

**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 untying 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 your 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 on 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 GULPS.

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 to 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?

JASON

Kay.

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 ecstasy.

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 heard.

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 where 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 to 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 tries 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 an 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

(frustrated)

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

pleas 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 dud 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)

*Go down, Miss Moses, there's  
nothin' you can say, It's just ol'  
Luke, and Luke's waitin' on the  
Judgement Day. "Well, Luke, my  
friend, what about young Anna Lee?"  
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 where 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 shut.

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 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.

CUT TO BLACK:

THE END