



NEW LINE CINEMA

"FREDDY'S DEAD
THE FINAL NIGHTMARE"

Story by

Rachel Talalay

Screenplay by

Michael De Luca

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THIRD DRAFT (NUMBERED)
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(BLUE REV. 10/30/90)
(PINK REV. 11/01/90)
(YELLOW REV. 11/09/90)
(GREEN REV. 11/13/90)
(GOLDEN ROD REV. 11/21/90)
(SALMON REV. 11/26/90)
(TAN REV. 12/3/90)
(CHERRY REV. 12/5/90)
(BUFF REV. 12/6/90)
(WHITE REV. 12/19/90)

NEW LINE PRODUCTIONS, INC.
116 NORTH ROBERTSON BOULEVARD, LOS ANGELES, CALIFORNIA 90048
PHONE (213) 854-5811, FAX (213) 854-1824

seat lodges ~~off~~ in hole.
John hangs from hole - looking up.
John falls through hole.
Seatbelt insert.

1 EXT. AIRCRAFT - NIGHT

1
1

A 727 jet airliner THUNDERS through a STORM RIDDEN night sky. Rain showers the aircraft as the occasional FLASH of lightning illuminates the plane's red and green markings.

OPTICAL ONLY

CUT TO:

2 INT. AIRCRAFT - NIGHT

2 ✓

CLOSE ON an eighteen year-old kid named JOHN. He sits balled up in a tight window seat in economy class. His face betrays a map of anxieties, an expression better suited to a middle-aged neurotic. He seems uncomfortable and nervous. We PULL BACK to REVEAL why. He's sitting next to a sweating, three hundred and fifty pound WOMAN in a polyester pant-suit.

John barely has enough room to cross his arms. A STEWARDESS walks by and John flags her down.

JOHN
Excuse me...miss?

The plane is ROCKED by sudden TURBULENCE. John winces as the stewardess attends to him.

STEWARDESS
Yes?

JOHN
Can I have a different seat?

STEWARDESS
I'm afraid we're full tonight sir...

ON THE REST OF THE CABIN - Every single seat on the plane is occupied.

STEWARDESS (CONT.)
...you'll have to stay put.

On JOHN as he blanches as the plane rocks under another wave of turbulence.

JOHN
(smiles weakly)
Thanks anyway.

(CONTINUED)

2 CONTINUED

CONTINUED 2 ✓

The fat woman next to him flips on her reading light, it hits John squarely in the eye. As he turns his head away he sees water dripping in from above his window. A small trickle. He might have forgotten about it if it weren't for the SOUND he HEARS a second later. A FAINT BENDING NOISE.

JOHN

(to fat woman,
alarmed)

Did you hear that?

He looks over to her. She looks up from her magazine and shoots him a contemptuous glance.

JOHN (CONT.)

I hate heights.

FAT WOMAN

Don't be a pussy.

She buries her face back into the magazine. John fearfully looks back at the leak above his window. He HEARS the NOISE again. It SOUNDS like METAL FATIGUE. The roof above his head starts to vibrate. It RUMBLES. The NOISE gets LOUDER. John looks around, trying to call the stewardess. He hits his call button. No response.

A sad-faced little GIRL pushes her face up from the seat in front of him and turns to face John. Brown hair, red-ribbon pigtails. She startles him. *

GIRL

(to John)

He's gonna make you help
him...because you're the last. *

John stares at her. He smiles weakly. Then signals the stewardess again. *

JOHN

(to stewardess)

Listen, I really need to change
this seat. *

CUT TO:

3 INT. AIRCRAFT - NIGHT

Suddenly, the cabin ceiling above the fat woman RIPS OPEN. Sending the woman next to John, UP AND OUT of the plane. Sparks fly as the wind pushes itself through the rapidly decompressing cabin.

JOHN

(talking to the sky)

It's not fair! I was almost out!

The seat beneath John suddenly gives way and he's SUCKED through the underside of the plane.

John FALLS through the air, hurtling toward the city below. His descent continues until he meets the roof of a house.

CUT TO:

4

INT. JOHN'S BEDROOM - NIGHT

John awakes with a SCREAM. It was a dream. He looks around, a simple teen's bedroom.

Cautiously, he steps out of bed and moves toward the bedroom window. He moves the curtains enough to UNDO the simple window latch.

John OPENS the window and PEERS out. A gust of wind HITS him and he SEES. A look of surprise crosses his face.

JOHN

(yells)

Shit!

The house is FLYING. John sees the city below, with spotlights searching the empty sky.

Suddenly, the bedroom begins SHAKING. The other windows in the room EXPLODE. John struggles to keep his balance. Dressers and lamps CRASH to the floor.

We've seen this scene before. The Wizard Of OZ.

As John regains balance, a CACKLE can be HEARD over the wind. John PEERS out into the windy night sky.

MOVING into view is: FREDDY KRUEGER

RIDING a broomstick, and wearing a witch hat with cape.

FREDDY

(having fun)

I'll get you my pretty, and your little soul too! HAHahaha!

Freddy LAUGHS as he RIDES out of view.

The house continues its fall, hurtling to the ground, it makes contact. John is THROWN out of the open window.

CUT TO:

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5 EXT. ELM STREET, SPRINGWOOD - NIGHT

5 ✓

The house has landed in the middle of Elm Street. John lands on the pavement extremely shaken up and confused. The full moon casts the long shadow of a street sign over him. He clears his head enough to look around. He's standing directly under the "ELM STREET" street sign.

John takes off in the opposite direction.

CUT TO:

A5 OMIT

OMIT A5

6 EXT. BACKYARD FENCE - NIGHT

6 ✓

John runs into someone's backyard and quickly hops a tall fence.

A6 EXT. OTHER SIDE OF FENCE - NIGHT

A6 ✓

ON JOHN as he comes over the other side and to his horror discovers that what awaits him is a very tall, very steep hill! He lands with a WHUMP! and starts rolling down the hill, SMASHING through bushes and branches. SCREAMING all the way. He finally comes to a stop at the hill's bottom and attempts to get to his feet. He wobbles a few times but clears his head and starts running.

CUT TO:

B6 EXT. DENSE FOREST - NIGHT

B6 ✓

He disappears inside a dense forest running towards an eerie glow.

CUT TO:

C6 OMIT

OMIT C6 *

D6 OMIT

OMIT D6 *

*
*
*
*
*

7 OMIT OMIT 7
 A7 OMIT OMIT A7
 B7 OMIT OMIT B7
 C7 EXT. DREAM BORDER - NIGHT C7 *

John reaches the "dream border" of Springwood, a desert landscape with a pond that seems to stretch out into infinity. The border is marked by a rather bizarre town sign.

ON THE SIGN - A rusty and faded 1950's affair featuring a happy face with a rusty tear coming out of one eye. We notice that its population number has been crossed out and rewritten into a lower number many times.

ON JOHN as he passes it. He sees where the glow is coming from. There's a small ticket booth of to the side. It says, simply, "Tickets".

CUT TO:

D7 OMIT OMIT D7
 E7 OMIT OMIT E7
 F7 OMIT OMIT F7
 G7 OMIT OMIT G7
 G7-1 OMIT OMIT G7-1
 H7 OMIT OMIT H7
 I7 EXT. DREAM BORDER - NIGHT I7 *

ON THE BOOTH as John reaches the ticket window. He looks inside and sees an OLD GEEZER complete with an old-fashioned clerk's visor and armbands. He slides a ticket toward John with his index finger.

OLD GEEZER
 One ticket. Round trip.

John stares at it, backing away.

OLD GEEZER
 (chuckling)
 Hurry up, you don't want to miss the bus.

CUT TO:

J7 EXT. DREAM ROAD - NIGHT J7

John looks up. What bus? He suddenly realizes he's backed up into the middle of the road. He turns and is suddenly PINNED BY a pair of huge headlights.

(CONTINUED)

REVISED 12/19/90

J7 CONTINUED

CONTINUED J7

JOHN'S POV of a monster "nightmare bus" coming at him at top speed. It's Freddy's own nightmare bus-line, complete with the logo of a frightened, running teen on the side instead of a racing greyhound.

ON THE BUS as it smashes into John. His SCREAM is cut off by a LOUD SMACK as the bus' grill makes contact. We REVEAL that Freddy's behind the wheel!

FREDDY

No screaming while the bus is in motion!!!

*

We MOVE DOWN to John, who is plastered across the bus like a bug on a windshield, but alive and SCREAMING! The bus suddenly STOPS SHORT, sending John flying off it's front. He flies forward and SMASHES through an invisible barrier, which SHATTERS like glass. We can see through the smoking outline in the shape of John's body, left in the invisible barrier. It looks like something out of a "Road Runner" cartoon. There's a whole new landscape beyond the barrier. We can see a city.

*

*

FREDDY

Now be a good doggie, go fetch.

CUT TO:

K7 EXT. REAL BORDER RD. - HIGHWAY - MORNING

K7 ✓

In the real world, John's body just emerges out of thin air and hits the ground, his head connecting with a hard rock.

L7 EXT. DREAM ROAD - NIGHT

L7 ✓

ON FREDDY - On the ground now. He approaches the hole in the barrier with something like hope but it SEALS ITSELF UP the minute he reaches it. He snaps back in frustration.

*

*

*

CUT TO:

8 EXT. REAL BORDER RD. - HIGHWAY - MORNING

8 ✓

John is on the ground, head next to a rock that's red with his blood. He has a large lump and a cut on his forehead. He wakes up, this time for real, in pain. He's still clad only in jeans. He stands up. He sees the skyline of a city in the distance.

He looks off towards Springwood. He sees the town sign.

(CONTINUED)

(CONTINUED)

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CONTINUED

CONTINUED 8 ✓

ON THE TOWN SIGN - Normal. There's no rusty tear or crossed out *
numbers. *

ON JOHN

As he stares at it. He seems confused. He puts his hand to his head. He checks his pockets for some clue to where he is...or who he is. All he comes up with is two twenty dollar bills, a bottle of "STAY AWAKE" caffeine pills, and a yellowed old newspaper clipping. He stares at the clipping and the bottle of pills for a beat, then puts them back in his pocket. He heads toward the city. *

DISSOLVE:

9 EXT. CENTRAL CITY - MORNING

9 ✓

Establishing. A gleaming metropolis whose tall spires hide the fetid and neglected areas in their shadows. We move in on Maggie's apartment.

CUT TO:

10 INT. MAGGIE'S APARTMENT - MORNING
MAGGIE BURNHAM sleeps and dreams.

*lingers on Maggie's shrine
sweep over to Maggie.*

10 ✓

CUT TO:

11 EXT. BACKYARD - DAY (MAGGIE'S DREAM)

11 ✓

We're in a different kind of dream than the one we just saw. This one is lush, bright, happy.

ON A WATER TOWER serene against the blue sky. We can see it over the backyard fence.

ON A LITTLE GIRL - We notice it's the same little girl from John's plane nightmare. Only here she seems joyful.

WE PULL BACK and REVEAL the yard. The fence surrounding it is tall. We see the girl running in between two sets of adult legs. A man's and a woman's. They're playing tag. The woman's legs walk off.

We never see above their waists. This is from the child's point of view. The child's LAUGHING, having a great time. The man starts to bend down and lift her up. Just as he does, before we can see him, there's a HORRIBLE SCREAM!!! The little girl turns, and the dream FADES OUT.

CUT TO:

12 INT. MAGGIE'S BEDROOM - MORNING

drop bed?

12 ✓

Maggie wakes up, startled. She is not a morning person. Today's her twenty-eighth birthday. She's frustrated, she's had this dream many times before and it always ends like that.

Her DOOR BUZZER GOES OFF. She buries her head in her pillow.

MAGGIE
(mumbling)
God save me from mothers and birthdays.

CUT TO: *partially dressed*

13 INT. MAGGIE'S APARTMENT - LIVING ROOM - DAY

13 ✓

*Door opens
Mom o/s
Tight on
cake
Maggie*

Maggie walks towards her front door, throwing on a bathrobe as she goes. We see that Maggie's a striking woman, lucky enough to posses that rare combination of beauty, strength, and confidence. She lets her MOTHER in. Her mother possesses the more common combination of angst, worry-lines, and motherly lack of tact. She's come to wish her daughter a happy birthday.

13 CONTINUED

CONTINUED 13

MOTHER

(singing)

Happy birthday to you, happy
birthday to you!

MAGGIE

(also singing)

It's eight in the morning gimme a
break, it's eight in the morning
gimme a break!

*Cake down
on dining rm.
table*

MOTHER

If you called once in a while, let
me know you're alive, I wouldn't
have to surprise you.

MAGGIE

Mom, please. I turned twenty-
eight today, not fourteen. You
don't have to surprise me.

Maggie's moves to the kitchen and tries to get the coffee machine working. Maggie's mother immediately starts to "tidy up" and rearrange Maggie's apartment. An unconscious, automatic gesture that drives Maggie up the wall. Maggie starts frantically searching for some coffee filters.

*Tight on filters
Tight on coffee
maker. Pull
focus from Mom
to Maggie*

MOTHER

You're never too old for
surprises...

(locates the filters
immediately)

...is this what you're looking
for?

Maggie looks over, deadpan. She takes the filters and starts the coffee brewing.

MOTHER

You had the dream again, didn't
you? You only look this tired when
you have that damn dream.

MAGGIE

(doesn't want to
discuss it)

That's not true. I always look
tired.

*Maggie eats
breakfast bar*

MOTHER

Margaret, you can't just ignore
it.

(CONTINUED)

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13 CONTINUED

CONTINUED 13 ✓

MOTHER

Happy birthday sweetie! *

MAGGIE

Gimme a break mother, it's eight
in the morning. *

MOTHER

If you called once in a while, let
me know you're alive, I wouldn't
have to suprise you.

MAGGIE

Mom, please. I turned twenty-
eight today, not fourteen. You
don't have to surprise me.

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Maggie looks over, deadpan. She takes the filters and starts the coffee brewing. .

MOTHER

You had the dream again, didn't
you? You only look this tired when
you have that damn dream.

MAGGIE

(doesn't want to
discuss it)That's not true. I always look
tired.

MOTHER

Margaret You can't just ignore it.

(CONTINUED)

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13 CONTINUED

CONTINUED 13 ✓

MAGGIE

12/12

Twelve years of therapy is hardly ignoring it. When you've had the same dream for twenty years, you get used to it.

*

MOTHER

(seems nervous)

I just wish it would go away.

MAGGIE

(doesn't like the subject)

I have to be at the shelter by nine.

Maggie broken

MOTHER

The "shelter." You should be a famous psychiatrist by now, with your ~~own~~ practice. Not slaving away at some delinquents' home.

*

MAGGIE

(defensive)

It happens to be a place for kids with problems. I'm proud of what I do there.

*
*
*
*

MOTHER

It's practically a jail and you spend too many hours there. You're leaving no time to meet someone nice.

Maggie heads to

*
*
*
*

MAGGIE

(turns to her mother)

Enough with the "meeting someone nice" speech. I told you the last hundred times you gave me this lecture that this city's full of "nice" men.

*

(as she heads for the bedroom door)

That's why I work so much.

She heads for her bedroom and shuts the door. Her mother stares after her. Maggie immediately comes back out and kisses her mother on the cheek.

MAGGIE

Thanks for remembering.

She turns and goes back into her bedroom.

(CONTINUED)

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14 EXT. GHETTO - DAY

14

John has managed to make his way to this city. He's wandering along through a poor section of town. He seems decidedly out of place, not used to the sights or the sounds of an urban environment. It scares him.

(CONTINUED)

14 CONTINUED

CONTINUED 14 ✓

scratching

He has not slept for three days. It shows. He stops to pop a few of the caffeine pills.

CUT TO:

A14 INT. POLICE CRUISER - DAY

A14 ✓

TWO OFFICERS observe John popping the pills. Their cruiser is parked across the street. From this distance, they can't tell he's only taking caffeine pills.

OFFICER #1

Hey, you seen this junkie before?

OFFICER #2

(takes a look)

He's new.

OFFICER #1

Beautiful. Another afternoon shot doing juvie paperwork.

OFFICER #2

Screw that shit. Let's scoop him up and drop him at the shelter. Let the bleeding hearts do the typing.

Officer #1 pulls the cruiser out and heads for John.

CUT TO:

15 OMIT

OMIT 15

16 EXT. YOUTH SHELTER/PARKING LOT - DAY

16 ✓

A converted elementary school. It looks like the city trashed the budget before they could even finish the renovations.

Maggie pulls up in her ~~van~~

cab.

CUT TO:

*

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17 INT. SHELTER HALLWAY -DAY

17 ✓

The shelter is filled with workmen trying to fix various leaks and cracks. Scaffolding abounds. The shelter's security guards man the entrance. We spot fifteen year old SPENCER standing before his ex-jock DAD. Spencer's a poor little rich kid. Having run away from home once too often, the shelter is his last stop. Dad obviously has money, he's dressed in the latest fashions.

DAD

Spencer, I want to make sure you understand out situation. In one week youwalk out of here and I expect to see some changes in your behavior when you come home.

Spencer's ignores his father and has his head buried in a pocket video-game.

DAD (CONT.)

I know you're hearing me. I put you in here because you left me no choice. Next time, I'll leave you here and walk away.

*
*

SPENCER

(doesn't look up)

Thanks for the visit dad.

Spencer's dad gives up and heads for the doors. He passes Maggie on the way in and throws her a cold look.

DAD

(to Maggie,
sarcastic)

Nice job on my kid, I expected to see some improvement.

MAGGIE

(dislike)

He isn't a Toyota and this isn't a
body shop.

to herself.

Maggie ignores him and walks toward Spencer. Dad fumes a bit, then exits.

(CONTINUED)

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17 CONTINUED

CONTINUED 17 ✓

MAGGIE
 (to Spencer)
 You okay?

SPENCER
 (to Maggie)
 Oh yeah, dad just came by to lay
 out some ground rules. No more
 running away, no more setting his
 cars on fire...

MAGGIE
 There are other ways to get his
 attention.

SPENCER
 He barely blinked when I blew up
 the garage. All he wants is for
 me to grow up like him, an exact
 copy. And frankly I don't feel
 like playing football and date
 raping coeds.

MAGGIE
 Someday you'll have to face your
 father.

Kelly approaches weilding a homemade pipe bomb.

KELLY
 Look what I found in Spencer's
 room.

SPENCER
 Oh, that. I was teaching some of
 the kids survival techniques.

Spencer takes off to avoid discussion.

KELLY
 I've been confiscating stuff like
 this all week. Where do they get
 it?

MAGGIE
 They buy it or they make it.
 Spencer's a do-it-yourself kind of
 guy. I think he wants to be
 caught and kept here.

(CONTINUED)

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17 CONTINUED

CONTINUED 17 ✓

KELLY

Well, we're overcrowded as it is
and the city's cutting our budget
again.

(holding the bomb)

I'll put this downstairs with the
with the rest of the "arsenal."

*

MAGGIE

Thought the cops were supposed to
dispose of this stuff.

KELLY

Cops are supposed to do a lot of
things.

*

*

Kelly turns off and Maggie heads for the admitting area. She
HEARS A COMMOTION.

TRACY (O.S.)

Take you hands OFF ME!!!

Maggie turns and moves toward two security GUARDS struggling
with a seventeen year-old girl named TRACY. Tracy's tall and
powerful, a survivor. Just ask the guard with the bloody nose.

(CONTINUED)

REVISED 12/3/90

17 CONTINUED

CONTINUED 17 ✓

MAGGIE
What's the problem?

GUARD
(with the bloody
nose)
She was beating on one of the
kids.

TRACY
(fierce)
He kept trying to hit on me!

MAGGIE
(to guard)
She doesn't like to be touched.

GUARD
(touching his bloody
nose)
Neither do I.

The guards release her and walk off.

MAGGIE
(to Tracy)
We have a session today, yes?

TRACY
(storms off)
I have Doc today. Work around him.

CUT TO:

A17 OMIT

OMIT A17

18 OMIT

OMIT 18

*lob y
extra*

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*
*
*
*

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19 INT. DOC'S OFFICE - DAY

19 ✓

A small room heavily laden with "dream totems" from various cultures, mostly eastern. Forty-eight year old DOC stands in the center of the room, head buried in a stack of files. He looks totally swamped and not please about it. Various "gimmick specs" such as 3-D, X-Ray and Pop-Out glasses litter the office. The only piece of hi-tech equipment is a modified computer and monitor. Maggie enters.

MAGGIE

They caught your star pupil beating up one of the kids again. I thought you were making some progress with Tracy?

He SLAMS the file shut.

DOC

I get twenty-three minutes a week with these kids! With that kind of attention be grateful she didn't kill him!

MAGGIE

(ribbing)

Nice attitude for a therapist.

DOC

You know it's the truth. Tracy's buried some deep trauma inside her head. Something to do with her father. Conventional therapy's not gonna help.

MAGGIE

(old argument)

But your "dream therapy" will?

DOC

(serious)

I can reach these kids through their dreams. It's where they hide all their bad shit, including their worst fears. You give me half a chance, I might even help you with your little problem.

MAGGIE

(reacts)

I don't have a problem. I have a recurring dream. And I'm handling it, thank you. Besides, we don't get paid to be dream doctors.

Officer?

PUT Doc
on couchHave a good
time Doc.

*

*

*

*

(CONTINUED)

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19 CONTINUED

CONTINUED 19 ✓

DOC

We barely get paid period, so I might as well do what I think is right.

She picks up the 3-D glasses.

MAGGIE

~~What are these for?~~
Double-bill at the drive-in?

*put 3-D glasses near Doc **

DOC

(indicates other glasses)

They're just a different way to look at stuff. The kids have to see their problems before they can face them.

*
*
*
*

Maggie seems distracted by a particular painting in Doc's odd collection. She stares at it, through the glasses. She doesn't put them on.

MAGGIE

This looks worse in 3-D. What is it?

ON THE PAINTING - An ugly, hellish rendering of several demons writhing up out of some poor bastard's head. The demons bear an uncanny resemblance to the hooked-nose countenance of Freddy.

ON DOC as he comes over.

DOC

Like it? It's new. These ~~ugly~~ ~~sad~~ are ancient "dream demons." They're out to wipe out the line between dreams and reality, turning the real world into one big nightmare.

MAGGIE

They're doing a pretty good job so far.

(CONTINUED)

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19 CONTINUED

CONTINUED 19 ✓

DOC

They have some help. Supposedly they roam the dreams of the living until they find the most twisted, evil human imaginable. Then they give him the power to cross the line, to turn our nightmares into reality.

*

MAGGIE

Think they've found anybody yet?

DOC

God knows there're enough candidates.

Kelly suddenly enters, breaking the moment.

KELLY

Mags, I need you right now. The cops dropped off a "John Doe" this morning. He's just come through orientation. They need your report asap.

Maggie reacts.

CUT TO:

A19

INT. REC ROOM - DAY

CARLOS, a 16 year-old deaf boy, "narrates" like a sports commentator as Tracy rigorously works out on a punching bag.

A19 ✓

*play
T+C
in closeups
mostly*

CARLOS

This girl is bad, but the fans love her. This underdog from the streets is preparing to duke it out with the heavyweight champion of the world...

Tracy reels around and throws a cutting jab at Carlos, who leans back as it whistles past.

CARLOS

(fingering his hearing aid)

You wouldn't hit a guy with a handicap, wouldja?

(CONTINUED)

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A19 CONTINUED

CONTINUED A19 ✓

TRACY

You call it a handicap? I call it
a yellow way out. C'mon, chicken,
spar with me.

Tracy jabs at Carlos, who backs off.

CARLOS

No thank you ma'am.

TRACY

(razzing)

C'mon you, yellow bellied lily-
livered wuss...

*Tosses
it up
down.* Carlos takes out his hearing aid out. The SOUNDS of the
shelter and Tracy VANISH. All we can HEAR is Carlos' heartbeat.
This is what Carlos does when he wants to tune out.

CARLOS POV of Tracy as she continues to preach. She looks
pretty comical without any sounds to go with her gestures.

Spencer appears behind Carlos and places the hearing aid back
in Carlos' ear.

SPENCER

(signing to Carlos)

Don't tune out, talk back to her.

Carlos shrugs.

CARLOS

Yeah, like you talk back to your
Dad? I stopped talking back when
it became hazardous to my health.

Tracy walks back up with a towel around her.

TRACY

So, are we set?

SPENCER

No problem. I gave the guy our
cash. As long as we do it before
dawn, we're set.

CARLOS

Alright, we'll be living large in
Cali by next week.

(CONTINUED)

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A19 CONTINUED

CONTINUED A19 ✓

TRACY
(to Spencer)
You better be sure.

*
*

SPENCER
Trust me. I've got all the bases covered. I need to get out of here even more than you do.

*
*
*
*

TRACY
You don't know shit about needing to get out. Your family's a picnic, rich boy.

*
*
*

SPENCER
Yeah, well that's what you think. You think I'd choose to be here with you morons? My dad's a one man stud show.

*
*
*
*
*

TRACY
Look, don't talk to me about fathers.

*
*

SPENCER
Your's come to visit too?

*
*

TRACY
Yeah, every time I close my eyes.

*
*

Doc enters the room.

DOC *Tracy*
(to the other kids)
Get lost Tracy and I have work to do.

Spencer + Carlos

*
*
*
*
*
*
*

Carlos and Spencer exit.

Later

CUT TO:

20 INT. EVALUATION ROOM - DAY

*start dark
light in pupils
in eyes*

John sits in a chair by a desk in the center of the sparse room. A single light bulb hangs from a wire suspended from the ceiling. John's condition has worsened. He's jumpy and fidgety and can barely sit still in the chair.

His eyes are very heavy. He has fresh bandages on his head and arm wounds. Maggie is trying to examine his pupils with a small penlight, but John is bouncing around in his chair too much. Maggie finally places her hand on the top of his head to keep him still.

JOHN

Sorry...

MAGGIE

(looking at his eyes)

How long have you been awake?

The minute she's done he suddenly SNAPS the chair back and begins pacing the room. It startles Maggie. He anxiously runs a hand through his hair.

JOHN

Three days. That's as far back as I can remember.

MAGGIE

It looks more like three weeks.

JOHN

(gallows humor)

Yeah, well that's the wonder of amnesia. It always keeps you guessing.

MAGGIE

How about where you came from? *

JOHN

(holds head) *

I don't know...my heads a mess. All I know is that wherever I'm from, I'm the last. *

MAGGIE

The last what? *

JOHN

Survivor. *

(beat, then suddenly) *

Do you have any caffeine pills, or some coffee? Maybe some coke? *

(CONTINUED)

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21

20 CONTINUED

CONTINUED 20 ✓

She gives him a look.

JOHN
I meant the soda.

MAGGIE
Why do you want to stay awake?

JOHN
Because if I sleep, I'm not waking
up.

He continues to pace the room.

MAGGIE
What makes you think that?

(CONTINUED)

REVISED 11/26/90

20 CONTINUED

CONTINUED 20 ✓

JOHN

(urgent)

I don't think it. I feel it. If I sleep, there's going to be trouble.

MAGGIE

(beat)

There won't be any trouble here. I promise. You'll be protected.

JOHN

(almost pleading)

Not if I dream. And if I do, you can't protect everyone.

MAGGIE

(reassuring)

Sure I can.

Maggie exits.

CUT TO:

REVISED 11/26/90

21 INT. SHELTER HALLWAY - DAY

21

Maggie confers with Kelly as they walk away from the evaluation room.

MAGGIE

I want him transferred to Mercy Hospital in the morning.

Kelly nods "okay."

extra

*frighty. Maggie**

stopping them

CUT TO:

+ talky

REVISED 12/19/90

22 INT. REC ROOM - DAY

real wide shot

22 ✓

Doc takes Tracy through several martial arts exercises. They talk as they spar. Tracy's pretty good.

TRACY

What's this stuff got to do with my dreams anyway?

DOC

I told you, it helps concentration. Concentration helps meditation. And meditation helps you--

TRACY

(finishes for him)

"Get in and out of my dreams."

DOC

Not only your dreams. I told you that with the right discipline, you could move in and out of anyone's dream.

(teasing)

But that's a little advanced for your ass right now.

*hate**get Doc to floor*

TRACY

(accepts challenge)

Oh yeah?

She comes at him and they start to spar. Doc leads Tracy through several martial arts exercises. Tracy's pretty good, but Doc is in control. Tracy tries to tag him but Doc fakes her out time after time.

DOC

You're not going to hit me until you learn to see beyond the obvious.

*

CUT TO:

23 INT. EVALUATION ROOM - DAY

23 ✓

John is shutting his eyes, his head is dropping. He can't resist.

The light bulb SUDDENLY SHATTERS OVER HIS HEAD, BOLTING HIM AWAKE!

CUT TO:

A24 ✓

REVISED 12/19/90

24 INT. REC ROOM - DAY

24 ✓

Doc feels the small "dream disturbance" and is shaken out of his concentration. Tracy is able to connect and slams Doc to the floor.

Doc is motionless, tuned into John's anxiety.

TRACY

(excited)

I hit him!!!

Tracy calms down when she notices there's something wrong with him.

TRACY

Doc...you okay?

DOC

(confused)

Yes...I...let's pick this up later.

CUT TO:

25 INT. EVALUATION ROOM - DAY

25 ✓

John is staring at the light bulb. It's fine, intact. Not shattered. He starts to GIGGLE. It's a disturbing giggle. The giggle of the rapidly un-glued.

The giggle turns to a sob as he drags his hands across his face and slumps down.

A25 OMIT

OMIT A25

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26 OMIT OMIT 26 ✓
 A26 EXT. SHELTER - LATER THAT NIGHT A26

The run down building sits under a smog-filled muddy night sky. We HEAR bottles BREAKING and dogs BARKING. The SOUNDS of the city at night.

CUT TO:

B26 INT. DOC'S OFFICE - NIGHT B26 ✓

Still a bit shaken, he stands in front of the painting of the dream demons. He stares at it. Reaches out to touch it, then pulls back. Doc's spooked.

CUT TO:

C26 OMIT OMIT C26

27 OMIT OMIT 27

28 OMIT OMIT 28

29 INT. BOY'S WING, SHELTER - NIGHT 29 ✓

We PULL IN on John, awake in his bed in the boy's wing of the shelter. He's SINGING to himself, trying to stay awake. A Thermos of coffee sits by his bed. There are boys sleeping in beds all around him.

JOHN

4,567 bottle of beer on the wall,
 4,567 bottles of beer. If one of
 those bottles should happen to
 fall---

(CONTINUED)

*dark,
 shadowy,
 split diopter*

REVISED 12/3/90

29 CONTINUED

CONTINUED 29 ✓

Some of the boys stir in their beds.

ANGRY BOY (O.S.)
(pissed, cuts John
off)

I'm going to break a bottle over
your head if you don't shut the
fuck up.

Other boys ECHO their approval. John stops. He stares at the
ceiling.

CUT TO:

30 INT. MAGGIE'S OFFICE - NIGHT

30 ✓

Maggie is studying John's case file. She pulls out the
yellowed article.

(CONTINUED)

30 CONTINUED

CONTINUED 30 ✓

ON THE ARTICLE

It's from the "SPRINGWOOD GAZETTE" dated September 7, 1967.

ON MAGGIE as she stares at it.

MAGGIE
(trying the word out)
Springwood.

Something catches her attention. Her eyes widen.

ON THE ARTICLE

The headline reads "KRUEGER WOMAN STILL MISSING." There's a grainy picture of a tough but attractive woman beneath the headline.

What's caught Maggie's attention however, is the water tower looming over the woman's head in the background. It looks just like the water tower from her dream.

any movie in fight

ON MAGGIE as she reacts. She reads on, rubbing her eyes as she YAWNS.

CUT TO:

31 INT. BOYS' WING - NIGHT

31 ✓

John is falling asleep.

CUT TO:

32 INT. MAGGIE'S OFFICE - NIGHT

32 ✓

Maggie's fallen asleep as well. The case file lies open before her.

CUT TO:

A32 INT. MAGGIE'S OFFICE - NIGHT

A32 ✓

ON THE ARTICLE

Just for a fleeting moment...just an instant that makes us doubt we ever saw it happen...the small, grainy picture of the "Krueger" woman comes alive. It bulges out from its two-dimensional prison and CRIES OUT, in a TINY, CREEPY VOICE.

PICTURE
(pleading)
I won't telllllll.....

B32 INT. MAGGIE'S OFFICE

B32 ✓

ON MAGGIE - She's oblivious, already dreaming.

CUT TO:

33 EXT. BACKYARD - DAY (MAGGIE'S DREAM)

33 ✓

Same as before.

ON THE WATER TOWER - Tall, gleaming.

ON THE YARD - The g'rl playing tag again. Then the woman's horrible SCREAM!!! This time however we reveal a little more. This time there's a minor difference. It fades out a little later, giving us a glimpse of the woman in the dream, as she runs up from some basement stairs. It could almost be the woman from the article.

34 INT. MAGGIE'S OFFICE - NIGHT

SMASH CUT TO:

34 ✓

Her eyes snap open. She sits up.

CUT TO:

35 INT. BOY'S WING, SHELTER - NIGHT

35 ✓

John's eyes are closed. A drop of water hits his nose. His eyes open and he looks up.

JOHN'S POV of the pipes. One of them is leaking water. A drop begins its descent towards John's face.

ON JOHN as the drop hits. Only it's not water. It's blood. John notices and looks back up.

CUT TO:

*make this
grow!*

REVISED 12/19/90

36 INT. ELM STREET HOUSE LIVING ROOM - NIGHT 36

JOHN'S POV of the ceiling. It's not the same ceiling. The pipes and plaster are gone. It's the ceiling of an old house. A wet blood stain spreads across the surface. Something on the second floor is leaking.

ON JOHN he BOLTS UP, REVEALING the little girl standing right next to his bed! He JUMPS! This is the same little girl who just paid a visit to Maggie's dream. She gets around. Another dream wraith trapped in Freddy's twisted universe. We PULL BACK TO REVEAL:

John, his bed, and the little girl are in the living room of the Elm Street house.

GIRL
I told you he'd make you help him.

JOHN
Help? Help who? Tell me! *

GIRL
I won't tell... *

She walks off. If John knew who he was, he'd know how much trouble he was in right now. Since he doesn't, he gets up and follows the girl as she walks towards the stairs. She climbs them, and he follows.

CUT TO:

37 OMIT OMIT 37

38 OMIT OMIT 38

39 INT. SHELTER HALLWAY - NIGHT 39 ✓

In reality, John is walking as if he's climbing stairs, and he's actually going up! Seemingly stepping on thin air!

CUT TO:

40 INT. ELM STREET HOUSE - UPSTAIRS HALLWAY - NIGHT 40 ✓

John's on the second floor, following the little girl into her room.

CUT TO:

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41 INT. SHELTER HALLWAY - NIGHT

41 ✓

John nears the end of the hallway, where a large window looks out onto the city streets two stories below. John turns a corner before the window and disappears. One of the shelter's security guards sees him and follows, mostly out of curiosity.

CUT TO:

42 INT. ELM STREET HOUSE, GIRL'S ROOM -NIGHT

42 ✓

John enters the room. It's a brightly lit padded cell. A sharp contrast to the dark hallway we just left. The little girl is gone. Just a shaking figure in a straight-jacket hunched in the corner. Tufts of hair sticking at all angles. He's sitting in a puddle of blood.

John approaches the figure.

CUT TO:

43 INT. SHELTER HALLWAY - NIGHT

43 ✓

The security guard nears the corner where John turned off.

CUT TO:

44 INT. ELM STREET HOUSE, GIRL'S ROOM - NIGHT

44 ✓

John approaches the figure. We can HEAR his HEAVY BREATHING. At the last second before contact the figure whips around and REVEALS HIMSELF to be another version of JOHN!!! The blood is coming from the cut on his head, identical to the real John's bruise only that this one is still bleeding.

*
*
*

STRAIGHT-JACKET JOHN

(snarling)

Free me you idiot!!! I'm your fucking memory!!!

photo - dbl ?

John SCREAMS and runs backwards towards the door.

CUT TO:

45 INT. SHELTER HALLWAY - NIGHT

*look at 3/4 ✓
pushes open 45 totally
to add*

John barrels backwards right into the guard. The two go cartwheeling towards the window. John goes down, inadvertently tripping the guard into CRASHING through the window. John rushes to the window and looks out.

CUT TO:

A45 OMIT
A45-1 OMIT

OMIT A45
OMIT A45-1

REVISED 12/19/90

B45 INT. SHELTER HALLWAY - NIGHT

B45 ✓

ON JOHN - Back in reality, the NOISE has brought people running and John finally wakes up. He goes to the window again and looks down.

CUT TO:

C45 EXT. SHELTER - NIGHT

C45 ✓

JOHN'S POV of the street below. The guard is pissed. He's only fallen one story.

GUARD
(looking up at John)
Asshole.

CUT TO:

D45 OMIT

OMIT D45

46 INT. SHELTER - EVALUATION ROOM - DAY

46 ✓

Maggie talks with John in a security room that eerily echoes the padded room from John's memory. It is the next morning.

MAGGIE
You can't blame yourself, and no
one was hurt.

*

JOHN
Not this time. I told you this
would start happening.

*

(CONTINUED)

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46 CONTINUED

CONTINUED 46 ✓

MAGGIE

What were you dreaming about?

JOHN

A room...like this one. A house...a little girl. We were in the town from my article.

(remembers)

Springwood.

*move with John
to Maggie*

Maggie's visibly unnerved by this revelation. Why are they dreaming about the same thing?

MAGGIE

The article, do you remember where you got it?

JOHN

No...it was about some woman right?

MAGGIE

"Loretta Krueger." She disappeared in '67. They never found her.

JOHN

What was the name?

MAGGIE

Krueger.

John thinks, then makes an "I don't know" gesture, frustrated.

MAGGIE

What about the little girl. What'd she look like?

JOHN

(remembering)

Dark hair...

*

MAGGIE

(almost to herself)

With red ribbons...

JOHN

(realizing)

How did you know that?

Maggie doesn't answer.

Use this for connection to next scene

CUT TO:

REVISED 12/19/90

46 CONTINUED

CONTINUED 46 ✓

MAGGIE

What were you dreaming about?

JOHN

A room...like this one. A house...a little girl. There was something about the town from my article.

(remembers)

I remember a water tower.

Maggie's visibly unnerved by this revelation. Why are they dreaming about the same thing?

MAGGIE

The article, do you remember where you got it?

JOHN

No...it was about some woman named "Krueger."

MAGGIE

(nods "yes")

"Loretta Krueger." She disappeared in '67.

JOHN

It said they never found her.

MAGGIE

(beat)

What about the little girl? What'd she look like?

JOHN

(remembering)

Dark hair...

MAGGIE

(almost to herself)

With red ribbons...

JOHN

(realizing)

How did you know that?

Maggie doesn't answer.

CUT TO:

match cut Maggie
from last room

33

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47 INT. DOC'S OFFICE - DAY

47 ✓

Maggie and Doc discuss her problems. Doc seems anxious.

DOC

I don't like it. There's some crazy connection between your dreams and his, and his dreams mean bad news. I know it sounds crazy, but I can feel it.

MAGGIE

(enough is enough)

Can't anyone talk about anything but dreams around here?! It's all Freudian bullshit!

nervous,
moony

DOC

(warning)

You don't believe that. You think if you take care of that kid's puzzle, you'll be taking care of your own.

MAGGIE

I don't have a puzzle.

DOC

Yes, you do. And even though you think you know everything, you may not be ready for what that boy's going to show you.

Maggie stares at Doc.

CUT TO:

48 INT. SHELTER HALLWAY - DAY

Plastic Hallway

48 ✓

Maggie and John head off down the hallway. John looks nervous.

JOHN

I didn't say I wanted to go there.

MAGGIE

Look, I've dealt with amnesiacs before. Taking you to the town from the article may trigger something simple in your memory. Some spark to help you remember.

dolly with
+ behind

*

(CONTINUED)

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48 CONTINUED

CONTINUED 48 ✓

JOHN

I don't need a spark to help me
remember it's a bad place. You
want a spark? You go. I'll stay
here, sparkless but happy.

stop

MAGGIE

(reassuring)

I'll be right there with you.

*
*

(CONTINUED)

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48 CONTINUED

CONTINUED 48

JOHN
 (suspicious)
 You're dreaming about it too,
 aren't you? That's why you want
 to go.

MAGGIE
 (not too convincing)
 We're not going for me.

She passes Kelly's office and calls out to him as she walks by. *

MAGGIE (CONT.)
 Kelly! I'm taking the van for
 awhile. *

A48 INT. KELLY'S OFFICE

A48

through glass?

CUT TO:

He starts to get up but she's gone by the time he reaches his door.

CUT TO:

49 OMIT

OMIT 49

50 EXT. HIGHWAY - DAY

50

Maggie's van travels down the empty highway. She drives while John stares out the passenger window, zombie-eyed. She steers onto an off-ramp and exits the highway.

CUT TO:

51 OMIT

OMIT 51

52 OMIT

OMIT 52

A52 OMIT

OMIT A52

53 EXT. RURAL ROAD - DAY

53

Maggie's van turns onto a rural road and drives past Springwood's town sign. She's crossed the border.

CUT TO:

2nd level for fire

boiler not fire

57 INT. NIGHTMARE BOILER ROOM

57 ✓

CLOSE ON A PAIR OF EYES - They fill the frame. They are shut.
The lids are wet. Slimy. Burned skin and pus.

They are Freddy's eyes, and they snap open. They emit an almost
iridescent yellow glow.

PULL BACK to REVEAL HIS FACE. His nose SNIFFS the air.

FREDDY

Good work boy! You've brung home
the bacon.

*

He licks his chops. He smells the delivery of some fresh take-
out food.

CUT TO:

58 OMIT

OMIT 58 *

59 INT. MAGGIE'S VAN/EXT. RURAL HIGHWAY - DAY

59 *

ON JOHN

as he leans against the glass of the passenger window. The
hits a BUMP and John is jolted off the glass. He rubs his head.

JOHN

I told you not to let me fall
asleep...

He looks out the front window and his eyes widen in terror.

CUT TO:

✓

REVISED 11/26/90

A59 EXT. RURAL HIGHWAY - DAY

A59 ✓

JOHN'S POV - The little girl from his nightmare is standing in the middle of the road. The van is almost upon her.

GIRL

Go back.

B59 INT. MAGGIE'S CAR/EXT. RURAL HIGHWAY

B59 ✓

ON JOHN as he SCREAMS and goes for the wheel.

ON MAGGIE as we cut back to reality. She is trying to drive while dealing with John's manic struggle as he grabs the wheel.

MAGGIE

John! Stop it! Wake up! Wake up!!!

CUT TO:

60 EXT. RURAL RD. - DAY

60 ✓

Maggie's van pulls a 360.

CUT TO

61 INT. MAGGIE'S VAN/EXT. RURAL HIGHWAY - DAY

61 ✓

As it spins, Spencer, Carlos and Tracy tumble out of the back and roll towards the front. Maggie notices them as the van SCREECHES to a halt. She freaks as Spencer smiles weakly up at her.

SPENCER

(sheepish)

Funny meeting you here.

Maggie doesn't smile, finding it less than amusing.

TRACY

(smacks Spencer on the back of the head)

Great plan asshole.

SPENCER

It almost worked.

CUT TO:

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62 OMIT

OMIT 62 *

63 INT. VAN/ EXT. RURAL HIGHWAY - DAY

63 * ✓

Maggie is driving with one hand and lecturing with the other.

MAGGIE

This was a dumb stunt. Believe it or not there are people that care about all of you back home.

(no reply)

Are you listening to me?

*

TRACY

(pissed)

Don't scream at me, it's your driving that almost killed us.

really pissed

*

*

Before the argument can continue, John notices Carlos dozing off in the back seat. John freaks and starts shaking him awake.

JOHN

(urgent)

Hey, no sleeping! Get up!

Tracy bats his hand away.

TRACY

Lay off!

(CONTINUED)

REVISED 11/26/90

64 EXT. SPRINGWOOD TOWN FAIR - DAY

*David Lynch shot
rotty pic, flesh
formed 64 ✓*

40

Maggie brings the van to a stop on the edge of a rather pathetic town fair in a rather pathetic small town. A few dozen peeling booths and attractions. No kids. Springwood is trying to appear normal. Go about their normal routine.

It isn't working.

Maggie, John, and the kids get out of the van.

MAGGIE

(to the kids)

Okay, ~~first you're going to~~ find a phone and call Kelly. Tell him you're alright. Then I'm going to trust you to get in that van and go back to the shelter. ~~Can I do that,~~ Or do I have to call the police? Which you know I don't want to do.

John ain't buy even

*
*
*
*
*

SPENCER

How will you get back?

*

MAGGIE

Have Kelly send a car.

*

The kids look at her, not happy with this arrangement. They march off to look for a phone after a beat or two.

*
*

TRACY

(mocking Maggie)

"Which you know I don't want to do."

(grumbling as she goes)

She ain't my mother.

sophisticated

*

As they walk off, we notice that John has been preoccupied.

*

JOHN

(to himself)

No kids.

Wander through fair - "excuse me", they turn away

MAGGIE

(overhears)

What?

JOHN

A town fair...and there's no kids.

(CONTINUED)

REVISED 11/26/90

64

CONTINUED

CONTINUED 64 ✓

Maggie looks around. He's right. And that's not all.

JOHN'S POV of some of the adults on the surrounding grounds. They are staring at him. They look afraid. Some of them quickly look away and rush off.

} ?
2nd unit

ON JOHN trying hard to remember anything.

JOHN
(looking at adults)
They're afraid of me.

What are they afraid of?

* ?

Maggie reacts.

CUT TO:

A64

EXT. TOWN FAIR - DAY

A64 ✓

ON SPENCER, CARLOS AND TRACY as they huddle around a pay phone. Spencer is fishing in his pockets for change. Tracy is looking out over the fair.

CUT TO:

B64 EXT. TOWN FAIR - DAY

B64 ✓

TRACY'S POV of the various attractions.

move between

CUT TO: *these shots*

C64 EXT. TOWN FAIR - DAY

C64 ✓

ON A PIE STAND - The pies are rotting and crawling with BUZZING FLIES.

CUT TO:

D64 EXT. TOWN FAIR - DAY

D64 ✓

ON A BUMPER CAR RING where one lonely old man rides around and around in one lonely old bumper car. No one to bump.

CUT TO:

E64 EXT. TOWN FAIR - DAY

E64 ✓

ON A CLOWN leaning up against a game booth, smoking a cigarette. No kids to delight.

CUT TO:

F64 EXT. TOWN FAIR - DAY

F64 ✓

ON TRACY reacting.

ON SPENCER trying to use the phone. We HEAR nothing but STATIC from the receiver. No dial tone. He tries it again, with the same results.

He starts to turn to the others.

SPENCER

This phone's out of order.

TRACY

(looking around)

So's this town.

They are all suddenly surprised by the sudden, desperate appearance of a WEIRD WOMAN. She corners them by the pay phone.

ON THE WOMAN - Jumpy, sweating, middle-aged. Too much make-up, it covers her face like repulsive and garish wallpaper. She smiles an anxious smile, looking like a junkie in need of a fix.

(CONTINUED)

REVISED 12/3/90

F64 CONTINUED

CONTINUED F64 ✓

As she talks, she constantly glances back over her shoulder. A nervous, frightened gesture from a nervous, frightened woman.

WEIRD WOMAN

(insane)

What lovely children. What perfectly lovely, darling children.

ON TRACY, SPENCER, AND CARLOS cornered by this bizarre suburbanite. She blocks any path of escape. They are speechless before her presence.

WEIRD WOMAN (CONT.)

Would like to come home with me? It's been so long since we had children in the house.

(suddenly sad)

Soooo long.

(suddenly perky)

But this time it'll be different my perfectly adorable little babies. This time I'll hide you and he won't find you.

MAN (O.S.)

(shouts)

ETHEL!!!

The weird woman jumps up, the man's shout effectively cutting off her insane rambling. She turns and runs towards a stern looking man, her HUSBAND. He grabs her by the arm and drags her off.

WEIRD WOMAN

(crying)

I want my children back...

MAN

You know they bring him!

*

On that line, BELLS suddenly start RINGING. The alarm style bells of a high school. The man and the woman react to the bells fearfully.

*

*

MAN

(dragging her off, turns to kids)

See what you did!

*

SPENCER

(beat, watching them go)

We're in "Twin Peaks."

*

CUT TO:

REVISED 12/3/90

G64 OMIT

OMIT G64

65 EXT. TOWN FAIR - PARKING AREA

65 ✓

John and Maggie are back at the van. The BELLS are still RINGING. *

Maggie and John react to the bells. So do the rest of the adults. They start closing up and taking off. POV*

The bells suddenly STOP RINGING as Spencer, Tracy and Carlos return to the van. The weird man and woman race past, but the man stops and points at John. *

MAN *

(accusatory)

You said you was getting out, but you brought back more!

John just stares at him as they go.. *

MAGGIE *

(beat, to kids)

Okay, c'mon, back in the van. *

CARLOS

(eyeing the town)

Good idea.

They head for the van. *

JOHN *

(sudden)

Hey! Watch the air here. It's heavy. Makes you sleepy. Don't give in. *

The kids exchange looks, they think John is crazy. *

(CONTINUED)

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65 CONTINUED

CONTINUED 65 ✓

MAGGIE
(to kids)
Go ahead.

They get in the van and pull out. Tracy's driving.

JOHN
(to himself)
I hope they make it.

stadium

Maggie doesn't hear him. She looks off towards the school. *

*
*

CUT TO:

A65 OMIT

OMIT A65 *

B65 EXT. TOWN FAIR - DAY

B65 ✓

Maggie turns to John.

MAGGIE
(nods towards school)
Somebody rang those bells.

*School
POV*

JOHN
(weak smile)
Lucky us...

They start walking up the street, towards the school. Maggie is suddenly distracted by something in the sky over a row of houses. *

CUT TO:

C65 EXT. TOWN FAIR - DAY

C65 * ✓

Rushy

MAGGIE'S POV - It's the water tower. The water tower from the article. The water tower from the damn dream she's been having for the last twenty years.

ON MAGGIE - she reacts, then shakes it off before John can notice. *

66 INT. VAN/EXT. SPRINGWOOD RESIDENTIAL STREET - DAY

66 ✓

Tracy drives, while Spencer nags from the passenger seat. Carlos is drowsy in the back.

CARLOS
(finds the map)
Hey there's a map back here.

(CONTINUED)

66 CONTINUED

CONTINUED 66 ✓

TRACY
 (supremely insulted)
 Did I say I needed a map?

SPENCER
 (remembering)
 I can't get over the way those
 people looked at us.

Spencer YAWNS. Tracy follows with a YAWN of her own.

TRACY (CONT.)
 Quit the yawning. You're making me
 tired.

CUT TO:

67 EXT. TOWN CENTER - DAY

67 ✓

The van drives down the street, past a bronze statue of a boy *
 scout mounted in the town's center. An engraving on the statue
 reads "THE CHILDREN SHALL ENDURE."

CUT TO:

68 EXT. CHALKDRAWING STREET - DAY

68 ✓

Maggie and John walk towards the school, striding up the middle
 of a deserted street. Maggie suddenly stops.

ON MAGGIE as she looks down towards her feet. She's noticed
 something. John comes over.

JOHN
 Why'd you stop?

MAGGIE
 (points down)
 Look.

ON THE GROUND beneath their feet. Someone's been coloring on
 the street. Maggie and John are standing on top of a huge chalk
 drawing. We're too close to it to make out what it is.

We PULL UP and the drawing is REVEALED. It's a child's
 rendering of Freddy Krueger, complete with claw and fedora.
 Sketched in colorful strokes by what had to be many children
 working at once. Under the illustration, they also scrawled the
 legend, "ONE TWO FREDDY'S COMING FOR YOU."

(CONTINUED)

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68 CONTINUED

CONTINUED 68 ✓

ON MAGGIE AND JOHN as they step back and stare at it. Something is keying for John.

JOHN
(thinking)
Freddy...

Camera looking up at them.

MAGGIE
Have you seen this before?

JOHN
I don't know, but I know who posed for this.
(points to drawing)
It's Freddy Krueger.

don't like

*
*

MAGGIE
(looks at drawing)
That's not even human.

John doesn't respond to that. He simply looks at Maggie.

MAGGIE (CONT.)
(explaining)
Traumatized and abused children often draw what they can't talk about. This drawing simply represents something else.

A middle-aged WOMAN suddenly appears at Maggie's side. She's approached from one of the houses. She carries a bucket of soapy water and a large hand brush. She kneels by the drawing and begins to wash it away, RUBBING with the brush.

red knees

Maggie and John stare at her. She looks up at them.

WOMAN
It won't wash away, not even when it rains...

She goes back to her RUBBING. She is right, the brush is having no effect. The SOUND of her SCRUBBING is the only sound on the street, until John breaks the silence.

insert

JOHN
(to Maggie)
What does she represent?

pause here

Maggie's at a loss for words.

en
en

CUT TO:

69 OMIT

OMIT 69

68 CONTINUED

CONTINUED 68 ✓

ON MAGGIE AND JOHN as they step back and stare at it. Something is keying for John.

JOHN
(thinking)
Freddy...

Camera looks up at it

MAGGIE
Have you seen this before?

JOHN
I don't know, but I know who this is. The husband of the ~~woman~~ woman from the article.
(points to drawing)
This...is Fred Krueger.

MAGGIE
(looks at drawing)
That's not even human.

John doesn't respond to that. He simply looks at Maggie.

MAGGIE (CONT.)
(explaining)
Traumatized and abused children often draw what they can't talk about. This drawing simply represents something else.

Handwritten note: Traumatized and abused children often draw what they can't talk about.

A middle-aged WOMAN suddenly appears at Maggie's side. She's approached from one of the houses. She carries a bucket of soapy water and a large hand brush. She kneels by the drawing and begins to wash it away, RUBBING with the brush.

Handwritten note: as bucket full of soapy water

Maggie and John stare at her. She looks up at them.

Handwritten note: over the top of the drawing

WOMAN
It won't wash away, not even when it rains...

She goes back to her RUBBING. She is right, the brush is having no effect. The SOUND of her SCRUBBING is the only sound on the street, until John breaks the silence.

Handwritten note: noise

JOHN
(to Maggie)
What does she represent?

CU

Maggie's at a loss for words.

CU
CUT TO:

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70 EXT. TOWN CENTER - DAY

70 ✓

The van pulls back up to the boy scout statue. Tracy's gone in a complete circle.

SPENCER

Nice going. Takes talent to travel in a complete circle.

He lights up a joint and offers it to Carlos.

CARLOS

(refusing)

I don't play that shit man, I need the few senses I got.

TRACY

(bolts up)

Put that fucking thing out. I hate that smell as much as I hate rich boy show-offs.

(rubs her eyes)

It's hard enough staying awake without you lighting up every ten seconds.

SPENCER

(defensive)

It relaxes me.

TRACY

(threatening)

I can relax you. I'll just puncture your heart with the first two fingers of my right hand. Mess up this upholstery pretty good.

CARLOS

(leans in to Spencer)

I've seen her do it...ain't pretty.

Spencer COUGHS and stubs out the joint.

SPENCER

(under his breath)

You need to get laid...

CARLOS

You want the map now?

(CONTINUED)

70 CONTINUED

CONTINUED 70 ✓

TRACY
(snaps)
No! I don't need any map!

*
*
*

They pull out again.

*

CUT TO:

71 OMIT

OMIT 71*

72 OMIT

OMIT 72*

A72 OMIT

OMIT A72*

73 EXT. HIGH SCHOOL - DAY

73 ✓

Maggie and John walk through a rusty schoolyard. Playing fields overgrown with weeds and grass.

John spots some graffiti on a wall. It's a heart with two names drawn in it. It reads "GLEN LOVES NANCY." A silent declaration from two lovers long since gone.

John stares at it, waiting for it to trigger some memory. It doesn't. He moves away, and sees a large red-brown stain on the ground below him. Blood was spilled here, a long time ago.

ON MAGGIE as she approaches the front doors to the school. A weathered sign proclaims this structure to be "SPRINGWOOD HIGH SCHOOL." The sign has been spray-painted over, and something has been written over it. "THREE FOUR BETTER LOCK YOUR DOOR." Maggie stares at the strange rhyme. John joins her.

JOHN
(regarding the rhyme)
I guess they didn't teach much poetry around here.

They crack the door and enter.

CUT TO:

74 OMIT

OMIT 74*

75 EXT. TOWN CENTER - DREAM - ~~DAY~~ DUSK

75* ✓

They've circled back again.

TRACY
(deadpan)
Gimme the map.
(to Spencer)
Not a word.

(CONTINUED)

75 CONTINUED

CONTINUED 75

Carlos starts unfolding the map. Funny thing is, it doesn't stop unfolding. It just keeps getting bigger...and bigger...and bigger. Too big for physics to allow. We soon realize we are in a nightmare.

Tracy and Spencer watch as Carlos struggles to unfold this seemingly endless road map. They start helping Carlos with it. Now all three of them are unfolding it! It fills the van! *

ON THE MAP

A message appears on its huge surface. "YOU'RE FUCKED!!!" Guess who?

SMASH CUT TO:

76	OMIT	OMIT 76
A76	OMIT	OMIT A76
B76	OMIT	OMIT B76
77	INT. TOWN CENTER - REALITY - DAY <i>DWS/K</i>	77 ✓

as Carlos snaps awake from his mini-nightmare.

TRACY
Carlos! I asked you for the map.

CARLOS
(disoriented)
It says we're fucked.

SPENCER
Okay, you've had two chances. Now it's my turn.

TRACY
(relenting but guarded)
Don't let me catch you copping a feel while I'm sleeping.

SPENCER
(getting out)
My hand would freeze.

CUT TO:

78	EXT. TOWN CENTER - DAY <i>DWS/K</i>	78 ✓
----	-------------------------------------	------

Tracy and Spencer switch sides and Spencer pulls the van out. *
CUT TO:

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79 INT. HIGHSCHOOL CLASSROOM - DUSK

79

A steady MURMURING has brought John and Maggie to this classroom. Like most things in this town, the classroom is a twisted ghost of its former self. Something ordinary, now taken to an extraordinary extreme. As Maggie and John enter, we REVEAL SYKES. He was a teacher once, but now all his students are gone, as is most of his mind. His suit doesn't look too well either. He has thick glasses that have fallen half-way down his nose. A huge pencil holder weighs down the pocket of his stained shirt. He's at the chipped blackboard, furiously writing something. Chalk dust flies into his hair.

SYKES (CONT.)

(without turning around)

You'll all be expected to pass both a written and oral exam...

John and Maggie look around. The class is empty, save for two seats, each behind a rusty desk.

MAGGIE

(whispers to John)

Don't disturb him...

One of the desks has a thick volume on it. Maggie moves towards it, she starts flipping through it.

SYKES

(still writing)

You're going to need to study this...

John watches as Sykes suddenly pulls down a weird map of Springwood, complete with things like "dream border" and murder sites marked off. Scribbled over the map is "FIVE SIX GRAB YOUR CRUCIFIX." Maggie snaps John out of it.

MAGGIE

Well, you were here.

ON THE VOLUME

John's article fits perfectly into a hole torn out of the volume's page. This is where he got the clipping.

(CONTINUED)

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79 CONTINUED

CONTINUED 79

ON SYKES

as he suddenly spins around, finished with writing on the board. He pushes his glasses up triumphantly and stares at a class that isn't there.

*

SYKES

(proud)

Welcome to "Freddy 101."

*

CUT TO:

79 CONTINUED

JOHN
(starting to remember)
Freddy happened here.

Maggie is about to respond but freezes when they suddenly HEAR a NOISE OFFSCREEN. It SOUNDS LIKE HEAVY FOOTSTEPS.

HIDDEN P.O.V. of John and Maggie noticing the NOISE.

80 EXT. TOWN CENTER - NIGHT

Spencer pulls the van up to the statue. All three kids pile out of the van, yawning and exhausted. Dead on their feet.

SPENCER
(confused)
There's no way out..

TRACY
Not with you driving.

CARLOS
(to Tracy)
You didn't do much better.

TRACY
(walking away)
No, but at least I did it in half the time.

CARLOS
(calling after her)
Where're you going?

TRACY
(fed up)
Away.

SPENCER
Look, we're just too fried to see straight.
Let's find Maggie.

TRACY
(whirls on him)
I'm not turning myself over for any "adult supervision". This girl's gonna get some rest and get out of here in the morning.

She continues walking away from them.

(CONTINUED)

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80 EXT. TOWN CENTER - NIGHT

80

Spencer pulls the van up to the statue. All three kids pile out of the van, yawning and exhausted. Dead on their feet.

SPENCER
(confused)
There's no way out...

TRACY
Not with you driving.

CARLOS
(to Tracy)
You didn't do much better.

TRACY
(walking away)
No, but at least I did it in twice the time.

CARLOS
(calling after her)
Where're you going?

TRACY
(fed up)
Away.

SPENCER
Look, we're just too fried to see straight. Let's find Maggie.

TRACY
(whirls on him)
I'm not turning myself over for any "adult supervision." This girl's gonna get some rest and get out of here in the morning.

She continues walking away from them.

(CONTINUED)

80 CONTINUED

TRACY (cont.)

In fact, I think I see my kind of neighborhood up ahead. Empty.

SPENCER

(following)

The sad thing is, I'm starting to like her.

CARLOS

That is sad.

CUT TO:

81 EXT. ELM STREET - NIGHT

That's right. Elm Street. The supreme "bad place" of the universe. A street that ranks right there with "The Flying Dutchman", and "The Bermuda Triangle". The street that makes "The Amityville Horror" look like a Long Island Tupperware party.

Tracy, Spencer, and Carlos cross right under the "Elm Street" street sign. They walk down the wasted avenue, passing burned out houses with crooked "FOR SALE" signs planted on their rotted lawns.

Tracy stops them in front of one particular house.

TRACY

(looking o.s.)

This is the one. We'll have it all to ourselves.

SPENCER

(looking o.s.)

I bet there's no heat.

We REVEAL that they are standing in front of a plain looking, slightly run down but harmless abandoned house.

TRACY

(sarcastic)

You'll live.

Tracy throws Spencer a contemptuous look and heads in, Carlos behind her. Spencer stands his ground for a few seconds before giving in. He follows them inside.

CUT TO:

A81 EXT. ELM STREET - NIGHT

As soon as they're in, the house TRANSFORMS into the sinister, creepy ELM STREET HOUSE we're all familiar with. It CREAKS as it changes. His fly trap has sprung.

CUT TO:

82 OMIT

83 OMIT

84 OMIT

85 INT. ELM STREET HOUSE/LIVING ROOM - NIGHT

The kids are exploring. The house is innocuous, mostly empty of furniture and decoration. Seemingly harmless, until you fall asleep in it.

CARLOS

(yawning)

I need to find a bed.

(CONTINUED)

85 CONTINUED

CONTINUED 85

SPENCER

I need to find a bathroom.

TRACY

(disappointed)

This place makes the shelter look
like the Ritz.

Carlos begins climbing the stairs to the second floor.

CUT TO:

86 INT. UPSTAIRS HALLWAY - NIGHT

86 ✓

Carlos is walking down the same hallway we saw in John's
nightmare. He turns into the same room.

CUT TO:

87 INT. CARLOS' BEDROOM - NIGHT

87 ✓

It's a plain, stripped bedroom with a rusty box-spring shoved
into a corner. Carlos picks up a dusty sheet and throws it over
the springs. He stretches out.

CARLOS

Beats the street...

CUT TO:

88 INT. ELM STREET HOUSE, LIVING ROOM - NIGHT

88

Tracy and Spencer continue to look around.

SPENCER

Why do you think that kid said not
to fall asleep?

(CONTINUED)

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88 CONTINUED

CONTINUED 88

TRACY
 (preoccupied)
 Because he's a lamo freak, Ms.
 Maggie's pet psycho.
 (calls upstairs)
 Carlos!

CUT TO:

89 OMIT

OMIT 89

90 INT. HIGHSCHOOL CLASSROOM - NIGHT

90 *

The lesson continues. Everything you ever wanted to know about Freddy but were afraid to ask. Sykes has pulled up the map and drawn out an elaborate time-line detailing Freddy's history. It goes from the original crimes to his return as a dream demon. It's surrounded on the board by totally incomprehensible formulas and footnotes.

SYKES
 (babbling)
 In fourteen hundred and ninety-three, Freddy sailed across the sea....

Maggie has been flipping through the volume.

MAGGIE
 (to John)
 I can't find anything on you.

JOHN (O.S.)
 At least I'm not up here.

Maggie reacts and turns to see John looking at something in the rear of the room. She joins him and sees that he's staring at an "IN MEMORIAM" display of every deceased student's picture. There are scores of them lining the back wall.

MAGGIE
 (stunned)
 The dates...they're all within a ten year period, what the hell happened here?

JOHN
 (remembering)
 Freddy happened here.

MAGGIE
 That's impossible, he was dead by the time these started....

(CONTINUED)

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90 CONTINUED

CONTINUED

90

Sykes suddenly SMACKS his pointer onto a particular event on his time-line.. Maggie and John swing around and move forward. *

SYKES *

Here's a crucial point, anyone know what I'm talking about? Anyone? Hmmm?

He waits for someone to raise their hand and answer. He lets out an exasperated sigh and answers for his class. *

*POV
from
back of
classroom.* *

SYKES

We covered this, people....here's where they took his child away.

JOHN: *

(interested)
What child?

SYKES *

(doesn't even hear him)
Taken from him and put into the town orphanage, adding a critical variable to an already unstable status quo.

JOHN *

(to Maggie)
He had a kid....

SYKES *

(back writing)
In fourteen hundred and ninety-four,
Freddy came back to look for more....

CUT TO:

88 CONTINUED

TRACY

(preoccupied)

Because he's a lamo freak, Ms. Maggie's pet psycho.

(calls upstairs)

Carlos!

CUT TO:

89 OMIT

90 INT. LIBRARY - NIGHT

John and Maggie try to locate the source of the strange SOUNDS. They're suddenly startled when SYKES JUMPS OUT IN FRONT OF THEM.

In his own hat and sweater we could swear it's Freddy, but we soon see he's simply a near-toothless old man with a severe case of bad nerves. A pair of cheap sunglasses cover his eyes. He shakes as he waves a wrench at them. John shields Maggie with his body.

SYKES

(incoherent)

F.K. gone away... F.K. gone away... F.K. gone away...

John and Maggie back off.

SYKES (cont.)

I knew there'd be people coming... to blame it on me.

(starting to sob)

He made me promise not to tell... said I'd get worse if I did, after he came back.

MAGGIE

From where?

(CONTINUED)

90 CONTINUED

SYKES

From being dead. He promised me he'd come for me... in my sleep. That's when he gets you.

(points to his hidden eyes)

But I'm too smart for him. I took care of that. Everything might've been different, if they hadn't took the kid away...

JOHN

(interest up)

What kid?

(CONTINUED)

90 CONTINUED

CONTINUED 90

SYKES

F.K.'s kid. They took it away from
him, put it in the orphanage.
Drove him even crazier.

JOHN

His child. What was its name?

SYKES

(ignores him)

But he can't get me, I ain't
sleeping, don't need to. Too damn
smart, see...

CLOSE ON SYKES as he whips off his glasses, and we see how he's
outsmarted Freddy. He's PULLED HIS EYELIDS BACK AND STAPLED
THEM TO HIS EYEBROWS. He can never close them. As a result, his
eyes are a mass of burst blood vessels and crust.

ON JOHN AND MAGGIE as they GASP. Sykes turns and runs off.

*1st unit
w/ a e¹¹ sets*

SYKES

F.K. gone away, F.K. gone away...

CUT TO:

91 INT. CARLOS' BEDROOM - NIGHT

91

Carlos sits up when he HEARS his name called. Only it's not
Tracy's voice that calls it. It's an OLDER WOMAN'S VOICE, with
a HEAVY SPANISH ACCENT.

WOMAN (O.S.)

(stern)

Carlos!

Carlos looks up. He heads for the door, shaken. The VOICE
disturbs him. Welcome to Carlos' nightmare.

CARLOS

(shaky)

Tracy...?

CUT TO:

92 INT. UPSTAIRS HALLWAY - NIGHT

92

Carlos comes out of the room and into the empty hallway.

WOMAN (O.S.)

Why don't you listen to me
Carlos!? You never listen!?

(CONTINUED)

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91 INT. CARLOS' BEDROOM - NIGHT

91

Carlos sits up when he HEARS his name called. Only it's not Tracy's voice that calls it. It's an OLDER WOMAN'S VOICE, with a HEAVY SPANISH ACCENT.

WOMAN (O.S.)

(stern)

Carlos!

Carlos looks up. He heads for the door, shaken. The VOICE disturbs him. Welcome to Carlos' nightmare.

CARLOS

(shaky)

Tracy...?

CUT TO:

92 INT. UPSTAIRS HALLWAY - NIGHT

92

Carlos comes out of the room and into the empty hallway.

WOMAN (O.S.)

Why don't you listen to me
Carlos!? You never listen!?

(CONTINUED)

92 CONTINUED

CONTINUED 92

CARLOS
 (scared)
 Tracy?

Carlos turns a corner.

CUT TO:

93 INT. TENEMENT HALLWAY - NIGHT

93

We're in a different hallway, in a different house. It's a cramped inner city tenement hallway. Rats compete with garbage for floor space. Dark, smokey, nasty.

Carlos stops. He knows this place. He's home.

CARLOS
 Tracy, where are you?

WOMAN (O.S.)
 (chilling)
 Behind you...

CLOSE ON Carlos as he turns around, sweat pouring down his face. A meaty hand suddenly flies forward and WHAPS Carlos on his ear.

ON THE WOMAN, Carlos' mother, a large and powerful psychopath. She grins with a maniacal glee as her eyes betray the joy she feels as we relive the moment where Carlos went deaf.

WOMAN
 Maybe you don't hear so good.
 Maybe I clean out your ears for
 you.

CARLOS
 (freaking)
 Mama, no...don't do this. I was
 good, I was a good boy!!!

She produces an excruciatingly long Q-Tip.

ON CARLOS as he reacts.

CARLOS
 (as she advances)
 I WAS A GOOD BOY!!! DON'T MAKE ME
 DEAF MAMA!!! I'M SORRY!!!!

(CONTINUED)

93 CONTINUED

Carlos starts back up, he turns to run but a hand grabs him and SHOVES THE Q-TIP IN HIS EAR!!! We PULL BACK and REVEAL that it's Freddy instead of his mother. Freddy twists it in the ear until it pops out the other, popping out his hearing aid!!!

FREDDY

I'm not!!!

Carlos turns and sees it's Freddy! Carlos starts to draw strength from his anger and fear.

CARLOS

I DIDN'T DO ANYTHING!!!

With the realization comes the physical strength to rip the Q-tip out of his ear. The victory's short lived as Freddy reaches out with his glove.

FREDDY

Carlos, lend me YOUR EAR!!!
HAHAHAHA!!!

SLICE! Freddy neatly cuts off Carlos' ear with his blades. Carlos SCREAMS as Freddy throws him clear through the building's rotten outer wall.

CUT TO:

94 EXT. FIRE ESCAPE - NIGHT

Carlos comes SMASHING through the wall and goes tumbling down an old rickety fire escape.

CUT TO:

95 INT. NIGHTMARE BOILER ROOM

Carlos lands on a catwalk. We HEAR what HE HEARS. NOTHING. Nothing except for his own heartbeat, and it's beating fast. The boy is in a state of panic. His hand is over the hole where his ear and hearing aid used to be.

Pipes spew steam all around but we don't hear the hiss. The boiler room is a cobweb of shadows. Carlos looks around, we HEAR his BREATHING. Freddy steps out of the shadows and approaches Carlos from behind. Carlos of course can't hear him. Can't hear the footsteps, or the laughing.

(CONTINUED)

95 CONTINUED

Freddy mugs in the background, swinging Carlos' hearing aid, delighted that Carlos can't hear him. As Carlos turns a corner, Freddy disappears into the shadows.

ON CARLOS as he slumps down to the floor, hands over his head. We HEAR his HEARTBEAT and BREATHING ESCALATE until they result in a terrific outburst. He SCREAMS into the air.

CARLOS
(tortured cry)
GIVE ME MY HEARING BACK!!!

ON FREDDY as he appears behind Carlos.

He comes up behind Carlos and JAMS the hearing aid into Carlos's remaining ear.

ON CARLOS - it hurts.

CUT TO:

A95 INT. NIGHTMARE BOILER ROOM - NIGHT

ON THE EAR as the hearing aid mutates into a nasty clamp that digs into his flesh.

CUT TO:

B95 INT. NIGHTMARE BOILER ROOM - NIGHT

ON CARLOS - His HEARING is back, but something's wrong.

ON FREDDY as he pulls a steel pin out of his finger.

FREDDY
(holds a single blade to his lips)
Shhhhh.

ON HIS HAND as it lets the pin drop.

ON THE PIN as it falls through the air. We HEAR it WHISTLE DOWNWARD.

ON CARLOS - He HEARS it too. Enough to make it hurt. The mutated hearing aid has AMPLIFIED CARLOS' HEARING!

ON THE PIN as it falls.

(CONTINUED)

B95 CONTINUED

CONTINUED B95 ✓

ON CARLOS - He realizes what's happened. He leaps and catches the pin at the last minute. He lets out a sigh of relief. If it had hit the ground, who knows what damage the sound would have caused to his newly acquired sensitive hearing?

I'm glad you asked that question. Because....

ON FREDDY - The little devil. He produces a whole handful of pins. Hundreds of them. He LAUGHS...and lets them drop.

CUT TO:

C95 INT. NIGHTMARE BOILER ROOM - NIGHT

C95 ✓

ON THE PINS

as they fall.

CUT TO:

D95 INT. NIGHTMARE BOILER ROOM - NIGHT

D95 ✓

ON CARLOS - He panics as he HEARS the AMPLIFIED WHISTLING. He knows what's coming.

ON THE PINS as they land. When they hit, they MAKE A NOISE SO BOOMING you'd think someone dropped a hundred Buicks off the Empire State Building.

*short
w/ a
a shot
camera.*

ON CARLOS as he HEARS the AMPLIFIED SOUND. It hurts. Freddy has given him hearing that's about a thousand times more sensitive than a blind person's. Carlos is crushed by the pain. He staggers up and tries to run from the ECHO, but he can't escape. He crumples to the ground.

CARLOS
(hands over his head)
Make it stop!!!

*vertical
descent onto
Carlos.*

CUT TO:

E95 INT. NIGHTMARE BOILER ROOM - NIGHT

E95 ✓

A new set of FOOTSTEPS POUND their way into Carlos' brain. With each STEP, Carlos' head vibrates and pulses from the inside. It SOUNDS like a giant, but it's only Freddy. He turns the corner and produces a "Mr. Wizard" blackboard out of thin air. All SOUND STOPS.

*from below
a catwalk*

CUT TO:

F95 INT. NIGHTMARE BOILER ROOM - NIGHT

F95 ✓

Freddy raises his glove and positions his blades against the blackboard. He scrapes one blade against its surface. Just a tiny bit. It emits a short SCREECH so terrible it causes a fresh spout of blood to fly from Carlos' ear hole.

ON CARLOS as he shakes his head "no." Pleading.

ON FREDDY as he shakes his head "yes." He starts to SCRAPE HIS GLOVE against the blackboard with enormous joy and ferocity. The amplified SCREECH is like the SOUND of a BILLION PIECES OF CHALK HITTING A BILLION BLACKBOARDS at once.

CUT TO:

G95 INT. NIGHTMARE BOILER ROOM - NIGHT

G95 ✓

ON CARLOS as the SOUND TEARS HIM APART. Veins begin to bulge under his skin. Blood vessels are beginning to burst in his eyes and nose. Blood runs down his face as his head expands. Critical mass is building. He finally just EXPLODES!

CUT TO:

H95 INT. NIGHTMARE BOILER ROOM - NIGHT

H95 ✓

FREDDY
(beat)
Nice hearing from you Carlos.

CUT TO:

96 INT. CARLOS' BEDROOM - NIGHT

96 ✓

Back in the real world, Carlos' body simply disappears into the fabric of the house in an explosion of blue light. It ends just as Tracy steps into the room.

TRACY
Carlos?

CUT TO:

97 INT. NIGHTMARE BOILER ROOM - NIGHT

97 ✓

The blue light, Carlos' soul, flies right into Freddy. He takes the energy in and seems to grow in power as a result. His chest heaves and his VOICE GROWS DEEPER as he's surrounded by the CRACKLING BLUE LIGHT.

FREDDY
(orgasmic)
Ear today, gone tomorrow!!!
Hahaha!!!

*

CUT TO:

REVISED 11/21/90

64

98 INT. CARLOS' BEDROOM - NIGHT

deleted set

98

Tracy finds Carlos' hearing aid on the floor. She stares at it a moment before shoving it in her pocket and heading out.

CUT TO:

99 INT. ELM STREET DEN - NIGHT

99

Tracy comes downstairs and starts looking for Carlos, calling his name. Spencer is slumped on what's left of the living room couch, joint in hand. He's barely conscious as he stares at a broken down, smashed in t.v.

Tracy comes over.

TRACY
I can't find Carlos.

SPENCER
(gone)
Do you see what's on this t.v.?

Tracy lets out a disgusted hiss and stalks away.

TRACY
(as she leaves)
I'm taking the van to look for
him.

She exits. Spencer is totally enthralled by the busted television. His eyes begin to close.

CUT TO:

A99 (VIDEO) INT. ELM STREET DEN - NIGHT
A99-1 (LIVE ACTION - INSERT)

A99 ✓
A99-1

SPENCER'S POV

We see why Spencer's so fascinated by the t.v. It's running a program from Freddy's network. Dozens of desperate kids' faces are pressed up against the inside of the tube. We see Carlos appear in the background. All the kids are scarred or bloody. They're all SCREAMING one thing to Spencer.

KIDS
(on t.v.)
Get out! Run! Leave now!

CUT TO:

B99 INT. ELM STREET DEN - NIGHT

B99

ON SPENCER as he smiles, one step away from going under.

SPENCER

Carlos man, we were just looking
for you.

Spencer falls asleep.

CUT TO:

100 OMIT

OMIT 100

101 OMIT

OMIT 101

102 EXT. OPHANAGE - NIGHT

102

Peeling paint and broken toys mark the entrance.

CUT TO:

103 INT. ORPHANAGE - NIGHT

103

Maggie and John walk through corridors lined with empty rooms
and faded wallpaper.

MAGGIE

We shouldn't have come here, we're
supposed to be finding out about
you, not some dead killer's child.

JOHN

think we are
(tense)
You might be talking about the
same thing.

MAGGIE

(reacts)

Look, this entire town is
obsessing over this Krueger
character. That doesn't mean you
have to join them.

JOHN

(mind racing)

Why else would they be afraid of
me? Why else would I still be
alive, when all the others are
dead? And why else would I have
been doing the research?

Before Maggie can answer, they HEAR A VOICE in a room at the
corridor's end. As they draw closer we can tell that it's a
woman's VOICE. She's SINGING to some TINNY MUSIC.

(CONTINUED)

103 CONTINUED

CONTINUED 103

MRS. GIBBONS (O.S)
(cheerful)
Skip, skip, skip to my Lou, skip,
skip, skip to my Lou, etc.

They follow the SINGING until they reach the room.

CUT TO:

104 INT. ORPHANGE PLAYROOM - NIGHT

104 ✓

MRS. GIBBONS sings "Skip to My Lou" to an empty room, only she sees about fifty kids dancing in a circle. She's an overweight, middle-aged woman with scraggly grey hair and a faded dress circa 1962. A beat up old phonograph pipes out the nursery MUSIC.

Maggie and John enter the room and watch the woman conduct her imaginary class.

MRS. GIBBONS
(calling out)
Keep up Jeffrey...Martha, no
running, everyone hold hands.

She notices John and Maggie.

MRS. GIBBONS
(to John and Maggie)
Oh, you've come back. How nice.

Mrs. Gibbons walks over to them.

JOHN
Do you remember me?

MRS.GIBBONS
Of course I do my boy. I remember
everyone of my children.
(turns to Maggie)
Especially you...what a pretty
little girl you were.

Maggie reacts. Mrs. Gibbons turns to the air around them.

MRS. GIBBONS
(talking to the air)
And I remember you, and you, and
you...

(CONTINUED)

104 CONTINUED

CONTINUED 104 ✓

JOHN
(interrupting)
Do you remember the Krueger child?

MRS. GIBBONS
I remember all my children.

JOHN
(desperate)
Who was it?

MRS. GIBBONS
(clams up)
We're re not permitted to disclose
a child's real identity.

Mrs. Gibbons turns away and starts conducting her "class."

MRS. GIBBONS
Skip, skip, skip to my Lou, etc.

John is frantic. Maggie wanders about the room, distracted. She finds her way to one wall. She kneels down and finds something colored in crayon in one lower corner.

MAGGIE
(calls him over)
John.

John comes over. He kneels down and sees what she's looking at.

ON THE DRAWING

It's old. A crudely drawn family portrait, done in stick figures. A mommy, a daddy, and a child. The daddy's in a red and green sweater. You can't tell the sex of the child from the drawing.

It's signed in a childish signature. "K. Krueger." *

ON JOHN AND MAGGIE - John is pale.

JOHN
K. Krueger. It could mean anything
from Kevin to Kyle. *

MAGGIE
All this means is there was a
child here with that name.

JOHN
(finality)
It's me. I'm his kid and that's
why I'm still alive. He's playing
some sick game with me.

104 CONTINUED

MAGGIE

"He" is dead. And you are not his child.

JOHN

How do you know? That woman recognized me.

MAGGIE

That "woman" also remembered me and about fifty other imaginary playmates. Let's get out of here. This whole town needs a squadron of Psychiatrists.

They Exit.

CUT TO:

105 EXT. ORPHANGE - NIGHT

John and Maggie come walking down the steps. Tracy SCREECHES TO A HALT in front of the steps. Maggie reacts.

TRACY

I can't believe I found you!

MAGGIE

What the hell are you still doing here?

TRACY

(near tears)

I can't find Carlos! We tried to leave but we kept getting lost and now I can't find Carlos. And he doesn't have his hearing aid.

JOHN

(worried)

Where's the other one?

TRACY

Wasted, back at this old house we found.

JOHN

C'mon! We have to get to him before Freddy.

TRACY

Who's Freddy?

(CONTINUED)

105 CONTINUED

JOHN

(getting in van)

I'll tell you all about him on the way.

They all get into the van and drive off.

CUT TO:

106 INT. ELM STREET HOUSE - DREAM DEN - NIGHT
A106 (VIDEO SHOOT)

Spencer on the couch. The glow from the TV lights up his face. His half-lidded eyes start to move as he responds to something on the screen.

ON THE TV

A serious but understanding, intense looking TEEN does a "public service" commercial on drug abuse. He stands over a stove, frying pan in hand. The pan is full of CRACKLING oil.

TEEN

Okay, one more time. This is your brain.

The teen proceeds to hold up a pair of eggs and drops them into the frying pan. They immediately begin to SIZZLE and FRY.

TEEN (cont.)

And this is your brain on drugs.

(he looks at us)

Any questions?

KER-BLANG!!! A frying pan WHAPS the teen spokesman across the head. He drops and we REVEAL Freddy standing behind him.

FREDDY

(answering teen)

Yeah, what are you on? It looks like a frying pan and some eggs to me!!

ON SPENCER - He starts cracking up.

ON TV - Freddy addresses his "audience".

FREDDY

Hey Spencer, let's trip out!

(CONTINUED)

106 CONTINUED
A106

ON SPENCER - He stops laughing. He notices Freddy's talking to him. He stares at the screen.

CUT TO:

B106 INT. ELM STREET HOUSE - DREAM DEN - NIGHT
B106-1 (VIDEO SHOOT)

ON TV - The picture's gone all psychedelic. A kaleidoscope of swirling colors.

CUT TO:

C106 INT. ELM STREET HOUSE - DREAM DEN - NIGHT C106

ON SPENCER as he gets up and starts walking over to the screen to get a better look.

SPENCER
(leaning in)
Cool.

CUT TO:

D106 INT. ELM STREET HOUSE - DREAM DEN - NIGHT D106

Just as Spencer's about to back away, the t.v. STRETCHES OUT and literally grabs Spencer and pulls him inside.

CUT TO:

E106 INT. ELM STREET HOUSE - REAL DEN - NIGHT E106

FREDDY (O.S.)
Game time!!!

Freddy's voice ECHOES OUT as Maggie, Tracy, and John BURST IN. They miss seeing the dreaming Spencer sucked into the t.v. by mere seconds. Tracy notices that Spencer's no longer there.

TRACY
Now he's gone.

John pauses, feels the air. He can almost tell Freddy was just here.

JOHN
He must've fallen asleep.

MAGGIE
(ignores that)
I'll look downstairs, you two look here and upstairs.

JOHN
They're not here anymore.

MAGGIE
(annoyed)
Just humor me and look. Now.

~~TRACY
What's he talking about?~~

~~MAGGIE
Nothing, just go.~~

(CONTINUED)

E106 CONTINUED

They split up, with Maggie heading for the basement as Tracy heads upstairs. John continues to feel the air inside the house.

CUT TO:

107 INT. BASEMENT - NIGHT

Maggie comes downstairs and starts looking for Spencer and Carlos.

MAGGIE

Carlos?

A RUMBLING of BRICKS attracts Maggie's attention to a walled up section of the basement. Cemented over, the cement has started to crack and the entire wall seems loose. She walks over to it.

She HEARS a RUMBLING, and a SCRAPING from behind the wall.

MAGGIE

(calls out)

Carlos!

(beat, to herself)

Good thinking, the kid's deaf.

(out loud)

Spencer!!!

She listens. No answer. Just SCRAPING.

She sees a piece of twine on the floor, embedded in the cement. Maggie pulls it, and pulls it, and pulls it. The twine moves up until it's ripped an outline of a door in the cement. The cement falls away, revealing a hidden room.

She peers inside. Tacked to the walls are dozens of articles recounting Freddy's infamous rampage. There are several early models of Freddy's glove littered about.

MAGGIE

This was Krueger's house?

She notices steps leading up to a cellar door and head for them.

CUT TO:

108 INT. VIDEO GAME, SPENCER'S DREAM 108
 (COMPUTER ANIMATION)
 A108 (LIVE ACTION) A108

V61
 Spencer is emersed inside some psychedelic environment. He can't get a fix on where he is but he kind of likes it at first. He likes it until the environment starts to clear up and we REVEAL he's been pulled into some kind of "Mario Bros.-esque" video game. Spencer finds himself navigating a sheer brick wall as objects roll toward him trying to make him fall.

CUT TO:

109 INT. NIGHTMARE BOILER ROOM 109 ✓

Freddy is playing the "Spencer Game" on a t.v., a wired control device with a joystick in his hand.

FREDDY
 Now I'm playing with power!!!
 HAHAHAAAAAAAA!!!

He presses the button marked "Jump."

CUT TO:

110 INT. VIDEO GAME, SPENCER'S DREAM 110
 (COMPUTER ANIMATION)
 A110 (LIVE ACTION) A110

set
 Spencer involuntarily jumps over the advancing objects. One after another with dizzying speed. All the while we HEAR insanely monotonous video game MUZAK play over it.

CUT TO:

111 EXT. ELM STREET BACKYARD - NIGHT 111 ✓

Back in the real world, Maggie comes up through the cellar doors and enters a backyard garden that looks conspicuously like the backyard garden from her dream. Complete with the tall wooden fence that runs around its border.

ON MAGGIE as she looks around. She sees the water tower over the fence.

MAGGIE
 (chilling
 realization)
 I'm here...

fast push in

CUT TO:

112 INT. VIDEO GAME, SPENCER'S DREAM
 (COMPUTER ANIMATION)
 A112 (LIVE ACTION)

Spencer jumps out of the line of the rolling objects and lands hard in another "world" of the game. A subterranean landscape of pipe and concrete bunkers. Spencer turns only to be faced by a new menace. A computer-game version of his DAD. Complete with tennis shorts and racket!

SPENCER (cont.)

(reacts)

Dad!?

The computer game version of dad simply starts WHACKING at Spencer with his tennis racket, like some mindless computer automation.

DAD

(computer voice)

"Be a man, be a man, be a man, be a man!!!"

CUT TO:

113 INT. NIGHTMARE BOILER ROOM - NIGHT

Freddy is having a great time with the remote.

FREDDY

Father knows best!!!

He hits a button on the remote marked "Turbo".

CUT TO:

114 INT. VIDEO GAME, SPENCER'S DREAM
 (COMPUTER ANIMATION)
 A114 (LIVE ACTION)

Computer-game dad SPEEDS UP and KEEPS WHACKING Spencer.

DAD

"Be like me, be like me, be like me, be like me!!!"

Spencer takes a stand and spins. He grabs the racket and POUNDS dad over the head, crushing his cartoon body.

SPENCER

(near tears)

I'm not like you!!! I don't want to be like you!!!

(CONTINUED)

A114 CONTINUED

CONTINUED A114

EVEN BIGGER DAD (O.S.)
 (deeper computer
 voice)
 "BE LIKE ME!!!"

Spencer spins only to be greeted by an even bigger and more monstrous dad, with a bigger and more monstrous tennis racket. He winds up and SMACKS SPENCER straight into a video game tree filled with "magic fruit." One falls and hits Spencer on the head. It glows red. Spencer seems to know what this is.

SPENCER
 (stoked)
 Alll-riiight!!!

He swallows the glowing fruit and he starts to glow red from the inside. He turns toward his "game dad" and starts shooting powerful FIREBALLS from his fist!

SPENCER (CONT.)
 Super Spencer!!!

Dad goes up in a bright burst of energy. Super Spencer turns and starts PUNCHING his way out of the game. He's punching like an automated video game character. He can't stop! He looks scared as he punched through one wall after another.

CUT TO:

B114 INT. NIGHTMARE BOILER ROOM - NIGHT

B114 ✓

Freddy's having a great time at the controls.

FREDDY
 Great graphics!!!

He twists the joystick and:

CUT TO:

C114 INT. VIDEO GAME, SPENCER'S DREAM
 D114 (ANIMATION)

C114
 D114

Spencer SPEEDS UP and goes flying through one of the video game walls.

CUT TO:

115 INT. ELM STREET HOUSE - DINING ROOM - NIGHT

115

Spencer's body comes CRASHING THROUGH a wall. It flies over John's head and SMASHES into an old dining room table.

(CONTINUED)

115 CONTINUED

JOHN
(beat)
I found Spencer!

Tracy comes running downstairs.

CUT TO:

116 EXT. ELM STREET HOUSE BACKYARD - NIGHT

Maggie REACTS to the NOISE and rushes inside.

CUT TO:

A116 INT. ELM STREET HOUSE - DINING ROOM - NIGHT

Maggie races over to John and Tracy, who are bent over Spencer. He seems to be convulsing in his sleep. His arms flail about, as if something heavy were on top of him.

B116 INT. VIDEO GAME, SPENCER'S DREAM

C116 (COMPUTER ANIMATION)

In the game, there is something heavy on top of him. A video game version of Freddy!!! Video-Freddy is STOMPING up and down on Spencer in some jerky, video game movement.

CUT TO:

117 INT. ELM STREET HOUSE - DINING ROOM - NIGHT

In reality, black and blue bruises are appearing all over Spencer's body.

MAGGIE
What's happening to him?!

JOHN
He's stuck in a nightmare.

TRACY
And it's kicking the shit out of him!

MAGGIE
(urgent)
Well wake him up!!!

(CONTINUED)

117 CONTINUED

TRACY

I tried. He's too wasted.

JOHN

Freddy's got him.

TRACY

Freddy...? Then what you said is true, he's real.

JOHN

Real? I gave up on reality a long time ago.

MAGGIE

We have to get him out!

JOHN

(beat)

I'll go into his dream, try and bring him out before he gets killed.

MAGGIE

(exasperated)

That's crazy.

CUT TO:

A117 INT. ELM STREET HOUSE - NIGHT

Spencer's body suddenly flies up and hits the ceiling. It remains there for a beat before crashing back to the ground.

JOHN

(to Maggie)

What do you call that, rational?!

Spencer's body then jumps up and starts bouncing around the house punching holes in the walls at super speed. He's become a living cartoon character!

Maggie goes chasing after him.

CUT TO:

C117 INT. ELM STREET HOUSE - DINGING ROOM - NIGHT

TRACY

He's getting trashed!

JOHN

I have to go in.

TRACY

What about "Freddy"?

JOHN

(weird smile)

Freddy won't hurt me... I'm family.

CUT TO:

D117 INT. ELM STREET HOUSE - HALLWAY - NIGHT *punches* *now* *house* *thought* *house* D117
 He heads off towards a corner, Tracy follows. We see Maggie in the background chasing Spencer.

ON MAGGIE as Spencer punches a hole in the wall right next to her, barely missing her head. In a flash, he's gone. We HEAR however the CRASHING and BANGING he's doing offscreen. A lot of BOOMS, PINGS, and BOINKS.

CUT TO:

E117 INT. ELM STREET HOUSE - DINING ROOM - NIGHT E117
 ON JOHN AND TRACY amid the craziness.

TRACY
 How do you plan to "go in?"

JOHN
 (grabs a loose piece of wood)
 I'm too torqued up to sleep, you'll have to put me in.
 (hands her the wood)
 Lay me out.

TRACY
 (reacts)
 What!?

JOHN
 (urgent)
 C'mon, fucking lay me out, now!!!

TRACY
 (tries to tell him)
 Wait, Doc taught me an easier way. *
 You just--

JOHN
 (cuts her off)
 There's not time to talk, just DO IT!!

He SMACKS HER. HARD. Twice. It works. She swings the wood and WHAPS him across the side of the head. He starts to fall, heading for the dining room table. *

Just as he's about to hit, he falls through it, as if it weren't there.

CUT TO:

118 INT. NIGHTMARE BOILER ROOM - NIGHT

John comes SMASHING through a boiler to make a HARD landing on the catwalk. He holds his head.

CUT TO:

119 INT. ELM STREET HOUSE - UPSTAIRS HALLWAY - NIGHT

Maggie watches as Spencer goes BOUNCING right up the stairs, all at incredible speed. The plaster starts falling over her head as she traces his movement from below. It SOUNDS like a war upstairs.

CUT TO:

A119 (LIVE ACTION) INT. VIDEO GAME, SPENCER'S DREAM

B119 (COMPUTER ANIMATION)

The tide has turned and Video-Freddy is KICKING and PUNCHING Spencer through the cartoon landscape.

CUT TO:

120 INT. NIGHTMARE BOILER ROOM - NIGHT

Tracy startles John by FLOATING softly in from above, a marked contrast to John's entrance.

TRACY

(off John's look)

I told you I knew an easier way. Concentration and meditation, just like Doc said.

John throws her a look, but their attention is taken by Freddy's LAUGH.

CUT TO:

B120 INT. NIGHTMARE BIOLER ROOM - NIGHT

They follow it and find him in front his TV, playing the Spencer video game.

ON TRACY as she sees Spencer on the screen, getting WHAPPED by Freddy. She heads for it.

JOHN

Wait!!!

She races toward Freddy and kicks the control out of his hand, then RIPS the cord out of the TV.

CUT TO:

121 INT. VIDEO GAME, SPENCER'S DREAM
(COMPUTER ANIMATION)
A121 (LIVE ACTION)

Video-Freddy suddenly goes limp, allowing Spencer to start SMASHING it.

B121 INT. NIGHTMARE BOILER ROOM - NIGHT

As Freddy whips out his glove and we see it has turned into a remote control "Power Glove".

FREDDY
(laughs)
Forgot the remote!

He makes a few abrupt, jerking moves on the glove.

CUT TO:

C121 INT. VIDEO GAME, SPENCER'S DREAM
D121 (COMPUTER ANIMATION)

Video-Freddy starts BANGING AWAY at Spencer. He delivers a final punch that sends the boy off the screen.

CUT TO:

E121 INT. NIGHTMARE BOILER ROOM - NIGHT

John and Tracy watch as the TV EXPLODES in a shower of sparks.

FREDDY
Hey! I beat my high score!

CUT TO:

122 INT. ELM STREET HOUSE - NIGHT

Spencer's body comes bouncing down the stairs. The rug suddenly peels back at the bottom, revealing rotted wooden planks. Maggie watches helplessly as Spencer bounces right through the planks and into the waiting pit.

MAGGIE
(screams)
SPENCER!!!

She leans over the pits edge and is greeted by an UPSURGE of BLUE LIGHT. Bye Spencer.

CUT TO:

B123 INT. NIGHTMARE BIOLER ROOM

As the blue light hits Freddy's body. He grows and feeds off the power.

FREDDY

(to John and Tracy)

Ooooh yeah...

(he eats Spencer's soul)

...it's good to be back in business...

(he looks at John)

...thanks to you.

They back away as Freddy feasts.

FREDDY

(to Tracy)

I can't for you... daddy's girl... I'm gonna ---

We never get to hear what he was "gonna" do. Tracy cuts him off by kicking Freddy FLAT IN THE BALLS!!! OUCH!!!

TRACY

(enraged)

SHUT THE FUCK UP!!!

Just as Freddy recovers, Tracy starts to fade away.

CUT TO:

124 INT. ELM STREET HOUSE - DINING ROOM - NIGHT

Maggie is waking Tracy up. She's in tears but in control.

MAGGIE

(shell-shocked, crying)

Spencer's gone. I couldn't stop it.

TRACY

(grabs her)

John's still in there!

MAGGIE

(not moving)

I can't wake him up.

They look at John's trembling body.

(CONTINUED)

124 CONTINUED

TRACY

(shakes Maggie out of it)

What are we going to do!!?

MAGGIE

(beat, then snaps out of it)

We're going to pick him up, and we're going to get the hell out of here!

CUT TO:

125 OMIT

126 OMIT

127 INT. VAN/EXT. HIGHWAY/TOWN BORDER - NIGHT

Maggie races toward the town border. We MOVE IN on John's sleeping face.

SMASH CUT TO:

128 OMIT

129 OMIT

130 INT. JOHN'S BEDROOM - DAY

John wakes up SCREAMING, clutching his sweat soaked pillow. Has this all been a dream? John cautiously gets up, dressed in only jeans, and moves toward his window. Is the house falling, like in his earlier dream?

He FLINGS the curtains open. The house is not falling. John lets out a sigh of relief.

CUT TO:

131 (VFX) INT. JOHN'S FRONT DOOR - DAY

A131 (LIVE ACTION)

John walks out toward his door, he opens it. A beautiful morning in the making. We stay inside the house as John walks onto the front lawn.

That's when the entire ground suddenly drops away, falling hundreds of miles an hour!!! It takes a SCREAMING john with it. The house stays perfectly still, suspended in space

CUT TO:

B131 INT. JOHN'S BEDROOM - NIGHT

B131

As John wakes up yet again, SCREAMING. He quickly gets his bearing and sits up.

JOHN

(starts laughing)

Not again. He's not gonna get me again. Nothing's gonna get me off this bed.

(CONTINUED)

B131 CONTINUED

Guess again. FOOM! The bed suddenly lights on fire. John stares at it in disbelief as the flames spread throughout his room.

JOHN
(resigned)
I hate this house.

He has no choice. He DIVES OUT THE WINDOW as the flames advance.

CUT TO:

C131 EXT. SKY - NIGHT

John plummets, as he had done before. But this time he notices a string hanging from his shirt. It has a tag on it. He reads it.

ON THE TAG it says: "IN CASE OF EMERGENCY, PULL STRING".

OH JOHN - he pulls it and a parachute suddenly SHOOTs OUT from under his shirt and violently YANKS HIM UPWARD.

CUT TO:

D131 EXT. TOWN BORDER - NIGHT

John's body in reality also gets YANKED UPWARD and literally goes THROUGH THE ROOF of the van. Maggie SCREECHES TO A STOP about ten yards from the town sign.

CUT TO:

E131 EXT. SKY - NIGHT

John starts floating down toward the Earth, relieved for the moment. The relief vanishes when he HEARS a LAUGH from up above. He looks up.

JOHN'S POV on Freddy! Who's hanging flat against the inside top of the parachute. He suddenly LAUNCHES himself off and falls straight toward John!

OH JOHN as Freddy lands right next to him. He GRABS John's neck to stop his fall, and then draws the boy in close.

JOHN
(terrified)
I know who I am now.

FREDDY
(having fun)
Really?

E131 CONTINUED

CONTINUED E131

JOHN

I know why you let me go.

FREDDY

You think I'm your daddy...?

Freddy starts SAWING through one of the parachute cords with his blades. John reacts.

FREDDY (CONT.)

...you're wrong!!!

The CORD SNAPS! John starts FALLING FASTER!

JOHN

(panicked)

But you let me live...

FREDDY

Only long enough to bring my daughter back. She's gonna take me to a whole new playground!!

John reacts to this as Freddy starts sawing the other cord. The CORD SNAPS. John falls faster and shakes his head "no." Freddy shakes his head "yes" and starts sawing through the final cord.

FREDDY (CONT.)

You're grounded.

The cord SNAPS and John FALLS STRAIGHT DOWN, without Freddy.

CUT TO:

F131 EXT. DREAM BORDER - NIGHT

F131

JOHN'S POV of the rapidly approaching ground.

CUT TO:

G131 EXT. DREAM BORDER - NIGHT

G131

Freddy suddenly appears and slides a bed of long, razor sharp steel spikes onto the spot John's falling toward. We see John's shadow appear and grow larger. We can HEAR the WHISTLE of his body as it drops.

Freddy GIGGLES and moves away.

CUT TO:

H131 EXT. SKY - NIGHT

John sees what's waiting for him.

CUT TO:

I131 EXT. DREAM BORDER - NIGHT

JOHN'S POV of the spikes and comes closer and closer and closer!
Just as he's about to hit we...

CUT TO:

132 OMIT

133 OMIT

134 EXT. REAL BORDER - NIGHT

As John's body violently CONVULSES on the ground. Dozens of red holes appear all over his body. Maggie kneels beside him as Tracy approaches.

MAGGIE

(tears)

John!!!

JOHN

(dying)

I was wrong... it's not a boy...

No good. He slumps down, dead. His body suddenly disappears in that same explosion of blue light.

CUT TO:

135 EXT. DREAM BORDER - NIGHT

ON THE TOWN SIGN

The population number crosses itself out in blood. A new number is written in, minus one.

ON FREDDY on the dream road. Receiving the soul of the last Springwood teen. He feeds off the energy. Pulsing with new strength.

FREDDY

(roars)

AAAAHHHHHH!!!

136 OMIT

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137 EXT. REAL BORDER - NIGHT

137 ✓

We can HEAR Freddy's CRY REVERBERATE as Maggie herds Tracy back into the van.

MAGGIE

We have to go!

They PEEL OUT.

CUT TO:

A137 EXT. REAL BORDER - NIGHT

A137

ON THE TIRES as they cross the border.

CUT TO:

138 EXT. DREAM BORDER - NIGHT
A138 (VSFX)

138
A138

As the invisible barrier suddenly SHATTERS and EXPLODES. Freddy can see Maggie's van across the border, as well as the city.

FREDDY

(evil)

It's travelling time.

*

CUT TO:

B138 EXT. DREAM BORDER - NIGHT

B138 ✓

CLOSE ON his foot as he steps over the town line. He suddenly evaporates into a small burst of energy.

CUT TO:

139 INT. VAN/EXT. REAL BORDER - NIGHT

139 ✓

We can glimpse Freddy's energy fly straight through the van and into Maggie's head. She falters for a moment but is quickly back on track.

The van takes off.

DISSOLVE TO:

140 EXT. SHELTER PARKING LOT - DAWN

140 ✓

Maggie and Tracy pull up in the van.

CUT TO:

141 INT. VAN/ EXT. SHELTER PARKING LOT - DAWN

141 * ✓

Maggie shuts the van. She and Tracy sit in silence for a moment. They are both shell-shocked. Maggie reaches out to Tracy, but Tracy shakes her off.

*
insert piece

TRACY

What the fuck are we supposed to say when they start asking questions?

Up all night

MAGGIE

(controlled)

You, Carlos and Spencer followed me. Carlos, Spencer and John ran away.

Tracy notices that Maggie is digging her fingers into the dashboard.

insert piece

MAGGIE

(struggling to maintain control)

Anything else and they'll lock us both up. I need time to think.

Tracy stares at her.

TRACY

Whatever happened, it wasn't your fault.

Tracy gets out of the van and heads into the shelter before Maggie can reply. Maggie follows.

*

CUT TO:

142 OMIT

OMIT 142

A142 INT. SHELTER ADMITTING AREA - DAY

A142 ✓

early morning

Maggie stands talking with Kelly, trying to articulate her phony story.

approaching camera behind Maggie - Kelly disbelief

MAGGIE

And then they ran away...

She looks up, waiting for a response. There's none. Kelly has a blank look on his face.

KELLY

(beat, confused)

What the hell are you talking about?

now around

(CONTINUED)

A142 CONTINUED

MAGGIE

(reacts)

Spencer, Carlos... the John Doe. They were all here yesterday...

KELLY

(laughs)

You've been handling too many cases Maggie. We've never had those kids here, and I would've remembered any new arrivals.

MAGGIE

(stunned)

But you brought him to see me... 48 hours ago... you have to remember something. Anything.

Maggie's having a hard time processing the paradox.

KELLY

I do remember something, but it was only a dream.

Maggie reacts.

MAGGIE

(nervous)

Dream?

KELLY

Yes, it was about kids, like the ones you described. Don't remember their names though. Anyway, it was just a dream.

MAGGIE

(weird look)

Just a dream, right.

She heads for her office.

CUT TO:

143 OMIT

A143 INT. MAGGIE'S OFFICE - DAY

Maggie shuts herself in her office. She's breathing hard, trying to stay sane. The light bulbs in the office start FLICKERING on and off, leaving her in intermittent darkness. Maggie's pale, hot tears roll down her cheeks. She bites her lip to pull herself together. She draws blood. It trickles down her chin.

She runs a hand through her sweat soaked hair and JUMPS when sees JOHN hidden by the flickering lights. He's only there in the dark, when the lights flicker off. When they flicker on, he's gone.

JOHN

(thick, dead voice)

It's not a boy..

The lights suddenly stay on and he's gone. Maggie's a wreck.

CUT TO:

144 EXT. SHELTER - DAY

Kids play in the parking lot. We MOVE PAST THEM toward one of the shelter's brick walls.

ON THE WALL

Words start to fade in, between the graffiti that's already there. "SEVEN, EIGHT GONNA STAY UP LATE".

Freddy's in the air.

CUT TO:

145 OMIT

146 OMIT

A146 INT. DOC'S OFFICE - DAY

Tracy and Doc are talking. She's been telling him about what's happened. The girl is anxious and afraid, despite her tough veneer.

TRACY

And then we get back, and no one remembers Carlos or John. It's like they never existed.

(leans in)

I've been hearing strange shit. Like some of the kids dreamed about Carlos, but don't remember him.

A146 CONTINUED

DOC
I remember him.

TRACY
Why?

DOC
I'm in control of my dreams. I can't be fooled
by this thing you saw.

Maggie enters.

MAGGIE
(off Doc's comment)
Freddy...

DOC
What did he look like?

TRACY
(beat)
Like them.

She's pointing to the painting of the Dream Demons. Maggie
approaches it.

DOC
(nods)
Whatever he is, he's fucking with the line
between dreams and reality. He didn't just kill
Carlos and the others. He erased them.

TRACY
(chilled)
What if we're the ones that don't exist, what
if all this is just... Freddy's dream?

Maggie starts staring at the painting of the Dream Demons as
Tracy's question hangs in the air.

CUT TO:

147 EXT. STREET NEAR SHELTER - NIGHT

ON A STREET near the shelter. Night has fallen. A dog walks
across the street's black tar surface. A single street light
shines down on the dog as it makes its lazy way across.

(CONTINUED)

147 CONTINUED

The dog starts to WHIMPER. It senses something coming. The tar on the street starts to SMOKE and HISS. It's getting HOT! The dog jumps off, before it burns its paws. It runs off barking.

CUT TO:

A147 EXT. STREET NEAR SHELTER - NIGHT

The chalk drawing of Freddy BURNS UP INTO THE STREET. The colors BUBBLE UP and set themselves.

(CONTINUED)

A147 CONTINUED

ON A LITTLE BOY of about six watching this with wide, fascinated eyes.

ON THE STREET - The drawing is complete. An exact duplication of what it looked like in Springwood.

ON THE LITTLE BOY - Kids know. This is bad news. He runs away, immediately.

CUT TO:

148 INT. MAGGIE'S OFFICE - NIGHT

It's later. Maggie slumped in her chair, looking over John's article. She puts her hands over it and starts crying for this boy with no name. This boy who trusted her.

JOHN (V.O.)

It's not a boy, it's...

She gets extremely angry and SWEEPS EVERYTHING OFF HER DESK and RACES out of her office.

CUT TO:

149 EXT. MAGGIE'S MOTHER'S HOUSE - NIGHT

A pleasant one-story home. Maggie BANGS on the front door, looking like death. She's burned out, confused, furious. There's no answer at the door, so Maggie produces a key and let's herself in.

CUT TO:

150 INT. MAGGIE'S MOTHER'S HOUSE - NIGHT

Maggie is ransacking the apartment, furiously searching for something. She tears apart the kitchen, the closets. She finally moves toward the bedroom.

ON THE BEDROOM as Maggie finds what she was looking for in a closet.

A file folder. She picks it up. Her eyes widen in disbelief.

ON THE FILE

It's an adoption file. Clipped to it is a photo of the little girl from all the dreams. The paper states that she's being adopted by the "Burroughs Family".

(CONTINUED)

150 CONTINUED

ON MAGGIE as she steps back, almost falls.

MOTHER (O.S.)

(shocked)

Maggie...?

Maggie looks up, her mother comes in. She knows her daughter knows.

MOTHER (cont.)

(afraid)

Don't pay any attention to that, I can explain..

MAGGIE

(thunderstruck)

Why didn't you tell me?

MOTHER

There no reason to, I'm your mother, you have me..

MAGGIE

I have lies! My whole life.. is a lie.

MOTHER

Nothing's a lie if you believe I love you.

MAGGIE

(tense, already knows the answer)

I want to know who they are.

MOTHER

Maggie, it's not important..

MAGGIE

(cuts her off, semi-hysterical)

I have to know!!!

MOTHER

(crying)

They don't tell you.. they have rules about no contact.

MAGGIE

(almost giggles)

Oh there's been contact.. there's been that damn dream for twenty years.. you should have told me.

(CONTINUED)

Mother: Maggie, what are you doing?

Maggie: I knew it. I knew ~~there was~~
something.

Mother: Give that to me. Listen, I can explain every thing.

Maggie: I have to know who they are.

Mother: I can't tell you. I don't know who they are. There are rules about no contact.

Maggie: Oh, there's been contact.

Mother: Maggie, please listen to me.

Maggie: So you've known all along... the source of the dream?

Mother: Stop talking about the dream. I'm your mother. I love you.

Maggie: I can't talk right now. I have to go.

Mother: Where are you going?

Maggie: You really should get some counseling. I know this is difficult for you.

Mother: Maggie, don't leave. Please listen to me...
Maggie!

150 CONTINUED

CONTINUED 150 ✓

THUNDER and a FLASH of LIGHTNING split the sky outside. Maggie starts shuffling out. Aimless. Lost. Her mother tries to put an arm on her, but Maggie shakes it off.

MAGGIE (CONT.)

You should have told me.

She's gone. THUNDER BOOMS.

CUT TO:

151 EXT. CITY STREETS - NIGHT

151 ✓

It's raining. Hard. Maggie's wandering. She appears adrift and vacant. No moorings, no anchor.

Maggie is now very alone. Everything familiar has been redefined as alien. As she sweeps by she doesn't notice a nearby newspaper vending machine.

She doesn't notice the headline on the paper either: "Nine, ten never sleep again." Is it real? Who knows. The poem's complete. Freddy's heavy in the city.

CUT TO:

152 INT. SHELTER REC ROOM - NIGHT

152 ✓

Tracy is working out some martial arts moves against a swinging dummy. Doc holds it for her. *loops*

ON TRACY - She's not fooling around. She's precise and furious as she pumps PUNCH after PUNCH and KICK after KICK into the dummy. Her BREATHING is even and regulated. Her attacks grow progressively HARDER.

She looks exactly like what she is. A person getting ready to fight for their life.

One last SAVAGE PUNCH PUNCTURES the dummy. Stuffing goes flying. Tracy withdraws her hand with a disgusted HISS. *flying stuffing*

DOC

You're getting ready to kill someone.?

TRACY

(corrects him)

Defend myself.*intercut some smooth stuff -*

(CONTINUED)

152 CONTINUED

DOC

It's your mind he'll go for. Your fear.

CUT TO:

153 INT. MAGGIE'S APARTMENT - NIGHT

She sleeps, a bottle of valium near her bed. Her eyes jump under lids.

CUT TO:

154 EXT. ELM STREET BACKYARD - DAY

Maggie's dream.

ON THE WATER TOWER - Gleaming.

ON THE LITTLE GIRL - playing tag with her unseen father. We HEAR Loretta's O.S. SCREAM. The little girl turns. So does dad.

ON LORETTA coming out of the cellar. Her face is fear.

LORETTA

(starting to cry)

Fred.. please, I won't tell.

We REVEAL FRED KRUEGER. Loretta's husband. The little girl's father. The man before the monster. No burns, but twisted nonetheless.

FREDDY

(totally calm)

We need to talk Loretta..

(to the girl)

Go inside honey.

The little girl heads away from her parents and moves toward the cellar doors. She heads down the stairs leading into the basement, watching her parents' shadow circle each other.

LORRETTA

(sobbing)

I won't tell...

154 CONTINUED

CONTINUED 154 ✓

FREDDY (O.S.)
I believe you...but they won't.
 They won't let me save you...

CUT TO:

155 INT. BASEMENT - DAY

155

The little girl makes her way towards the stairs to the house, scared by the SOUNDS and VOICES coming from the backyard. She's about to start climbing the stairs but a swinging door's CREAK catches her attention.

ON FREDDY'S WORKROOM - The door CREAKS open just a bit. This is the room that was hidden by the concrete wall, only here it appears new and in working order. A huge padlock on the door's handle is open.

ON THE LITTLE GIRL as she heads for it. Her tiny hand grabs the handle and pulls. She enters.

CUT TO:

156 INT. FREDDY'S WORKROOM - DAY

156

ON THE ROOM - Quick cuts of disturbing images.

ON NEWSPAPER CLIPPINGS of the town's missing children.

ON THE WORKBENCH - An assortment of rope and handcuffs.

ON FREDDY'S GLOVE with fresh blood on it.

ON THE GIRL - she doesn't know what to make of it. A sudden, steady THUDDING snaps her head around and she heads for the doors to the backyard garden.

She hits them and starts climbing.

CUT TO:

157 INT. ~~NIGHTMARE BOILER ROOM~~ *Basement*

157 *

It's Maggie, not the little girl who emerges from the cellar. She's dressed in an adult size version of the little girl's clothes, right down to the red pigtails. She's confused because she's in the boiler room, not the backyard. Freddy's LAUGH catches her attention.

CUT TO:

FREDDY (O.S.)
I believe you...but they won't.
They won't let me save you...

CUT TO:

155 INT. BASEMENT - DAY

155

The little girl makes her way towards the stairs to the house, scared by the SOUNDS and VOICES coming from the backyard. She's about to start climbing the stairs but a swinging door's CREAK catches her attention.

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CUT TO:

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CUT TO:

157 EXT. NIGHTMARE BOILER ROOM

157 *

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CUT TO:

*
*
*
*

158 INT. NIGHTMARE BOILER ROOM

FREDDY (o.s.)

I love home movies..

MAGGIE'S POV as it travels the length of Freddy's body. It at last comes to rest on his scorched face. This is the demon Freddy. The Freddy of today.

A very happy Freddy.

FREDDY

(looks at her)

... Katherine

ON MAGGIE as she registers the name he called her. She flashes back.

ON FREDDY as he holds up the picture from the orphanage. The one signed "K. Krueger".

FREDDY

You were such a little artist..

ON MAGGIE as she reacts.

MAGGIE

No, it can't be. I know who I am.

(breaking up)

I KNOW WHO I AM!!!

FREDDY

(drooling black saliva)

You're my blood. Only you could've brought me out, in your mind.

MAGGIE

You can't be my father.

(CONTINUED)

158 CONTINUED

CONTINUED 158

Freddy walks towards a steel fire door. He puts his hand on it. It HISSES as its heat SEARS Freddy's dead flesh.

FREDDY

They took you away from me. But I made them pay. I took all their children. But that's all over now.

CUT TO:

A158 INT. NIGHTMARE BOILER ROOM - NIGHT

A158 ✓

He swings the door open. Beyond it, we see the open streets and the exterior of Maggie's shelter.

CUT TO:

B158 INT. NIGHTMARE BOILER ROOM - NIGHT

B158 ✓†

FREDDY (CONT.)

(looks beyond the door)

Time to start all over again.

Maggie reacts.

MAGGIE

But this isn't Springwood!!!

FREDDY

(chilling)

Every town has an Elm Street.
HAHAHAHAHA!!!

*

*

CUT TO:

C158 INT./EXT. NIGHTMARE BOILER ROOM - NIGHT

C158 ✓

Freddy steps through the door and it immediately CLANGS SHUT behind him.

CUT TO:

159 INT. MAGGIE'S BEDROOM - NIGHT

159 ✓

She wakes up.

MAGGIE

(gets up and out)

Tracy!

CUT TO:

160 INT. GIRLS' BATHROOM - NIGHT

160

Tracy is staring at herself in the mirror, dressed for bed in her panties and t-shirt. She splashes cold water over her face. Behind her, she HEARS one of the stall door CREAK open. She looks at it in the mirror, not turning her head.

ON TRACY

as she lowers her head to splash her face once more. When she raises it, she checks out the reflection in the mirror again. There's no stall door. In fact, there's no stalls. Actually, there's no bathroom.

CUT TO:

161 INT. TRACY'S NIGHTMARE HOUSE - NIGHT

161

What she sees reflected in the mirror is part of a kitchen and a hallway in a really trashy, run down tract house. She turns around.

TRACY'S POV - The bathroom's gone. Replaced by this house.

ON TRACY as she turns back around. Now the mirror's gone. She's standing at a rusty kitchen sink.

VOICE (O.S.)

(drunken)

Tracy girl...daddy's home... *

Tracy tenses up. Her arms immediately cross and cover her chest.

TRACY

(unsettled)

Daddy? You're dead...

She doesn't turn around. She faces out the kitchen window. Over her shoulder, we see a large, shambling figure in the hallway. It's heading for the kitchen.

VOICE

(can't see its face)

I'm home darlin'... *

Tracy struggles to maintain control.

OVER HER SHOULDER - The figure in the background is getting closer...and clearer. It's a huge, obese man. He's dressed in a stained t-shirt and suspenders. He glistens...it's sweat.

(CONTINUED)

161 CONTINUED

ON TRACY - Tracy grabs a toaster sitting on the counter next to the sink. She places it on a drying tablecloth and begins to wrap the toaster up in it.

CUT TO:

162 EXT. GHETTO STREETS - NIGHT

Maggie races toward the shelter. The city's homeless seem to be staring at her, marking her.

CUT TO:

163 INT. TRACY'S NIGHTMARE HOUSE

Tracy wraps one end of the tablecloth into a hand-hold. The toaster occupies the other end. A fairly deadly sling.

OVER HER SHOULDER we see that the shambling things that is her father has entered the kitchen. He starts pulling down his suspenders. He licks his fat lips. His jowls shake with anticipation.

TRACY'S FATHER

Come say hello...

ON TRACY - Terrified. Frozen. Losing it.

TRACY

(crying)

I don't want to daddy...

ON HER FATHER as he reaches her. He is about to put his hands on her.

FATHER

Come on.. give daddy some honey..

He puts his hands on her. She SHUDDERS. His breath hits her neck.

FATHER (cont.)

No one has to know..

His hands head south. Tracy winces.

(CONTINUED)

163 CONTINUED

She suddenly swings around and WHAPS him with a CHOP to his fat face. She begins to KNOCK HIM AROUND the room with kick after kick and blow after blow, using the moves we saw her exhibit with Doc.

TRACY

(in between blows)

You're not my daddy... you're not my daddy,
YOU'RE NOT MY DADDY!!!

He just keeps coming. And drooling.

FATHER

S-some h-honeyyyy...

Tracy finally grabs her homemade sling and bashes her "father" on the head with the toaster. She swings the tablecloth AGAIN and AGAIN.

TRACY

(crazed)

HERE!!! YOU LOVE ME NOW!? DO YOU!?
DO YOU LOVE ME NOW!?

She beats him to the ground. The tablecloth is soaked with blood and matted with hair. She lets it drop and breathes hard over his body. She backs off.

TRACY

(over and over)

My daddy's dead, he's dead. Dead.

ON HER FATHER as he rises. His head is all... dented in. The nose is broke... teeth smashed. A Mess.

FATHER

(through broken teeth)

No honey for daddy...?

He lifts his arm, revealing Freddy's glove attached to his hand.

ON TRACY as she reacts

ON FREDDY who is now standing in place of her father. Unharmmed.

(CONTINUED)

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163 CONTINUED

CONTINUED 163

FREDDY

What's with kids today? No respect.

He moves towards Tracy.

TRACY

You can't hurt me anymore...

Freddy pulls Carlos' ear out and wiggles it at Maggie.

FREDDY

(cruel mocking)

Sorry, you'll have to speak up. This is my deaf ear, HA HA HA!

TRACY

This is my dream and I'll go where I want.

She tries all exits only to find them sealed. Freddy laughs behind her.

FREDDY

It may be your dream, but it's my rules...hahaha!!!

Tracy panics, desperate to escape. Freddy slowly makes his way toward her. She eyes the stove top and gets an idea. She turns on the two front burners and holds her arms over them. Freddy looks disturbed.

FREDDY

Careful honey. You mustn't hurt yourself...That's MY job.

Suddenly she hears a familiar voice calling for her from somewhere in the dream plane.

DOC (O.S.)

Tracy?? Where are you girl? Wake yourself up. Get the hell out!

With that she thrusts her arms into the burning flames and screams.

Her scream carries over as we CUT TO:

A163 OMIT

OMIT A163

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B163	OMIT	OMIT B163	
C163	OMIT	OMIT C163	
164	OMIT	OMIT 164	*
A164	OMIT	OMIT A164	*
165	INT. GIRLS' WING - NIGHT	165	✓

Maggie comes racing in as Tracy wakes with a start. Her arms are covered with burns. *

TRACY *

Doc's in there!!! *

They charge out. *

CUT TO:

166	INT. REC ROOM - NIGHT	166	✓
-----	-----------------------	-----	---

Doc enters the rec room, still calling out for Tracy. The punching bag starts to creak slowly and then picks up speed so that it is swinging wildly back and forth. Doc reaches carefully out to stop it. The lights flicker out. Doc is scared. Not something you see often. He picks up a baseball bat. *

TRACY (O.S.) *

Doc?? Is that you? *

DOC *

Yeah Tracy. Where are you? *

TRACY (O.S.) *

I'm here. I'm stuck in one of the lockers. Help me out. *

Doc opens the lockers one by one until he comes to the end of the row. He reaches out for the last locker and flings it open. Empty. *

DOC *

Where the hell are you? *

TRACY (O.S.) *

Right here. *

Doc swivels around to face Freddy who still talks in Tracy's voice. *

(CONTINUED)

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166 CONTINUED

CONTINUED 166 ✓

FREDDY

You taught her alot.

(own voice)

But theres's so much more to
learn.*
*
*
*

Freddy takes a swipe at Doc who ducks out of the way. Doc hammers Freddy with his bat until he lay in a crumpled heap on the floor.

*
*
*

That was easy. Or was it...?

Freddy starts MOANING, a MOAN that soon turns into a GIGGLE as he rises to his feet before an astonished Doc. Freddy's totally unharmed.

FREDDY

Sticks and stones may break my
bones...but nothing will ever kill
me.

Freddy starts advancing as Doc backs up.

FREDDY (CONT.)

Let's see...

(he holds one finger)

They tried burning me...

SLICE! He chops off one of his own fingers.

FREDDY (CONT.)

(holds up second
finger)

They tried burying me...

SLICE! Off goes that finger. This is Freddy's version of counting down.

FREDDY (CONT.)

(holds up third
finger)

And here's my favorite...

(giggles)

...they even tried holy water!

SLICE! There goes the third finger.

FREDDY (CONT.)

But I keep on ticking.

(CONTINUED)

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166 CONTINUED

CONTINUED 166 ✓ p1

He holds up his hand, all the fingers are magically back!

FREDDY (CONT.)

They promised me that...

DOC

They?

FREDDY

(like he's an talking
to an idiot)

The dream people...the ones who
gave me this job!!!

Freddy gets closer.

FREDDY (CONT.)

You think you know about
dreams...you know nothing. In
dreams, I'm forever...too bad
you're not!

Freddy lunges toward Doc.

ON DOC'S HAND as it grabs a hold of Freddy's sweater. Freddy
pulls away and a piece of his sweater TEARS OFF in Doc's hand.

ON FREDDY as he gets Doc into killing position. Just as he's
about to deliver the blow, we HEAR a BELL GO OFF and Doc starts
to FADE OUT. Freddy swipes empty air with a frustrated GRUNT.

CUT TO:

167	OMIT	OMIT 167
168	OMIT	OMIT 168
169	OMIT	OMIT 169
A169	OMIT	OMIT A169
170	INT. DOC'S OFFICE - NIGHT	170
A170	OMIT	OMIT A170

Maggie and Tracy BUST IN. Doc is sitting in his chair, shutting off the ALARM on a nearby alarm clock. He looks up at them.

DOC
 (flatly)
 What? I'm not stupid you know.

① Alarm clock
 ② Tracy + Maggie
 burst
 ③ Doc

ON MAGGIE AND TRACY as they react. Before they can say anything, Doc holds something out in his hand. *

DOC (CONT.)
 And I think we have a way to get him.

He reveals that he's holding the torn piece of Freddy's sweater. He smiles.

CUT TO:

B170	OMIT	OMIT B170
171	EXT. SHELTER - NIGHT	171

The "Elm Street" street sign suddenly ERUPTS OUT OF THE CORNER of the sidewalk. It sprouts like a twisted, rusty weed. It stands bent and crooked, marking Freddy's new territory.

2nd unit

He was right. Every town does have an Elm Street.

CUT TO:

172	INT. DOC'S OFFICE - NIGHT	172
-----	---------------------------	-----

Maggie sits with Doc and Tracy. Doc hands Maggie the business * ends of a bunch of electrodes, which Maggie affixes to her forehead. They all lead back to Doc's computer equipment. The * monitor registers a jagged sine wave. Maggie's plugged in.

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172 CONTINUED

CONTINUED 172

DOC

(holds up piece of
sweater)

We can't get him in the dream, but
if THIS can come out, he can come
out. And once he's out...

Doc RIPS the piece of sweater in half.

DOC (CONT.)

...he's real. And if he's real, he
can bleed.

TRACY

And die.

DOC

Right. He may be "forever" in his
world, but we'll own his ass in
ours.

MAGGIE

How will you know I have him?

DOC

(nods towards the
monitor)

This'll tell me when you've found
him, then I'm bringing you out.

(beat)

You have to be...holding onto him
to carry him out...

MAGGIE

(set)

I know...

DOC

He's going to try and trick you,
just like with Tracy. *

MAGGIE

I can't beat him until I know what
it is. He won't let me get there. *

(CONTINUED)

172 CONTINUED

DOC

You have to get there yourself.
And to do it...

(he reaches over and

hands her the 3-D glasses)

...you have to see around him.

Maggie looks at the glasses.

MAGGIE

Are you for real?

(CONTINUED)

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172 CONTINUED

CONTINUED 172

DOC

They mean nothing here, but inside the dream they can be anything you want. He'll use your eyes to fool you, use these to see beyond his bullshit. He got inside your head, you get inside his.

*

MAGGIE

(rueful smile)

That's my job, right? Getting into people's heads, their brains.

Tracy puts her hand on Maggie. Maggie reacts to Tracy's uncharacteristic initiation of physical contact.

TRACY

Be careful. He's good at finding out where it hurts the most. You gotta let me go with you.

MAGGIE

(squeezes her hand)

You can't. It has to be me and him.

(to Doc)

Put me in.

Maggie gets ready.

DOC

Take a deep breath...watch your line and bring it level. Let's move into Alpha on my count...one, two, three, four...

Maggie begins to relax as Doc counts. Her eyes remain open and on the sine wave as it begins to flatten out and level.

DOC (CONT.)

...nine, ten...

Maggie's eyes begin to shut. We PUSH IN on her closed lids.

ON THE LIDS as they start to flutter.

CUT TO:

173 OMIT

OMIT 173

A173 OMIT

OMIT A173

B173 OMIT

OMIT B173

C173 INT. DOC'S OFFICE - DREAM

ON MAGGIE as her eyes open. She's no longer connected to the computer. In fact, there's no computer. And no Doc. And no Tracy. Maggie's alone. She slowly stands up and looks around the office. This is hardly Freddy's brain.

She catches sight of the painting of the dream demons. She stares at it. There's something about it this time. It seems to more real. She remembers Doc's words.

She looks down at the 3-D glasses and starts to bring them to her face. She stops halfway up and looks directly into the camera.

MAGGIE

Now.

She puts the glasses on. As she does, they MAGICALLY DISSOLVE into her face in a SPRINKLE OF LIGHT. Her eyes glow for a moment.

CUT TO:

D173 INT. DOC'S OFFICE - DREAM (BEGIN 3-D)

MAGGIE'S POV of the office. She looks at the painting of the Dream Demons.

ON THE PAINTING - it now has the added dimension of depth. Maggie approaches it. It looks like a hologram.

MAGGIE

And get inside his brain.

She literally starts to look around the surface of the painting, and her head disappears into the canvas. She finds that the back of the painting is a living pathway into Freddy's brain!

MAGGIE

His brain...

Maggie dives into the painting.

MAGGIE'S POV - We SOAR towards Freddy's brain at the SPEED OF SOUND.

CUT TO:

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174 OMIT

· U OMIT 174

175 INT. FREDDY'S BRAIN

175

Maggie is a blur of light as she is literally injected into Freddy's brain tissue. The inside of his skull is filled with bizarre, floating shadows. They surround Maggie as she falls through.

} FX
only

CUT TO:

176 OMIT

OMIT 176

A 176 INT. NIGHTMARE BOILER ROOM

A 176

Freddy grips his head in pain. We MOVE IN towards Freddy's face as he SCREAMS.

FREDDY

Get outta MY HEAD!!!

CUT TO:

177 OMIT

177

*

A177 OMIT

OMIT A177

B177 OMIT

OMIT B177

C177 OMIT

OMIT C177

D177 INT. ELECTRICAL HALLWAY

D177

Maggie finds herself in a surreal, almost industrial hallway with several metal doors lining its walls and one at the far end. There are pipes and conduits hanging down, and CRACKLING arcs of electricity SHOOT between the pipes and the metal doors.

Maggie is basically stuck in Freddy's version of a synapse in his brain. Maggie ducks the dangerous electricity, unable to put her hands on any of the doors. Each time she goes for one, the electricity gets there first and ZAP! She ducks the electricity but it backs her towards the door at the end of the hall. She's trapped there, with the advancing "lightning" coming closer and closer.

(CONTINUED)

D177 CONTINUED

CONTINUED D177

Thinking frantically, she suddenly takes a look at the belt around her waist. She notices its metal buckle. She frantically whips her belt off and starts swinging it around. The metal buckle successfully grabs the electricity's attention.

E177 INT. NIGHTMARE BOILER ROOM

E177

TIGHT ON FREDDY as his head pulses with blue flickers. We HEAR electricity CRACKLE, thanks to Maggie's handiwork.

F177 INT. ELECTRICAL HALLWAY

F177

Maggie hurls the belt across the hallway and the electricity follows. She uses the opportunity to grab the door behind her and fling herself through, just as the hallway short circuits!

178 OMIT

OMIT 178

A178 OMIT

OMIT A178

B178 INT. CLASSROOM - DAY

B178

After a brilliant FLASH OF LIGHT, Maggie finds herself in the back of a grade school classroom. The windows are covered, the room is dim. We REVEAL eight year-old BOY FREDDY up at front, bent over a gerbil cage. On the blackboard behind him we see "I WILL NOT TORTURE SMALL ANIMALS" written in chalk, hundreds of times.

*
*
*
*
*

Boy Freddy gingerly takes the gerbil out of its cage. A cute picture of a child and a furry animal. But Boy Freddy's got a weird smile on his face. He places the gerbil on the floor and suddenly brings up a large hammer and SLAMS it down on the gerbil (O.S.) We HEAR the SQUEAL and SQUISH of the small creature. He's having so much fun he doesn't notice the group of teasing kids who come up behind him. They hate little Freddy.

*
*
*
*
*
*

KIDS

(sing-song)

Son of a hundred maniacs, son of a hundred maniacs, etc.

ON MAGGIE as she realizes where she is.

*

(CONTINUED)

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B178 CONTINUED

CONTINUED B178

MAGGIE
 (to herself)
 I'm in his memories.

ON BOY FREDDY as he turns to face his tormentors.

BOY FREDDY'S SUBJECTIVE POV of the kids. They're not kids anymore, but a group of rabid, drooling old maniacs. They fight over each other to get to the boy, dirty and scabby arms reaching out to us! These are the kids through Boy Freddy's eyes.

ON BOY FREDDY (NORMAL POV) as he LUNGES FORWARD (at us) and BITES DOWN on one of the kid's noses!

ON MAGGIE as she backs through the door. As she does, there's another FLASH OF LIGHT.

CUT TO:

C178 INT. ELM STREET HOUSE BASEMENT - NIGHT

C178 ✓

The FLASH OF LIGHT dies down and Maggie finds herself emerging through a rear door. She looks up and we REVEAL TEEN FREDDY in front of the room GIGGLING to himself. He's slicing shallow but bloody cuts into his exposed mid-section with a straight-razor.

He's getting a high from the pain. We HEAR his STEP-FATHER'S VOICE as the man comes down the stairs. Brutal and dangerous, he's child-abuse personified. He holds a bottle of whiskey in one hand, and a mean looking leather belt in the other.

STEP-FATHER

You been a waste since the day I
 took you in...it's time to take
 your medicine.

He SNAPS the belt. Teen Freddy turns around, gleefully.
Beaming.

TEEN FREDDY'S SUBJECTIVE POV of his step-father. The step-father is now a KINDLY OLD MAN. this is how Teen Freddy sees his step-father. The basement is obscured by a heavenly light. Step-dad/Old Man raises his arm, as if to bless young Freddy.

(CONTINUED)

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C178 CONTINUED

CONTINUED C178

NORMAL STEP-FATHER (NORMAL POV) raising his arm, the one with the belt. He brings the belt down on Teen Freddy's body. He continues beating Freddy with the belt, getting frustrated that his efforts are only eliciting GIGGLES. *

TEEN FREDDY
(giggling)
Thank you sir, may I have another?

Step-father becomes enraged, but Teen Freddy suddenly stops the next blow in mid-swing, catching it in an iron grip. He pulls his step-father in close. *

TEEN FREDDY
Want to know the secret of pain?
If you stop feeling it...you can
start using it. *

Teen Freddy suddenly attacks his father with the straight razor. *

STEP-FATHER'S POV as the razor comes straight at him (and us!) *

ON MAGGIE as she winces and turns away. We HEAR the step-father's SCREAM as she backs up into another FLASH OF LIGHT. *

D178 INT./EXT.FREDDY'S SHACK - NIGHT

D178

EXTREME CLOSE-UP OF A WINDOW *

Dark and dirty. WE HEAR MUFFLED VOICES and see shadows scurry past on the outside. *

VOICES (O.S.)
He's in there...spread the damn
gas...courts should of taken care
of this... *

SMASH! A Texaco cocktail comes CRASHING through the window. Flames erupt. *

TIGHT ON ADULT FREDDY sleeping on a cot, he jumps up as he goes up in flames. *

(CONTINUED)

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D178 CONTINUED

CONTINUED D178

ADULT FREDDY'S SUBJECTIVE POV (THROUGH FIRE) as we actually see what it looks like to see yourself on fire from the inside! Frenzied movement, flaming arms flail in front of us. We catch a glimpse of the burning Freddy reflected in a metallic surface. Then weird shit starts to happen. Freddy's SCREAMS die down and things start forming in the flames. Taking shape. We finally see THREE FORMS emerge. They look like the dream demons in Doc's painting. They swirl around the burning Freddy.

DREAM DEMONS
(old, but strong)
We know what you want....

FREDDY
I WANT THEM ALL!!!!

DREAM DEMONS
Then open up, and you shall be
...forever! *

ON THE DEMONS (NORMAL POV) as they BLAST INTO burning Freddy, causing the final FLASH OF LIGHT!

E178 OMIT

E178

F178 INT. ELECTRICAL HALLWAY

F178

Maggie finds herself back in the hallway. All the electricity has shorted out. Maggie realizes she has just come through one of the hallway's doors, it hangs slightly open. She looks at the other doors and notices that they all hang open as well. She realizes she went through each of these to get to Freddy's memories. There are no more doors to try.

MAGGIE
(frustrated)
Where's my dream? *

(CONTINUED)

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F178 CONTINUED

CONTINUED F178

She stops and looks down, frustrated. That's when she notices the pattern on the floor. *

MAGGIE'S POV of the floor. From one angle, it looks totally flat, but when Maggie moves, added depth appears and she sees that part of that pattern is actually another door! *

ON MAGGIE as she reacts. She knows she's found something, and apparently so does Freddy. At that moment, Maggie HEARS the electricity start up again. It strikes out and starts for her. *

MAGGIE
(reaches for door)
What don't you want me to see?!

She flings the door open and drops through it right before the arcs of energy can fry her on the spot! They strike the empty floor instead. *

CUT TO:

179 INT. ELM STREET HOUSE BASEMENT - NIGHT

179 ✓

Maggie finds herself on her familiar dream turf, about to witness the missing piece of her puzzle. The end to her recurring dream. She looks about and sees herself as little Alexandra. The girl is reacting to the offscreen THUDDING she HEARS. She starts for the cellar doors, and goes through them.

CUT TO:

A179 OMIT

OMIT A179

180 OMIT

OMIT 180

A180 OMIT

OMIT A180

B180 EXT. BACKYARD - DAY

B180 ✓

The little girl emerges from the cellar and quickly locates the source of the THUDDING.

The pre-burn Freddy is BASHING Loretta's brains out against the side of the house. She's already quite dead.

(CONTINUED)

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B180 CONTINUED

CONTINUED B180

LITTLE GIRL
 (afraid)
 Mommy.....?

Pre-burn Freddy turns to his daughter. He drops Loretta. She slides to the ground.

PRE-BURN FREDDY
 Don't worry baby, mommy had to take her medicine, for snooping on daddy's special work.
 (approaches her)
 But you won't tell, will you?

LITTLE GIRL
 (crying)
 I won't tell...

SMASH CUT TO:

181 OMIT

OMIT 181

182 INT. NIGHTMARE BOILER ROOM

182 ✓

Maggie's not aware of where she is, still in shock over what she's just seen. Freddy's VOICE snaps her out of it.

FREDDY (O.S.)
 But you did tell...didn't you?

Maggie turns and faces Freddy.

FREDDY (CONT.)
 Now it's time to take your medicine...

MAGGIE
 You killed my mother...

FREDDY
 (giggling)
 She's down here... waiting for you.

Freddy advances, but Maggie grabs a piece of heavy pipe.

MAGGIE
 You killed MY MOHTER!!!

(CONTINUED)

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182 CONTINUED

CONTINUED 182

She RAMS HIM and BASHES him with the pipe. A heavy blow that breaks open his cheek. She's horrified to see that it's not blood coming out of the wound, but dozens of small tentacles that BUZZ and JAB out at us! Freddy LAUGHS. Maggie is repulsed but grabs a hold of him anyway. *

SMASH CUT TO:

A182 OMIT

OMIT A182

B182 INT. DOC'S OFFICE - NIGHT

B182

Back in reality, the wave on Doc's monitor goes crazy.

TRACY

(anxious)

She's got him!

DOC

(moves to Maggie)

Let's get her out!

183 OMIT

OMIT 183

A183 INT. NIGHTMARE BOILER ROOM

A183

Maggie and Freddy start to fade away. Freddy gets a sense of what's happening to him. He doesn't like it.

FREDDY

(screaming)

NOOOOOOOO!!!!!!

CUT TO:

184 OMIT

OMIT 184

A184 OMIT

OMIT A184

B184 INT. DOC'S OFFICE - NIGHT

B184

Doc wakes Maggie up. She comes out of it violently and they all look about the room, ready for attack from any direction. There is none.

TRACY

(beat)

Where the hell is he?

MAGGIE

I had him.

(CONTINUED)

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B184 CONTINUED

CONTINUED B184

TRACY

Maybe the trip killed him?

MAGGIE

(hands to her eyes)

No...I'm still seeing things his way, like in the dream.

(realizes)

He's still alive...it's not over.

*
*
*
*
*

(CONTINUED)

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B184 CONTINUED

CONTINUED B184

They all look at each other. No one's comfortable with that possibility.

185 OMIT

OMIT 185

A185 OMIT

OMIT A185

B185 OMIT

OMIT B185

C185 INT. SHELTER BASEMENT - NIGHT

C185 ✓

A dark, cluttered expanse. Maggie stands before a room with an iron gate door. She's unlocking it. Doc and Tracy stand behind her. Maggie's moving with grim determination and speed.

DOC

He's probably not even here.

MAGGIE

(not stopping)

I'll feel better after we check it out. *

She unlocks the gate and they enter the room. We REVEAL that it's the room where Kelly keeps all the weapons they confiscate off the kids. The shelves are lined with gang weapons, mostly martial arts stuff.

DOC

(looks around)

I can't believe what we take off these kids. ~~The cops were supposed to pick all this up.~~

Maggie moves off into the room.

MAGGIE *It's here*

Be glad ~~they didn't~~. We're going to need to hit him with something.

TRACY

(smiles)

Hey!

Doc turns to her. She holds up her switchblade.

Wow, look at this TRACY (CONT.)
I ~~found~~ my knife.

MAGGIE (O.S.)

It's too small.

They turn and react as they see Maggie.

(CONTINUED)

REVISED 1/9/91

C185 CONTINUED

CONTINUED C185

ON MAGGIE

She's outfitted herself with a baseball bat turned mace (it has nails stuck into its business end) in one hand and a huge knife in the other, the kind with the brass knuckle handle.

TRACY

(looks at her knife)

I guess so...

She starts loading up on some other street weapons, like some ninja "stars". Doc notices that Maggie has already started to move out.

DOC

You really think he's here?

MAGGIE

He's here. I can feel it.

She moves out. They follow and everyone splits up.

CUT TO:

D185 INT. SHELTER BASEMENT - NIGHT

D185

ON MAGGIE as she moves through the basement. She HEARS BREATHING and follows the sound around some crates. There she finds Freddy, slumped down against some boxes. Only it is PRE-BURN FREDDY, all too human and bleeding from the face wound Maggie gave him in the boiler room. He touches the wound and stares at the blood on his hand.

MAGGIE

You're real here...

Pre-Burn Freddy SPITS BLOOD OUT at us, shocked that he's bleeding. He looks up at Maggie, appearing about as evil as Saint Peter. He's going for sympathy, trying a different tack.

PRE-BURN FREDDY

But it's not my fault...

Maggie stares at him, stopping for a moment.

PRE-BURN FREDDY (CONT.)

You saw what they did to me...when I was a kid.

(CONTINUED)

REVISED 1/9/91

D185 CONTINUED

CONTINUED D185

Maggie seems to be thinking. Is she buying this? We hope not, *
 because we MOVE BEHIND PRE-BURN FREDDY and REVEAL his eager *
 glove behind his back, waiting to strike. *

PRE-BURN FREDDY (CONT.)

I loved you...and your mother, I
 tried to be good.

We MOVE BEHIND MAGGIE and REVEAL that she's holding the bat *
 behind her back, ready to swing. She's not buying Freddy's sob *
 story, not for a second. She starts moving closer towards *
 Freddy. He smiles. *

MAGGIE

(playing possum)
 I know daddy...

Freddy's practically licking his chops as he starts to rise up *
 off the floor. *

PRE-BURN FREDDY

I knew you'd believe me...

Maggie tightens her grip on the bat. *

PRE-BURN FREDDY (CONT.)

Come to daddy...

She moves forward as he stands, suddenly stronger he reveals *
 the glove. She wings with her bat and they connect. *

The glove goes flying. *

It goes flying off Freddy's hand, hits the ground, and SPARKS *
 to a stop. Maggie quickly goes to grab it and when she turns *
 around to face Freddy, he's gone. Doc and Tracy, having HEARD *
 the NOISE, CALL OUT TO HER. *

DOC (O.S.)

Maggie!

MAGGIE

(calls out)
 Over here! I'm okay!

She starts walking towards them, wary of Freddy's possible *
 position. *

(CONTINUED)

REVISED 1/9/91

D185 CONTINUED

CONTINUED D185

Unseen by Maggie, Freddy walks behind a column and as he comes
around the other side of it we reveal him as BURNED FREDDY.
Freddy smiles to camera. *

They continue to walk back toward the gated area, we REVEAL
Freddy crawling along on the ceiling above them. Silent and
smooth. He waits as Maggie steps into the gated area. Doc and
Tracy stand just outside it. *

MAGGIE
He's hurt, dangerous... *

Very dangerous. Freddy suddenly reaches down and SLAMS the gate
shut on Maggie, locking Doc and Tracy out of the action.
Freddy, however, is inside with Maggie. Freddy drops down in
front of her as Doc and Tracy RATTLE the gate. Tracy starts to
go to work on the lock. *

DOC
Where are the keys? *

TRACY
I don't know. The lock's rusted. *

ON FREDDY AND MAGGIE *

FREDDY
Give daddy back his glove
princess. *

Maggie doesn't have much room to back up. *

ON TRACY as she gives up on the lock. She gets an idea and runs
off. *

DOC
(calling after her)
Where're you going!?

CUT TO:

E185 INT. SHELTER BASEMENT - WEAPONS ROOM - NIGHT E185

ON TRACY frantically searching the stack of shelves in the * weapons room. Her eyes suddenly light up. She finally comes across what she wants. Spencer's homemade pipe bomb!

CUT TO:

F185 INT. SHELTER BASEMENT - GATED AREA - NIGHT F185 *

ON MAGGIE AND FREDDY *

Freddy is weak, bleeding from his wounds, but still * menacing. *

FREDDY

They took you away from me, but we can * be together now... *

ON DOC - Frantic.

DOC

Maggie! Stay away from him! *

ON MAGGIE

as she steels herself against the advancing Freddy. *

FREDDY

Give daddy back his glove, so we can * be together...I can fix it so you can * live forever... *

MAGGIE

(with hate) * Like you? *

FREDDY

Better than me. I'll show you how... *

Freddy LUNGES for the glove but Maggie surprises him by * WHAPPING him with it, HARD. *

MAGGIE

(freaks out) * Like you showed my mother!?

(PUNCH!)

And Carlos!? *

(PUNCH!)

And Spencer!? *

Freddy BLOCKS her last punch and SMACKS her back towards * the rear of the room. *

REVISED 12/6/90

C185 CONTINUED

CONTINUED C185

ON MAGGIE

She's outfitted herself with two huge knives in each hand, the kind with the brass knuckle handles.

TRACY

(looks at her knife)

Yeah...

She starts loading up on some other street weapons, like some ninja "stars". Doc picks up a crude baseball bat turned mace, with nails sticking out its end.

~~DOC~~~~You really think he's here?~~

MAGGIE

~~I know~~ He's here. *I can feel it.*

She moves out. They follow.

D185 INT. SHELTER BASEMENT - NIGHT

D185

As Maggie moves out, we TILT UP and REVEAL Freddy crawling above her on the ceiling like a giant spider! Before Doc and Tracy can follow Maggie out, Freddy reaches down and SLAMS the gate of the weapons room SHUT right in Doc's face. They're locked in, and Maggie's outside, alone with Freddy.

She turns and moves to let them out but Freddy drops down in front of her and blocks the door. He SMACKS the keys out of her hands and they go flying. Doc and Tracy RATTLE the gate. Maggie faces Freddy and notices that the wound on his cheek is now dripping real blood.

MAGGIE

(smiles)

You're real here...no more tricks.

ON A DROP OF HIS BLOOD as Freddy spits it out, shocked that he's bleeding. *

ON MAGGIE as she looks at his blood.

MAGGIE(CONT.)

You can bleed...which means you can die.

Freddy SNARLS, he knows she's right. He comes at her.

DOC

Maggie!

(CONTINUED)

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D185 CONTINUED

CONTINUED D185

Before Freddy can reach her Doc tosses Maggie the bat with the nails in it through the gate's bars. Maggie catches it and swings it at Freddy just in time to WHACK HIM! She hits him on the glove, and it goes flying off his hand. Freddy reacts and takes off after it. He disappears around some crates. Maggie pursues but when she turns the corner, he's gone. The glove however, is on the floor. She picks it up.

ON DOC - Anxious.

DOC

Maggie!

MAGGIE (O.S.)

I'm okay.

Doc notices that Tracy has begun to try and pick the lock.

ON MAGGIE - She explores the basement, holding the glove. She starts to circle back toward the weapons room, but doesn't quite make it. Freddy leaps out of the darkness and tackles her.

FREDDY

Give daddy back his glove
princess, "father knows best!"

ON TRACY as she sees them grapple into view. She gives up on the lock.

TRACY

(frustrated)
It won't open!!!

She sees that Maggie is losing. She FLICKS open her knife and throws it through the bars!

ON FREDDY

CHUCK! The knife catches him right below the neck. It throws him off guard enough for her to BELT HIM twice with the brass knuckles and then give him both ends of her knives right in his mid-section. Freddy doubles over and moves off. Maggie follows.

ON TRACY looking around.

TRACY

There's gotta be something bigger
in here.

(CONTINUED)

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D185 CONTINUED

CONTINUED D185

ON MAGGIE - She finds Freddy. He's slumped down in a corner, against some boxes. We REVEAL that it's PRE-BURN FREDDY, cut full of holes and bleeding.

PRE-BURN FREDDY
It's not my fault...

Maggie stares at him. She holds his glove in her hand.

PRE-BURN FREDDY (CONT.)
You saw what they did to me...when I was a kid. I had a few really bad days, it could happen to anybody.

Maggie just stares at him.

PRE-BURN FREDDY (CONT.)
I loved you...and your mother, I tried to be good.

MAGGIE
I know.

ON DOC thinking that she may be buying this.

DOC
Maggie!!! Don't let him fool you!

*

CUT TO:

E185 INT. SHELTER BASEMENT - WEAPONS ROOM - NIGHT

E185

ON TRACY searching the stack of shelves in the weapons room. Her eyes suddenly light up. She finally comes across what she wants. Spencer's homemade pipe bomb!

CUT TO:

F185 INT. SHELTER BASEMENT - NIGHT

F185

ON MAGGIE AND PRE-BURN FREDDY

Freddy looks about as evil as Saint Peter. He's actually crying.

PRE-BURN FREDDY
They took you away from me...it wasn't right.

(CONTINUED)

REVISED 11/26/90

F185 CONTINUED

CONTINUED F185

MAGGIE
I know daddy...

ON DOC - Frantic.

DOC
Maggie!

ON MAGGIE

PRE-BURN FREDDY
We're all we have left... I'm your
blood. Give daddy back his glove,
so we can be together. I'll take
good care of you.

MAGGIE
(beat)
Really?

Freddy smiles, as he starts to get up. Doc's SCREAMING in the
background.

DOC
Maggie, don't !

Freddy gets up, licking his lips and smiling. He thinks Maggie *
bought it. He practically LUNGES for the glove but Maggie *
surprises him by WHAPPING him with it, HARD! She didn't buy
any of it!

MAGGIE
(freaks out)
Like you took care of my mother!?

PUNCH!

MAGGIE (CONT.)
Or Carlos!?

PUNCH!

MAGGIE (CONT.)
Or Spencer!?

PUNCH!

Freddy is now back to his burned self, he was only playing *
possum. He blocks her last punch and SMACKS her back toward the
weapons room.

(CONTINUED)

F185 CONTINUED

CONTINUED F185

ON TRACY as she whips out a lighter and lights up the pipe-bomb. *

ON MAGGIE as Freddy advances. *

FREDDY
You need a good spanking... *

TRACY
Maggie! *

Maggie turns and Tracy tosses her the pipe-bomb! Maggie sticks it in the glove. She turns around just in time to see Freddy coming in for the kill. She reaches out and PLUNGES THE GLOVE with the bomb DEEP into Freddy's chest. He goes down. *

MAGGIE
Happy Father's Day! *

Freddy sinks to the floor, blood gurgles from his mouth. Maggie finds the keys to the weapons room and lets Doc and Tracy out. They head for the stairs. *

186 OMIT

OMIT 186

A186 OMIT

OMIT A186

187 OMIT

OMIT 187

A187 OMIT

OMIT A187

B187 INT. SHELTER HALLWAY - NIGHT

Plastic Hallway

B187

Doc, Maggie and Tracy charge up and out of the stairs. *

C187 INT. SHELTER BASEMENT - NIGHT

C187

Freddy is trying to pull the glove out. Too late.

FREDDY
(grumbling)
Kids.

BOOM!!! Freddy BLOWS UP into hundreds of charred pieces. As he does so, his pure, evil essence rises out of his wrecked vessel of a body. It looks at first like an ethereal Freddy but soon breaks into three smaller demons. We realize that these are the living versions of the painting in Doc's office. They SWIRL around before flying STRAIGHT INTO THE CAMERA.

CUT TO:

REVISED 12/19/90

188 OMIT

OMIT 188

A188 INT. SHELTER HALLWAY - NIGHT

A188

Everyone hears the explosion.

*

ON MAGGIE as she shudders. The 3-D glasses magically dissolve out of her head and clatter to the floor. Doc picks them up.

*
*

Kelly and some of the kids emerge into the hallway.

KELLY

What the hell's going on!?

DOC

(to Kelly, to get rid of him)

*

Sounds like a boiler blew in the basement.

*

Kelly races for the steps, the kids follow. Doc looks at Maggie.

MAGGIE

(beat)

Freddy's dead...

push in

*
*
*
*

CUT TO:

189 EXT. STREET - NIGHT

189

The chalk drawing of Freddy disappears.

DISSOLVE:

190 EXT. SMALL TOWN - DAY

AERIAL ON A SMALL TOWN

Establishing. Could be anywhere. It looks like Springwood, with one difference. It has kids. Playing everywhere. Happy. Carefree.

RIPE.

CUT TO:

191 EXT. HOUSE - DAY

MOVE IN on the roof of one house in particular. We HEAR SHOUTING going on.

192 INT. KITCHEN - DAY

One poor teenage KID is not outside playing. Not outside getting his first kiss. Popping his first zit. He's in here, getting the crap beat out of him by his large and deranged MOTHER. She wields a leather belt.

MOTHER

(between smacks)

Get in there and take your medicine! It'll teach you to kill your pets!

She shoves him into a small broom closet.

CUT TO:

193 INT. CLOSET - DAY

Dark. Cramped. The kid can barely fit.

MOVIE IN on his face.

Deranged. The damage has been done. He HEARS a WHISPER. The WHISPER of the DREAM DEMONS. Another child has been chosen.

FADE TO BLACK