"FREDDY'S DEAD
THE FINAL NIGHTMARE"

Story by
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Screenplay by
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EXT. AIRCRAFT - NIGHT

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.

CUT TO:

INT. AIRCRAFT - NIGHT

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)
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:
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:
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:
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

6 EXT. BACKYARD FENCE - NIGHT

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

A6 EXT. OTHER SIDE OF FENCE - NIGHT

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

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

CUT TO:

C6 OMIT

D6 OMIT
C7 EXT. DREAM BORDER - NIGHT

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:

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)
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:

EXT. REAL BORDER RD. - HIGHWAY - MORNING

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

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:

EXT. REAL BORDER RD. - HIGHWAY - MORNING

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.
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:

EXT. CENTRAL CITY - MORNING

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:
INT. MAGGIE'S APARTMENT - MORNING

MAGGIE BURNHAM sleeps and dreams.

CUT TO:

EXT. BACKYARD - DAY (MAGGIE'S DREAM)

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:

INT. MAGGIE'S BEDROOM - MORNING

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:

INT. MAGGIE'S APARTMENT - LIVING ROOM - DAY

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.

(CONTINUED)
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!

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.

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.

MOTHER
You're never to 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.

MOTHER
Margaret, you can't just ignore it.

(_CONTINUED)
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

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(doesn't want to discuss it)

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MOTHER

You can't just ignore it.

(CONTINUED)
MAGGIE
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.

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

CUT TO:

INT. POLICE CRUISER - DAY

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 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:

EXT. YOUTH SHELTER/PARKING LOT - DAY

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.

CUT TO:
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 our situation. In one week you walk 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)
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 wielding 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)
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)
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:

OMIT A17
OMIT 18
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 arguement)
But your "dream therapy" will?

DOC
 seriouss)
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.

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

She picks up the 3-D glasses.

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

(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.

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

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.

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

They're doing a pretty good job so far.
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:

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.

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)
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-
levered wuss...

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)
(to Spencer)
You better be sure.

TRACY

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.

Get lost. Tracy and I have work to do.

Carlos and Spencer exit.

CUT TO:
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)
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?
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:
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."

CUT TO:
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.

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:

INT. EVALUATION ROOM - DAY

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

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

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
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:

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:

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)
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

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

(CONTINUED)
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.

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

CUT TO:

31 INT. BOYS' WING - NIGHT

John is falling asleep.

CUT TO:

32 INT. MAGGIE'S OFFICE - NIGHT

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

CUT TO:
A32 INT. MAGGIE'S OFFICE - NIGHT

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

ON MAGGIE - She's oblivious, already dreaming.

CUT TO:

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

Same as before.

ON THE WATER TOWER - Tall, gleaming.

ON THE YARD - The girl 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.

SMASH CUT TO:

34 INT. MAGGIE'S OFFICE - NIGHT

Her eyes snap open. She sits up.

CUT TO:

35 INT. BOY'S WING, SHELTER - NIGHT

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:
INT. ELM STREET HOUSE LIVING ROOM - NIGHT

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:

INT. SHELTER HALLWAY - NIGHT

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

CUT TO:

INT. ELM STREET HOUSE - UPSTAIRS HALLWAY - NIGHT

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

CUT TO:
41 INT. SHELTER HALLWAY - NIGHT

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

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

The security guard nears the corner where John turned off.

CUT TO:

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

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!!!

John SCREAMS and runs backwards towards the door.

CUT TO:

45 INT. SHELTER HALLWAY - NIGHT

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:

OMIT A45
OMIT A45-1
REVISED 12/19/90

B45 INT. SHELTER HALLWAY - NIGHT

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

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

46 INT. SHELTER - EVALUATION ROOM - DAY

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)
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.

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.
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:
INT. DOC'S OFFICE - DAY

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!

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:

INT. SHELTER HALLWAY - DAY

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.

(CONTINUED)
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.

MAGGIE
(reassuring)
I'll be right there with you.
Revised 11/26/90

48 CONTINUED

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.

INT. KELLY'S OFFICE

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

CUT TO:

EX Mine HIGHWAY - DAY

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:

EXT. RURAL ROAD - DAY

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

CUT TO:
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:

OMIT 58 *

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

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:
A59 EXT. RURAL HIGHWAY - DAY

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

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

Maggie's van pulls a 360.

CUT TO

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

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.
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.

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)
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.

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.

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

JOHN
(to himself)
No kids.

MAGGIE
(overhears)
What? JOHN
A town fair...and there's no kids.

(CONTINUED)
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.

ON JOHN trying hard to remember anything.

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

Maggie reacts.

CUT TO:

A64  EXT. TOWN FAIR - DAY

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:
REVISED 11/9/90

B64 EXT. TOWN FAIR - DAY
TRACY'S POV of the various attractions.

C64 EXT. TOWN FAIR - DAY
ON A PIE STAND - The pies are rotting and crawling with BUZZING FLIES.

D64 EXT. TOWN FAIR - DAY
ON A BUMPER CAR RING where one lonely old man rides around and around in one lonely old bumper car. No one to bump.

E64 EXT. TOWN FAIR - DAY
ON A CLOWN leaning up against a game booth, smoking a cigarette. No kids to delight.

F64 EXT. TOWN FAIR - DAY
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)
As she talks, she constantly glances back over her shoulder. A nervous, frightened gesture from a nervous, frightened woman.

WEIRD WOMAN
(insane)

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:
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.

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.

(continuing)
MAGGIE
(to kids)
Go ahead.

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

JOHN
(to himself)
I hope they make it.

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

CUT TO:

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:

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.

Tracy drives, while Spencer nags from the passenger seat. Carlos is drowsy in the back.
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 YAWS. Tracy follows with a YAWN of her own.

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

CUT TO:

EXT. TOWN CENTER - DAY

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:

EXT. CHALKDRAWING STREET - DAY

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

JOHN
(thinking)
Freddy...

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.

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.

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.

JOHN
(to Maggie)
What does she represent?

Maggie's at a loss for words.
ON MAGGIE AND JOHN as they step back and stare at it. Something is keying for John.

JOHN
(thinking)
Freddy...

MAGGIE
Have you seen this before?

JOHN
I don't know, but I know who this is. The husband of the 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.

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.

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.

JOHN
(to Maggie)
What does she represent?

Maggie's at a loss for words.

CUT TO:
EXT. TOWN CENTER - DAY

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)
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.

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

(CONTINUED)
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:

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:

Tracy and Spencer switch sides and Spencer pulls the van out.
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.
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:
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.

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.
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 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)
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:

EXT. ELM STREET - NIGHT


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)
I need to find a bathroom.

(disappointed)
This place makes the shelter look like the Ritz.

Carlos begins climbing the stairs to the second floor.

CUT TO:

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

CUT TO:

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.

Beats the street...

CUT TO:

Tracy and Spencer continue to look around.

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

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

CUT TO:

INT. HIGHSCHOOL CLASSROOM - NIGHT

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)
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.

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

CUT TO:

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)
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)
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.

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

CUT TO:

91 INT. CARLOS' BEDROOM - NIGHT
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
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)
INT. CARLOS' BEDROOM - NIGHT

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:

INT. UPSTAIRS HALLWAY - NIGHT

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)
CONTINUED

CARLOS (scared)
Tracy?

Carlos turns a corner.

CUT TO:

INT. TENEMENT HALLWAY - NIGHT

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)
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:

EXT. FIRE ESCAPE - NIGHT

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

CUT TO:

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)
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)
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:

ON THE PINS as they fall.

CUT TO:

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.

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!!!

CUT TO:

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.

CUT TO:
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:

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:

FREDDY

(beat)

Nice hearing from you Carlos.

CUT TO:

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:

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!!!
98 INT. CARLOS' BEDROOM - NIGHT

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

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)

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:
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:

Peeling paint and broken toys mark the entrance.

CUT TO:

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.

(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)
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:

INT. ORPHANGE PLAYROOM - NIGHT  

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)
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 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.

(Continued)
They Exit.

CUT TO:

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

CUT TO:

INT. ELM STREET HOUSE - DREAM DEN - NIGHT

(VIDEO SHOOT)

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

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

SPENCER
(leaning in)
Cool.

CUT TO:

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

CUT TO:

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)
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:**
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:

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!!!
HAHAHAHAHAHA!!!

He presses the button marked "Jump."

CUT TO:

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:

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...

CUT TO:
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:

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:

INT. VIDEO GAME, SPENCER'S DREAM

(computer animation)

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!!!
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)
Al11-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:

INT. NIGHTMARE BOILER ROOM - NIGHT
Freddy's having a great time at the controls.

FREDDY
Great graphics!!!

He twists the joystick and:

CUT TO:

INT. VIDEO GAME, SPENCER'S DREAM (ANIMATION)
Spencer SPEEDS UP and goes flying through one of the video game walls.

CUT TO:

INT. ELM STREET HOUSE - DINING ROOM - NIGHT
Spencer's body comes CRASHING THROUGH a wall. It flies over John's head and SMASHES into an old dining room table.

(CONTINUED)
CONTINUED

JOHN

(beat)
I found Spencer!

Tracy comes running downstairs.

CUT TO:

EXT. ELM STREET HOUSE BACKYARD - NIGHT

Maggie REACTS to the NOISE and rushes inside.

CUT TO:

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.

INT. VIDEO GAME, SPENCER'S DREAM

(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:

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

MAGGIE
(exasperated)
That's crazy.

CUT TO:

Act 1

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 - DINING 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:
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:

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:
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:

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:

(LIVE ACTION) INT. VIDEO GAME, SPENCER’S DREAM (COMPUTER ANIMATION)

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

CUT TO:

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:

INT. NIGHTMARE BOILER 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:
INT. VIDEO GAME, SPENCER'S DREAM
(COMPUTER ANIMATION)

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

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:

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

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

CUT TO:

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:

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:
INT. NIGHTMARE BIOLE Room

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

FREDDY
(to John and Tracy)
Oooh 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
(angered)
SHUT THE FUCK UP!!!

Just as Freddy recovers, Tracy starts to fade away.

CUT TO:

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 there!

MAGGIE
(not moving)
I can’t wake him up.

They look at John’s trembling body.

(continues)
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:

OMIT

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

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

SMASH CUT TO:

OMIT

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:

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

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:
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

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 handing 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?
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

JOHN'S POV of the rapidly approaching ground.

CUT TO:

G131 EXT. DREAM BORDER - NIGHT

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

MAGGIE
We have to go!

They PEEL OUT.

ON THE TIRES as they cross the border.

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.

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

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.

Maggie and Tracy pull up in the van.
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.

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

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.

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:

OMIT 142

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

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?
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
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:

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:

OMIT

OMIT

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.
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.
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:

EXT. STREET NEAR SHELTER - NIGHT

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

( 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 lets 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)
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 everything.

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...
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:

EXT. CITY STREETS - NIGHT

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:

INT. SHELTER REC ROOM - NIGHT

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

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.

DOC
You're getting ready to kill someone?

TRACY (corrects him)
Defend myself.

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

CUT TO:

INT. MAGGIE'S APARTMENT - NIGHT
She sleeps, a bottle of valium near her bed. Her eyes jump under lids.

CUT TO:

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.

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

CUT TO:

155 INT. BASEMENT - DAY

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

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

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

CUT TO:

INT. BASEMENT - DAY

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

MAGGIE
You can't be my father.

(CONTINUED)
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

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

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

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

CUT TO:

159 INT. MAGGIE'S BEDROOM - NIGHT

She wakes up.

MAGGIE
(gets up and out)
Tracy!

CUT TO:
160 INT. GIRLS' BATHROOM - NIGHT

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

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)
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:

EXT. GHETTO STREETS - NIGHT

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

CUT TO:

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)
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.

**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. Unharmed.

*(CONTINUED)*
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:

OMIT A163
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:

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)
FREDDY
You taught her alot.
(own voice)
But there'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)
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:
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.

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:

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

CUT TO:

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.

(CONTINUED)
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.
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?
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:
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 SPINKLE OF LIGHT. Her eyes glow for a moment.

CUT TO:

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:
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.

CUT TO:

Freddy grips his head in pain. We MOVE IN towards Freddy's face as he SCREAMS.

FREDDY
Get outta MY HEAD!!!

CUT TO:

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)
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.

INT. NIGHTMARE BOILER ROOM

TIGHT ON FREDDY as his head pulses with blue flickers. We HEAR electricity CRACKLE, thanks to Maggie's handiwork.

INT. ELECTRICAL HALLWAY

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!

INT. CLASSROOM - DAY

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)
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

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.

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)
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.

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.
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!

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)
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:

INT: ELM STREET HOUSE BASEMENT - NIGHT

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
180 OMIT
A180 OMIT
B180 EXT. BACKYARD - DAY

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)
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

182 INT. NIGHTMARE BOILER ROOM

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 MOTHER!!!

(CONTINUED)
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:

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!

Maggie and Freddy start to fade away. Freddy gets a sense of what's happening to him. He doesn't like it.

CUT TO:

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)
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)
They all look at each other. No one's comfortable with that possibility.

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 (O.S.)
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.

TRACY (CONT.)
I found my knife.

MAGGIE (O.S.)
It's too small.

They turn and react as they see Maggie.
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:

INT. SHELTER BASEMENT - NIGHT

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)
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)
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 locks...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

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

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.
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.

INT. SHELTER BASEMENT - NIGHT

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)
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.
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 as 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:

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:

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)
I know daddy...

ON DOC - Frantic.

DOC

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)
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.

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:
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...

CUT TO:

EXT. STREET - NIGHT

The chalk drawing of Freddy disappears.
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