn’t on the bus with us.

CARL
I know. I saw him with some wench when we got here.

Willie looks down at Jason.

WILLIE
Who is she? Your mom.

JASON
Yeah she works here, she’s gonna be the cook.

CARL
What a dork. He comes to camp with his mommy.

WILLIE
Are you some kind of mama’s boy?

JASON
No.

HENRY
Yeah he is, he’s a mama’s boy.

JASON
Shut up!

Willie grabs Jason by the arm and pulls him up.

WILLIE
You don’t talk to my friends like that mama’s boy!

JASON
Don’t call me mama’s boy!

CARL/HENRY
Mama’s boy! Mama’s boy! Mama’s boy! Mama’s boy!
A look of rage over comes Jason.

WILLIE
What’s the matter mama’s boy?
Gonna cry?

JASON
I told you to shut up!

Willie shoves Jason.

WILLIE
And I told you not to talk to us
like that!

Jason charges Willie.

He grabs him by the throat and holds him up against the wall.

All the other boys circle around Jason and Willie.

JASON
If you keep calling me names I’m
gonna cut you’re head off!

The other boys start to cheer.

BOYS
FIGHT!  FIGHT!  FIGHT!  FIGHT!

Howard bursts into the cabin.

HOWARD
What the heck is going on in here?

He shuffles his way through the crowd of boys.

He makes his way to Jason and Willie.

HOWARD (CONT’D)
(yelling)
Jason!  Let him go!

There is no response from Jason. His hands tighten around
Willie’s throat.

HENRY
He just freaked out. He attacked
Willie for no reason.

Howard grabs Jason and pulls him off Willie.
HOWARD
What has gotten into you?

JASON
They were calling me names!

WILLIE
We were not.

JASON
You were too you liar!

WILLIE
Just ask anyone here. They’ll tell you that we weren’t. You’re just a psycho that’s all.

Jason lunges towards Willie. Howard grabs a hold of him.

WILLIE (CONT’D)
See! He’s a psycho.

HOWARD
Jason come with me.

Howard takes Jason by the arm and walks him out of the cabin.

EXT. BOYS CABIN – CONTINUOUS

Howard pulls Jason out of the cabin. He SLAMS the door shut behind them.

HOWARD
What on God’s green earth has gotten into you?

JASON
Those boys, they were teasing me and calling me names I swear!

HOWARD
What did they call you?

JASON
Mama’s boy. They know about my mom being the cook and all.

Jason STOMPS his foot.

JASON (CONT’D)
I knew this was gonna suck!
HOWARD
Calm down Jason.

He puts his hand on Jason’s shoulder.

HOWARD (CONT'D)
It’s going to be okay. I’m going to talk to them and straighten this thing out.

JASON
It won’t make any difference.

HOWARD
Jason you gotta trust me.

Howard opens the door.

INT. BOYS CABIN - CONTINUOUS

Jason and Howard enter the boys cabin. Howard walks up to the group of boys.

HOWARD
Listen up fella’s.

The crowd of boys turn towards Howard.

HOWARD (CONT'D)
Now I know this being the first day of camp you all might be a little over excited, but this behavior has got to stop. If I see or hear about any of you teasing or picking on someone you are going to be on dishwasher duty for the rest of the time here. Do you understand me?

The boys nod.

HOWARD (CONT'D)
Good, we’re all here to have a good time and make some new friends, so lets make the most of it.

Howard looks down at Jason

HOWARD (CONT'D)
(quietly)
If anyone give you any trouble you let me know okay?
Howard turns back to the boys.

HOWARD
We’re all meeting at the main hall in thirty minutes so get your unpacking done now.

Howard leaves the boys cabin.

Jason walks back to his bunk. All of his stuff is gone.

Willie sits on the bunk, Carl and Henry stand on either side.

JASON
Where’s all my stuff?

WILLIE
You’re sleeping over there.

He points to a few bunks down.

WILLIE (CONT’D)
Underneath Franklin, and let me tell you something, that kid farts something nasty in his sleep, it can turn you green.

Carl and Henry LAUGH.

Defeated, Jason turns around.

WILLIE (CONT’D)
Hey Jason.

Jason looks back.

JASON
What?

WILLIE
If you ever rat on any one of us over anything, we’ll get ya, you understand me?

Jason stares into Willie’s eyes.

He then turns back and walks over to his new bunk.
INT. PAMELA’S CABIN - NIGHT

Pamela lies in her bed still in her clothes. Her eyes are wide open.

There is a KNOCK at the door.

She gets up off her bed, walks towards the door and opens it.

Jason stands before her in his grey pajamas. His shoulders are slouched and he has a sad expression on his face.

    PAMELA
    Jason? Is there something wrong? What are you doing up so late?

    JASON
    I can’t sleep.

He walks into the cabin. Pamela closes the door.

    PAMELA
    What’s the matter?

    JASON
    I don’t like it here mom.

    PAMELA
    Why?

    JASON
    All the other kids are making fun of me.

    PAMELA
    Making fun of you? For what?

    JASON
    What do you think?

She puts her arm around her son.

    PAMELA
    I’m so sorry Jason.

    JASON
    I wanna go back home.

    PAMELA
    We just got here. Why don’t you give this place another chance.
JASON
Nothing is gonna change. I know it in my gut.

PAMELA
Will you do it for me, please. If you still don’t like it here by the end of the weekend we’ll go back home. Does that sound fair?

JASON
I guess so.

PAMELA
That’s my boy. Now how about if I make us some hot cocoa.

JASON
(excited)
With marshmallows?

PAMELA
Who do you think you’re talking too? Of course with marshmallows.

JASON
Awesome!

PAMELA
Now you go have a seat. It’ll be ready in a couple minutes.

Jason walks over to the desk and sits down.

He stares at the family photo that sits on top. He can see his reflection off the glass.

EXT. LAKE - NIGHT

The half moon in the clear sky glows and gives off a blue light. The stars twinkle from above.

Eugene and Mary lie on a blanket near the water.

Eugene rolls on top of Mary and KISSES her.

MARY
You know if we get caught we’re going to be in a lot of trouble.
EUGENE
We got nothing to worry about, everyone is asleep by now.

He gives her another KISS.

His hands run up along her side. He cups her breasts.

MARY
Eugene, easy now.

EUGENE
You drive me crazy you know that?

He KISSES her nose.

MARY
I have an idea.

EUGENE
So do I.

MARY
Lets go skinny dipping.

EUGENE
Why don’t we just get naked here?

MARY
Come on. It’ll be fun, it’s something I always wanted to do.

EUGENE
Sure, why not.

IN THE WOODS

Jason walks alone through the woods with both hands in his pockets. He kicks a rock in front of him.

A woman GIGGLES.

Jason makes his way towards the noise.

He spots Eugene and Mary as they take their clothes off.

JASON
(under his breath)
Whoa.

AT THE LAKE

Mary and Eugene stand there naked as the say they were born.
Eugene takes Mary into his arms.

EUGENE
I want you so bad.

MARY
You can have me......after.

The two run off into the water.

FROM THE WOODS

Jason moves closer to get a better view. He hides behind a tree and smiles.

JASON
This is so cool.

IN THE LAKE

Eugene and Mary swim around in the water.

Eugene takes a hold of Mary and wraps his arms around her.

EUGENE
I love you baby.

MARY
I love you too.

They KISS

FROM THE WOODS

Jason continues to stare at the young couple.

From behind there is a SNAP.

Jason spins around.

Pamela walks out from the shadows.

PAMELA
Jason! What in the heavens are you doing out here?

JASON
Nothing. I was just going for a walk is all.

PAMELA
At this hour?
Mary’s LAUGHS from the lake are heard.

PAMELA (CONT’D)
Who is that?

Pamela makes her way towards Jason. She looks out at the lake and sees Eugene and Mary.

PAMELA (CONT’D)
So that’s what you’re doing?

JASON
I heard noises. I just wanted to see what was going on.

PAMELA
Well now you know don’t you. Now go back to bed.

JASON
Yes mom.

Jason slowly walks away.

Pamela makes her way down to the lake.

AT THE LAKE

Pamela walks to the edge of the lake.

PAMELA
Hey you two!

The young couple turn in shock.

EUGENE
Oh no!

PAMELA
What do you think you are doing?

Mary lowers herself in the water to cover her breasts.

MARY
Just going for a late night swim.

Pamela looks down at the ground and see’s all their clothes lying about.

PAMELA
Naked?
EUGENE
We forgot our suits, it was kind of a spur of the moment kind of thing.

PAMELA
Yeah I’m sure it was. Now I suggest that you two dry off, put your clothes back on and get to your cabins and we can forget that this even happened.

EUGENE
Yes ma’am.

Pamela storms off.

Eugene and Mary turn to each other.

EUGENE (CONT’D)
This was your idea remember?

MARY
Yeah, and if she caught us doing what you wanted to do we would be in way more trouble.

She SPLASHES his face with water.

INT. MAIN HALL – MORNING

The hall is filled with children who all sit at the tables. CHATTER fills the air.

Jason sits alone at the end of one of the tables.

NORMAN, twelve, rolls up to Jason in a wheelchair.

NORMAN
Hey, can I eat here?

Jason shrugs his shoulders.

JASON
Sure, I don’t care.

Norman puts his tray onto the table.

NORMAN
How come you ain’t sittin’ with any of the other kids?
JASON
Cause they’re dorks.

NORMAN
I guess you’re already on Willie’s bad side huh?

JASON
Duh! Didn’t you see what happened yesterday?

NORMAN
I just got here this morning. No room on the bus for cripples. Today was the soonest I could come.

JASON
Then how did you know about Willie?

NORMAN
This is my third year here. Willie’s got a reputation. Whenever someone is having a bad time it’s cause of him.

JASON
He’s a turd.

NORMAN
Tell me about it.

JASON
So what’s your name?

NORMAN
Norman. You?

JASON
Jason.

NORMAN
Nice to meet you Jason.

JASON
Nice to meet you too.

Norman digs into his eggs.

NORMAN
(with his mouth full)
So are you going swimming later?
JASON
No. Are you?

Norman GULPS down his mouthful.

NORMAN
(sarcastically)
I wonder.

Jason looks at that wheelchair.

JASON
Oh ya. How did you get in that thing anyway?

NORMAN
I was climbing a tree when I was six. I grabbed onto a branch. The branch broke, I hit the ground and I broke.

JASON
That sucks.

NORMAN
Yeah. It took some time, but I’m used to it now.

Willie walks up to Jason and Norman.

WILLIE
Oh look what we got here. A mama’s boy and a cripple. You two sure make a cute couple.

JASON
Bugger off you jerk!

WILLIE
Are you gonna make me? Mama’s boy.

Jason gets up off his chair in a flash.

JASON
As a matter of fact, I am.

From the other side of the hall, Howard runs quickly towards the two boys.

HOWARD
What’s going on here?
WILLIE

Nothing.

JASON

That’s a lie. He called me a mama’s boy, and Norman a cripple.

Howard turns to Norman.

HOWARD

Is that true?

Norman nods.

Howard grabs Willie by the arm.

HOWARD (CONT’D)

You know what that means. You’re on dishwasher duty.

Willie turns to Jason.

WILLIE

I’m gonna get you for this.

Jason smiles.

JASON

Go ahead and try.

Howard drags Willie away.

JASON (CONT’D)

We got him good.

NORMAN

You know he’s gonna try and get ya.

JASON

We’ll see about that.

Jason sits down and eats his breakfast.

INT. KITCHEN (MAIN HALL) – LATER

Willie dries the dishes that Ralph washes.

Pamela enters the kitchen with a stack of plates in her hands. She sets them down next to Ralph.

PAMELA

That should be the last of them.
RALPH
Thank God.

She looks over at Willie.

PAMELA
I just talked with Howard. You’re the one that’s been giving my son a hard time.

Willie looks up.

WILLIE
Nah uh, wasn’t me ma’am.

She moves closer to him.

PAMELA
Don’t you lie to me.

Willie shies away.

Pamela frowns.

PAMELA (CONT’D)
Look at me when I’m talking to you!

She grabs a hold of Willie and shakes him.

Ralph steps in.

RALPH
Come on now, he’s just a kid.

PAMELA
Stay out of this Ralph.

She holds onto Willie.

PAMELA (CONT’D)
If you bother my son one more time you’re going to have to deal with me! Got that!

WILLIE
Yes ma’am.

PAMELA
Good.

She lets go of him.
PAMELA (CONT'D)
Now help Ralph finish these up so you can go join the others.

Ralph walks up to Pamela.

RALPH
You shouldn't have yelled at him like that, and on top of it you shouldn't have touched him.

PAMELA
Just mind your own business Ralph. Just go do what you do. Wash the dishes and have your drinks.

Ralph shakes his head and walks back over to the sink.

EXT. LAKE - DAY
Jason stands on the path that leads to the lake. He stares out at the other kids who swim and SPLASH about.

Children dive off the dock that goes onto the lake.

Norman rolls up behind him.

NORMAN
Hey Jason.

Jason turns around.

JASON
Hey.

He turns back and looks at the kids out in the water.

NORMAN
Why don't you go out there?

JASON
I don't know how to swim.

NORMAN
You should learn. Wish I could.

JASON
I wish for a lot of things.

He looks down at Norman.
JASON (CONT'D)
Want me to push you down to the beach, that way you can get a better view.

Norman smiles.

NORMAN
Thanks.

Jason gets behind Norman and pushes him onto the beach.

The wheelchair gets stuck in the sand.

JASON
Dang it!

NORMAN
This thing don’t work to well in the sand I’m afraid.

JASON
I can do it.

Jason pushes with all his might.

The wheelchair slowly moves forward.

NORMAN
Holy cow you’re pretty strong.

Jason pushes Norman to the center of the beach.

JASON
Well I hope you like this spot cause I don’t think that I can push you much further.

NORMAN
This is fine thanks.

NEAR THE DOCK

Willie, Henry and Carl huddle together.

WILLIE
We’re gonna get that Jason freak.

CARL
If you do anything else to him you know that you’re gonna get in lots more trouble?
WILLIE
What are they gonna do to me? Make me wash even more dishes? Let me tell you something. That dork is gonna pay for what he did.

HENRY
What do you plan on doing?

WILLIE
Well I know that he doesn’t like the water.

HENRY
Yeah?

WILLIE
So lets get him wet.

CARL
What do you want us to do?

WILLIE
Get him out on the dock. I’ll be waiting there. Tell him that I wanna make up, put this stuff behind us. Then, when he gets out to the edge we throw him in.

HENRY
Ha, that is so mean, I love it.

ON THE BEACH
Howard watches the children. Phyllis approaches from behind.

PHYLLIS
Hey there.

Howard turns around.

HOWARD
Hey babe.

PHYLLIS
How’s life guard duty?

HOWARD
I haven’t had to do any mouth to mouth yet.

PHYLLIS
Really? That’s a shame.
He eyes her up and down.

HOWARD
Yeah, I could really use some mouth to mouth.

PHYLLIS
Why don’t you come behind the shed and you can give me all the mouth to mouth you want.

HOWARD
I dunno. Trust me I want to, but Albert won’t be here for another hour or so.

PHYLLIS
Look at them, they’re fine. I’m sure they can handle ten minutes without you.

Howard scans the children, then scans Phyllis.

HOWARD
Maybe for five minutes. But we shouldn’t be seen leaving together.

PHYLLIS
I’ll be waiting.

Phyllis leaves.

Howard stands still. He looks around then slowly backs up. He turns around and quickly runs into the woods.

FIFTY YARDS DOWN THE BEACH

Willie and Carl run up to Jason and Norman. Jason turns to Norman.

JASON
Oh no, it’s Willie’s goons.

NORMAN
I wonder what they want?

Willie and Carl approach them.

CARL
Hey Jason.

JASON
What do you guys want?
HENRY
Willie wants to talk to you.

JASON
Forget it. I don’t want anything to do with him.

CARL
It’s not what you think. He wants to apologize.

JASON
What?

HENRY
He doesn’t want anymore trouble. He wants a clean slate.

JASON
I don’t know.

CARL
Hells bells, don’t you believe in giving a guy another chance.

Jason looks to Norman.

JASON
What do you think?

NORMAN
I think you should do it. It’s probably best for everybody.

Jason turns to Carl and Henry.

JASON
Okay, where is he?

HENRY
He’s out on the dock. We’ll take you to him.

Jason follows Carl and Henry out to the dock.

EXT. BEHIND THE SHED - CONTINUOUS

Howard and Phyllis lips are locked against the shed. Howard squeezes Phyllis’s breasts with his hands.

He moves her hands down and UNZIPS his pants.
HOWARD
Wait, I thought we were just gonna
do a little mouth to mouth.

PHYLLIS
Maybe I wanna do a little more.

HOWARD
We gotta make this quick.

PHYLLIS
Is there any other way with you?

HOWARD
Ouch.

She gives him a long passionate kiss.

Howard’s pants drop to the ground. He takes off Phyllis’s shorts.

He thrusts himself inside her. The two GASP in ecstacy.

Howard moves up and down. Phyllis wraps her legs around his waist.

HOWARD (CONT’D)
Oh baby you feel so good.

He moves faster and faster.

EXT. LAKE – DOCK – CONTINUOUS

Henry, Carl and Jason make their way along the dock. Jason looks over the edge. He stares into the dark water.

Willie stands at the end of the Dock.

WILLIE
Hey Jason, thanks for coming.

JASON
No problem.

Jason stops at the end of the dock. He is now face to face with Willie.

JASON (CONT’D)
So you wanted to say something?

WILLIE
Yeah, I wanted to apologize.
JASON

Okay.

Willie moves closer to Jason.

WILLIE
I’m sorry that you’re such a loser. I’m sorry that you’re a dork and a mama’s boy. I’m sorry that the only friend you have here is a stupid cripple.

Jason’s face fills with rage.

JASON
You are so dead!

Jason PUNCHES Willie in the face. Blood SPLATTERS out of his mouth onto Jason’s face.

Willie falls to his knees. He looks up at Jason and he wipes his bloody mouth with a grin.

He gets up on his feet.

WILLIE
There is one thing that I’m not sorry for.

JASON
What’s that.

WILLIE
This.

Willie, Carl and Henry grab a hold of Jason.

JASON
What the heck are you guys doing? Let me go.

WILLIE
We’re gonna teach you how to swim mama’s boy.

Carl and Henry LAUGH.

WILLIE (CONT’D)

Ready fella’s?

The two nod.
They pick Jason up by his arms and legs and swing him back and forth.

WILLIE (CONT'D)
One three. One....two....three!

They toss Jason into the air. He flies fifteen feet before he lands in the water.

Jason SCREAMS.

JASON
(SCREAMING)
HELP ME! I CAN'T SWIM!

The three boys LAUGH.

WILLIE
Well you better learn.

The other children run out onto the dock.

Jason SPLASHES in the water.

JASON
HELP ME!

The kids just watch.

EXT. BEHIND THE SHED - CONTINUOUS

Howard thrusts hard into Phyllis. The two try to hold in their pleasure.

Suddenly SCREAMS are hear.

HOWARD
What was that?

PHYLLIS
I don’t know.

Another SCREAM.

HOWARD
Oh no.

Howard pulls up his pants and runs off.
EXT. LAKE - DOCK - CONTINUOUS

Jason STRUGGLES in the water.

    JASON
    HELP!

He goes under.

He SPLASHES back up.

    JASON (CONT'D)
    HELP ME!

He goes back under.

Howard runs up to the edge of the dock.

    HOWARD
    What’s going on?

    WILLIE
    Jason fell into the lake.

    HOWARD
    Oh God!

Howard dives into the water.

UNDER THE WATER

Howard swims down and looks around.

Nothing.

He swims further down. It is now total darkness. He swims back to the surface.

ON THE SURFACE

Howard takes a deep BREATH and goes back under.

ON THE BEACH

Pamela runs up to Norman.

    PAMELA
    What’s going on out there?
NORMAN
They threw Jason into the water. Howard’s out there trying to get him out.

PAMELA
What? Jason can’t swim!

She darts off towards the dock.

UNDER THE WATER
Howard swims deeper into the darkness. He spins himself around.

Still nothing.

ON THE DOCK
Pamela runs along the dock to the edge of where all the children stand.

She moves them out of the way.

Howard breaks the surface. He takes another BREATH and dives back under.

Pamela turns to Willie. She grabs a hold of him.

PAMELA (CONT’D)
You! You did this! You threw my son into the water.

WILLIE
No I didn’t, he fell in, I swear, you can ask anybody.

She shakes him ferociously.

PAMELA
I know it was you!

Howard comes back up. He sees Pamela on the dock.

He dives back under.

Albert, Eugene, and Phyllis run out onto the dock. They reach Pamela.

ALBERT
What happened?
PAMELA
This little cretin threw my son into the lake.

WILLIE
Did not!

She SMACKS him across the face.

Albert and Eugene dive into the water.

Pamela turns to Phyllis.

PAMELA
Where was everybody? Why was no one watching the children?

Tears flow from Phyllis’s eyes.

Pamela grabs a hold of her.

PAMELA (CONT’D)
Well, where you?

Phyllis breaks down into tears.

Pamela turns back to the lake.

PAMELA (CONT’D)
Where’s my son?!

EXT. LAKE - DUSK

Boats are out onto the lake. There are several divers coming in and out of the water.

Police officers walk around and talk with the children.

The SHERIFF, fifty, walks up to Pamela who stands in tears.

SHERIFF
It’s getting dark. There is no point in them being out there anymore. They can’t see anything.

PAMELA
He’s still out there.
SHERIFF
We’ll start again in the morning.
We got officers patrolling all
along the lake. If we find
anything we will let you know.

PAMELA
Anything? My son is not a thing!
He is eleven years old and he is
still out there, all alone!

SHERIFF
I’m sorry ma’am. When we find your
son we will let you know. But
there isn’t anything you can do
here. You need to get some rest.

She wipes the tears from her face.

She turns around and spots Howard and Phyllis who talk with a
police officer.

She marches up to them.

PAMELA
Where were you?!

Howard’s eyes are filled with tears.

HOWARD
I..I’m so sorry.

PAMELA
I didn’t ask for an apology, I
asked where you were?!

HOWARD
I was...I was.

He turns to Phyllis.

PAMELA
You were with her weren’t you?!
You sonofabitch! You couldn’t keep
it in your pants could ya?!
Instead of watching the children
like you were supposed to you were
out getting your rocks off! It’s
your fault he’s dead! I want you
to know that, and I will never
forgive you.

She SMACKS him across the face.
She storms off.

Howard falls to his knees and SOBS uncontrollably.

The Sheriff gets on his walky talky.

SHERIFF
Pack it up fella’s, we’re done for the night.

A DEPUTY, twenty, walks up to the Sheriff.

DEPUTY
The mother still insists that we keep on looking.

SHERIFF
Does she actually expect us to find him alive.

DEPUTY
She seems determined.

SHERIFF
I guess any mother would be. Lets do one more circle around the lake then call it a night.

DEPUTY
Okay Sheriff.

The Sheriff takes out a cigarette and LIGHTS it up. He takes a long drag.

ON THE DOCK

Ralph walks to the edge of the dock. He stares out onto the dark blue water.

RALPH
This place is cursed.

He pulls out his flask and takes a GULP.

EXT. CAMP CRYSTAL LAKE (MAIN CAMP) - NIGHT

TITLE CARD - ONE YEAR LATER

The full moon sits in the sky. Scattered clouds float above. Several camp counselors sit around a roaring fire.
They SING songs that are only sung around a camp fire.

Owls HOOT from the forest that surrounds them.

GROUP
(singing)
The river is deep and the river is wide, hallelujah, milk and honey on the other side, hallelujah.

The fire CRACKLES.

EXT. WOODS - NIGHT

BARRY and CLAUDETTE, both eighteen and horny as hell, make out on a blanket in a clearing in the woods.

Barry runs his hands along Claudette’s body.

BARRY
I’ve been waiting for this for a long time.

CLAUDETTE
I have too.

They lock lips. Their tongues twirl around. They both MOAN with passion.

Claudette reaches down and UNZIPS Barry’s pants. She slips her hand inside. She rubs back and forth.

Barry GASPS.

CLAUDETTE (CONT'D)
It’s so warm.

BARRY
Cause your so hot.

She rubs faster and faster.

BARRY (CONT'D)
Baby if you keep doing that I’m gonna finish before we even get started.

CLAUDETTE
Then lets start.

She takes her hand out of Barry’s pants. They sit up.
Barry takes off his shirt. Claudette does the same.  
She pulls off his pants. He sits there in only his boxers. The tent in his shorts shows his excitement.

Barry takes off Claudette’s bra. 
He goes right for her large plump breasts. 
He LICKS them and SUCKS on her nipples. 
From the woods there is a SNAP. 
Barry stops what he is doing and turns around.

BARRY  
I think someone’s watching us.

Claudette grabs her bra and puts it on. 
There is another SNAP.  
Barry and Claudette get to their feet. 
A figure walks out from the darkness. 
Barry bends down and puts on his pants.

BARRY (CONT'D)  
We weren’t doing anything, we were just messing around.

The figure approaches Barry. 
A large butcher knife slices Barry across his throat. 
Claudette SCREAMS.  
Barry puts his hand over his throat. 
Blood spills between his fingers. 
He drops to the ground and GURGLES on his own blood. 
The figure moves towards Claudette. 
Claudette backs up, tears run from her eyes. 

CLAUDETTE  
Please!

She trips on her feet and falls on her back.
The figure slowly moves towards her.
Claudette puts up her hands.
The knife swings across and cuts off all her fingers on both hands. Blood SQUIRTS out.
Her digits drop to the ground.
She SCREAMS again.
The large knife comes down.
FREEZE ON CLAUDETTE

EXT. NEW YORK CITY - MORNING
TITLE CARD - 1978
Dark clouds fill the sky.
Traffic fills the busy street. Tires SCREECH and cars HONK.
The sidewalk is filled with people who scurry about.
STEVE CHRISTY, late thirties, walks out of an apartment building that shoots high into the grey sky.
He has curly brown hair and a thick mustache.
He walks to a news stand just out front.
He grabs a paper and hands the VENDOR some change.

STEVE
Good news today?

VENDOR
Is it ever?

STEVE
It would be nice once in a while.

VENDOR
I know what you mean Mr. Christy.

He looks at the front page and shakes his head.

VENDOR (CONT'D)
No such luck huh?
STEVE
None at all.

Steve waves to the vendor and heads back into the apartment building.

INT. THE CHRISTY’S APARTMENT(KITCHEN) - MORNING

ALICE CHRISTY, late thirties, walks into the kitchen in her bathrobe. She makes her way to the counter and pours herself a cup of coffee.

From the other room the door SLAMS shut.

STEVE (O.S.)
Another one Alice!

ALICE
What are you talking about?

Steve walks into the kitchen and tosses the paper onto the kitchen table.

She takes a look at it.

The front page reads:
TEEN SHOT AND KILLED DURING ROBBERY ATTEMPT

STEVE
I’m telling you this world is going to hell in a hand cart.

ALICE
It’s sad really.

STEVE
I really think we need to do this.

ALICE
Do what?

STEVE
The camp.

Alice grabs a chair and sits down.

ALICE
I thought we already agreed we wouldn’t be able to do this.
STEVE
I know, but I have this gut feeling
this is what we are supposed to do.

ALICE
How will we afford it?

STEVE
I’ll get donations, work overtime
for the next six months. We owe it
to these kids....we owe it to
Michael. Maybe if he had something
like this, who knows, maybe things
would be different.

ALICE
I don’t know Steve. It’s a huge
step and it’s going to take a lot
of time.

He kneels down in front of her. He looks straight into her
eyes.

STEVE
Please Alice, I need to do this, we
need to do this. We can make a
difference, we can help some of
these kids, give them the chance
Michael didn’t have.

She runs her hands along his face.

ALICE
Okay sweetie, lets do it.

STEVE
Do you mean it?

ALICE
Yeah I do.

STEVE
Positive?

ALICE
One hundred percent.

STEVE
Thank you.

He smiles and gives her a KISS.
EXT. RURAL TOWN - MORNING

TITLE CARD - FRIDAY JUNE 13TH 1979

The town is quaint and quiet.

A few people walk along the sidewalk.

A car drives down the street. It stops.

A young woman, JENNY, eighteen, gets out of the car. She pulls out a backpack and slings it over her shoulder.

JENNY
(to the driver)
Thanks for the lift.

She waves then closes the door. The car drives off.

Jenny walks down the street. She looks around.

She passes an elderly couple who hold hands. She smiles at them, they smile back.

She comes to a Diner. She looks inside.

INT. DINER - CONTINUOUS

Jenny walks into the diner. It’s filled with a few people, probably the regulars, all men.

The door CHIMES as she opens it.

Country music PLAYS on the radio.

The regulars stop what they are doing and turn towards Jenny.

They look at her for a moment then go back to their breakfasts.

JENNY
I’m sorry to interrupt your breakfast, but I was wondering if anyone knew how far camp crystal lake is from here?

TRUDY the waitress, late forties, puts her hands on her hips.

TRUDY
You must be one of Steve Christy’s girls huh?
JENNY
Yes I am, do you know him?

TRUDY
He stops in here from time to time.
Anyway it’s about twenty, twenty
five miles from here.

JENNY
Is there a bus I can catch?

Judy CHUCKLES.

TRUDY
I’m afraid not Dear.

Trudy turns to one of the regulars, ENOS, fifty, heavy set
with a five ‘O clock shadow.

TRUDY (CONT’D)
Hey Enos, aren’t you’re headin’ out
down by the crossroads? It’s over
half way there, you can give her a
lift can’t you?

Sam nods.

ENOS
Sure, nodda problem.

Sam looks over at Jenny.

ENOS (CONT’D)
Come on kiddo. Lets go.

JENNY
It’s Jenny.

ENOS
Okay Jenny, lets get a move on.

Enos throws a few dollars on the counter.

ENOS (CONT’D)
See ya tomorrow Trudy.

TRUDY
Have a good one Enos.

Jenny and Enos leave the Diner together.
EXT. STREET - CONTINUOUS

Jenny follows Enos down the street.

They reach Enos’s rig.

Ralph, now in his late seventies and uglier than ever, pops up between two parked cars.

Jenny jolts.

RALPH
You’re going to camp blood aren’t ya? It’s cursed you know. You’ll never come back!

ENOS
Goddamnit Ralph, get the hell out of here!

RALPH
It’s cursed I tell ya! Leave now and save yourself!

ENOS
What did I just tell you? Get the hell out of here.

Ralph stumbles away.

RALPH
(under his breath)
Never come back, never come back, never come back.

Enos turns to Jenny.

ENOS
Crazy drunk. He’s been giving your boss one helluva hard time.

JENNY
What’s his problem?

ENOS
Alcohol.

Enos opens the passenger door to his rig. He helps Jenny get inside with a boost.
INT. ENOS’S RIG - MORNING

Enos looks over at Jenny and smiles. He checks her out from head to toe.

ENOS
So watcha gonna be doing over there at the camp?

JENNY
I’m gonna be cooking for fifty kids. Inner city kids mostly. I wanna be a teacher so I think this is a good way to learn how to deal with ‘em. I’m going to Southern State in the fall.

ENOS
You a good cook?

JENNY
I’m not bad.

She looks out the window.

JENNY (CONT'D)
So what did that crazy guy mean when he called it camp blood?

ENOS
Well about twenty years ago a couple of counselors were killed, cut up real bad. Year before that a young boy drowned, the counselor that was supposed to be watching him slit his wrists not too long after. Then a couple years later there was a problem with the water works, then after that there was the fire.

JENNY
Sounds like that place has had a lot of bad luck.

ENOS
Tell me about it. Four times people have tried to open it up, four times it has failed. I hope for your bosses sake the fifth times the charm.

(MORE)
ENOS (CONT'D)
He’s been up there almost a year trying to fix it up, put out a lot of cash to.

JENNY
Well I have a feeling it’s gonna work this time.

Enos takes out a cigarette and lights it up. Jenny rolls down her window.

EXT. RURAL ROAD - CONTINUOUS
The rig speeds down along the road.

EXT. RURAL ROAD - LATER
Enos’s rig pulls over to the side of the road. Jenny gets out with her backpack over her shoulder.

Enos leans out of the rig.

ENOS
Now you just keep going down that dirt road for about three to five miles. You’ll see the sign and you’re there.

JENNY
Thanks again for the lift.

ENOS
No problem. You have a good time ya hear.

JENNY
I’m pretty sure I will.

Enos checks her out one more time then SLAMS the door.

The rig drives down the road.

Jenny makes her way down the dirt road.

EXT. DIRT ROAD - LATER
Jenny moves along the dirt road. She WHISTLES the theme to the Andy Griffith show.

She KICKS a rock that sits on the ground. It flies off into some shrubs.
There is a RUSTLE that comes from the shrubs.
Jenny stops and turns around.
There is another RUSTLE.
She turns back around and quickly runs down the dirt road.
Another RUSTLE from behind.
She picks up speed.

JENNY
Please let it be something small,
please let it be something small.

From behind a hand grabs a hold of her and throws her down to the ground.
Jenny SCREAMS.

JENNY (CONT'D)
What do you want?
The figure slowly moves towards her.
She pushes herself up and runs off into the woods.

EXT. WOODS - CONTINUOUS
Jenny runs through the woods. She looks over her shoulder. Nothing is there.
Her face is beet red and tears stream down her face.
She picks up speed.
She trips over a log. Her body falls straight to the ground face first.
Her face SMASHES on a rock and BREAKS her nose.
Blood GUSHES out.
She CRIES.
She pushes herself up onto her feet. She looks around.
A branch SNAPS from behind.
She jets off.
From behind a tree a figure jumps out.
The figure shoves a large knife right through Jenny’s mouth.
The blade goes right through the back of her head.
Jenny stands there with the knife in her mouth. She GURGLES.
Blood Spills out from the corners of her mouth.
The knife twists then is pulled out.
Jenny’s body drops to the ground. Her eyes wide open.
A hand grabs her by the ankle and drags her body off.

EXT. RURAL ROAD - DAY

A dark blue van speeds along the rural road. Rock music BLASTS all around.
The van passes a slower vehicle that was in front of them.
The people in the other vehicle HONK their horn.

INT. VAN - CONTINUOUS

The van is filled with five young people, all around eighteen or nineteen.

In the drivers seat is TODD, tall, slender with short blonde hair and dimples on his cheeks.

His girlfriend LISA, tall with a hot body and a set of breasts like melons, sits on the passenger side.

In the back are LARRY, short, black curly hair with a goofy grin on his face.

PAUL, a red head who looks like he works out a lot, and SUSAN, who has short brown hair and has a big set of glasses that sit on her face.

Larry leans forward.

LARRY
Dude, how much longer is it gonna be till we get there?
TODD  
I’m guessing about ten, fifteen minutes, maybe twenty.

LARRY  
Awe man, I gotta take a major piss.

SUSAN  
Why didn’t you go when we stopped in town?

LARRY  
I didn’t have to go then.

SUSAN  
That was like five minutes ago.

LARRY  
And five minutes ago I didn’t have to go.

TODD  
Yo Larry, will you please shut the hell up, you’re giving me a headache here.

LARRY  
Well excuse the hell outta me for having to take a piss.

TODD  
You’re excused.

PAUL  
Is it me, or is it kinda creepy that those locals call this place camp blood?

LISA  
A couple kids got murdered there, but that was over twenty years ago. I mean how many people get murdered in the city everyday.

PAUL  
Still it’s creepy.

LARRY  
Okay, like I really have to take a piss. Pull over.
TODD
What? No. You can wait fifteen minutes can’t you?

LARRY
Unless you want me to take a piss inside your van you better pull over, and just to let you know it’s hot as hell out and the smell is gonna be awful.

TODD
Fine, just make it quick.

LARRY
Dude I’m not taking a dump.

TODD
Man I swear you got the bladder of an eighty year old lady

Todd pulls the car to the side of the road.

EXT. RURAL ROAD - CONTINUOUS
Larry hops out of the van and walks a few feet into the shrubs.
He UNZIPS his pant.
Urine SPLASHES onto the ground.
Larry SIGHS with relief.
There is a SNAP a few feet in front of him.

LARRY
The hell?
The urine stops. Larry shakes and ZIPS his pants back up.
Another SNAP.
Larry slowly walks forward.

LARRY (CONT’D)
Yo, anyone there?

FROM THE VAN
Todd sticks his head out.
TODD
Who are you talking you?

Larry looks around.

LARRY
No one.

He walks back towards the van.

LARRY (CONT'D)
Probably just an animal.

Larry hops back into the van.
The van speeds its way down the road.
There is a RUSTLE in the bushes.
Two boots step onto the rural road.
A hand holds onto a large bloodied knife.

EXT. CAMP CRYSTAL LAKE - DAY

The van pulls into the main camp. Rock music BLARES out.
Steve Christy swings an axe in the air.
The axe comes down at the base of a tree stump.
The van stops about twenty feet away from him.
The music stops.
The five youngsters get out of the van.

LISA
Finally.

TODD
Oh come on, it wasn’t that long of a drive.

SUSAN
It was long enough for me.

They look over at Steve.

LARRY
I’m guessing that’s Mr. Christy.
Steve swings the axe one more time into the stump.
He lets go of the handle. The axe sticks into the piece of wood.
He turns to the main hall that is right beside him.

STEVE
Alice! They’re here!

The five soon to be camp counselors mosey their way over towards Steve.

STEVE (CONT'D)
Just in the nick of time. Would one of you mind helping me push this thing over? I wanna get this tree stump out of here.

Todd steps forward.

TODD
Yeah sure.

Steve pulls the axe out. He drops it to the ground.
He and Todd stand at either side of the stump.
They pull. The stump RIPS out of the ground.

STEVE
Thanks.

TODD
No problem.

STEVE
I’m Steve by the way.

TODD
Yeah I figured that. I’m Todd.

Todd extends his hand. Steve shakes it.

STEVE
Nice to finally meet you.

TODD
Nice to meet you to.

Lisa walks over next to Todd.
LISA
I’m Lisa.

Steve and Lisa shake hands.

Larry, Paul, and Susan all greet Steve.

From the main hall comes Alice.

She walks up to the group.

STEVE
Everyone, this is my wife Alice.

ALICE
Welcome to camp Crystal Lake everybody.

The group of kids take their turn introducing themselves to Alice.

Steve turns to Alice.

STEVE
Where’s Brian and Donna?

ALICE
Brian is still fixing up the boathouse and Donna is sweeping out the cabins.

STEVE
Has Jenny showed up yet?

ALICE
Nope.

Steve turns to the group.

STEVE
Why don’t you go get your stuff and put it in the counselors cabins, put on some grubs and I’ll put ya to work. We only got two weeks before the kids show up and there is still a lot to do. Meet you all in the main hall over here in fifteen minutes.

The group nods and head back to the van.
EXT. BOAT HOUSE - DAY

BRIAN, twenty, fit, with dark hair and tan skin, NAILS a piece of wood along the boat house.

Alice comes down the path towards him.

ALICE
Hey Brian.

BRIAN
Hey. I heard a car pull up.

ALICE
Help has arrived.

BRIAN
How many of ‘em?

ALICE
Five, seem like good kids. Still one more though, Jenny, the cook.

BRIAN
Well I could sure use a hand down here. I still need to get this sucker painted.

ALICE
I’ll send you a couple of them, how bout that?

He smirks.

BRIAN
Girls?

ALICE
Only if you behave.

BRIAN
Oh I will, scouts honor.

Alice LAUGHS.

She shakes her finger at him with a smile across her face.

ALICE
I don’t know about you sometimes.

Brian sticks his tongue out at her.
She LAUGHS again.

INT. MAIN HALL – DAY

Todd, Lisa, Susan, Paul and Larry sit at one of the tables in the middle of the main hall. All are dressed in grubby clothes.

DONNA, nineteen, tall, slender with long blonde hair and bright blue eyes, walks into the main hall.

Paul turns to Larry.

    PAUL
    Holy shit, who the hell is that?

    LARRY
    I don’t know dude, but she’s freakin’ hot.

    PAUL
    No shit Sherlock.

Donna walks to the group.

    DONNA
    Hey everyone, I’m Donna, nice to meet you all.

Paul gets up and extends his hand.

    PAUL
    Well it’s a pleasure to meet you Donna.

She smiles.

Steve and Alice walk into the hall.

    DONNA
    (to Paul)
    May I sit here.

    PAUL
    But of course.

Paul shuffles down. Donna takes a seat.

    STEVE
    Okay, Lisa and Susan, could you head on down to the boat house and help Brian with the painting.
Susan turns to Lisa.

SUSAN

I hope this Brian guy is cute.

Lisa CHUCKLES.

STEVE

Todd, Larry and Paul, I need you guys to set up the archery range, and I guess when Jenny get here I’ll get her started in the kitchen.

Steve looks over at Donna.

STEVE (CONT’D)

Are you finished sweeping out the cabins yet?

DONNA

Yeah, I just got done.

STEVE

Good. Why don’t you help the fella’s with the archery range.

DONNA

sure, no problem.

Paul turns to Larry and give him a thumbs up with a shit eating grin on his face.

STEVE

Okay people lets get to work. Dinner is here at six and if you have any questions or concerns feel free to come to me or Alice. We’re here to help you too.

The group nods.

EXT. BOAT HOUSE - DAY

Susan and Lisa walk towards the boat house. They spot Brian, who has his shirt off and glistens with sweat.

Susan turns to Lisa.

SUSAN

Oh my God he is totally hot.
LISA
He sure is.

SUSAN
Do you think I’ll have a chance to get with him?

LISA
Susan, you don’t even know this guy.

SUSAN
I don’t want to know him, I just want him. So, do you think I have a chance?

Lisa eyes Susan up and down. She shakes her head.

LISA
No.

Susan gives Lisa a light TAP on the shoulder.

SUSAN
Thanks a lot.

The two approach Brian.

LISA
You must be Brian.

He smiles.

BRIAN
Yes I am. And you are?

LISA
I’m Lisa.

BRIAN
And your friend?

SUSAN
Hi, I’m Susan.

LISA
Steve sent us down to help you paint the boat house.

BRIAN
Awesome. I’ve fallen a bit behind.
SUSAN
Where would you like us to start?

BRIAN
We’ll start on the front I guess.
Let me show you where everything is.

The two girls follow Brian into the Boat house. Susan eyes him. She nudges Lisa and mouths the word “Wow”.

EXT. ARCHERY RANGE - DAY

Paul and Larry lift up a large straw target and set it on a stand.

LARRY
How many of these things are there?

PAUL
I think ten.

LARRY
Awe dude, I could barley get this one up.

PAUL
You need to get yourself in shape.

LARRY
Do I look fat to you?

PAUL
No, but you look like a wimp.

LARRY
Ha-ha, very funny.

Suddenly and arrow flies right by them and sticks into the target. The two JOLT back.

PAUL
WHAT THE HELL!

The two guys turn.

Todd stands further out with an bow in his hands.

LARRY
Are you crazy you asshole?! You could have killed one of us!
TODD
No I wouldn’t have. I got great aim. I wouldn’t even come close.

LARRY
Come close? That was like two inches from me. You couldn’t even get closer without hitting me.

TODD
Chill out, you ain’t dead, so no harm done.

Donna walks onto the range. Paul’s attentions shifts.

DONNA
How are you guys coming along?

PAUL
We got nine more to go.

DONNA
Kinda slow ain’t ya.

PAUL
Cause Larry here is a pussy.

LARRY
Hey, you are what you eat.

Donna LAUGHS.

DONNA
Oh my God that’s so rude.

LARRY
Maybe, but you’re just as guilty for laughing at it.

DONNA
I don’t know who’s gonna cause more trouble, you or the kids.

LARRY
Oh it’ll be me.

Paul moves closer to Donna.

PAUL
So where you from?
DONNA
I live in Ithaca, I’ll be going to Cornell in the fall.

PAUL
No shit?

DONNA
No shit.

PAUL
So I guess that means you’re smart.

DONNA
My grades are above average.

PAUL
Above average? You need like straight A’s to get into Cornell.

Larry turns to Todd and gives him the jerk off motion.

Todd shakes his head.

Paul moves even closer to Donna.

PAUL (CONT'D)
Ya know, this is really a two man job, I’m sure Larry and Todd here can handle it. How bout you and I take a look around this place, get to know the geography and stuff like that.

DONNA
Why not.

Paul turns to Todd and Larry.

PAUL
We’ll be back in a bit fella’s.

TODD
Take your time Romeo.

Paul and Donna leave the range.

Todd looks over at Larry.

TODD (CONT'D)
So do you think Paul’s gonna score?
LARRY
Dude I think he already did. So unfair.

TODD
Aww, don’t beat yourself up, I’m sure you’ll lose your virginity sometime in the next few years.

LARRY
Ha-ha very funny asswipe.

The two watch as Paul and Donna disappear into the woods.

EXT. MAIN HALL - DAY

Steve walks up to the main hall with chopped wood in his hands.

He notices a bike that leans up against the side of the building.

His eyebrows frown. He drops the chopped wood then runs his hands through his hair.

STEVE
(frusterated)
Oh shit.

He darts off into the main hall.

INT. MAIN HALL - CONTINUOUS

Steve runs into the main hall.

STEVE
Alice?!

ALICE (O.S.)
Yeah?

She enters the hall from the kitchen.

STEVE
He’s here again.

ALICE
Oh no.
STEVE
I’ll go look for him. He can’t be too far.

ALICE
I’ll warn the others.

Steve and Alice leave the main hall.

EXT. WOODS – DAY

Donna and Paul walk side by side through a path in the woods.

PAUL
So what are you taking at Cornell?

DONNA
I’m going into Law.

PAUL
Wow, you’re gonna be a lawyer huh?

DONNA
That’s the plan.

PAUL
So you’re working here this summer to make a few extra bucks?

DONNA
No, money isn’t really an issue. I’m here for the kids. I plan on working with children, ya know, youth crimes.

PAUL
You want to put ‘em away?

DONNA
No silly, I’m gonna defend them.

PAUL
Even the ones that kill people?

DONNA
Especially the ones that kill people.

PAUL
Why though?
DONNA
Because there is always a reason
why they do what they do. I want
to help them so it won’t happen
again.

Paul rolls his eyes.

PAUL
Okay.

DONNA
You think it’s stupid don’t you?

They stop.

PAUL
No, I don’t think it’s stupid at
all. In fact I think it’s kinda
cool. I wish there were more
people like you in this world.

She gives him a smile.

DONNA
Thank you. So what about you. Got
any plans for the future?

PAUL
I’m not really the school type. My
old man owns a garage, so I’ll
probably become a grease monkey
just like him.

DONNA
There’s nothing wrong with that.

PAUL
I never said there was.

They stare into each others eyes.

He leans in and KISSES her on the lips. She wraps her arms
around his shoulders.

They lean up against a tree.

Paul puts his hands on Donna’s waist.
EXT. BOAT HOUSE - DAY

Susan and Lisa paint the outside of the boat house, their clothes are covered in white paint.

Brian HAMMERS from the inside.

LISA
I think I’m getting high off these fumes.

SUSAN
I think I’m already high.

LISA
Let’s take a break.

SUSAN
Sounds good to me.

The two put down their brushes and walk down the dock and head towards the path that leads to the main camp.

Ralph pops out from the shrubs.

The girls SCREAM.

RALPH
You’re doomed! All of you. Leave this place now before it’s too late!

Susan KICKS Ralph in the nuts.

He falls to his knees.

Steve and Alice run down the path.

STEVE
What’s going on?

LISA
This creepy old man jumped out and scared the hell out of us!

STEVE
Goddamnit Ralph!

ALICE
Are you girls alright?
SUSAN
Other than my heart jumping out of my fucking chest I’m just peachy.

Steve kneels down next to Ralph.

STEVE
You okay you old fool?

Ralph GRUNTS.

STEVE (CONT'D)
What did I tell ya huh? You ain’t supposed to come by here. What did you think was gonna happen?

Ralph gets to his feet.

RALPH
You must listen to me. This place is cursed. You will all die if you do not leave.

Steve grabs Ralph by the arm.

STEVE
Ralph, get on your bike and get out of here, and don’t come back again. You hear me?

RALPH
You think I’m crazy, but I’m not.

STEVE
I don’t think you’re crazy, I just know you’re drunk.

RALPH
Please listen to me.

STEVE
Go on Ralph.

Steve takes out his wallet. He pulls out a few bills. He hands the bills to Ralph.

STEVE (CONT'D)
Go get yourself something to eat, and don’t come back here again.

Ralph takes the money and stumbles away. He turns around.
RALPH
Don’t say you weren’t warned.

STEVE
Goodbye Ralph.

Ralph makes his way up the path.

SUSAN
Who the hell was that?

STEVE
Ralph, just a drunk. Don’t listen to his babble.

He puts his wallet back into his pocket.

STEVE (CONT'D)
Why don’t you girls finish up with the boat house.

LISA
Okay Mr. Christy.

The two girls head on down back to the boat house.

Steve turns to Alice.

STEVE
I’m gonna head into town and pick up some supplies for tomorrow.

ALICE
How long are you gonna be gone for?

STEVE
Just a couple hours.

He runs his hands along Alice’s face.

STEVE (CONT'D)
Are you happy we did this?

ALICE
Yeah I am.

STEVE
Are you just saying that to make me happy or do you mean it?

ALICE
I mean it. I’m glad I’m here.
He gives her a KISS.

    STEVE
    I love you so much.

    ALICE
    I love you too.

    STEVE
    I’ll be back about eight or nine.

    ALICE
    See you then.

He gives her another long KISS then walks back towards the main camp.

EXT. WOODS - DAY

Ralph rides his bike along a path through the woods. He pulls out his flask and takes a SIP.

He MUMBLES to himself.

    RALPH
    Goddamn kids. It’s their own Goddamn fault. I did all I could.

The bike wobbles. He drops his flask.

    RALPH (CONT'D)
    Goddamnit!

He stops and gets off his bike.

He spots his flask, it lies next to a tree.

He stumbles his way over to his flask. He kneels down and picks it up.

He leans back against the tree and takes another SIP.

A large knife suddenly STABS him right in the neck.

The jagged edged blade SAWS back and forth and RIPS the flesh of Ralph’s throat.

Blood POURS out of his mouth. He GURGLES.

The knife SAWS all the way through his throat.
Ralph’s head drops to the ground and rolls a few feet away. Moments later his body drops. Blood SQUIRTS out of the top of his neck.

A gloved hand picks up Ralph’s decapitated head.

EXT. ARCHERY RANGE - DUSK

Larry and Todd carry a straw target across the range. They set it up.

    TODD
    Last one.

    LARRY
    Thank God. I think I did some permanent damage to my back.

Todd PATS Larry on the back. Larry flinches.

    LARRY (CONT'D)
    Stop it. That hurts.

    TODD
    Quit it, I’m sure you’ll be fine in the morning.

    LARRY
    No I’m pretty sure I’m gonna be fucking worse.

    TODD
    Stop being so negative. Think positive and everything will be fine. Trust me.

Larry rubs his back.

    LARRY
    So how far do you think Paul has gotten so far?

    TODD
    Knowing Paul he’s probably already finished.

Larry LAUGHS.

    LARRY
    Yeah, no doubt.
TODD
Lets go back to camp. I’m so freaking hungry I could even eat your mother’s cooking.

LARRY
Dude, there is know way you could ever be that hungry.

The two leave the archery range.

EXT. RURAL ROAD - DUSK

A green jeep speeds down the Rural road.

INT. STEVE’S JEEP - CONTINUOUS

The Band’s The Weight plays on the radio. Steve TAPS along on the steering wheel.

STEVE
(singing)
He said, "Do me a favor, son, woncha stay an' keep Anna Lee company?"

Steve takes out a cigarette and lights it up. The Band SINGS their song.

EXT. WOODS - DUSK

The sun sets in the west. Clouds roll through The sky that is filled with an orange glow.

Paul and Donna walk through the path in the woods. They stop and look out onto the lake.

DONNA
It sure is beautiful isn’t it?

PAUL
Yeah, it sure is.

He reaches for her hand and grasps onto it.
He leans in and gives her a KISS.

    PAUL (CONT'D)
    I think you’re more beautiful.

    DONNA
    I think you’re just trying to get in my pants.

    PAUL
    Do you think I might succeed?

    DONNA
    Maybe, but not right now. We should get back to camp before it gets dark.

    PAUL
    You’re probably right, we don’t want to worry the others.

    DONNA
    Or make them think that we’re off doing it.

Paul CHUCKLES.

    PAUL
    And that’s a bad thing?

The two gaze into each others eyes.

Suddenly Paul’s body JERKS.

Blood spills out of his mouth.

Donna’s eyes open wide.

    DONNA
    Paul?

She backs up.

A blade sticks out of Paul’s stomach. Stringy flesh hangs off the tip.

Donna’s face fills with fear.

The blade TARES upward.

Blood GUSHES out of Paul’s stomach and chest.

He SPITS out a mouthful of blood.
The blade pulls out.

Paul’s body is shoved forward and knocks Donna to the ground, his body falls on top of her.

Donna tries to push Paul’s body off of her.

A foot comes down on Paul’s back.

She is now face to face with Paul.

A blade SHOOTS through his left eye and STABS Donna through the right eye with a SQUISH.

INT. THE CHRISTY’S CABIN - NIGHT

Alice, Brian, Larry and Susan sit at a table in the counselor’s cabin. A fire CRACKLES in the fire place.

Each of them have a up of coffee in front of them.

On the other side of the cabin Todd and Lisa cuddle up together on a couch.

ALICE
Where the heck are Donna and Paul?

LARRY
I’m pretty sure they’re keeping each other company if you know what I mean.

SUSAN
Yeah, they’re probably out in one of the cabins.

BRIAN
That Paul guy must be one hell of a ladies man to already be getting some action.

SUSAN
You have no idea.

Thunder ROARS from outside.

TODD
Oh shit, it’s gonna storm.

ALICE
That’s gonna slow us down tomorrow. Steve isn’t gonna like that.
ON THE COUCH

   LISA
   I like the rain.

   TODD
   I like it when you’re wet.

Todd sticks his tongue out at Lisa.

   LISA
   Naughty boy.

   TODD
   That I am.

   LISA
   And I love that about you.

OVER AT THE TABLE

   SUSAN
   When’s Steve coming back? He’s been gone a long time.

   ALICE
   He shouldn’t be longer than an hour or so.

Larry gets up.

   LARRY
   Well I’m gonna go see what those two are up to.

   SUSAN
   Come on Larry, let them be.

   LARRY
   I am not going to give up this golden opportunity.

   TODD
   Paul’s gonna kick the crap out of you ya know that.

   LARRY
   Only if he can run faster than me.

   TODD
   Well good luck.
LARRY
I don’t need no stinkin’ luck.

Larry exits the cabin.

ON THE COUCH

   TODD
   His ass is grass.

The group CHUCKLES.

EXT. THE CHRISTY’S CABIN – CONTINUOUS

Larry walks out of the cabin.

Dark clouds fill the sky. Thunder RUMBLES.

There is a figure near the boys cabin. It catches Larry’s eye. He smiles.

   LARRY
   That’s where you are.

The figure enters the cabin.

Larry darts off in that direction.

EXT. BOYS CABIN – MOMENTS LATER

Larry quickly makes his way towards the front door.

He slows down.

He steps up onto the porch. The floorboard SQUEAKS.

He approaches the door and puts his ear to it.

   LARRY
   Come on. Start getting it on.

Not a peep.

He moves towards the front window. He peaks inside.

It’s pitch black.

He turns around.

In a flash a large knife SLASHES his throat.
Blood pours out of his neck and mouth.

He drops to his knees with his hands around his throat. Blood spills through his fingers.

He looks up. The figure stands in front of him with a bloody knife in their hands.

The figure thrusts the knife forward.

CUT TO BLACK:

FADE IN:

INT. THE CHRISTY’S CABIN – NIGHT

Todd and Lisa lie together on the couch. Across from them are Alice, Brian and Susan.

LISA
So Alice, what made you and Steve want to re open this camp?

ALICE
It was Steve’s idea really. He thinks the city is a cesspool and that the kids there don’t have anything positive in their lives. He just wants to give something back, to give them some hope.

SUSAN
He seems like a great guy.

ALICE
Oh he is. He is also doing it because of our son.

TODD
You have a son?

ALICE
We had a son, Michael, he was killed a couple years ago.

SUSAN
Oh my God, I’m so sorry.

Alice CHOKES up. She wipes the tears from her eyes.
ALICE
He was a good kid, he just ended up hanging out with the wrong people.

Todd and Lisa sit up.

LISA
What happened?

ALICE
He starting hanging out with these older kids, he was only fourteen, he just wanted to fit in, but these kids were bad. They decided to hold up a liquor store and Michael went along with them. It turned into a gun fight, Michael, the clerk and one of the other kids were shot and killed.

Alice SOBS. Brian puts his arm around her.

BRIAN
It’s okay.

ALICE
He had such a good heart. We were devastated and Steve wanted to make sure that something like this wouldn’t happen to another kid.

LISA
Well what I think you guys are doing is great.

Alice smiles.

ALICE
Thanks.

Thunder ROARS.

BRIAN
It’s going to start raining soon.

Todd looks over to Lisa.

TODD
We should go back to the cabin before it starts to pour.

Todd and Lisa get up.
TODD (CONT'D)

We’ll see you guys in the morning.

ALICE

Have a good night you two.

Todd smiles.

TODD

Oh we will.

Lisa GIGGLES.

LISA

Todd.

ALICE

You kids.

TODD

Have a good night.

Todd and Lisa leave the cabin.

BRIAN

I guess Paul’s not the only one getting lucky tonight.

Susan and Alice LAUGH.

EXT. CAMP CRYSTAL LAKE (MAIN CAMP) - NIGHT

Clouds roll through the sky. Thunder ROARS again.

Todd and Lisa walk towards the cabins.

LISA

I feel so bad for Alice and Steve.

TODD

I know. They sure got the short end of the stick.

LISA

What they’re doing is great. Hope we don’t let them down.

TODD

We won’t.

He takes her hand. They stop and turn to one another.
TODD (CONT'D)
I love you the most you know that?

LISA
I love you too.

They KISS.

Rain starts to fall from the sky in a heavy downpour.

Todd and Lisa get soaked as they embrace each other.

LISA (CONT'D)
I need to go to the bathroom.

TODD
Well that’s a sure fire way to kill the mood.

LISA
Do you want me to explode. That would kill the mood even more.

TODD
It sure would. I’ll meet you back at the cabin.

He gives her another KISS.

Lisa runs off towards the washrooms. Todd makes his way towards the cabins.

EXT. BOYS CABIN - MOMENTS LATER

Todd books it towards the boys cabin.

There is a RUSTLE in the trees off to the side.

He stops and looks over.

TODD
Larry? Is that you?

No response.

There is another RUSTLE.

TODD (CONT'D)
Come on Larry, no games tonight.

Still no response.
Todd walks towards the RUSTLE.

TODD (CONT'D)
You know if you’re messing with me
I’m gonna throw you into the lake.
See how much you like that.

There is another RUSTLE.

TODD (CONT'D)
Larry? Come on now this isn’t
funny anymore, I’m getting soaking
wet here.

Todd enters the trees. He stops and looks down.

Larry’s body lies on the ground. His through slit and his
face cut up.

TODD (CONT'D)
Oh my God. LARRY!

He spins around.

An arrow flies through the air and strikes Todd right through
the left eye.

He falls to his knees. The arrow sticks out of the back of
his head,

Blood GUSHES out from both ends.

He falls onto his back.

INT. WASHROOMS - NIGHT
Lisa walks out from one of the stalls as the toilet FLUSHES.

She makes her way towards the sink. She turns the faucet and
washes her hands.

She goes over to the paper towel dispenser and pulls on the
handle. Nothing comes out.

LISA
Oh crap.

She walks back to one of the stalls and grabs some toilet
paper. She dries her hands then picks off the little pieces
of toilet paper that stuck to her.
LISA (CONT'D)
I hate using toilet paper.
She throws the toilet paper into the trash can and heads towards the exit.
She WHISTLES as she moves.
She opens the door.
An axe flies down and SPLITS her head in two.
Each side of her head falls down and lands on the ground.
Blood SQUIRTS out from her neck.
Her body falls onto her chest.

INT. THE CHRISTY’S CABIN – NIGHT
Brian and Alice now sit on the couch. Susan sits on a chair across from them.

ALICE
You know what I need right now?

BRIAN
What’s that?

ALICE
A drink.

SUSAN
I thought we weren’t aloud alcohol up here?

ALICE
You aren’t, but I am, but if you want a drink I’m sure what Steve doesn’t know won’t kill him.

BRIAN
I’d love a drink.

SUSAN
I think that I’m actually going to head off to bed. The car ride here wore me out.

Susan gets up.
SUSAN (CONT'D)
See you in the morning.

ALICE
Have a good night.

Susan leaves the cabin.

Brian turns to Alice.

BRIAN
So how bout that drink?

ALICE
Do you like brandy?

BRIAN
I’ll let you know.

Alice gets up and walks toward the kitchen area. She opens up one of the cupboards and takes out a bottle of brandy and two glasses.

She fills both glasses up and walks back over to Brian. She gives him a glass then sits down next to him.

She holds up her glass.

ALICE
To camp Crystal lake.

Brian raises his glass then takes a SIP.

He SPITS some of it out.

ALICE (CONT'D)
Not much of a drinker huh?

BRIAN
It’s kinda sweet.

ALICE
It takes some getting used to.

Alice takes a long SIP.

Brian takes another go at it.

This time it makes it all the way down.

BRIAN
It’s not too bad.
ALICE
No, it really isn’t.

She takes another SIP.

INT. COUNCELOR’S CABIN - NIGHT
Susan changes in the cabin. Her hair is soaking wet. She takes off all her clothes. She stands in the middle completely naked.

There is a CREAK.
She turns around quickly.
She puts on a large white T-Shirt that goes all the way down to her knees.
She then walks to the door.
She opens it.
Thunder ROARS through the air.

SUSAN
Hello? Anyone there?

The wind BLOWS hard.

SUSAN (CONT'D)
I guess not.

She SLAMS the door shut.
She turns off the light and walks back to the bed.
She gets in and pulls the covers up to her chest.
A hand quickly comes out from under the bed and grabs onto her forehead.
A machete pokes out through her neck.
Blood SPILLS everywhere.
She convulses
Her blood SPLATTERS all over the bed.
INT. THE CHRISTY’S CABIN - NIGHT

Brian and Alice sit on the couch. The fire CRACKLES in the fireplace.

Alice has the half empty bottle of brandy in her hand. She pours herself another glass.

    ALICE
    Would you like another one.

    BRIAN
    I think I’ve had enough.

    ALICE
    You’re a light drinker aren’t ya?

    BRIAN
    If we had beers I’d drink you under the table.

Alice LAUGHS.

    ALICE
    I don’t know about that.

The two stare at each other.

Brian leans in and KISSES Alice on the lips.

Alice pushes him away.

    ALICE (CONT’D)
    Brian, what are you doing?

He gets up.

    BRIAN
    I’m sorry. I don’t know what came over me.

He turns around.

    BRIAN (CONT’D)
    I should go.

Alice gets up and walks over towards him.

She puts her hand on his shoulder.

    ALICE
    It’s okay. It just surprised me.
He turns to her.

**BRIAN**
I know you’re married, but I just couldn’t help myself.

She looks into his eyes.

**ALICE**
I’m almost twenty years older than you Brian.

**BRIAN**
That still doesn’t change the fact that I’m attracted to you.

**ALICE**
I kind of feel the same thing. But I am married, and I do love my husband.

They share a look.

**BRIAN**
I should go. Can we forget this ever happened?

**ALICE**
We can blame the brandy.

He smiles.

**BRIAN**
Yeah I guess we can.

Brian looks at her for a few moments more then turns around and exits the cabin.

Alice sits back down on the couch and takes another big SIP of brandy.

**INT. DINER – NIGHT**

Steve walks into the diner. It’s mostly empty now.

A teenage couple sit in one of the booths as they drink their milkshakes.

An elderly man sits at the counter as he SIPS a cup of coffee. A cigarette burns in the ashtray in front of him.

Trudy stands behind the counter.
STEVE
Hey Trudy.

TRUDY
Hi Steve. How’s it going?

He sits down at the counter.

STEVE
Pretty good. Had to pick up some supplies here in town. I thought I’d pop in for a coffee and a big piece of key lime pie.

TRUDY
I think you’re the only one that likes my key lime.

STEVE
I think it’s great. So how has your day been?

TRUDY
Ugh. Marge called in sick so I’m doing a double shift. How are things up at the lake?

STEVE
It’s going pretty well. Got most of the help up there. We should get it done in time.

TRUDY
I met one of your kids this morning. Seemed like a nice girl.

STEVE
Which one did you meet?

TRUDY
I think she said her name was Jenny. Enos gave her a lift up to the crossroads.

STEVE
Jenny?

TRUDY
I believe so.

STEVE
Jenny never showed up today.
TRUDY
I hope nothing happened to her.

Steve gets up.

STEVE
Can I use your phone.

TRUDY
Go right ahead.

Steve picks up the phone and dials.

STEVE
Hello Sheriff it’s Steve Christy, I’m in town here at Trudy’s and she said that one of my kids was heading up to the lake but she never showed up. She said she was dropped off at the crossroads which ain’t too far from the camp. I have a bad feeling something may have happened. I was hoping you could meet me up at the crossroads and take a look. Great, I’ll be there in twenty.

He hangs up the phone.

STEVE (CONT’D)
Sorry Trudy. I’m gonna have to pass on the pie today.

TRUDY
That’s not important. You find that girl.

STEVE
Yeah.

Steve quickly leaves the Diner.

INT. THE CHRISTY’S CABIN – NIGHT

Alice lies asleep on the couch. The empty brandy bottle sits on the table in front of her.

The fire in the fireplace is almost out.

Alice squirms in her sleep.
ALICE
(under her breath)
Michael.

She squirms again.

EXT. THE CROSSROADS - NIGHT
Rain pours down from the sky.
Steve’s jeep pulls up to the crossroads.
A police cruiser is parked to the side. The red and blue lights flash from above.
Steve parks right behind the police cruiser.
He exits the jeep. He wears a yellow slicker and hat. He has a flashlight in his hands.
The rain pours down on Steve.

STEVE
Sheriff?

He slowly makes his way to the cruiser. The driver’s side door is open. He looks inside. It’s empty.
Steve turns around.

STEVE (CONT’D)
(shouting)
Sheriff? Are you out there?

There is no response.
Steve shines his flashlight around. There is a light out in the woods.
He makes his way out towards the light.

EXT. WOODS - CONTINUOUS
Steve enters the woods. The light is not far from him.
He slowly steps through the mud and makes his way closer and closer to the light.
He reaches it. It’s a flashlight.
STEVE
What the hell?
He kneels down and picks it up.

STEVE (CONT'D)
Sheriff?
He gets up and shines the flashlight around.
He catches something a few feet away.
He walks over and shines the light down on the ground.

STEVE (CONT'D)
What the.....?
It’s a foot.
He shines the light further.
The lower half of a body lies before him.
The stomach and intestines are spread out.
The upper half of the body lies face up. It is the Sheriff.

STEVE (CONT'D)
Oh God!
Steve slowly backs up.
He turns around.
A machete swings down and cuts off Steve’s right arm at the shoulder.
His arm drops to the ground as it still holds onto the flashlight.
Blood flows out from his shoulder.
Steve stands there with his mouth agape. He lets out an inhaled SCREAM.
The machete comes forward and slices him right through the mouth.
The top part of his head falls to the ground. His body follows suit seconds later.
INT. THE CHRISTY’S CABIN - NIGHT

Alice lies awake on the couch. The fire is completely out. She sits up and looks at her watch.

    ALICE
    Where the heck are you Steve?

She takes out a cigarette and lights it up. She leans back as she takes a long drag.

Suddenly the lights go out.

    ALICE (CONT’D)
    Shit. The generator.

Alice butts out her cigarette in the ashtray that sits on the coffee table.

She walks to the front door and puts on boots and a jacket. She exits the cabin.

EXT. WOODS - NIGHT

Alice walks through the woods with a flashlight in her hands. There is a SNAP.

She turns around.

    ALICE
    Brian?

She shines the flashlight around.

Nothing.

She moves along the path again.

EXT. GENERATOR SHACK - NIGHT

The sky has cleared up, but there are puddles all over the place. Alice steps in one.

She approaches the shack with a flashlight in her hands. She enters the shack.
INT. GENERATOR SHACK - CONTINUOUS

Alice enters the shack and leaves the door wide open.
She makes her way towards the generator.
The door behind her slowly closes.
Pinned against the door is Brian, arrows stick out of his body. Alice turns around.
She see’s Brian bloodied body. She SCREAMS.

    ALICE
    BRIAN!

She runs up to him and pulls the arrows out. Blood SPILLS out from the holes.
Brian’s body drops to the ground.
She kneels down next to him and turns him over. She checks his pulse.
There is a SNAP from outside.
Alice gets up to her feet and slowly opens the door.
She looks around.
Nothing.
She then darts up towards her cabin.

INT. THE CHRISTY’S CABIN - CONTINUOUS

Alice bursts through the front door then SLAMS it shit.
She grabs a chair and puts it underneath the doorknob.
She runs over to the phone. She picks it up. There is no dial tone.

    ALICE
    Shit!

In that moment, Lisa’s headless body CRASHES through the front window.
Alice SCREAMS.
She runs to the kitchen area and grabs one of the large butcher knives.

She stands still in the darkness with the knife raised.

Out of breath, Alice tries to keep her CRIES silent.

Tears flow from her eyes.

She crouches down next to the fridge and holds the butcher knife close to her body.

It is totally quiet. No sounds from outside or inside.

Two bright lights from a moving vehicle shine through into the cabin.

Alice looks up.

ALICE (CONT'D)

STEVE!

She bounces up to her feet and runs to the front door. She pulls the chair from under the doorknob.

EXT. THE CHRISTY’S CABIN - CONTINUOUS

Alice runs out of the cabin.

The vehicle stops.

Alice raises her hand to shield herself from the bright headlights.

The lights goes off.

A figure steps out of the vehicle.

ALICE

Steve?

The figure moves forward and reveals themselves.

It is Pamela Voorhees, now in her early fifties.

ALICE (CONT'D)

Who are you?

Pamela moves closer.

PAMELA

My name is Pamela Voorhees.
ALICE
(in tears)
You gotta help me! They’re dead, all dead.

PAMELA
There now, calm down.

ALICE
We have to get out of here! We have to find Steve! Who ever is out there is going to come back.

PAMELA
You don’t have to worry dear, I’m here now. I won’t let anything happen to you.

Pamela walks over to Alice and puts her arm around her.

ALICE
We have to get out of here now. You don’t know what’s going on!

PAMELA
It’s just this place. The storm. That’s why you’re upset.

ALICE
It’s not the fucking storm! It’s the dead bodies that have me upset!

PAMELA
Let me go take a look.

ALICE
No don’t go, please don’t leave me alone out here.

PAMELA
Come with me. I’ll make sure you are safe.

The two head back into the cabin.

INT. THE CHRISTY’S CABIN - CONTINUOUS

Pamela and Alice walk walk into the cabin. Pamela stares at Lisa’s headless body.
ALICE
See, I told you! I told you that they’re dead.

PAMELA
Oh my. Who could have done such a horrible thing?

ALICE
We have to get out of here!

PAMELA
They should have never re opened this place. There has been so much trouble here.....camp blood.

Pamela turns to Alice.

PAMELA (CONT'D)
Did you know that a young boy drowned here a year before those two were killed. The counsellors, if you could call them that, were out having sex instead of watching the children.

ALICE
We should go now!

PAMELA
The boy who died was my son you see. His name was Jason and he was everything to me.

A look of concern comes over Alice.

ALICE
I need to find Steve.

PAMELA
Well dear, I’m sorry to say that I killed him too.

Alice fills with shock.

ALICE
You didn’t think I was going to let him re open this place did you? This is not a safe place for children.

Alice backs up.
PAMELA
You and your husband brought this all on yourselves.

ALICE
You crazy bitch!

Alice darts towards Pamela with the knife in her hand.
She tries to stab Pamela.
Pamela grabs her arm and twists it.
Alice lets go of the knife.
Pamela PUNCHES her in the face and BREAKS her nose. Blood GUSHES out.
Alice falls back onto her butt.

PAMELA
Jason was a beautiful boy, and it’s because of people like you that he’s dead.

Alice pushes herself up.
She charges at Pamela again.
She tackles her to the ground.
She grabs Pamela around her neck and BASHES her head onto the floor repeatedly.
Pamela tries to push Alice off of her.
The blood that GUSHES out from Alice’s nose DRIPS onto Pamela’s face.

Alice PUNCHES Pamela in the face with both hands. Blood SPRAYS out of Pamela’s mouth.

ALICE
YOU FUCKING BITCH!

Pamela grabs one of Alice’s hands and brings it to her mouth.
She Bites down on the side of Alice’s hand and RIPS the flesh off then SPITS the bloody meat into Alice’s face.

Alice SCREAMS.
Pamela knees Alice in the groin.
Alice rolls over.
Pamela gets up and smears her blood all over her face.
She then KICKS Alice in the stomach over and over again.
Alice grabs the knife off the ground and STABS Pamela through the foot. Blood seeps through her shoe.
Pamela SCREAMS.
Alice gets up and runs out of the cabin.
Pamela pulls the knife out of her foot.

EXT. THE CHRISTY’S CABIN – CONTINUOUS
Alice darts out of the cabin and runs toward the lake.
She see’s the axe that sticks out of a stump. She grabs it and pulls it out.
Pamela limps out of the cabin with the knife in her hands.

PAMELA
There’s nowhere to hide. I’ll find you where ever you go.

Alice runs towards the lake with the axe in her hands.

EXT. LAKE – NIGHT
Alice runs along the beach at the lake. She looks over her shoulders every other second.
She runs towards the boat house.
There is a canoe that sits near the water.
She runs over and hides behind it.
She holds the axe with both hands.
She kneels there quietly.
Alice looks up.
Pamela stands above her and brings the large knife down into her shoulder.
Alice drops the axe and falls back.
PAMELA
I told you that you couldn’t hide
from me.

Alice crawls backwards as she pulls the knife out of her
shoulder.

Pamela limps towards her. She reaches Alice.

Alice PLUNGES the knife into Pamela’s stomach. She SCREAMS.

Pamela stumbles back.

Alice gets to her feet.

Pamela pulls the knife out of her stomach. Blood POURS out.

PAMELA (CONT’D)
You’re dead now!

She moves forward and SLASHES Alice across the face.

Pamela goes to slash again but Alice catches her arm. With
her other hand Alice sticks her thumb into Pamela’s wound.

Pamela SCREAMS.

ALICE
Does it hurt?

Pamela drops the knife.

Alice kicks her in the kneecap.

Pamela falls to the ground.

Alice walks over to the axe and picks it up.

Pamela gets to her feet with her hands over her stomach.
Blood SPILLS between her fingers.

Alice moves closer to Pamela. She raises the axe.

Alice SWINGS the axe.

Pamela’s head flies off and spins around in the air before it
lands right by her feet.

Blood SQUIRTS out of her neck as her body drops to the
ground. She lands right on top of her head.

Alice drops the axe. She wipes the tears from her eyes.
She falls to the ground and holds herself as she SOBS. She CRIES for a moment then forces herself to her feet. She makes her way over to the canoe and flips it over. She pushes it into the water then hops in.

**EXT. LAKE - MORNING**

The sun shines in the clear blue sky. Alice lies asleep in the canoe, her arm hangs over the side. Her fingers touch the water. She opens her eyes. A police cruiser drives down towards the lake. She looks up. All of a sudden a young partially decomposed boy leaps out of the water and grabs a hold of Alice. It’s Jason. She SCREAMS. He pulls her back down into the water.

**INT. HOSPITAL ROOM - DAY**

Alice bolts up out of the bed as she SCREAMS. Her face is all bandaged up. The DOCTOR, Forty, and the NURSE, thirties, run over to her.

NURSE
It’s alright dear. You’re okay.

DOCTOR
Ten milligrams of Valium.

The doctor turns to Alice.

DOCTOR (CONT'D)
It’s alright now Alice. It’s all over, everything’s over.

DEPUTY WALKER walks into the room.
WALKER
Your folks are on the way up.

Alice sits up.

ALICE
Is anyone else alive?

The Deputy shakes his head.

ALICE (CONT'D)
Are they all dead?

He nods.

WALKER
Yes ma’am. Two other officers pulled you out of the lake. We thought you were dead too. Do you remember very much?

Alice looks around, then to the Deputy.

ALICE
The boy. Is he dead too?

WALKER
Who?

ALICE
The boy, Jason.

WALKER
Jason?

ALICE
In the lake. The one who attacked me, the one who pulled me underneath the water.

WALKER
Ma’am, we didn’t find any boy.

She looks up towards the Doctor and the nurse, then back to the Deputy.

ALICE
Then he’s still there.

The doctor and the Deputy glance at each other.

Alice turns and looks out the window.
EXT. CAMP CRYSTAL LAKE - DAY

The sun reflects off the calm dark water. The trees that surround the lake reflect off it as well.

The water RIPPLES.

THE END