

**GREG NICTOERO, Makeup Effects Supervisor, *Jason Goes to Hell*:** It always intrigues me that so many people had such a backlash towards these movies, and have always stood by their guns that violence in cinema instills violence in its audience. I never believed that adage. Because if that was true, why wouldn't the converse be the same? Couldn't we show Disney movies to a bunch of convicts and rehabilitate them?

**DARCY DEMOSS, "Nikki," *Part VI*:** I think the people who rent those kinds of movies are responsible for themselves, and if that's what is their entertainment, so be it. Who am I to stop anybody from freedom of choice? I don't really have any concerns. I enjoy what I do, I'm very blessed, and people seem to like the films, so why not? Go with it.

**BRUCE GREEN, Editor, *Part V & Part VI*:** What's interesting about the whole backlash again *Friday the 13th* is that these movies should actually be embraced by Christian Fundamentalists. The formula is: teenage couple has sex, teenage couple dies. They should be shown in every church in the Midwest.

Seriously, there's no violence against women in *Friday the 13th*. There is only violence against teenagers. There is not a specific misogyny. You don't watch those movies and say, "That director and that writer hate women." Frank Mancuso, Jr. told the purpose of these movies is this: opening weekend, teenage boys want to see them on their own. Then the second weekend, they bring their girlfriends, so they can be macho and not jump out of their seats. But the girlfriends will scream, jump into the guys arms and then they can cop a feel. As a guy, I think that's fine. Although ask a teenage girl and see what she thinks.

**PETRU POPESCU, Screenwriter, *Part 3*:** If you like horror, you're very young at heart—even a child. People who are more mature never liked horror movies, anyway. It's not realistic, for one, but it's not good for the psyche. They'd say, "Why would I waste nine dollars and two hours on something I'm trying to shut out of my psyche?" Because if you start to have a lot of internalized experiences with death, like an adult will—you start losing loved ones, and you come to accept your own morality—you are no longer curious, while a kid is always curious. That's why Jason continues to appeal to these new generations, and will probably keep on going and going.

**STEVE MINER, Director, *Part 2 & Part 3*:** Younger people tend to understand that genre films are meant as a piece of entertainment, in a nightmarish sort of way, but in a sense fun. But then there are older people, including some critics, who don't understand that concept and never will. A perfect case in point is a scene I did for *Friday the 13th Part 3*, this terribly silly scene where Jason takes a guy and squeezes his head together hard enough so his eyeballs pop out. I can't imagine that anybody has been inspired to go out and squish somebody's head until their eyeballs pop out. I'd like someone to tell me this and I'll never do a violent scene again.

**BONNIE HELLMAN, "Hitchhiker," *The Final Chapter*:** I was teaching pre-teen kids right after I did *The Final Chapter*. And they loved to play make-believe.—every single thing we did had to have Godzilla and the Grim Reaper in it. So they're already aware of death. And *Friday the 13th* is play in an entertaining, non-realistic way. Jason's a monster. He's not a real person. Look at the old Frankenstein movies—they're meant to make you scream and throw your popcorn in the air and have a good time. It's like being on a roller coaster.

**JERRY PAVLON, "Jake," *Part V*:** I am actually now a fourth grade school teacher at a private school on the upper west side

in New York. And recently, one of my students had surfed the Web and hit the jackpot. He came into class one day and said, "Mr. Pavlon, I understand you were in *Friday the 13th*." And of course, upon hearing this, my entire class went berserk. Every single one of them freaked out in excitement. They asked a thousand questions. That is something of a testament to *Friday the 13th*. And tells you a lot about their success in this culture, I guess.

**DAVID KAGEN, "Sheriff Garris," *Part VI*:** Kids feel weak in our society. They're in an adult world and they don't know the rules and they don't have control. So maybe to some extent, by identifying with superheroes or supervillains like Jason, they're responding to the idea of power. All the unpredictableness in these movies mirrors that loss of control, but then there is that relief when it finally works out in the end. When the teen hero finally prevails through all the madness, there's a sense for the audience that, "I too can prevail."

**DOMINICK BRASCIA, "Joey," *Part V*:** I have friends that work at video stores, and they tell me that every year on a Friday the 13th, and on Halloween, that their *Friday the 13th* videos are all gone. The shelves are empty. People have little marathons. So I'm actually happier to have been involved with a *Friday the 13th* than if I had been in some movie that was really big for a few months and then just disappeared. It's exciting to be involved with a phenomenon that constantly rejuvenates itself.





were going to see Phoebe strip. And as I said, I was trying to break some of the clichés and have a sense of mythology about it, so that it wasn't all about having sex.

**KERRY NOONAN:** All I can say is that, hopefully, one day people will start asking, "Why are women the only naked people in these movies?"

*In keeping with the tradition of the previous Friday films, the sixth installment would again see a new actor take on the role of the indestructible Jason Voorhees. But this time, the decision to build a "new Jason" would not only come down to one of cost, or even expediency, but of genuine creative concern. The Jason that Tom McLoughlin conceived, the Jason "born of hatred and electricity," was now a member of the walking dead. McLoughlin's Jason needed to move differently, react differently, kill differently—and so, too, did the professional stuntman who played him. But as with Friday the 13th Part 2, a last-minute replacement needed to be brought in when the original performer that had been cast as Jason failed to live up to the expectations of the producers. Although the stuntman they ultimately chose was not a stuntman at all, but rather an ex-military "grunt" with no previous acting experience, the decision ultimately proved inspired. The Jason Voorhees of Part VI was more feral, methodical and single-minded than ever before.*

**TOM MCLOUGHLIN:** I'm gonna let out a little secret I don't think people know, well, maybe only if you're a hardcore fan. When we started *Jason Lives*, we had a different Jason. Initially, he was played by a stuntman, Dan Bradley. He did the first day or two, all the daylight stuff and the paintball stuff. Then Frank Mancuso, Jr. calls and says, "You have to replace Jason. He doesn't look right." And Dan is a terrific guy and was doing a great job. But it was a studio mandate, so I had to quickly shift gears, shoot a bunch of scenes without Jason, and cross my fingers that we could find somebody else real quick.

**NANCY MCLOUGHLIN:** All Dan did was eat, apparently. He gained forty pounds or something in a few weeks, enough that every day they had to take out his outfit. And the dailies were coming back and Frank was *livid*.

**TOM MCLOUGHLIN:** We didn't know who we could get, then Marty Becker, the effects coordinator, says to me, "Well, there is this guy I've met, he hasn't acted before and he just got out of the Marines. He's a real, 'You-tell-him-what-to-do-and-he-does-it' kind of guy. And a really nice guy." So I said, "Well, if you feel he is right, bring him down to Georgia." And in comes CJ Graham, this fairly attractive-looking, tall guy—nicest guy in the world. I said to Marty, "Are you sure?" And he says, "I'm telling you—this guy is great!" And he was. He was like a machine.

**CJ GRAHAM, "Jason Voorhees":** Mine is not so much "A Star is Born" story as "A Goofy Person is Born." I had no experience. Zero. Nada. I ran a nightclub in Glendale called Excess. We had a hypnotist there named Jack Laughlin, and he brought in the crew that had done *Friday the 13th – The Final Chapter* to do the special effects for this \$10,000 production he was doing to promote his show. And in his show, when the subjects are under hypnosis, there's a horrifying scene where Jason comes through the screen to scare them. And Martin Becker saw it and was looking for somebody physically big—

I am 6'3" and 250 pounds—to play Jason. He said, "CJ, do you want to do this?" And I said, "Why not?" I didn't know what a SAG card was.

I originally went down to interview for the part before they had hired anyone else, and I met with the stunt coordinator, Michael Nomad. Michael was comfortable with my military background and that I could, in fact, complete the mission. However, Frank Mancuso, Jr. was a little hesitant because I had no background, no experience, and I'm not a stuntman. So I didn't get cast. But I still thought it was kinda cool to get on the Paramount Studios lot and meet Frank Mancuso, Jr. And I didn't think about it again.

**TOM MCLOUGHLIN:** The second I met CJ I knew he was perfect. He had this almost Terminator, machine-like quality, from being a marine. It was vital that Jason be truly scary. When I first got the job and asked Frank, "Can I add humor to *Friday*?" all he said was, "Fine. Just as long as you don't make fun of Jason." So that is one of the reasons why I put in that whole thing with Tommy, where he goes to the sheriff and warns him about Jason. "It's still Camp Crystal Lake to him!" It was about animals and territory. I have coyotes around my house that sometimes walk up and down the street at night. It's their turf. It has been for generations. And the fact that we're here doesn't stop them from coming and eating our cats and dogs—they even got a baby a few years ago. It's those same sort of feral tendencies that I wanted to give Jason. The moment where he's watching the RV go up and down and he kind of cocks his head like a dog—that's exactly what I wanted.

**CJ GRAHAM:** I got a call one Saturday to come back for another interview with Frank Mancuso, Jr. And after the meeting, I got another call back to ask if I could be in Covington by Monday morning. So I'm slam-dunk, bing-bong gone.

I immediately met with Tom and Michael Nomad and they told me what they wanted. And it's not an easy task. How do you show somebody you're pissed off when you're dead? My goal was to figure out how to convey the anger, the dominating presence of this demon, without being human and without being robotic. Tom wasn't looking for Frankenstein from the 1960's. I needed to be menacing, in control, and express intent with the physical turns of my head and body. Because you can't raise your eyebrows. You can't scream and yell. Everything had to be based on the way I cranked my head or turned my neck. Remember that old thing with *Taxi Driver*—"You talkin' to me?" Well, as Jason you don't have that opportunity to practice in a mirror. You had to actually turn and be able to relay those words solely with your posture.

I remember the very, very first scene I shot, when I approached the RV. I walk up, I stop and you see my head turn a little bit. I remember Michael telling me, "I want you to take a deep breath. I want you to push those lats out in the back, so all you see is mass from behind." And it was like, all of a sudden, you get to put a baseball uniform on and you're the pitcher in the ninth inning of the World Series. It is an incredible feeling.

**DARCY DEMOSS:** When I first got to the set, it was dark because we were filming at night. And they had these fog machines going everywhere, and CJ was standing next to the trailer. And they're like, "Hey Darcy, go stand next to CJ." I was like, "Eek! Why me?" But they just wanted to get a light reading. So I was standing next to him, and I say, "You look really scary." And he doesn't just quickly turn around—he just *slowly* tilts his body towards me. He was playing the role. It was so creepy. But that's CJ. He was a great Jason.



*casually dressed, yet sexy. She is highly animated, with an infectious, girlish laugh. The pace of their repartee indicates that the two have known each other for quite some time.*

**DARCY:** I really want to thank you again for setting up this shoot.

**AUTHOR:** My pleasure, Darcy. It's not every day that I get to drive around L.A. with a paper mache UFO on top of my car.

**DARCY:** Do you think we got the shot we needed?

**AUTHOR:** I'm sure we did. I just wish I knew the plot of your movie, *ALIEN ABDUCTION*, beforehand.

**DARCY:** It's about an alien who abducts three women, and makes their fantasies come true.

*The Author smiles.*

**DARCY:** What a great alien! Shouldn't everybody have an alien in their life?

**AUTHOR:** But he only helps out girls...

**DARCY:** Of course. Three women. My dream was to get a film in Europe. My friends asked, "Where are you going?" I said, "Romania!" They said, "Honey, that's not Europe, that's Eastern Europe." Next time, I'll have to be more freakin' specific. The conditions there were terrible. The director says, "There's this sequence where you ride on this horse bareback, naked." And I look out the window, and it's snowing. Plus, my horse had been kicked in the head by a mule.

*The waitress arrives with their order. She sets a plate of liver and onions down in front of Darcy and a hamburger and fries in front of the Author.*

**DARCY:** When I was in Romania, they brought us liver and onions. It was about all I ate. Everything else was boiled pork.

*The Author takes a bite of his burger. And enjoys it.*

**AUTHOR:** Mmm. I'll tell ya, it's just not natural for people not to eat meat. I don't buy that animal cruelty stuff.

**DARCY:** (facetiously) What's the matter, don't you

## DARCY DEMOSS

**"I didn't go out with the director. But after reading the script—my character runs in the woods completely naked before getting shears in her eyes—I'm glad I didn't get the role!"**



**FRIDAY THE 13TH, PART VI:** "I have one of the longest fights with Jason ever recorded on film," says DeMoss. "We fought in a Winnebago's little bathroom."

like animals?

**AUTHOR:** No, I love animals—they taste great.

*Darcy glances out the window.*

**FADE TO:**

Against black, **TITLE CARD:**

**"DARCY DEMOSS AND THE WRITER"**

**INT. AUTHOR'S HOME OFFICE—DAY**

*The desk calendar says this is September 21, 1993. The Author is on the telephone conducting an interview. The interviewee, Darcy DeMoss, is seated in her living room.*

**AUTHOR:** Hi...Is this

Darcy?

**DARCY:** Yes.

**AUTHOR:** This is Ari Bass. I'm with a magazine called *Femme Fatales*... We're running a photo of you next issue, and I wondered if I could get some quotes for the caption.

**DARCY:** Oh, the Kathy Amerman photo, right? Sure.

**AUTHOR:** Great. So, I've got a list of your credits, and I just need you to give me a couple of lines about each...

**DARCY:** In *COLDFIRE* I was pregnant, gagged, tied to the bumper of a car with a grenade in my hand, and

they dragged me along broken glass. I don't think they could have thought of anything more to do to me. In *LIVING TO DIE*, I was basically a femme fatale.

**AUTHOR:** Great. *VICE ACADEMY III*...

**DARCY:** Oh, no! How did you get that? That's not on my resume.

**AUTHOR:** No...You're not credited in that, either.

**DARCY:** We won't talk about that. I took my name off it.

**AUTHOR:** All right. How about *HARDBODIES*?

**DARCY:** I just played this counter slut named DeDe. I worked at a hot dog stand named Big Weenies Are Better (laughs).

**AUTHOR:** Okay, *GIMME AN "F"*—where you wore pigtails, if I'm not mistaken.

**DARCY:** I was a cheerleading "Duck." You know, all cheerleading teams have their own names. Well, I was a "Duck." Our song went, "Ducks dish it out / Ducks can take it / We got you on the run / Even if you fake it." (Laughs) I can't believe I'm remembering all these things.

**AUTHOR:** What do you remember about *NIGHT-LIFE*?

**DARCY:** I was a cheerleading zombie.

**CUT TO:**

**INT. HUGO'S DINER—MORNING**

*It is October 26, 1993. Clad in black, Darcy waves to the Author from her table at Hugo's in West Hollywood. He seats himself across from her.*

**AUTHOR:** You're wearing a lot more clothes than the first time we met, on the *USA: UP ALL NIGHT* set.

**DARCY:** Yes, the slumber party.

**AUTHOR:** What an assignment—but I regret that I've dressed down a bit.

**DARCY:** Yes, you were wearing a suit.

*The Author looks flattered that she remembered. He places a small *TAPE RECORDER* on the table and turns it on.*

**AUTHOR:** I look at an interview as kinda like a first



Jennifer, too ... it was hard to hang out with them because they were in so many scenes that they were usually just working. And Jennifer had this age thing going, "I'm only 21!" That kind of annoyed me. But she was a nice person.

**VINCENT GUASTAFERRO:** This is what I liked about Jennifer—her ego was so huge that she didn't need anything. I remember she was on the dock and Thom was in the water, and she had to dive in and act like she's saving him. And somebody said to her, "Are you okay?" And she goes, "Just make sure my hair looks good." But I say this because I think she had a great attitude toward the work. She didn't take it all that seriously. She knew her job in the movie was to be the hottie, and if her hair looked right that's all she needed to do. She was a very practical girl.

**JENNIFER COOKE:** The script said to scream on cue, and I did. I memorized my lines and showed up on time. That's about all you can do with a film like this. You can't really draw on past experiences for inspiration. I don't know about you, but I've never been chased by a monster with an ax before.

**DAVID KAGEN:** I started on stage, and when I came out to L.A. in 1982 or '83 I started doing television and more stage work. I did a great lead in a short movie but I hadn't done much in feature film when I auditioned for Tom. And as it turned out, Jennifer Cooke had been an acting student of mine. So we had a chance to go off and do the material before we went in, and I felt very focused and very confident and very committed. And I remember they asked her, "Which actor do you want to work with?" Jennifer said, "David." And they said, "Well, that's our choice, too." So it worked out. It was nice to know that I knew her and that she respected me and so there wasn't the issue that I was too young to be her dad.

Jennifer was very serious. She did care. She committed herself and she worked hard. She was not a prima donna—she was not difficult. She did have a sense of humor about it, but she tried to do well.

**NANCY MCLOUGHLIN:** We all got along. It wasn't intense. In many ways, on a movie set, you can be a child, and you don't really have to be emotionally invested in the games people play.

In fact, we used to play this one game by the fire, kinda like "Truth or Dare," where we would ask, "If you had to be with someone on the set, who would it be?" It's dangerous, and I think people can get very hurt by the answers, but it's so much fun.

**KERRY NOONAN:** We used to have this saying, "It's not love—it's location."

**TOM MCLOUGHLIN:** One thing I was very aware of when I did my *Friday* was the sex equals death thing. I always had a problem with that idea—that kids have sex and then they get killed. Whether it was for moralistic reasons or just coincidental. Personally, I never thought there was any moral conspiracy, whether by past *Friday* filmmakers or otherwise. I always thought it's just that these two elements have always been attractive. And then it just sort of developed out of that, and someone at some point said, "Wait a minute, that's now the rule—have sex and die." But I didn't think that rule was ever real.

I much prefer making fun out of that whole thing. That's why I only had one sex scene in mine and it was played for laughs. Having those kids be in a motor home bouncing up and down, and then having Jason look at this thing and think, "What the hell is going on in there?" Then by the end of the sequence it all turns into a big stunt. I wanted to take it to a whole different level. The humor was that this girl was having sex to this song and trying to get the guy to last through the thing, then when the power went out, so did he. And if you listen really close, after his big moment, we put a sound effect in there—you hear him take his rubber off. It was subtle little joke we played when we were mixing the movie. It was safe sex!

**KERRY NOONAN:** Most of the *Friday the 13th* movies are morality tales—the people who get killed are the one who do bad things. Tom is very Christian and he didn't want that kind of stuff. Our one sex scene is comical, and we're not all doing drugs and whatnot. There is even that scene at the end, when the little girl prays to bring Tommy back to life—that religious influence is definitely in there. Paradoxically, that means the violence is that much more unexplainable. It's more random. We're not being punished for anything—we're just getting killed because we're there. It's an interesting twist to the normal formula. But it's a paradox because here the movie has a Christian influence, yet people are being killed for no reason! I find that very interesting.



**DARCY DEMOSS:** I love Tom. And Nancy. They're great. But interestingly enough—and this is moviemaking—while we were shooting the love scene, Tom said, "I think we're going to lose your top." I went, "Excuse me?" It's not in my contract, which is why contracts make or break careers. The scene didn't need it anyway. It was what it was. So I said no. I don't remember there really being a choice. I think the producers probably said, "I think we need to lose her top, we need more sexy stuff in here." Because there wasn't any nudity in Tom's film at all. There really wasn't. And they were going to make me the girl. And I prefer not to. So much more is left to the imagination when you don't see everything.

**TOM MCLOUGHLIN:** I think I gave Darcy the option to take her clothes off. I can't remember at this point whether it was a definite "I won't do it" on her part. I know I had made a conscious choice not to do it, and I'm not sure if it was purely because it was the "easy" thing to do. Not that every actress wants to do it, but I felt like I was going to get a better caliber of actress if I did that. If it said "nudity required," there are a lot of actresses who say, "This is the beginning of my career. I'm not going to start this." And I know from working with Phoebe Cates. She told me she was upset that she made that choice in *Fast Times at Ridgemont High*. She looked gorgeous, but every time she did another picture, there was an expectation that you

**Above:** "I'm just this little tiny person, and I think I have the longest fight scene with Jason out of anybody on the movie," laughs actress Darcy DeMoss. "Usually, Jason just walks up to his victim and you're dead. But I had to fight with him in this tiny little closet of an RV. And it seemed like it took forever to film—we just fought and fought and fought. I ended up with battle bruises and war wounds the next day. But it was so much fun!"