

A NIGHTMARE ON ELM STREET IV:

The Dream Master

Based on a Screenplay by Jim & Ken Wheat

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Courtesy of Nightmare on Elm Street Companion
www.nightmareonelmstreetfilms.com

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A BLACK SCREEN

As the MAIN TITLES begin, two sounds are heard. The first is the low, moaning WIND. The second is a slow SCREECHING. It's the kind of noise that makes you grit your teeth.

FADE IN:

1 EXT - ELM STREET - DAY

GRAY SURFACE FILLS THE SCREEN. At first it's hard to recognize this rough, indistinct surface. But when a CHILD'S HAND drags a piece of colored chalk ACROSS THE FRAME, we realize that we are seeing a very close view of a CONCRETE WALKWAY.

2 EXT. ELM STREET - DAY

A SERIES OF CLOSE SHOTS FOLLOW THE MOVEMENTS of the tiny hand as it proceeds to lay out an intricate CHALK DRAWING on the walkway.

For a while, we are too close to identify the image that is being created. But as THE CAMERA PULLS BACK, we see a youthful artist's representation of a two story HOUSE.

The CAMERA TILTS UP, revealing a LITTLE GIRL in white dress. She's holding a handful of colored chalk. Behind her sits the ELM STREET HOUSE.

As the TITLES END, we...

CUT TO:

3 EXT. ELM STREET - DAY

The trees lining this residential street are bare, and they sway in the breeze that's blowing their dead leaves across the sidewalk.

KRISTEN, a beautiful, but pensive-looking blonde teenager, is walking slowly towards the ominous house. Although her face shows signs of fear, she is moving with resolve.

CUT TO:

A3 EXT. ELM STREET HOUSE - DAY

Kristen stops and looks down at the angelic little girl who has been creating the childish drawing of Freddy's house. Kneeling down beside her, Kristen takes a closer look at the colorful chalk sketch.

It has an almost exaggerated cheerfulness. And although awkwardly rendered, it makes the house look new, and the yard well-tended. The idyllic sidewalk illustration looks nothing like its subject, which has peeling paint, boarded-up windows, and is horribly run-down.

LITTLE GIRL
(looking up)
Hello...

KRISTEN
Do you live here?

LITTLE GIRL
(sadly)
Nobody lives here.

KRISTEN
Where's Freddy?

LITTLE GIRL
(giggles strangely)
He's not home.

Just then, the child lifts her hand away from the picture. What Kristen sees makes her gasp. A crudely drawn, but easily recognizable image of FREDDY KRUEGER is visible behind one of the windows.

There is a CRACK of LIGHTENING, and drops of rain start to sprinkle down onto the girl and her drawing.

*B3 EXT. ELM STREET HOUSE - NIGHT

Kristen glances up at the sky. Rain trickles onto her face. Then after a second, she looks back down at the sidewalk. THE LITTLE GIRL IS GONE. Kristen scans the area, but the child is nowhere to be seen.

Rain is splashing down on the chalk illustration. Not only is the image washing away, but as the colors blend together, they form a liquid that looks just like BLOOD.

Kristen hears a CREAKING NOISE coming from the direction of the house. She turns and stares at the menacing

structure. The front door is SLOWLY OPENING. Somehow Kristen seems unsurprised by this. And as though drawn by an uncontrollable urge, she turns toward the house. With thunder and lightening crashing above her, she walks deliberately toward the open door.

CUT TO:

4 INT. ENTRANCE HALLWAY - NIGHT

As soon as Kristen enters the house, she hears VOICES behind her. It's CHILDREN SINGING a strange nursery rhyme.

CHILDREN'S VOICES (O.S.)

One, two, Freddy's coming for
you...

Kristen spins around and looks back through the open door.

5 EXT. FRONT YARD - NIGHT - KRISTEN'S POV

Standing out in the yard that was empty a moment before are a dozen very young CHILDREN. Dressed in their Sunday best, they are staring in at Kristen as they continue to sing:

CHILDREN

Three four, better lock the door...

6 INT. ENTRANCE HALL - NIGHT

The front door SLAMS SHUT with a bang. Kristen's determined expression dissolves, and she reaches back for the doorknob. It turns without resistance and the door opens with ease.

Kristen rushes through the doorway, but instead of finding herself outside, she is in...

7 INT. A DUPLICATE ENTRANCE HALLWAY - NIGHT

Kristen's eyes widen as she compares her surroundings with the dusty, decaying room that is visible on the other side of the still-open door. They are exactly the same.

Before she can take another step, the door slams shut again. And this time when she tries to open it, it's locked solid.

KRISTEN
(muttering)

Calm and cool, I'm calm and cool...

She moves down the hall, finds an open door, steps through.

CUT TO:

8 INT. DARK ELM STREET LIVING ROOM - NIGHT

Kristen walks in, the old floorboards creaking under her feet. She looks at the walls. They are lined with eerie paintings of children playing in graveyards. Rainwater drips down from the ceiling.

When FLASHES OF LIGHTENING illuminate the room, Kristen catches sights of a old and dusty couch in one corner. A couch with a distinctive RED AND GREEN STRIPED LINING.

Another bolt FLASHES. Kristen is horrified to see, silhouetted on one of the walls, the shadow of a hand with long, knife-like fingers.

So frightened that she can barely breathe, Kristen turns to the LARGE WINDOW across the room. ANOTHER FLASH lights up the dark room, and Kristen relaxes. It isn't Freddy outside the window. It's only a tree branch.

Relieved, Kristen starts over toward the window. But before she reaches it, there is a sudden, massive CLAP OF THUNDER, and the entire window EXPLODES into the room.

A huge gust of WIND roars in through the shattered window, and blows Kristen off her feet.

CUT TO:

9 INT. FREDDY'S BOILER ROOM - NIGHT

Kristen tumbles down a set of heavy metal chute that has just appeared out of nowhere, and lands on the concrete floor of a very large, dark Boiler Room. She scrambles to her feet and looks around, terrified like a trapped animal.

KRISTEN
(under her breath)
He's not here, he's dead. He's not
here, he's dead. He's...

Just then, Kristen hears the unmistakable SOUND of Freddy's knives scraping against a nearby metal surface.

KRISTEN
(crying out)
No!! Kincaid! Joey! Help me!!

CUT TO:

10 INT. KINCAID'S BEDROOM - NIGHT

Kincaid is sitting at his desk, his head drooped down over an open copy of an illustrated sports magazine. A harmless-looking MONGREL is sleeping at his feet.

* Suddenly, Kincaid's chair BEGINS TO SHAKE. He lifts his
* head in surprise just as he suddenly flies from the chair *
* and sails through the air, straight towards a wall in his *
* room. *

* But instead of piling into the solid surface, Kincaid *
* sails right through it and DISAPPEARS into the void. *

CUT TO:

11 INT. BOILER ROOM - NIGHT

Kincaid falls into the Boiler Room, crashing through a pile of rusty pipes and boilers. As soon as he catches his breath, he looks up and sees Kristen. He quickly jumps to his feet and starts to yell at his friend.

KINCAID
Awwww shit Kristen, not again...

Kristen motions for Kincaid to LISTEN as the the SCREECHING continues. Kincaid, unimpressed, shows Kristen that it's merely the metal armature of a boiler attachment SCRAPING against a railing.

* KINCAID (cont.) *
You are one spooked chick...

Before Kincaid can say another word, Kristen holds up her hand. FOOTSTEPS are echoing out of the shadows behind them.

KRISTEN

Shh...

They both spin around just as a FIGURE lurches toward them. Kincaid gasps, and Kristen screams. But a moment later they each let out big sighs. It's JOEY. Kincaid covers his fear with cool nonchalance.

KRISTEN

Joey, thank God!! I thought...

JOEY

Thought what? Of dragging us in here?

KINCAID

Yeah, cut it out. You're puttin' a dent in my beauty sleep.

They both glare at Kristen. They're pissed.

KRISTEN

(in a halting voice)
It's Freddy... He's here. I heard him.

KINCAID

Chill out, Kristen... Freddy's dead, buried, and consecrated. We won, remember?

KRISTEN

(shaking her head)
He's back...to get us.

JOEY

No way, Kincaid's right, Fred Krueger is history, c'mere...

He leads her around the Boiler Room. He makes her touch pipes, and then positions her in front of the large furnace.

JOEY

Look... The pipes are cold, the boiler is cold... see for yourself.

He swings open the iron door on the furnace. Kristen moves close to look in the black void. There isn't even the glow of an ember inside. She turns away.

KRISTEN

I don't know...

ALL AT ONCE, a howling BEAST leaps out of the furnace. It's Kincaid's dog. Kristen has managed to pull it into her dream with its master.

The terrified animal clamps its jaws around Kristen's arm, and knocks the screaming girl down to the floor.

CUT TO:

12 INT. JOEY'S BEDROOM - NIGHT

Joey wakes up with a start, and tries to re-orient himself. His sudden movements cause his waterbed to slosh back and forth like crazy.

CUT TO:

13 INT. KINCAID'S BEDROOM - NIGHT

Kincaid jerks his head up off his desk, and glances around his room with an expression of relief. Then he hears a WHIMPERING sound and looks down.

His dog is staring up at him with uncomprehending eyes. There is BLOOD around the animal's mouth.

CUT TO:

14 INT. KRISTEN'S BEDROOM - NIGHT

Kristen throws her covers off and jumps up out of bed. She's breathing hard, and her arm is BLEEDING. Grabbing a T-shirt off a chair, Kristen wraps it around the wound.

She sits back down on her bed. She looks really scared.

FADE OUT.

FADE IN:

15 EXT. ALICE'S HOUSE - DAY

The morning sun is rising behind the broad-limbed trees that shade a collection of unassuming homes. It's a peaceful neighborhood. Just the kind that Freddy used to like.

A girl pulls up in front of one house. She's driving a VW Rabbit Convertible. It's Kristen.

She wears a long sleeve shirt, but a bulge reveals where her arm is bandaged.

A15 EXT. ALICE AND RICK'S HOUSE - DAY

Kristen quickly walks to the side door of a modest house. After ringing the bell, she glances out at the sidewalk.

When Kristen turns back, a STERN-LOOKING MAN is standing in the open doorway. Although probably not much over forty, DENNIS JOHNSON'S face shows a lot of wear; too much scotch, too much work. He's dressed for work and is preparing to leave, but his hangover is self-evident.

KRISTEN

How are you Mr. Johnson?

Johnson ignores her.

KRISTEN (cont.)

That's nice.

Johnson turns away. His daughter ALICE shows up at the door, slinking warily by her father. In a definite contrast to Kristen's easy beauty, Alice is not especially well put together. And yet there's something about this shy-looking girl that suggests that she might be incredibly attractive if she had any confidence.

ALICE

(low)

Hi, Kristen...Rick'll be out any second.

Kristen looks in the doorway at Johnson, who is holding a tomato-juice and spices hangover delight. Kristen makes a face. Alice turns as Johnson looks up.

JOHNSON

(to Alice)

You going out dressed like that?

ALICE

(defensive)

What's wrong with me this time?

KRISTEN

(embarrassed)

Uhh, I'll just wait outside.

JOHNSON

No, it's okay. Maybe you can help her.

Johnson pours a shot of Vodka into his morning concoction and SLAMS the door shut, leaving the two girls alone on the front porch. Kristen is about to console Alice when they HEAR a RUSTLING sound above them. RICK, Alice's brother, is shimmying out of an upper floor window.

He reaches for a nearby tree, and with surprising grace he maneuvers to the ground and lands smiling in front of the girls. He gives Kristen a quick kiss.

KRISTEN

Something wrong with the stairs?

RICK

Avoid-all-contact-day.

KRISTEN

What?

RICK

When dad's popping aspirins like popcorn, it's avoid-all-contact-day.

Johnson suddenly reopens the door and reaches for the morning newspaper. He stares at the kids.

JOHNSON

Waiting for a limo?

Rick grabs his father's face and gives him a big, noisy kiss on the cheek.

RICK

(mock Ricky Ricardo)

Okay honey, I'm off to the club!

The girls chuckle as Johnson becomes embarrassed and SLAMS the door on the kids.

CUT TO:

16 EXT. SPRINGWOOD HIGH SCHOOL - DAY

Springwood High doesn't look particularly inviting, but how many high schools do? STUDENTS are arriving on foot, on bikes, and in a variety of motor vehicles.

Kristen, Rick and Alice pull up in Kristen's VW Rabbit Convertable and park. They step onto the sidewalk and cross along beside the STUDENT PARKING LOT. They stop beside an ATTRACTIVE GIRL who is leaning against a car, listening to the blasting radio inside.

The girl, DEBBIE STEVENS, is one well put together item. A tough but smart girl from the wrong side of the tracks, trying to compensate for her roots with defensive spunk. Sexy, and she knows it.

DEBBIE

Alright, anybody have trig this semester?

Alice, Rick, and Kristen shake their heads "no."

RICK

What happened?

DEBBIE

I had a conflict. Homework or Dynasty. Dynasty won.

RICK

A sad story. Those soaps'll kill ya.

Alice's attention drifts to a tough PICK-UP that is pulling up not far from them. A handsome, dark-haired TEENAGER, DAN, climbs out of the car.

Debbie eyes him too.

DEBBIE

(appreciative)

There's Dan Jordan. Mm-mmm, we're talkin' major league fox.

A16 EXT. SCHOOL - DAY (DAYDREAM)

Begin daydream.

JUMP CUT to Dan standing directly in front of Alice. She's in a more confident, seductive pose. She looks him up and down and flashes a Lauren Bacall smile.

ALICE

Mmm-mmm, you know, you are one major league fox.

She puts a hand on Dan's waist. He grows nervous and awkward, as if he's the shy one now.

DAN
(stammers)
T-T-Thanks Alice...

B16 EXT. SCHOOL - DAY (BACK TO REALITY)

RICK (O.S.)
Earth to Alice...

Alice snaps out of it. Dan is suddenly back where he was,
walking away with a group of his friends.

RICK
You spacing again?

ALICE
(hush-hush)
Rick, please.

DEBBIE
Alright, I think I see salvation...

A battered and sputtering VESPA SCOOTER is zipping towards
them through the parking lot. The BLACK GIRL riding the
scooter looks a bit nerdy, with thick glasses and short
hair, but makes up for it with a hip sense of style. Her
scooter has been souped up with a few home-made gadgets and
attachments.

* As soon as SHEILA KOPECKY reaches them, she hops off her
bike, and unstraps the pile of books and papers from the
back. Tons of SMOKE pour out the back off it. *

DEBBIE
(bats the smoke away)
How can you ride that health hazard? It's
no wonder you have asthma.

SHEILA
Asthma is an inherited condition. If you
read a book now and then, you might know
something.

DEBBIE
Speaking of books, isn't trig your favorite?
Sheila stares at Debbie a beat.

SHEILA
Dynasty again huh? Girl, get a vcr.

Sheila pulls out her asthma inhaler and sticks it in her
mouth. She takes a few puffs. A cocky, obnoxious BLACK
JOCK walks by and comments to Sheila.

Kristen studies her two angry friends for a moment, then speaks up in a firm voice.

KRISTEN

I'm telling you, he's coming back!

*

JOCK

Yo, baby, you're sucking on the wrong nozzle.

Sheila is embarrassed and falls short of managing a retort, Debbie steps inbetween Sheila and the jock and does it for her.

DEBBIE

Hey needledick, I bet you're the only male in this school suffering from penis envy.

The jock stares in confusion, not quite understanding the insult.. Our group cracks up and pats Debbie on the shoulders as the jock walks off.

SHEILA

Alright, I owe you one.

Debbie suddenly stops laughing and lets out a disgusted GASP. A huge ROACH is crawling around her books. She shakes the book until the bug falls off, then grinds it under her foot, a little too enthusiastically.

RICK

Supergirl, I think it's dead.

The group gets their stuff together and heads for class.

CUT TO:

17 INT. SCHOOL HALLWAY - DAY

STUDENTS are moving through the hallway that cuts through the center of Springwood High.

Kristen is standing against one wall, spinning the dial on her locker. Rick can be seen a dozen lockers down from her.

Kristen gets the locker open, grabs a couple of her books, then slams it shut. But as the locker door swings away, it SUDDENLY REVEALS the faces of Kincaid and Joey just inches from Kristen. They startle the hell out of her.

KRISTEN

Hi... guys.

KINCAID

Hi guys?!! Hi guys?!! That's all you got to say after last night?

KINCAID

Listen up, little sister. You got this
freak talent to drag people into your dreams.
Great. Knock yourself out. Just leave
us alone.

JOEY

(scared)

Besides, if you keep going in did
it ever occur to you that you might be
stirring him back up? Let him rest.
We ALL have better things to dream about.

KINCAID

You got that right, signed and sealed.

JOEY

Relax Kristen, it was just a normal dream.

Kristen fixes them with a stare .

KRISTEN

Just a normal dream?

Kristen pulls up her sleeve, and reveals the
blood-stained bandage on her forearm.

KINCAID

What do you expect. My dog's like me. Drag
him into your crazy dream and he gets
pissed.

The guys see Rick approaching.

KINCAID

Here comes your boyfriend. Can't
he give you a good night's sleep?

Rick arrives in time to hear Kincaid's comment.

RICK

We don't kiss and tell. How 'bout you
guys?

Kincaid starts to mount a comeback, but Joey pulls him
away. Kristen watches them disappear into the crowd.

RICK (cont.)
Those guys are kind of spooky.

KRISTEN
Then you must think I'm a total
freak.

Rick ponders this.

RICK
I go back and forth.

Kristen is not amused.

RICK (cont.)
Lighten up. No one died.

Rick strokes her cheek. Kristen forces a weak smile.

DISSOLVE TO:

18 INT. KINCAID'S BEDROOM - NIGHT

Kincaid is getting into bed. His night time attire consists of a T-shirt and a pair of sweat pants.

As the sleepy young man settles between the sheets, a FORCE begins to slowly open the door behind him. It SQUEAKS as it inches open. Kincaid is on alert. After a few moments of suspense, Kincaid's mangy dog shoves the door the rest of the way open, and trots into the room.

The mutt hops up onto the bed and circles a couple of times. When it finally lies down, Kincaid shoves it over a bit.

KINCAID
Come on, Jason, move over.

The dog and his master adjust their positions, then Kincaid reaches over and turns off the light.

CLOSE ON KINCAID. His eyes slowly shut. The room is still. But suddenly, a SCREECHING SOUND wakes him.

CUT TO:

19 INT. CAR TRUNK - NIGHT

Kincaid opens his eyes. It's too dark for him to see much, so he reaches for the light on his bedstand. But instead of finding a lamp, his hand slams against a metal surface.

He tries to move around, but bumps his head on something low.

KINCAID

Yo open this sucker up!!

He pounds on the metal above. It moves just enough to reveal a thin crack of blue light. He continues to mutter to himself in confusion.

He pounds a few more times, starting to panic, when the metal above his head finally pops open.

CUT TO:

20 EXT. JUNKYARD - NIGHT

Kincaid sticks his head out of the trunk of a wrecked car and looks around. He's in an ominous auto graveyard.

KINCAID

This ain't my dreamland. KRISTEN. IF YOU
HERE I'M GONNA POUND YOUR ASS!!

Kincaid looks around. No one's to be seen.

KINCAID (cont.)

(calling)

Kristen!! Hey, Kristen!!

(beat, then sheepishly)

Kristen?

He collects himself and puts on a badass walking gait.

When he hears a low GROWLING, Kincaid looks down. A few feet away from him is his dog. It has an odd expression on its face.

KINCAID

Jason?

*21 OMIT

*

22 EXT. CAR BOX CANYON - NIGHT

* The dog is furiously digging below the back of an imposing-looking OLD CADILLAC. Some strange instinct seems to have overpowered the animal. *

The boy rushes forward and tries to stop his dog. But it's no longer acting like a friendly pet, and it turns and snarls at him viciously.

Kincaid stops and stares in disbelief as the dog lifts its leg and PISSES FIRE onto the spot where it's been digging.

A FLAMING STREAM runs along the ground, and a moment later, the earth RUMBLES and starts to CRACK OPEN along this line of fire. Shafts of light erupt out of the crack.

Its job complete, the dog howls and runs off into the night. Kincaid watches it disappear between the stacks of cars, then steps forward and looks down into the SMOLDERING PIT.

*A22 EXT. FREDDY'S GRAVE - NIGHT *

Down at the bottom of this freshly-formed crevice, a pile of BONES is forming itself into a HUMAN SKELETON. They click together like a machine gun put together by an experienced soldier.

And as if that isn't creepy enough, a body is quickly REGENERATING.

FLESH appears on the bones. Cartilage knits the joints, and muscle swells within the OOZING TISSUE that is forming all over the body. It's the antithesis of decomposition.

When BURNED SKIN forms over the flesh, and clothes reverse their rot and cover the skin, there is not longer any doubt who's rebirth we are witnessing.

*B22 EXT. CAR BOX CANYON - NIGHT

Kincaid watches in horror as the sinister figure rises from the grave. FREDDY'S BACK.

Freddy raises his right hand, and with a flick of his wrist, extends the long shiny BLADES at the ends of the fingers. (LIKE SWITCH BLADES)

FREDDY

You shouldn'tve buried me... I'm not dead...

Kincaid doesn't hesitate for another second. Before Freddy even starts to move toward him, the terrified dreamer turns and runs. He finds the opening where he entered, and madly squeezes himself back through it.

CUT TO:

23 EXT. LABYRINTH OF CARS - NIGHT

Kincaid starts to weave his way through the maze of piled-up cars.

* He turns a corner and pauses to catch his breath. He looks
* around. There's no sign of Freddy. Breathing hard, he
* turns around at the piles of cars around him. The
* expression on his face tells us he's got an idea.

* ON FREDDY

* He rounds the corner and stops, there's no Kincaid. He
* looks around, confused. He HEARS the SQUEAK of metal.

* ON KINCAID

* Who's on top of a pile of cars. He's straining with his
* super dream-strength to push the top car off the pile.
* He succeeds.

* The car topples down onto Freddy, squashing him flat.
* A victorious Kincaid jumps down onto the roof, then
* hood of the car.

KINCAID

* Take that, mutha-fucker!

* Kincaid jumps to the ground. As soon as he lands, the *
* cars around him go wild. HORNS HONK, light's flash, *
* windshield wiper's wipe. *
* Suddenly before Kincaid can react, cars start to pile in *
* around him. He spins around to watch as he is quickly *
* boxed in by piles of cars which come crashing in. *
* Kincaid is boxed in like a trapped mouse. The HORNS on the *
* cars around him HONK and headlights flash at him. *

There is not way out. He's completely trapped
in a space not much larger than a single car.

* Suddenly, Kincaid hears a SCRAPING NOISE right behind *
him. Freddy's claws are SCRAPING a windshield. *

He spins around, and finds FREDDY standing just
inches away, with his knives raised.

Freddy brings his blades down and jams them into Kincaid's
chest.

KINCAID

(gurgling)

But we killed you...

FREDDY

(smiling)

Can't keep a good man down!! HAHAAHA!!

Freddy pushes the knives farther and farther into Kincaid.
The tips of the sharp blades POP out of the center of
Kincaid's back, ONE AT A TIME, ACCENTED BY CRUEL SOUND
FX.

FREDDY

One down...two to go...hahaha!!

CUT TO:

24 INT. KINCAID'S BEDROOM - NIGHT

Kincaid's eyes shoot open, and he clutches his chest in
agony. His dog wakes and nuzzles up to his dying master,
but the boy is oblivious to the dog's tender attention.

With his final breath, Kincaid tries unsuccessfully to
call out Kristen's name.

CUT TO:

25 INT. KRISTEN'S BEDROOM - NIGHT

Kristen is sitting in bed with her knees drawn to her chest. Holding her breath, she's listening. The room is silent. It must have been the wind tickling the chimes outside her window that drew her attention.

* She sighs, and reaches for the can of Hi-Caf Cola that's sitting beside her. She takes a final swig, then tosses the can in the waste basket, where it joins a number of other empties. *

Kristen then rummages through the drawer in her nightstand, and grabs some cigarettes and matches. She gets out of bed, crosses to the window, and slides it open.

She slumps into the chair beside the window, and lights a the match by striking it against her thumb-nail. Very cool. She lights the cigarette and takes a deep drag.

CUT TO:

26 EXT. ALICE'S HOUSE - NIGHT

Alice can be seen by the kitchen window. A sliver of light creeps out of the garage, along with a THUMPING NOISE.

27 INT. GARAGE - NIGHT

* Rick is involved in a series of interesting exercises. He's kicking and sparring with a suspended bodybag, doing martial arts spins between returns. He wears an oriental bandana around his forehead. *

28 INT. KITCHEN - NIGHT

Alice is standing at the sink in front of the kitchen window, finishing up a stack of dishes. She looks up when headlights sweep across her face.

29 EXT. ALICE'S HOUSE - NIGHT - ALICE'S POV

A car is swerving into the driveway. It makes an awkward approach, and knocks over a garbage can that's positioned well off to one side.

30 INT. GARAGE - NIGHT

Rick stops his exercises, and steps away from the opening electric door. The car jerks into the garage, and Johnson climbs out. As he walks uneasily to the house, he takes a quick nip from the bottle he's brought home. Johnson becomes self-conscious when he sees his son watching him.

JOHNSON

First one of the day, scout's honor.

He shuffles by Rick.

31 INT. KITCHEN - NIGHT

Johnson comes in and crosses to Alice. Rick follows as far as the doorway but holds his position there.

JOHNSON

I'm late, I know, damn contracts...
Let's eat.

ALICE

We waited a long time.

RICK

But we gave up. As usual.

Alice takes a salad bowl out of the fridge and places it in front of her father as he sits down at the table.

Johnson stares at the salad in disbelief.

JOHNSON

(disgusted)

You call this vegetation a meal after a ten hour work day? What the hell am I? A rabbit?! Christ Alice can't you try to think a little more?

A31 INT. KITCHEN - NIGHT (DAYDREAM)

Begin daydream. Alice suddenly SMACKS the salad off the table. She turns angrily on her father.

ALICE

Yeah, I can think! I can think of how sick I am watching you drink your life away and taking it it out on me!!

Johnson looks at Alice, shocked.

331 INT. KITCHEN - NIGHT (BACK TO REALITY?)

End daydream. Alice's father is staring at her.
The salad is back on the table. All is as it was.

JOHNSON

Do I speak in foreign tongues? Alice, I'm
talking to you. Are you awake or what?

Alice doesn't answer.

RICK

Dad, don't start.

JOHNSON

Start what? Telling the little daydreamer to
wake up? It's long overdue.

Johnson gets up and heads out.

JOHNSON (cont.)

Hell with this, aggravation I don't need.

CUT TO:

32 INT. ALICE'S BEDROOM - NIGHT

Alice is sprinkling fish food into a small aquarium which
houses her pet fish. She watches them swim towards the food.

ALICE

* At least you guys don't complain about your *
* food. *

Alice sets down the fish food and crosses to her vanity.

She looks up into the vanity's large mirror. Most of its
surface is obscured with a collage of photographs.

Pictures of Alice, Rick, and their MOM, an exuberant, beautiful woman in her early thirties. Happier times. Some pictures include Johnson, as well as Alice's school friends, Sheila and Debbie.

The door CLICKS open.

RICK (o.s.)

How can you see anything in that?

Rick has entered the room. Alice turns to face him.

ALICE

That's the point.

She and Rick sit on the bed.

ALICE (cont.)

He's always on my case.

RICK

Nah, come on, his mind is doing the freestyle in Cuervo Gold, he doesn't mean it.

ALICE

(Indignant)

I don't care if I'm not what he wants me to be.
I'm going to be what I want. Trouble is, everytime
I look in a mirror, I'm not the me I want to be.

RICK

Try looking at the you that is there. You might
surprise yourself.

ALICE

(joking)

That's easy for you to say. At least you
have a personality.

RICK

(joking)

Hey, c'mon, you know how long it took me to get one.

Alice laughs.

RICK (cont.)

(turning serious)

You just have to indulge a little. Find out
who you are. Chase some dreams.

Rick suddenly gets up. He faces Alice.

RICK (cont.)

Okay, get up here.

ALICE

What?

RICK

Come on come on come on. We're gonna learn ya somethin' here.

Alice gets up. Rick positions her next to him.

RICK (cont.)

(mock Pat Morita)

Ah Alice-san, you must have balance.

(normal voice)

Relaxing through martial arts. I'm gonna show you how its done. Now, just do what I do.

Rick pulls his oriental bandana out of his pocket and ties it around Alice's forehead. Then he sets himself and runs through a simple martial arts routine. Alice pays close attention. Rick finishes and turns to Alice.

RICK

Your turn.

Alice starts the routine, awkwardly. She stops. Rick urges her on. Alice takes another shot at it.

She gets to a part where she has to kick. She kicks, and her shoe flies off her foot and sails across the room to land in the fish tank.

Alice and Rick stare at the sunken shoe a moment. Rick stifles a laugh. Alice lets a little one out.

ALICE

Next?

33 EXT. JOEY'S HOUSE - NIGHT

Establishing shot of house.

34 INT. JOEY'S BEDROOM - NIGHT

Posters of rock groups and girls line the walls. The camera pans them slowly, tilting down past a particularly provocative poster of a sexy bikini'd babe. CAMERA reaches the LED display of a stereo's VU meter, which is hitting all the red peaks. But we can barely hear any music.

The CAMERA FOLLOWS a headphone cord away from the stereo, passes some gorgeous pin-up POSTERS on the wall, and then finally reveals Joey stretched out on his waterbed. He has his T.V. hooked up to his stereo and is watching M.T.V., which he HEARS through the headphones.

* Joey's rocking out to a tune that spills out of his headphones. He's also flipping through the latest issue of Rolling Stone. His eyes slowly shut. *

The magazine drops to his chest.

ALL AT ONCE, a rocking motion starts to make Joey rock back and forth. Something is causing waves within the waterbed. Joey snaps to. He notices that the girl in the in the slutty poster has vanished, leaving only her photographed background. Joey has no time to be puzzled however as he rolls over and pulls back the sheets on the bed.

To Joey's surprise and delight, a beautiful NAKED GIRL is staring up at him from INSIDE HIS WATERBED.

* Not just any girl, but the GIRL FROM THE POSTER. Her hair is floating around her face, and she's pressing her body up against the inside of the clear plastic. Her voice can't be heard, but it looks like she's mouthing Joey's name. *

JOEY

What a great bed!!

Entranced, Joey spreads his arms out over the girl and tries to hug her. He's in heaven. She starts slowly to drift away from him, DROPPING DOWN into the water until her features are no longer clear.

JOEY

Come back....

SUDDENLY, the swimming figure bobs back up to the surface of the bed. But it's no longer a beautiful girl. IT'S FREDDY.

Our old pal smiles up at Joey, and the blades of his knives push against the inside surface of the vinyl mattress.

Joey cries out, but before he has time to react, Freddy's arms rip up through the plastic, and grab a hold of the boy. As water gushes all over, Freddy's demonic face pops up beside him.

FREDDY

How's this for a wet dream?

* Freddy pulls Joey back down beneath the surface of the bed and holds him under, Joey thrashes, but it's hopeless. *

FREDDY (v.o.)
Two down...one to go...hahaha!!!

CAMERA moves back around the room to the LED meter,
watching as it dies down to nothing.

CUT TO:

35 INT. KRISTEN'S ROOM - NIGHT

Kristen is sitting on her window seat, finishing off another
cigarette.

She blows smoke
out the window, then uses the butt to light a fresh
cigarette.

CUT TO:

36 INT. JOEY'S BEDROOM - NIGHT

JOEY'S MOTHER comes in, collecting laundry in a basket.

She works her way towards the bed, which is covered by
a pile of blankets and sheets. Joey's nowhere to be seen.

MOM

* Joey, I'm tired of cleaning up after you.
* Joey? Joey?

* She gets to the bed. *

MOM (cont.)

* C'mon lazy, can't stay in bed forever. *

She pulls down the covers to reveal Joey in the bed.
She screams.

Joey is floating motionless INSIDE THE WATERBED. His
face pressed up against the unbroken vinyl surface, his
hair is billowing back in the still-swirling current, and
his eyes are open in an eerie death stare.

CUT TO:

37 INT. KRISTEN'S BEDROOM - NIGHT

A gentle breeze is blowing in the window, and Kristen
closes her eyes for a few seconds as she lets the fresh
air wash across her tired face.

Suddenly, the wind dies away, and the soft sound of the tinkling chime ABRUPTLY STOPS. Kristen opens her eyes and stares out the window. The night air is absolutely still. The leaves have stopped fluttering, and the wind chime hangs motionless in the tree.

She hears someone calling her, so she gets up and goes out.

CUT TO:

38 EXT. FRONT DOOR - NIGHT

Kristen comes out, and starts to walk slowly away from the door. She is listening to the FAINT SOUND that is wafting through the air, but she isn't really sure just what it is.

As Kristen steps away from the house, the CAMERA MOVES with her in a CONTINUOUS SHOT. So when she turns and heads back, the CAMERA is still following her. And what Kristen sees makes her scream.

A38 EXT. ELM STREET FRONT - NIGHT

Her home is now gone.
Standing in its place is the decaying ELM STREET HOUSE.

Kristen spins around...

*B38 OMIT

*39 INT. WEIRD CHAIN HALL - NIGHT

* She's in a long, weird Elm Street Hallway. A chain
* curtain blocks her way. She and the camera pass through
it straight into the:

CUT TO:

40 INT. WEIRD THIN SPACE BETWEEN WALLS

* Kristen tries to navigate through the thin space. She
* SCREAMS and starts running as arms begin bursting out
* of the sides of the corridor. She ducks as they grab
* for her. They're Freddy-arms, each one weilding his
* deadly claw.

* The arms force her down the next segment of the corridor.
* As she looks ahead she sees she's been led straight to
* Freddy. He LAUGHS.

KRISTEN

I knew you'd be back.

FREDDY

And then there were none...

Freddy charges towards her. She turns and runs, but suddenly Freddy is right in front of her. She stops cold and concentrates.

KRISTEN

Kincaid! Joey!

There's no answer. No response.

FREDDY
Elm Street's last brat.

Freddy steps forward, and raises his blades. He's about to strike. Trapped, Kristen raises her hands in a final, futile attempt at self-defense.

But before Freddy can swing his deadly knives down at her, Kristen's outstretched arm suddenly BURSTS INTO FLAME. She screams, and then WE CUT TO:

41 INT. KRISTEN'S BEDROOM - NIGHT

* Freddy's "...last brat" line ECHOES a few times before *
* FADING out as Kristen comes awake. *

* Kristen jumps out of the chair as FLAMES shoot out of *
* her wastebasket. Her cigarette has started a small *
* fire. She grabs her can of soda and pours the rest out *
* onto the fire, putting it out. She nurtures a small *
* burn on her hand. *

She turns to the window, and cries out under her breath:

KRISTEN
Joey!... Kincaid!

CUT TO:

42 EXT. SCHOOL STEPS - MORNING

It's right before school starts, the grounds are deserted, save for Kristen. She sits alone on the steps, rocking herself slightly. She's looked better. She's nervous and agitated.

She reaches into her pocket and withdraws a cigarette. She takes out a match, ignites it by striking it against her thumb-nail, and lights the cig. After a deep inhale she blows smoke into the morning air.

Alice appears.

ALICE

Here you are. Where were you this morning?
Rick's looking all you.

KRISTEN

(very anxious)

Have you seen Joey and Kincaid! God, I can't
find them. I can't find them anywhere.

ALICE

I'm sure they're around.

KRISTEN

(afraid)

Yeah, I'm not so sure.

Alice sits beside Kristen. Kristen looks at her. Each
girl has bags under their eyes.

KRISTEN (cont.)

We have matching luggage again.

Alice looks at Kristen, puzzled. She doesn't get it.
Kristen smiles and puts her finger on the bags under
one of Alice's eyes.

KRISTEN (cont.)

The bags under your eyes. Nightmares?

Alice nods "yes."

KRISTEN (cont.)

God I hate dreaming.

ALICE

I love to dream, I just hate ones about
my dad.

KRISTEN

You could do worse.

Kristen stamps out her cigarette.

KRISTEN (cont.)

How do you deal with your nightmares?

ALICE

My mom taught me, when I was little.
Did you ever hear of the dream master?

KRISTEN

Sounds like a game show host to me.

ALICE

No really, it's a fable. The "guardian of good dreams. It was like my teddy bear when I was growing up.

KRISTEN

Great, you wouldn't happen to know his phone number?

Alice laughs.

KRISTEN

So what do you do now?

ALICE

I daydream. You have to dream about some place fun. Remember you're in control.

KRISTEN

How'd you learn so much about dreams?

ALICE

When they're all you have, you kinda become an expert.

Kristen gives Alice a sympathetic look. The two girls sit in silence for a moment.

KRISTEN

I used to bring people into my dreams.

Alice doesn't know what to make of this.

ALICE

You what?

KRISTEN

When I used to have nightmares, I brought my friends in to help me. Until they all started dying.

Kristen notices that Alice isn't getting what she's talking about.

KRISTEN (cont.)

Never mind. It's too complicated...Let's get in before your brother starts a search party.

The school bell RINGS OUT. Kids are starting to arrive.

KRISTEN

Alright, come on, lets get in before
your brother starts a search party.

The girls head into the school

CUT TO:

43 INT. BRYSON'S CLASSROOM - DAY

A teacher, a young hip man named BRYSON writes on the board as the final stragglers come in. Kristen, and Alice enter, meeting Rick who's there already.

Kristen takes one look at the roomful of STUDENTS, and all the blood drains from her face. She isn't looking at the students who are there. She is staring at TWO EMPTY SEATS.

Kristen starts to tremble, a MURMURING begins deep inside her and builds to a tortured CRY as she shakes her head "no."

Kristen starts to back away. Her knees are getting weak. The other Students are mesmerized by the outburst. Some of them are glancing over at the empty seats.

RICK

What is it?

KRISTEN

(screaming)

Oh God!!.... He killed them!!

Rick takes hold of her arm, but she's really losing it now, and she pulls herself away from him with all her strength.

The momentum of this violent move throws her off balance, and she falls back, slamming against the door. She strikes her head, slumps to the floor, knocked out.

DISSOLVE TO:

44 INT. SCHOOL NURSE'S OFFICE - DAY

A SCHOOL NURSE is passing an ampule of smelling salts under Kristen's nose. She shakes her head, then opens her eyes. The Nurse leans down over her and smiles.

NURSE
Feeling better now?

KRISTEN
(groggy)
Yeah. I guess so... What happened?

NURSE
You had a nasty bump.

As Kristen's sense focus, she looks up at the Nurse with an expression of extreme urgency.

KRISTEN
I gotta get out of here.

NURSE
You just stay put, you need rest.

KRISTEN
You don't get it, he's after me...

NURSE
Don't worry, honey...

The woman turns and sets down the smelling salts. Her back begins to bleed, blood soaks through her white uniform, saturating the fabric, Kristen's eye widen in horror. When she turns back an instant later, she's no longer the Nurse. Now standing above Kristen is FREDDY.

FREDDY
I need to draw some blood....

Kristen lets out a scream.

CUT TO:

45 INT. SCHOOL NURSE'S OFFICE - DAY

Kristen's eyes suddenly SNAP OPEN. The Nurse is passing an ampule of smelling salts under the girl's nose. The woman leans down over her and smiles.

NURSE
Feeling better now?

Kristen doesn't say a word.

ROCK AND ROLL MUSIC builds on the soundtrack as we...

CUT TO:

46 EXT. DINER - DAY

MUSIC is blasting as CARS pull up and KIDS make their way into "The Crave Inn".

CUT TO:

47 INT. DINER - DAY

The lunch crowd has cleared out by now, and the place has been taken over by KIDS just out of school.

Alice, in a grimy waitress' uniform, hustles about bringing trays of food to the voracious junk-food addicts around her.

In the ocean of pandemonium, a single table is an island of subdued self-absorption. It contains Rick, Debbie and Sheila.

Rick notices Alice's torturous activity. Their eyes meet. Rick throws a sympathetic wave. Alice smiles back, but as she isn't looking where she's going, she bumps into an overactive FAT KID and drops her tray on a nearby table.

She turns to the table, ready to apologize. She freezes in panic when she sees that it's Dan's table. Dan and his two buddies are covered in assorted drinks and bacon-cheeseburgers.

ALICE
(to herself)
God, please, kill me...

BUDDY
Watch it, you spilled on my Ferruchi, geez.

DAN
Calm down Mr. Fashion, it was an accident.

Dan looks up at Alice, throws her a dazzling smile. How could you not fall for this guy?

DAN
Right?

Alice is frozen. Rick comes to the rescue, taking Alice's arm. The beef eater sits down.

RICK

Ah, excuse us...

He leads her away.

A47 INT. DINER - DAY

AT RICK'S TABLE

Rick and Alice sit down.

DEBBIE

So what happened with Kristen?

RICK

* She freaked. I don't get it, just 'cause *
* Kincaid and Joey were absent. They didn't let *
* me wait for her. *

ALICE

* She was nervous about them, even before *
* before school. *

Debbie notices Sheila's head buried in a physics textbook.

DEBBIE

Hey brainiac, what's your theory?

SHEILA

(without looking up)
Relativity.

DEBBIE

Don't you ever stop?

SHEILA

(annoyed)

* Sure. I'll stop after I ace this killer *
* physics test, my studying for which you *
* just rudely interrupted. And when I'm a *
* famous scientist, you'll still be pumping *
* iron twenty hours a week. Mind over matter. *

DEBBIE

Oh yeah, I can see it now. Sheila's Springwood
institute for the study of small town
boredom.

SHEILA

I didn't say here. I'll be out of this hole.

* Sheila collects her books and gets up. *

SHEILA (cont.)

* Later, people. *

* She heads out. She passes Dan who's coming over to Rick's
* table. Alice sees him coming and becomes visibly nervous. *

* Dan grabs a chair from another table, slides it to the
* booth, and sits down next to Rick. *

DAN

(good-naturedly)

Here's my karate teacher. Gonna get fat on
this food, man.

DEBBIE

(flirting)

Listen up Rick, looks like Dan knows how
to stay in shape.

Alice betrays a bit of annoyance at Debbie's obvious come
on. Dan doesn't even notice it.

DAN

(to Rick)

Listen, I heard about Kristen. She okay?

RICK

I'll know when I see her.

Alice spots Kristen entering and heading towards them.

ALICE

Here she comes.

Rick rises to greet her.

RICK

You okay babe?

KRISTEN

No. None of us are. Not now.

Dan, Alice, and Debbie exchange looks, "What does she
mean?"

ALICE

Did you find Kincaid and--

Kristen cuts her off.

KRISTEN

Kincaid and Joey are dead.
They were murdered.

Everyone is caught off guard by Kristen's statement.

DEBBIE

That's crazy, come on.

RICK
(concerned)

Maybe you should sit down for a second,
talk to me about this.

KRISTEN

There's no time. You'll hear about
Kincaid and Joey. Only they'll tell you
it wasn't murder. They'll tell you some
bullshit story.

DAN

But you know different?

KRISTEN

I'm the only one who can know.

ALICE

What is it you know?

Kristen looks directly at Alice.

KRISTEN

Freddy's back in town.

DEBBIE

Freddy? That creaky town legend?

DAN

I'm from Detroit, what town legend?

Kristen grows more desperate.

KRISTEN

I can't explain here. I have to show
you. Warn you. I have to take you
somewhere. Now.

RICK

Kristen, let's take it slow a minute--

KRISTEN

Dammit no!! Please, just trust me and
come with me. It's life or death now.
He's coming for me, to finish the job.
We have to hurry.

Kristen turns and heads out. Rick motions the others
to get up and follow Kristen. They do and leave the diner.

48. OMIT

*A48 INT. RICK'S CAR - DAY (STREET #1) *

Dan's seated in the backseat. He looks slightly silly sitting next to the shy Alice, who's desperately trying not to make eye contact with him. She sneaks little peeks.

Debbie is seated in back on the other side of Dan. She's trying very hard to make eye contact with Dan. Rick's in front with Kristen.

* A conversation is in progress. Kristen is finishing up a story. *

KRISTEN

* Now you know who and what Freddy really is. *

RICK

I thought Freddy was just an old town story?

KRISTEN

It's no story, it happened. Freddy's real, and he's back.

DAN

Hey c'mon, everybody has nightmares.

KRISTEN

You don't know what nightmares are. You play by Freddy's rules. Wake up or die.

DAN

Nice neighborhood.

* Everyone in the car has been leaning in towards Kristen, engrossed in her story. Rick grows uncomfortable with the crowding, as if he had a strong aversion to tight spaces which we would like to telegraph for later exploitation. *

RICK

* Hey c'mon, give me some room, I hate tight spaces. *

* Those in the back seat back off. Kristen speaks up. *

KRISTEN

* We're here. *

CUT TO:

49 OMIT



50

OMIT

Omit Page 37

51 EXT. ELM STREET HOUSE - LATE AFTERNOON

Rick's car and Dan's truck pull up in front of the boarded up, run down house. They get out of their respective cars and meet on the front of the walkway, surrounded by a weed infested front lawn.

RICK

This place feels like a graveyard.

KRISTEN

It should. This was a battlefield. Kids died here.

DEBBIE

Freddy again?

KRISTEN

It's him. He's here, waiting. Waiting for me to dream.

DEBBIE

But everybody has nightmares, I've never seen Freddy.

KRISTEN

You don't know what nightmares are.

Kristen walks away from the others. Alice joins her.

ON KRISTEN AND ALICE

ALICE

What you said, about bringing people into your dream? If it helps, think of me when you need to.

Kristen smiles gratefully.

ON RICK, DAN, AND DEBBIE

DAN

What'd I miss?

DEBBIE

A trip to the Twilight Zone.

RICK

She told us the real story we knew already. Fred Krueger was a child killer freed on a technicality.

DEBBIE

According to Kristen, It pissed off a lot of parents. They didn't let it end there.

RICK
Here's where it gets weird. She says they hunted Krueger down and roasted him alive. But he came back. In dreams. And if he gets you there, you're dead for real.

DAN

Nice neighborhood.

ON KRISTEN AND ALICE

KRISTEN

This place makes me feel like an endangered species.

Alice is staring at the house. She suddenly speaks, almost to herself.

ALICE

"Now I lay me down to sleep..."

Kristen glances over at Alice. Alice notices Kristen's attention.

ALICE

The dream master. I think I remember the rhyme.
"The master of dreams, my soul I'll keep..."

She falters, stops.

ALICE (cont.)

Sorry, I forget the rest.

KRISTEN

It's okay. It's only a prayer, no good to me.
Freddy's real.

A car's HONKING commands the kids' attention. ELAINE, Kristen's mom, pulls up. She shouts at Kristen from the car.

ELAINE

Kristen! Get the hell away from that house
and get in this car. Andee!!

Rick, Debbie and Dan walk over to Kristen and Alice. Kristen starts to head for the car. Rick puts a hand on her shoulder.

RICK

Don't go if you don't want to. I can take
of you.

Elaine impatiently MONKS the HORN again.

KRISTEN

I better go.

Rick leans in and gently kisses her.

RICK

I'll call you tonight. We'll get through this.

Kristen hugs him and glances to Alice before heading into her mother's car and driving off.

DAN

What does this place have to do with Freddy?

DEBBIE

Freddy's happy hunting grounds. Let's go.

They start to walk to the cars.

DAN

It's a pretty wild story.

RICK

Wild or not. Kristen believes it.

DEBBIE

(joking)

Well, in any case, we're safe. We live on
on oak street.

Rick turns to her.

RICK

(sarcastic)

If any of what she's said is real, I don't
think that's going to help.

They are near the curb. Alice stops as something on the walkway catches her attention. There are traces of a chalk drawing on the concrete. Alice bends down and runs a finger across its surface.

RICK (o.s.)

Alice?

She looks up to Dan and Rick. She starts to join them. Before she goes, she turns and looks back down. The drawing is gone.

She stares at the walkway a beat before joining Dan, Rick, and Debbie.

52 INT. KRISTEN'S DINING ROOM - LATE AFTERNOON

Elaine is silently watching her daughter eat. You could cut the tension with a knife. Finally, Elaine speaks up.

ELAINE

Something the matter with the cuisine?

KRISTEN

Well mom, I'll tell ya, when two of your friends die the same day, you let me know what it does to your appetite.

ELAINE

You're just tired. Don't think I haven't noticed you not sleeping. That has to stop honey.

Kristen quickly stands, but she's dizzy. She grabs a hold of the table to steady herself, then sits back down again.

KRISTEN
(concerned)
What's wrong with me?

ELAINE
Your distraught. It'll help...

There's a strained tone in her mother's voice that is making Kristen's eyes open wide. She's starting to understand what's happening.

KRISTEN
Oh, God... No... What'd you do?

Kristen grabs her glass, and pours the last of her milk out onto the table. There's a grainy sediment remaining in the bottom of the glass.

When Kristen stands again, she's unsteady on her feet. She tries to brace herself on the back of her chair with one hand, and when she does this, she loses her grip on the empty milk glass and it falls and shatters on the floor.

With a wobbling gait, Kristen lurches away from the table.

Kristen stumbles around, grabs her mother's purse, and dumps it's contents on the counter. Fumbling around, she finds a half-full container of prescription capsules. She turns and throws it at Elaine. Pills fly everywhere.

ELAINE
I'm sorry honey, but...

KRISTEN
(screaming)
Sorry!! Sorry that you and your tennis pals torched this guy who's now after me. In case you haven't been keeping score, it's his fucking banquet, and I'm THE LAST COURSE!!

ELAINE
Honey, we went over this in therapy...

KRISTEN
Mother, you've just murdered me. Take that to your goddamn therapy...

ELAINE

Kristen!

When she staggers out of the hallway, Elaine tries to offer her some support. But Kristen just pushes past her.

CUT TO:

53 INT. KRISTEN'S BEDROOM - DUSK

Kristen stumbles into her room, and slams the door. She's mumbling to herself, and her words are starting to slur.

KRISTEN

* Can't end like thissss....nooooo.... *

Barely able to stand, she crosses to her bedstand, and searches awkwardly through one of the drawers. But when she pulls the drawer out too far, she spills everything in it out onto the floor.

* Kristen gets down on her hands and knees, but then
* collapses completely. She reaches for the phone, tries
* to dial but gets hopelessly tangled in the cord. *

KRISTEN (cont.)

* Aliceeee.... *

As she starts to drift off, Kristen remembers something.

KRISTEN (cont.)

(echo)

...dream someplace fun...someplace fun...

She rolls over on her back. Her eyelids are drooping.

Her eyes shut.

CUT TO:

54 EXT. BEACH - DAY

CLOSE ON KRISTEN

She opens her eyes. The light on her face is so bright that she has to squint. She hears the sound of WATER gently lapping on a shore nearby. She looks up.

ON DESERTED BEACH

Wearing club med beach wear, Kristen is lying on a towel on a beach that runs along the edge of a broad lake. The sun is high and the sky is blue.

KRISTEN

(softly to herself)

Thanks, Alice.

She slowly glances around the beach. Down near the water, a LITTLE GIRL is building a SAND CASTLE.

When the child turns and looks at her, Kristen sees that it's the same little girl that she saw drawing a picture on the sidewalk.

JUST OFF SHORE

The glassy surface of the water is unexpectedly broken by FIN-LIKE OBJECTS that rise up and slice through the surf. At first it looks like a shark, but as it gets closer, we can clearly see that it is FOUR BLADES in ascending height.

ON THE BEACH

Kristen looks back at the Sand Castle, but the little girl is gone. She does not notice the fins.

MOVING WITH THE FINS

They turn and head straight for shore, directly in line with the Sand Castle, and Kristen beyond it. When they reach the shore, they continue straight on, cutting THROUGH THE SAND now instead of the water.

ON THE BEACH

The knife-like fins move through the sand, and enter the front of the Elm Street Sand Castle. At this point, the sandcastle CHANGES INTO A SAND CASTLE OF THE ELM STREET HOUSE, then EXPLODES, revealing:

Freddy, squinting against the harsh sunlight. Freddy pops on a pair of Ray-Bans. He smiles as he steps forward and stands over Kristen, his backlit form is

towering above her.

FREDDY

Time to turn, or else you'll burn!

* Kristen has sunken half way into the sand, preventing *
* escape. *

Freddy raises his claw as if to attack Kristen and the shadow of the claw BURNS BLISTERS onto her otherwise pale skin.

Freddy saunters over, unaffected by the quicksand. He watches the girl struggle, and laughs when her screaming mouth fills with sand as she SINKS BELOW THE SURFACE.

CUT TO:

*58 INT. ELM STREET HOUSE, UPSIDE DOWN DINING ROOM - NIGHT *

* Kristen appears, hanging upside down on all fours on the *
* ceiling of the room. She's disoriented. She starts to get *
* some kind of bearing and starts crawling towards a wall. *

* She makes it and struggles to reach a door. She crawls *
* down the wall and manages to open the door. She flings *
* herself through it. *

CUT TO:

59 OMIT

60 INT. BOILER ROOM - NIGHT

Kristen is horrified to discover that she is back in the boiler room. The place is really strange now. There's fire and steam all around.

She realizes she's standing on a catwalk high above the room. She looks around and sees that Freddy is standing in front of a furnace, watching her with a grin on his face.

With a defiant cry, Kristen runs at Freddy. She does a series of cartwheels, and throws herself at her tormentor, crashing into him.

Caught off guard, Freddy stumbles backwards, and falls onto the grating.

FREDDY

Do it 'till ya dizzy...hahahaha!!

KRISTEN

We beat you before!

FREDDY

But you're all alone!

Freddy advances on the terrified girl.

FREDDY (cont.)

Hey Kristen! Why don't you call in some help?

Kristen tries to concentrate.

Freddy's getting closer. Kristen tries to control herself.

KRISTEN

Never...I'm the last...

Freddy's almost on top of her.

FREDDY

Reach out and touch someone.

* Freddy raises his claw to slash Kristen. She panics, and *
* on a reflex calls for: *

KRISTEN

* ALICE!! *

* Suddenly Alice comes crashing down ON TOP of them. *
* Kristen is enraged. *

But Freddy is happy.

FREDDY

* How sweet! Fresh meat! *

Kristen suddenly SLAPS Alice HARD across the face.

KRISTEN

* Come on!! Wake up and get OUT!! *
* It was a mistake, oh God I'm sorry. *

Nothing happens, Kristin starts to back up, taking Alice with her.

Freddy pulls open his shirt, and reveals the TORTURED
FACES of the souls of his previous victims.

KRISTEN

(stepping forward)

Leave her alone!!!

* Freddy grabs Kristen, and as Alice reacts in utter *
* horror, he throws her into a nearby wall, in which *
* appears a burning sea of flames. *

Kristen writhes as she burns.

As the flames finish off the doomed girl, a BLAST OF
ENERGY shoots out of the steaming furnace, and slams into
Freddy.

* His body CRACKLES, *
* he arches his back and seems to grow as he CONTORTS and *
PULSATES. *

FREDDY

NOW, NO ONE SLEEPS! AHHH!!

He starts to advance on the terrified Alice.

As Kristen roasts to a fiery death, she calls out to Alice.

KRISTEN

(pained)

You'll need my power...

A second bolt of energy flies from Kristen's body inside the furnace and SLAMS into Alice, causing her to glow and shake.

Freddy closes in for the kill and is about to slice into Alice.

KRISTEN'S SMOLDERING FACE pushes out and emerges onto Freddy's chest.

CUT TO:

61 INT. ALICE'S BEDROOM - NIGHT

Alice sits bolt upright in bed, screaming. She takes a few breathes, gets her bearings, and walks towards her vanity. She stares at the mirror.

One of the pictures on it is new. It's a snapshot of a beaming Freddy and a terrified Kristen down in the boiler room. Freddy smiles for the camera. Alice stares at it. She turns it over.

There's an inscription on the back. It reads "Freddy and Kristen, Hell, 1988." The picture suddenly BURSTS into flames and disintegrates, startling Alice. She looks back at the mirror. The hole the picture has left on the reflective surface allows Alice to see a portion of her face. Her reflection is subtly altered, more enhanced.

Rick bursts in.

RICK

You alright?

ALICE

(barely a whisper)

Kristen...

She grabs him and pulls him out of the room.

CUT TO:

62 EXT. KRISTEN'S HOUSE STREET - NIGHT

Rick and Alice pull up to Kristen's house and get out of Rick's car.

63 EXT. KRISTEN'S HOUSE - NIGHT

The dancing orange of flames can be seen in Kristen's upstairs bedroom window.

Rick and Alice charge into the house.

RICK

(calling out)

Kristen!

64 INT. KRISTEN'S BEDROOM

Rick, Alice, and Elaine enter the room.

The bed is in a blaze of FLAMES. The last of Kristen is just a CHARRED ARM.

DISSOLVE TO:

65 EXT. SCHOOL - DAY

Rick is sitting on a bench wearing dark sunglasses. The oriental bandana tied tightly around his forehead. He's in mourning. Seated around him are Alice, who's dressed a bit like Kristen, Debbie and Dan. Silence surrounds them. Each is respectful of Rick's mood.

DAN

Hey man, we're all sorry...

RICK

She knew she was gonna die.

DEBBIE

You mean it was like, suicide?

Dan cuts in, not letting Debbie finish her sentence.

DAN

I thought it was an accident. Smoking in bed.

ALICE

It was no suicide. It was not accident. It was Freddy, and he's coming back for seconds, and thirds, and fourths.

DEBBIE

Come on, Freddy's not real, she couldn't have been serious?

DAN

I mean, you can't really believe that.

ALICE

I was there, in the dream. He took her.

It was awful.

It was awful

DAN

"In her dream?"

Alice gets up and abruptly walks away from the bench. Rick takes off his glasses and watches his sister go.

RICK

Something's very wrong here.

DEBBIE

What?

RICK

For a minute she...well, reminded me of Kristen.

DAN

Weren't they close?

A beat.

RICK

Not that close.

CUT TO

66 INT. GIRL'S RESTROOM - DAY

Alice stares at her reflection for a few moments. She studies it. She leans is real close to the mirror's surface.

She takes out a cigarette, sticks it in her mouth, and lights it by striking a match against her thumb-nail, eerily reminiscent of Kristen.

She takes a drag and COUGHS violently. She quickly stamps it out. She looks into the mirror.

ALICE

I don't smoke.

(beat)

Kristen, what did you do to me?

Sheila enters the restroom, heads for a faucet next to Alice, and immediately splashes her face with cold water.

Alice watches her. She gets a look at Sheila's tired face.

SHEILA

Ooohhbaby, I am dead on my feet.

ALICE

We have matching luggage.

SHEILA

What?

Again reminiscent of Kristen, Alice points to a spot under Sheila's eye.

ALICE

You've been up all night?

SHEILA

That obvious huh?

ALICE

Then you saw him too?

SHEILA

Saw who? I was up all night cramming for this physics test, and I was putting this little baby together, look...

Sheila reaches into her purse and withdraws a small, neat looking gadget, not unlike a joy buzzer, only this means business. She squeezes it and it emits a HIGH-PITCHED WHINE.

SHEILA (cont.)

You know how Debbie's afraid of bugs?
 I made this for her. Ultra high sound waves.
 Makes 'em run screaming their antenna off.

Sheila collects herself and starts to leave.

SHEILA (cont.)

See ya in class.

She exits, leaving Alice alone in the rest room.

CUT TO:

67 INT. PHYSICS CLASSROOM - DAY

The STUDENTS are sitting at their desks, waiting for the dreaded exam. Sheila starts to wheeze a little, but he takes a hit off of her aspirator, and that settles her down. She looks exhausted.

While the TEACHER places test papers face down in front of each of the students, Sheila checks out her CLASSMATES. Alice and Rick are there, and so is Dan.

When the Teacher finally gets to Sheila, he drops the test in front of her, giving her a little slap on the back.

The Teacher glances up at the clock above the blackboard, then turns to the Students.

TEACHER

Alright... You have forty minutes.
Good luck and go to it.

Test papers are turned over. The examination has begun. Concentration, scribbling, thinking, cheating, satisfaction, and despair. It's all there.

Sheila is staring at her paper. She holds her eyes open wide. They slowly shut, for a second. She recovers and opens her eyes wide again. She stares back at the paper.

A67 INT. PHYSICS CLASSROOM (DREAM BEGINS) - DAY

ON THE TEST

The equations dance about on the page like acrobats. Sheila blinks in confusion, yet they still move. She takes a look around.

* All the other students are working, including Alice. *

Sheila's pen is poised over her paper, her eyes get heavy, her head droops forward, but she again snaps to with a start.

She shakes her head, and looks down at her test. Sheila puts her pencil to paper, and tries to fill in an answer, but no writing appears on the paper.

Blinking again, the equations on the page start to dance. Slowly the letters start to form words again. They spell out "Learning is fun with Freddy."

Sheila shakes her head and looks around. Then she looks down at her page where a drop of blood splatters. Her pen is leaking blood.

Alice, awake, turns and notices Sheila's troubles. No one else in the classroom reacts.

Sheila tries to clean the blood with her hand, making an even bigger mess. Then HER HAND PUSHES RIGHT INTO THE DESK. She struggles to free it, but she's pulled even further.

Suddenly she pulls it free. She looks around, relieved. The tension mounts, then suddenly a mechanical beastie type claw-thing jumps out of the desk and grabs hold of Sheila's arm. She yells.

Alice turns and sees Sheila struggling. Alice starts to rise when a bar shoots out across her lap and straps her in. She struggles to help Sheila. But all the other students are calmly involved in the test.

Sheila looks forward at the teacher's desk. Freddy sits at the table, peeling an apple with a claw.

FREDDY

School's out.

Finally Sheila pulls her arm free, but the bar slips around her waist, entrapping her.

Freddy heads down the aisle.

Sheila's breathing all but stops. She tries to scream, but can only choke and wheeze.

FREDDY

Suck me sideways...

NOTE: ALTERNATE LINE :

FREDDY

Save your breath.

Freddy yanks Sheila to him and kisses her hard on the mouth and begins to suck, literally drawing the air from her lungs.

The Freddy-created-vacuum is intense; Sheila's ribs are drawn into themselves and CRACK in half. Her body is imploding as her insides -- life essence -- is sucked completely dry.

Young skin now cracked and peeling brown.

The rind you throw away.

Freddy lets go of Sheila's shell and it drops to the desk with a dusty THUD.

FREDDY
Sorry, you fail.

Freddy turns to the terrified Alice. He walks over, screeching his talons on the blackboard.

He cackles.

B67 INT. PHYSICS CLASSROOM (BACK TO REALITY) - DAY

Suddenly, Freddy is gone and Sheila is lying across her desk, choking for air, while the Teacher and Students gather around, Alice fumbles with Sheila's inhalator, forcing it into her mouth, but --

Sheila's head just droops to one side. Dead.

Alice is suddenly hit by a JOLT. She recovers after a shaky moment.

* Sheila's home-made zapper falls out of one pocket and falls
* on the floor. Alice quickly scoops it up. *

Rick, Dan, and Debbie surround her. Alice starts to freak.

ALICE
Didn't you see it? He was
here.

They all stare at her strangely.

Rick leads her carefully
from the classroom, supporting her exhausted body. The other
students file out.

The test wasn't that hard.

68 EXT. SCHOOL - DAY

School's been let out for the day and dozens of STUDENTS are standing around the parking lot, watching the paramedics lift a nylon sheet-covered body into a waiting ambulance.

Sheila's friends watch in silence as the vehicle pulls away. a BURP OF SIREN to part the crowd of teenagers.

DEBBIE

(fighting tears)

Asthma attack...what 17 year old has a fatal asthma? She was gonna be a doctor.

ALICE

It was Freddy.

DEBBIE

Enough of that crap.

ALICE

I saw it. It was my dream. I brought Sheila in....

A horrible realization dawns on Alice.

ALICE (cont.)

Oh God, I brought her in, like Kristen did with me....

Rick tries to help, touches.

RICK

C'mon....

Alice breaks free, leaves.

ALICE

No, don't! I gave Sheila to him and now she's dead!

DAN

Kristen's story really got her.

RICK

I'm not so sure it is a story. I mean, look around, we're dropping off like flies here.

69 INT. ALICE'S BEDROOM - NIGHT

* Alice empties her pockets on her vanity table. She's *
* surprised when she comes up with Sheila's gadget. She *
* begins to tinker with it, she hefts it, sizes *
* it up. She sets it down and looks up at the mirror. *

She hesitantly reaches out and pulls another photograph
off the mirror, revealing more of her reflection.
It's a picture of her and Sheila, she puts it down. Alice's
image is prettier, stronger.

She HEARS a NOISE from downstairs. She leaves her room
to investigate

He's wearing Freddy's sweater. He takes a swig off the huge vodka bottle. He vomits up blood as he speaks.

JOHNSON (cont.)
(Freddy's voice)

Where's dinner?

B69 INT. ALICE'S BEDROOM - NIGHT

Alice bolts awake in bed, sweaty and short of breath. Rick bursts in and hits the light.

RICK
I heard you screaming, was it a bad one?

ALICE
It was bad.

RICK
Doesn't the dream master work for you anymore?

ALICE
I can't find him.

Rick notices Sheila's gadget on the vanity. It looks like it's been taken apart and modified, it looks nastier.

Rick picks it up.

RICK
Hey, since when do you play Thomas Edison. This looks like Sheila's.

ALICE
It is...was. It's a zapper, it might help me stay awake.

RICK
Yeah, or turn you into toast.

Alice goes and takes it from him. She hangs it on the mirror frame by its wires.

ALICE
I can't go to sleep again.

RICK
I haven't slept much either, since Kristen...

Alice looks sympathetically at her brother.

ALICE

I miss her too. She gave me her ability,
but I don't know how to use it. I can bring
people into my dream, but I can't protect them.

Alice looks straight at her brother.

ALICE (cont.)

Freddy lives in my dreams Rick. Like he did with
Kristen. My dreams, the one thing I had to
myself.

RICK

We'll figure it out.

ALICE

Figure it out!?? I'll be insane before I figure
it out. The only thing I'm sure of is that I can't
go to sleep. Not while he's using me.

RICK

Then we'll stay up together.

DISSOLVE TO:

C69 INT. CRAVE INN - NIGHT

Alice is standing behind the diner's counter, Adding up
the night's receipts near the cash register. Her waitress'
uniform is spotted with stains, evidence of a hard day.

She finishes up the receipts and closes the cash register.
She then pours coffee grounds into a cup of black coffee
as if it were sugar. She stirs it half-heartedly and
drinks it down.

Dan suddenly walks in and heads for the counter, about to
place an order to go. He sees that it's Alice behind the
counter, and is surprised.

DAN

Hey, how ya doin'?

Alice looks up. From the look of her, she's not doing that
well. Dan is taken a bit aback by her appearance.

DAN (cont.)

Haven't seen you around lately.

ALICE

I've been working double shifts.

DAN

Extra money huh?

ALICE

Look, you know why, you just don't believe.

Dan looks around and leans in to her.

DAN

No offense, or anything, but it's kind of hard to swallow.

ALICE

The story is. The deaths you can't argue with.

Alice's eyes well up. She begins to come unraveled.

ALICE

I don't know what to do. I can't stop it. Why doesn't he just kill me?

Dan studies her.

DAN

How long you been awake?

ALICE

Three days.

Dan lets this sink in. Alice becomes embarrassed and self-conscious under Dan's scrutiny.

ALICE (cont.)

Don't you understand? Every time I sleep, someone might die.

DAN

Alright, let's assume this whole thing is true. Why does Freddy all of a sudden need you?

ALICE

Kristen was the last child left of the people who killed Freddy. Maybe Freddy can't get to new kids without someone like me. Someone to bring them to him..

Dan and Alice are both silent for a moment. They look at each other. Dan reads the mix of emotions on Alice's face; guilt, shame, anger, exhaustion. He's about to say something when a sudden voice calls out. Dan's date, a pretty and polished CREEPERLEADER TYPE, appears at the door.

GIRL

Danny, we're going to be late for the drive-in!

* Dan is embarrassed, so is Alice, who's also jealous. *

| ALICE
* I have to get back. *

* Alice hurries off to the kitchen as Dan watches in
* frustration *

CUT TO:

70 INT. BOY'S LOCKER ROOM - DAY

* Dan and a BUDDY are suiting up for practice. *

BUDDY

* Ninety-three days until summer vacation. *

DAN

* What's the matter man, getting tired? *

BUDDY

* No, I'm getting worried. Let's see if we survive until summer. It's like a long season this semester. Pretty weird stuff. *

* Dan and his buddy spot Rick entering and sitting down on one of the benches. *

BUDDY

* Speaking of weird, you gotta feel for that guy. Dead girlfriend and basket case sister. *

* Dan angrily reacts to this. He shoves the buddy up against the lockers. *

DAN

* Hey learn to shut up asshole. *

* Dan heads for Rick. He sits down next to him. *

DAN

You look wasted.

RICK

* Been up with Alice. *

DAN

* How she doing? I ran into her last night. *

RICK

* She's blamin' herself for Sheila. I know how it feels. I've been thinking about Kristen. Maybe I could've stopped it, if I'd have listened. *

DAN

About Freddy?

RICK

* What else? You ever look over this town's history? Not a safe place to be a teenager. Anyway, if I'm next, watch your back. *

* Dan smiles at the gallows humor. *

The Coach bellows into the locker room.

COACH (O.S.)

Hey you bozos, up and out, NOW!!

As Dan and the other boys head out to P.E. class, Rick detours to...

71 INT. LOCKER ROOM TOILET AREA - DAY

Rick heads into a stall.

A71 INT. LECTURER'S CLASSROOM - DAY

Alice is struggling to stay awake in a back row of the class. At the front of the hall is a typical high school TEACHER, meaning a balding, middle-aged buffoon.

His voice DRONES on in a boring monotone. It is lulling Alice to sleep. She fights two or three times but nods off anyway.

A tear escapes her closed eye.

72 INT. TOILET STALL - DAY

Rick sits down and starts to relax. He nods off. The door flies open, and a bunch of GIRLS suddenly crowd into the stall. They giggle as Rick struggles to get his pants up, making gestures about the size of his organ.

Among the gaggle of girls is Alice. She's frightened.

The stall vibrates, and Rick looks around, realizing that he is INSIDE A MOVING ELEVATOR.

73 INT. ELEVATOR - DAY

The elevator stops, and the doors open, and the girls get off. Alice tries to get to Rick, but she's pushed out by all the girls. Before Rick can follow them, the doors slam shut.

The lights blink rapidly as the elevator starts to shoot up. Then it grinds to a halt, and SHAKES VIOLENTLY.

The FLOOR BREAKS AWAY beneath him, and Rick has to grab onto the rail to keep from falling into the DEEP SHAFT. The ceiling also CRUMBLES, and heavy pieces of it almost knock him loose.

MUZAK pipes in over the elevator speakers. It's taps, done in a bouncy muzak style.

Rick looks around, dangling like a carcass on a meat hook. The doors open behind him and light pours into the shaft.

* Rick tries to kick up to the railing to gain a foothold. *

Freddy appears. Rick struggles to turn so he can see.

FREDDY

Hang in there kid.

The elevator rail suddenly turns to rubber. It stretches and stretches until it suddenly snaps.

Rick plummets into blackness, and certain death.

FREDDY (v.o.)

Going down, lingerie, butcher knives,
infinity...hahaha!!

74 INT.LECTURER'S CLASSROOM - DAY

Alice wakes up with a jolt. She's HIT by an incredible force and her entire seat shakes off its bolts. Students next to her back away.

She SMASHES her desk top with her fist, sending bits of wood and metal flying. She lets out a soul-crushing CRY.

ALICE

NOOOOOOOOO!!!!

The windows in the hall SHATTER. Alice runs out of the hall.

75 INT. LOCKER ROOM TOILET AREA - DAY

The Coach ENTERS the room and calls out.

COACH

Hey, Johnson! Let's go!

THE CAMERA TRACKS past the Coach to the empty stalls, stopping as we see Rick's twisted hand lifeless on the tile floor.

76 EXT. ON THE ELM STREET GRAVES - DAY

Dan is walking by a series of graves. They bear the names of NANCY THOMPSON, DONALD THOMPSON, ROLAND KINCAID, JOSEPH PETERSON and finally, KRISTEN PARKER.

Dan stands before the graves of Freddy's victims. A wind RUSTLES the leaves in the tress above his head.

DAN

And then there were none...

CUT TO:

A76 EXT. ELM STREET CEMETARY - DAY

Yet another funeral is taking place in Springwood. Mourners gather around the grave site. Johnson stands before the grave, disheveled, unshaven, a wreck. There are a few teens, classmates of Rick.

Alice and Debbie stand off to the side. Alice is clutching Rick's oriental bandana tightly in one hand. Debbie is sobbing softly. Alice is cold blue steel. She's wearing Rick's dark sunglasses.

876 EXT. RICK'S GRAVE - DAY (DAYDREAM)

Begin daydream.

Rick hops out of his coffin with athletic ease. He's dressed in his best suit. He looks very happy. He strolls over to Alice, who takes off her sunglasses and stares at him. No one else notices.

RICK

Great goof huh? They think I'm dead.
I love it!

Alice starts to gently cry. Rick reaches out and wipes a tear away.

RICK (cont.)

Hey, you know I wouldn't leave you all alone.
This was just to fool Freddy. I'm here.

Alice stares at him, longingly. Finally she shakes her head "no."

The sound of Debbie's voice breaks Alice out of it.

DEBBIE (o.s.)

Alice! What are we going to do!?

C76 EXT. RICK'S GRAVE - DAY

End Daydream

ALICE

We're going to stop daydreaming.

DEBBIE

What? Christ, what are you talking about!?

I'm sick of this shit, who's next huh?!

Can you tell me that!!

Alice sees Dan approaching. He stops a few yards away from the girls, deciding to wait out their argument.

Alice turns back to Debbie, her steely eyes restored.

ALICE

(controlled intensity)

You'll be next if you don't get a grip on yourself. Understand?

Debbie catches her breath.

ALICE (cont.)

Understand?

Debbie tightly nods "yes."

ALICE (cont.)

You're going to have to do more then bench presses this time. We have to get smart. Smarter than Freddy. We're gonna take the son of a bitch out.

Dan watches, impressed with Alice's handling of Debbie. He walks towards them.

revised 5/9/88 (buff)

DAN

This place has more kids than school.

Dan focuses on Alice.

DAN (cont.)

Alice, I'm sorry, let me help. I believe, but maybe we should tell someone what's happening.

Debbie lets out a bitter laugh.

DEBBIE

Oh sure, let's trade death by Freddy for life in a rubber room.

ALICE

She's right. Adult's can't, won't see it.

DAN

Couldn't hurt.

DEBBIE

Look, it's a waste of our time, we should start thinking about how we're gonna kick Freddy's ass!

Alice turns to her.

ALICE

Remember, mind over matter.

JOHNSON (o.s.)

Alice!

ALICE

Look, I'll see you guys later.

Alice goes to join her father.

DEBBIE

"Mind over matter." Sheila said that to me.
I don't get it, everyday, it's like Alice's
someone different.

Dan stares after her.

DAN

No...it's after every death...

DEBBIE

You really wanna tell someone?

DAN

I know just the guy.

77 INT. BRYSON'S OFFICE, SCHOOL - DAY

Debbie and Dan are talking to Bryson. Scattered around the office are various books on philosophy, literature, and art. This guy was obviously into liberal arts. There are a few WOODSTOCK posters on the walls.

BRYSON

Every society, dating back to the ancients has had theories regarding dreams, what they mean, how to control them.

DAN

Control them?

BRYSON

Yes, Aristotle believed that during sleep, your soul roams free. What it sees are dreams. Skilled dreamers control what they see.

DAN

Where do the souls go?

BRYSON

There's supposed to be two gates your soul can enter, one a positive dream gate, the other a negative. The dream master guards the positive gate. Protects its sleeping host.

DAN

Is there a guard for the negative gate?

BRYSON

There were never any theories about that.

DAN

What if we told you about a guy, a demon,
who lived in your dreams and could kill you
in your sleep?

BRYSON

Sounds a bit radical, but yes, it could
fit the theory.

DAN

Great! Because it's true! There is a guy--

DEBBIE

His name's Freddy!

BRYSON

Freddy?

DAN

(animated)

Yeak, and he lives in your dreams and
kills you. Now, how do we stop him?

Bryson appears pensive.

BRYSON

Whoa, slow down, wait a minute. Hey,
Aristotle was writing fiction.
None of this is real.

Debbie gets angry.

DEBBIE

So what are you saying! That we're full of it!?

Bryson pulls a card out of his pocket and offers it
to Debbie and Dan.

BRYSON

No, not at all. I know how stress gets to you
kids. This is a guy who raps to young people,
really understands. Give him a try.

Debbie angrily SLAPS the card out of Bryson's hand.

DEBBIE

Save it, you're the whacko, come on Dan!

77 INT. STAIRS OUTSIDE BRYSON'S OFFICE - DAY

Debbie and Dan storm out of Bryson's office. Bryson's voice echoes down the stairs.

BRYSON (o.s.)

No wait, you should see this guy, tell him all about Freddy. And remember, "just say no."

Debbie and Dan see Alice at the end of the stairs. They look completely chagrined. They approach her.

Alice waits for them. She looks at both of them.

ALICE

Satisfied?

DEBBIE

I knew it's be a waste of time.

DAN

I don't get it. He's from the sixties. They believe anything.

ALICE

Look, we have to keep thinking. Use our heads. We have to stay together, starting tonight, sleep in shifts. Stay sharp.

DAN

Sooner or later we're all gonna conk out.

ALICE

No we're not. We're gonna get ready, for Freddy. *

Debbie unclasps a wicked looking, heavy-metal type studded bracelet from around her wrist and hands it to Alice.

DEBBIE

Good luck charm. Brings bad luck to the creep you flatten with it.

Alice smiles gratefully.

78 INT. ALICE'S BEDROOM - NIGHT

Alice hangs Rick's oriental bandana on the mirror, next to Sheila's gadget. She places Debbie's studded bracelet on the vanity table, Alice looks at herself in the mirror. Something catches her eye.

She takes another picture off the mirror's surface. It's a picture of her and Rick. She looks up, she can see more of herself. She's quite beautiful now, and there's a surety and strength in her eyes. She stares at her reflection.

She's brought Rick's nun-chucks up from the garage. She begins to go through some moves with them. Slowly at first, she builds to a blinding speed. She watches herself in the mirror.

Alice GASPS and drops the sticks. She walks to the mirror, and places a hand on it.

ALICE

(scared)

What's happening to me?

79 INT. DEN - NIGHT

Johnson is slumped in a chair watching a soundless T.V.
As Alice ENTERS, dressed to leave, he rises to stop her.

JOHNSON

No, you're not leaving this house.

He stands in front of her, slightly menacing.

ALICE

Get out of my way you pathetic lush.

JOHNSON

Honey, I may be a drunk, but I want
you here. We're all we have...

Alice softens.

ALICE

Dad, please...

Johnson lapses into a drunken monologue.

JOHNSON

Nope, gonna watch you, didn't watch him,
lost him, won't lose you...you're stayin'
in...

Alice waits a moment, then reaches out and puts a hand
on her father's face. She holds it there a second.

JOHNSON (cont.)

You're becoming beautiful, I never noticed
before...

Johnson clumsily backs up and pours another drink.
Alice heads back upstairs.

A79 EXT. STREET CORNER - NIGHT (STREET #2)

Dan waits for Alice, he's leaning up against a street lamp.

DAN

All the towns in America, I had to move to
the Bermuda triangle.

B79 INT. DEBBIE'S ATTIC - NIGHT

* The room has been outfitted to serve as her gym. It is
equipped with free weights, and a weight
bench. *

Debbie, dressed in sweats, mounts the bench and looks at her watch. She looks tired.

INT. ALICE'S BEDROOM - NIGHT

Alice is seated on her bed, she's staring at her mirror. She gets up and crosses to the window. She opens it and climbs out.

A80 EXT. ALICE'S HOUSE - NIGHT

Alice climbs out of the window and maneuvers down to the street in a duplication of the moves we saw earlier from Rick.

81 EXT. STREET CORNER - NIGHT (STREET #2)

Alice reaches Dan's corner, he's gone. She looks around, no one in sight. Frustrated she walks off and turns a corner.

82 EXT. MOVIE THEATRE - NIGHT

Alice turns the corner and in an abrupt, sudden change of setting she finds herself in the middle of a run down, seedy urban street.

It's empty, just blackened store fronts. Alice spies the glowing neon marquee of a movie theater at the end of the street.

83 EXT. BOX OFFICE - NIGHT

Alice reaches the box office. She takes a ticket from the attendant and wanders in.

A83 OMIT

B83 INT. BALCONY - NIGHT

Alice takes a seat in the front row.

She has a box of popcorn and a soda.

There are other patrons scattered about the balcony, but we can't see their faces.

Alice settles in. She starts to watch the movie. She scoops a mouthful of popcorn.

83 INT. ON THE MOVIE SCREEN - NIGHT: (STOCK FOOTAGE OF REEFER MADNESS)

* Stoned patrons campily cavort and dance to the diner's *
* jukebox in a scene from "REEFER MADNESS." *

D83 INT. MOVIE THEATER - BALCONY - NIGHT

Alice sips her drink, adjusts herself. Something about the film is making her uncomfortable.

E83 INT.ON THE MOVIE SCREEN -NIGHT: (EXT. CRAVE-INN DINER-DAY)

But it's not as we know it from earlier scenes. It's the "Crave-Inn" of the future, a beaten-down forgotten mutt of a place. All peeling paint and flapping canvas awning.

We watch as the lights in the diner SWITCH ON and a wind kicks up, blowing tumbleweeds and newspapers across the front of the diner.

Suddenly, the front doors are blown off their hinges and wind picks up. It whistles as the air becomes thick with dust and debris.

84 INT. MOVIE THEATER - BALCONY - NIGHT

As the wind whips over Alice, her popcorn scatters like a white rain.

Her drink is pulled out of her hand by the wind's force.

A84 INT. ON THE MOVIE SCREEN-NIGHT: (EXT.CRAVE INN - DAY)

Now hurricane speeds are pounding the diner, the wind getting stronger and stronger as --

B84 INT. MOVIE THEATER - BALCONY - NIGHT

Alice is standing -- fighting the wind that's pulling her to the edge of the balcony. She tries to grab her seat -- clawing fingers ripping into seatbacks -- only to be torn away as --

Alice is lifted off her feet and sucked right over the balcony by the wind.

She just manages to grab the balcony's edge and hold on, legs swinging free, trying to crawl back up...

The wind beating her back.

ALICE
(screaming)
Noooooooo!!!!

Suddenly, one of Alice's shoes is pulled right off her foot and FLIES ACROSS THE AUDITORIUM into --

85 INT. ON THE MOVIE SCREEN-NIGHT: (INT. CRAVE-INN DINER-DAY)

As Alice's shoe hits the movie screen AND PASSES THROUGH We see it roll across the floor of the diner.

86 INT. MOVIE THEATER - BALCONY - NIGHT

The wind is stronger still and Alice is struggling to maintain her grip on the balcony.

The other patrons just sit in their seats, watching.

Alice manages to hoist herself up just a bit in order to see the faces of the others in the theater.

* They're all blank looking pasty-faced people with death-like visages. *

* Alice SCREAMS as a gust of *
* wind rips her from the balcony and sends her FLYING *
* ACROSS THE AUDITORIUM, passing through the movie screen. *

*87 EXT. CRAVE-INN DINER - DAY *

* Alice tumbles into the shot, landing in front of the *
* diner's exterior. Wind and debris blow, boards flie off *
* the structure as she struggles to her feet. *

*A87 INT. CRAVE INN DINER - DAY (DREAM) *

* ALICE'S POV OF INT. MOVIE THEATRE-NIGHT *

* Alice makes her way into the diner. *
She looks back. The movie screen is behind her and beyond it is the auditorium. *

*88 INT. CRAVE INN DINER - DAY (DREAM) *

* ALICE'S POV OF INT. MOVIE THEATER BALCONY-NIGHT *

She sees her the zombie-like theater PATRONS, their death-like faces displaying emotionless vacumes as they clap.

89 INT. CRAVE-INN DINER - DAY (DREAM)

Alice turns and looks around the diner.

It's in just as bad shape inside as it was out. It may be open for business, but there are no customers to be seen. A single WAITRESS is standing behind the barren counter.

Alice walks across to the counter, and settles onto a stool. The Waitress steps over, and slides a tattered menu in front of her. Alice studies the woman for a moment. Something about her is familiar, and it makes the girl uneasy.

In her sixties, the Waitress looks like she's worked every day of her life. Her hair is streaked with gray, and there are deep pockets under her eyes. She seems to be the kind of person whose life has passed her completely by.

WAITRESS

What'll it be?

Alice doesn't answer.

WAITRESS

(impatiently)

C'mon honey, I don't want to be here
forever.

Alice notes the Waitress' name badge -- "ALICE".

The Waitress turns and heads down to the end of the counter. As the woman walks away, Alice swivels on her stool to watch her go.

Alice is startled to discover that another PATRON is now sitting next to her. IT'S FREDDY.

FREDDY

If the food don't kill ya, the service
will, hahaha!!

The waitress brings over a piping hot pizza. She places it in front of Freddy.

*A89 INT. CRAVE INN-DINER - DAY (DREAM)

ON THE PIZZA

It has large pepperonies, only they're not pepperonies, they're faces, screaming miniature faces. The faces of Kristen, Sheila, and Rick.

FREDDY

Ahhh! The usual!

Alice reacts in horror to the death-pizza. The faces cry out to her. Their voices are high and squeaky, as you'd expect miniature voices to be. The effect would be comical if it wasn't so torturous.

FACES

Free us...Alice, free us!!!

Freddy tears the Rick face off the pizza and pops it in his mouth. Alice gets up to run but Freddy grabs her by the throat.

FREDDY

I love SOUL FOOD!! Bring me more!!

Alice tries not to, but a WHOOSH tells us that she's dragged someone in. Alice looks back towards the movie theater. It's gone. What we see is Debbie's attic.

90 INT. CRAVE INN DINER-DAY (DREAM) (ALICE'S POV OF DEBBIE'S ATTIC - NIGHT)

Debbie is dozing on her weight bench.

91 INT. CRAVE INN - DAY

Freddy CACKLES triumphantly. He turns to Alice.

FREDDY

Your shift is over.

*92 INT. ALICE'S BEDROOM - NIGHT

* The sudden HONKING of a passing car HORN awakens Alice.
* She sits for a moment in confusion before clearing
* her head.

* She rushes out, using the window as before.

93 INT. ATTIC - NIGHT

Debbie opens her eyes. She rubs them tiredly. She looks around and reaches for the barbell.

94 EXT. STREET CORNER - NIGHT (STREET #2)

* Dan's waiting with his truck on the corner. Alice comes *
* running up. *

ALICE

* C'mon, we have to hurry. I'm driving. *

* She hops into the driver's seat and starts it up, Dan has *
* no time to object. He hops in. They SCREECH OFF. *

95 INT. ATTIC - NIGHT

* Debbie's working up a real sweat, pressing a good sized *
* barbell. Up and down, several repetitions. She's *
* listening to a portable stereo, which is plugged into *
* the wall. *

Her hands almost slip.

But Debbie catches herself and continues to press.

A95 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET#3)

Alice is driving like a demon. Dan straps on the seatbelt.

ALICE

He's going after Debbie, I gotta stop him.

DAN

Hey, you're not alone. We have to stop him, I'm with you.

ALICE

You just feel sorry for me.

DAN

Cut that shit out. Maybe before, but not now. I want to help you. I'm on your side.

B95 EXT. RESIDENTIAL STREET-NIGHT (STREET #3)

The truck barrels down the street, shaking with the speed.

C95 INT. DAN'S TRUCK (MOVING)-NIGHT (STREET #3)

DAN (cont.)

As long as your driving doesn't kill us.

ALICE

It's okay, we're just about there.

D95 INT. ATTIC - NIGHT

As Debbie extends the weights we can SEE FREDDY KRUEGER'S REFLECTION in the steel barbells. Debbie brings the weights down and up again and --

Freddy is gone.

Debbie slips the barbell into the resting place so she can catch her breath. She cracks her knuckles. Suddenly, we see one of Freddy's claws cut the stereo cord.

Debbie reacts with puzzlement.

E95 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #4)

Alice turns a corner, heading for a house.

ALICE

Here we are.

*F95 EXT. DEBBIE'S HOUSE - DAN'S TRUCK (MOVING) - NIGHT

* The truck is about to pull into Debbie's driveway. *

* Before it can, we SMASH CUT TO: *

*96 EXT. STREET CORNER - NIGHT (STREET #2)

* Alice and Dan are right back where they started from. *

* Dan waits by the truck, Alice runs up. *

ALICE

* C'mon we have to hurry, I'm driving. *

* Dan hops in and they take off. They don't know they're *

* experiencing special Freddy-deja vu. *

*97 INT. ATTIC - NIGHT

* Debbie CRACKS the knuckles on the other hand and goes to *
* grab the weight. As she reaches up. FREDDY'S HANDS are *
* already there. *

Freddy starts to force the bell down on Debbie's throat and she begins to struggle against it --

DEBBIE
(straining)
I don't believe in you...

FREDDY
I believe in you....

Straining hard to keep the weight from crushing her...

Freddy laughs as he exerts more pressure and Debbie can only close her eyes and SCREAM in pain as --

Her elbows SNAP in two.

Cracked in half, bone tearing through the flesh and muscle.

FREDDY
(laughing)
No pain, no gain!

*98 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #3)

* Alice is driving like a lunatic. All is as it was before. *

ALICE
* He's going after Debbie. I gotta stop him. *

*A98 INT. ATTIC - NIGHT

Debbie forces herself to her feet, broken arms hanging limp at her side.

* Insect like claws emerge out of the breaks in her arms. *
* Her human flesh flops to the floor. She ducks as Freddy *
* heaves the barbell into the mirrors in the attic. *

* He starts advancing on her, claws CLICKING. *

Debbie looks up to Freddy with a pathetic --

DEBBIE
* GIVE ME BACK MY BODY!! *

*B98 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #4) *

* Alice turns a corner, heading for a house. *

ALICE

* Here we are. *

*C98 EXT. DEBBIE'S HOUSE - DAN'S TRUCK (MOVING) - NIGHT

* Once again, as she's about to pull into Debbie's
* driveway, we suddenly SMASH CUT TO:

*D98 EXT. STREET CORNER - NIGHT (STREET #2)

* Once again, Dan waits by his truck, Alice runs up.

* ALICE
* C'mon, we have to hurry, I'm driving.

* Dan hops in, as before. They SCREECH off.

*E98 INT. ATTIC - NIGHT

Debbie, now even more insect-like, runs toward a small door
at the other side of the attic.

*F98 INT. GROWING ATTIC - NIGHT (FORCED PERSPECTIVE ROOM)

But the DOOR SEEMS TO GROW LARGER AND LARGER the closer
Debbie gets to it!

As we see Debbie, she's tiny.

A bug scurrying across the floor.

*99 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #3)

* Alice drives like a lunatic.

* ALICE
* He's going after Debbie, I gotta stop him.

* DAN
* You know I get the weirdest feeling we've
* been through this before.

* Alice throws him a puzzled, confused look. It may be
* dawning on them.

*100 INT. ROACH MOTEL - NIGHT

* The room is now a strange white space, flat and dull.
* Debbie tries to make her way across but her feet start
* sticking to the gooey floor.

Like the thickest glue.

Debbie struggles to free herself, but as she pulls, she
falls over, her face sticking to the goo, RIPPING her
flesh to reveal an insect face.
A roach trapped.

A100 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #4)

For the third time, Alice is turning the corner headed towards Debbie's driveway.

ALICE

Here we are.

DAN

Something's very wrong here. It feels like...

B100 EXT. DEBBIE'S HOUSE - DAN'S TRUCK (MOVING) - NIGHT

Alice is about to pull in, then BAM, SMASH CUT TO:

C100 EXT. STREET CORNER - NIGHT (STREET #2)

You guessed it. Dan waits as Alice comes running up.

ALICE & DAN

(simultaneously)

C'mon, we have to hurry, I'm driving.

Alice stares at Dan.

ALICE

Oh God, I'm still asleep. He's got us going going in circles.

They hop in and take off.

101 INT. ROACH MOTEL - NIGHT

Debbie, now more roach than girl, sees another struggling roach in the corner. Debbie painfully turns towards the doorway, and sees FREDDY'S HUGE EYE PEERING IN.

*A101 OMIT

B101 INT. ROACH MOTEL - NIGHT

Debbie SCREAMS at the huge FREDDY eye.

C101 INT. ATTIC - NIGHT

Freddy stands, laughing, a "roach motel" bug trap in his hand.

FREDDY

You can check in, but you can't
check out!

Freddy crushes the trap with a disgusting SOUND.

D101 EXT. RESIDENTIAL STREET - NIGHT (STREET #5)

Dan's pick-up truck is racing along.

E101 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #5)

Alice is suddenly hit with a violent shock.

DAN

What the hell was that?

ALICE

(barely a whisper)
Debbie. She's gone. I've...collected her,
like the others.

A sudden, blinding brightness hits the truck.

There are a pair of incredibly bright headlights coming straight at them. The lights grow brighter still until they are impossibly bright. They burn off to reveal:

F101 EXT. ROAD - NIGHT - ALICE'S POV (STREET #5)

Freddy standing defiantly in the middle of the road, laughing maniacally at Dan's on-coming truck.

102 INT. DAN'S TRUCK (MOVING) - NIGHT (STREET #5)

Alice SLAMS the gas to the floor, murder on her mind.

ALICE

Alright, asleep or awake, I'm gonna punch
his ticket in.

A102 OMIT

103 EXT. ROAD - NIGHT (DREAM) (STREET #5)

In the dream, the truck bears down on Freddy,
smoke drifts off the tires.

We see Alice sneer as the truck
passes right through Freddy and SMASHES into a void, an
invisible brick wall.

The truck's front end gets totaled. Bits of metal and
and glass fly through the air as the truck crumples,
as if it had it solid stone.

CUT TO:

104 EXT. ROAD, REAL WORLD - NIGHT (STREET #6)

Dan's truck is wrapped around a large tree. Axles and
grill work twisted out of place. A spurt of red smears
the inside windshield.

Alice manages to force open her door and just step out of
the truck...

ALICE

* Oh Dan, I'm sorry, GOD, I'M SORRY!!! *

105 INT. AMBULANCE - NIGHT (STREET #6)

The doors swing open and two young PARAMEDICS lift Dan
inside on a stretcher. His leg has been bandaged with
gauze, but it's bleeding badly. His MOANING tell us he's
conscious.

Alice climbs in and notices one of the paramedics
filling a hypo. He checks it for air bubbles.

ALICE

What's that do?

The Paramedic turns toward Dan.

PARAMEDIC

Relaxes your boyfriend.

Alice jerks the Paramedic's arm away.

ALICE
Put the needle down.

PARAMEDIC
(sarcastic)
Sorry doctor, rules is rules.

Alice smacks the hypo out of the paramedic's hands. It SHATTERS against the wall of the ambulance.

ALICE
(pure Dirty Harry)
He stays awake, those are my rules,
understand?

The paramedic backs off a bit, but he looks at Alice with suspicion. Alice relents a bit.

ALICE (cont.)
He's allergic, okay?

PARAMEDIC
Shoulda said so in the first
place, damn kids.

Alice leans in close to Dan, brushes his hair back with her fingers.

ALICE
(whispers)
Don't let them put you to sleep.

106 INT. EMERGENCY ROOM WAITING AREA - NIGHT

An intern and a Nurse are trying to put Dan to sleep, but he's fighting them back -- at least, making it difficult.

Alice, stands by, watching as --

THE DOCTOR, JOHNSON and DAN'S PARENTS run
into the Emergency Room. Alice charges the doctor.

ALICE
When do you operate? When does
he hit surgery?!

DOCTOR
From the looks of him, probably 15 minutes.

The doctor turns his attention to Dan, who's strapped to a gurney. They start to wheel him away.

* Alice checks her watch. It's a quarter to 10. She has 15
* minutes before Dan is forced asleep. *

Alice starts after Dan, but Johnson grabs her by the arms
and holds her back.

JOHNSON

Let it be, Alice, they'll help him.

Johnson reaches in his pocket for his car keys.

ALICE

They're gonna kill him.

Alice snatches the keys from her father and runs for the swinging EXIT doors.

JOHNSON

Alice, dammit, get back here.

107 EXT. HOSPITAL - NIGHT

Alice jumps in her father's car and cranks it over; burning rubber to back out of the parking lot.

Alice drops the car in gear and takes off at top speed, but --

* She SIDESWIPES ANOTHER CAR which is parked next to her. Sparks, metal against metal.

Alice BLASTS through the hospital lift-gate before SKIDDING into traffic and screaming away into the darkness.

108 INT. HOSPITAL HALLWAY - NIGHT

Dan is being wheeled along on a gurney. He's struggling to stay awake.

109 EXT. INTERSECTION - NIGHT (STREET #7)

Alice barrels through a light and fishtails around a corner.

110 INT. CAR - NIGHT (STREET #7)

Alice grips the wheel. The speedometer is straining.

* She looks at the dashboard clock. *

* ON THE CLOCK *

* Eight minutes to 10. She has eight minutes left to do something. *

111 INT. OPERATING ROOM - NIGHT

A NURSE and an ORDERLY lift Dan onto the operating table. The room is being quickly prepped; checking instruments, DOCTORS scrubbing up.

Activity all around.

112 EXT. ALICE'S HOUSE - NIGHT

* Alice SCREECHES to a halt in front of her house. She *
* bursts out of the car and runs into the house. *

113 INT. OPERATING ROOM - NIGHT

As the Nurses lay out the instruments, Dan is still groggy.

* The operating room clock tells us Alice has five minutes *
* left. *

114 INT. DEN - NIGHT

As Alice runs through, she passes a gun rack mounted on the wall. She doubles back to it. She regards it.

ALICE

Couldn't hurt.

She opens it.

She grabs a mean looking mother of a pump shotgun and a box of shells.

115 INT. OPERATING ROOM - NIGHT

We see the oxygen and anesthesia hoses put into place and the gauges register pressure.

The ANESTHESIOLOGIST preps the mask for Dan's face.

Dan watches, protesting weakly.

DAN

I'll take the pain...no gas...no gas...
have to stay up...

He fades out.

116 OMIT

117 OMIT

118 INT. ALICE'S BEDROOM

Alice throws the gun and the shells on the bed. She opens a bottle of sleeping pills and pops more than enough for a trip on the Freddy express.

She starts to load the gun, inserting each shell with vicious precision. She COCKS it.

ALICE

This ends. Now.

She walks to the mirror on the vanity table. Her eyes travel over the tokens she's collected from her friends.

She starts to power up. She takes Sheila's gadget, which she's improved, and hangs it around her neck. She takes Debbie's studded bracelet and SNAPS it around her wrist.

* Lastly, she takes Rick's oriental bandana and ties it like amazonian around her forearm. She hoists the gun. *
She sees her reflection in the mirror. Something's very different. The pills are starting to take effect. Alice grabs her forehead.

She looks back at the mirror. She's strong, confident, ready to accept her destiny. With forceful determination, She tears the rest of the pictures off her mirror. What she sees makes her GASP.

A118 INT. ALICE'S BEDROOM - NIGHT

ON THE REFLECTION

It's Alice alright, but everything's turbo-charged. She's leaner, meaner, her clothes are tighter, more battle-like. Everything's accented. The gadget around her neck is now a super high-tech amulet, the bracelet has spikes instead of studs and seems to be made of shining titanium.

This is no high school girl. This is no dream warrior. This is the dream master, ancient guardian of the gate of good dreams. Alice speaks to her reflection.

ALICE

Now I lay me down to sleep,

The reflection speaks back.

ALICE'S REFLECTION

The master of dreams, my soul I'll keep,

ALICE

In the reflection of my mind's eye,

ALICE'S REFLECTION

Evil sees itself, and it SHALL DIE!!!

ALICE

Fuckin' A.

Alice looks at the shotgun, which remains the same in the reflection. Next to her supernatural image, it doesn't seem an impressive weapon.

ALICE (cont.)

Save it for Rambo.

She tosses the gun aside.

She notices a clock in on her vanity table. It's 15 seconds to ten.

119 INT. OPERATING ROOM - NIGHT

Suddenly, Dan starts to choke.

He opens his eyes and sees the Doctor standing over him.

IT'S FREDDY, in surgical greens, razor-fingers at-the-ready.

Dan pulls the mask from his face and cries out:

DAN

Freddy!!

FREDDY

It ain't Dr. Seuss! Hahahaha!!

DAN

No, Alice!! ALICE!!!

120 INT. ALICE'S BEDROOM - NIGHT

Alice HEARS Dan's distant cry.

DAN (V.O.)

ALICE!!

The reflection of the Alice as the dream master has been replaced by the image of the operating room. Alice can see Freddy menacing Dan.

ALICE
(screaming)
GET AWAY FROM HIM YOU SONOFABITCH!!

* Alice goes diving headfirst into the mirror. It sucks her in. *

121 INT. OPERATING ROOM - NIGHT

Alice rolls onto the floor. She now has the image of the DREAM MASTER from her mirror, complete with all the regalia. She's one pissed superhero.

* She looks around. Freddy's gone. *

Alice helps Dan off of the table, since we're in the dream, his injury is healed. He gets an eyeful of Alice's spectacular new appearance.

DAN
(astonished)
You look great!

ALICE
Save it for later, come on.

Alice and Dan turn around and run for the doors. Just as they get to them, Freddy throws them open from the other side.

On instinct, Dan leaps in front of Alice to confront Freddy. Freddy grabs Dan's fist, holds his arms out, and slashes Dan, once, twice, across the chest. Blood spurts but it's only superficial damage.

Alice grabs the sharper of the surgical instruments and turns on Freddy.

ALICE

I'll mail your guts back to hell!!

Alice starts to hurl the instruments at Freddy Kung Fu style, with blurring speed and accuracy. Rick would be proud.

Alice nails Freddy once, a dozen times in the space of a few seconds. Freddy doubles over, sharp instruments sticking out of every part of him. Alice advances on him and delivers a massive, sharp kick to Freddy's balls. Freddy makes a SOUND that banshees would flee from.

Alice grabs Dan and the two plunge through the doors.

122 INT. KALEIDESCOPE HALLWAY - NIGHT

* Dan and Alice run into the hallway. But it's no hallway, *
 * it's a huge, rotating cylinder. It looks like a hallway, *
 * but it's spinning. Dan and Alice immediately become dizzy. *

* At the end of the hallway, there's a large, wall-to-wall *
 * sheet of colorful lights. It gives the impression that *
 * Dan and Alice are trapped withing a huge kaleidescope. *

* They careen down the hallway and go crashing through *
 * the colorful lights, which turn out to be stained glass. *

123 OMIT

124 OMIT

125 OMIT

126 OMIT

127 OMIT

128 OMIT

129 INT. CHURCH - NIGHT

Dan and Alice CRASH through a stained glass window, without the gurney, and land with such tremendous force that even after hitting the floor they don't stop. They skid along the floor, out of control.

Keeping Dan's hand in one hand, Alice reaches out and SLAMS her spiked bracelet into the floor. The spikes dig in and serve as her break. They SCREECH across the floor, smoke rises from the grooves they make. Alice digs in deeper and they manage to come to a stop in a pile of broken stained glass.

* They stand up, just as Freddy appears. *

FREDDY

* Welcome to wonderland, Alice! HAHAAHA!!! *

* Dan leaps at Freddy. Freddy slashes him across the chest, *
* superficially, but there's plenty of blood. *

ALICE

* NOOO!! *

A129 INT. OPERATING ROOM - NIGHT

* The DOCTORS are working on Dan. Suddenly, blood starts to *
* spurt wildly from his chest. *

DOCTOR

* Christ, he's hemmoraging, badly. Close it off *
* and bring him out of it, hurry!! *

B129 INT. CHURCH - NIGHT

Suddenly, the familiar VOICES of the Elm Street children begin to chant. They're standing in the choir box.

CHILDREN

One, two, Freddy's coming for you.
Three, four, better lock your door.

Alice rushes to Dan's side. He starts to flicker, like bad T.V., then he starts to fade.

DAN

Noo! Dammit, Aliceeee...

She reaches for him, but he's gone, his echo remains for a moment.

130 INT. RECOVERY ROOM - NIGHT

Dan's beginning to regain consciousness. The doctor stands over him.

DOCTOR

Relax son, it was rough, but we pulled you out.

DAN

(urgent)

Put me back under, please! Put me back!

DOCTOR

What the hell?! Just a while ago you were screaming not to be put under.

DAN

Well I changed my mind!!!

131 INT. CHURCH - NIGHT

Alice crouches into a fighting position (ala Rick) as Krueger advances, finger-blades flashing.

Alice leaps and delivers a perfect kick to Freddy's face, knocking him back.

Alice lands on her feet as Freddy lunges for her -- !

Alice jumps over a church pew as Freddy slashes at the air!

Alice whirls and kicks Freddy -- again, again and again -- just pounding him.

But Freddy laughs at the blows.

FREDDY

(contemptuous)

You think you got what it takes, I been guardin' my gate forever, hahaha!!

Freddy grabs Alice by the ankle and whirls her around like a rag doll and tosses her away.

Alice is thrown the length of the church and CRASHES into the confessional booth; splintered wood and cracking bones.

Alice sinks heavy among the debris.

She doesn't move.

Freddy advances on her. Going in for the kill. Just when he's close enough, Alice springs up. She was playing possum.

* She reaches out and PUNCHES a hole in the wall behind the debris of the confessional. She pulls out several crackling electric cables. She looks bizarre and powerful framed for a moment in the blue light of the sparking electricity. *

She rips off the gadget from around her neck and aims it at Freddy. Freddy LAUGHS at her and it.

Alice shoves one of the electric cables into the center of the gadget. It HUMS and BUILDS and GLOWS until a LOUD and incredibly powerful LASER BOLT shoots out of it and hits Freddy square in the chest.

A stunned Freddy looks at his mid-section. Quite frankly, it's missing. There's only a gaping, smoking hole, through which Alice can see the rest of the church.

Alice throws the smoking gadget and cable to the floor. She has no time to savor her temporary victory however.

Freddy's playing fill in the blanks with himself. The charred hole in his mid-section begins to fill in. In a matter of seconds, he's hole again.

He laughs and starts to advance on Alice. Frustrated, she grabs a huge cross, which she handles easily, and charges him.

Freddy raises his glove to strike. Alice swings the cross takes a couple of swipes, they spar for a bit.

She swings the cross. On one pass, she tears open Freddy's sweater, revealing the faces of the souls trapped within Freddy. She gags at the sight.

Freddy seizes the moment and grabs the cross. He tosses it away.

Freddy SMACKS Alice across the face. He grabs the back of head and throws her over him, across the church, and into the altar. He advances on her.

FREDDY

I am eternal...

Alice is looking pretty bloody, She tries to fend off Freddy but he smashes her into the opposite wall. She crumples in pain beneath the broken stained glass window she came in through.

Freddy's coming for her. His tongue wiggling like a demented Wile E. Coyote about to grab the Road Runner.

The kids in the choirs SING OUT.

CHILDREN

For in the reflection of my mind's eye...

* The sun rises behind the window the children are standing *
* in front of. The light hits the wall and works it's way *
* to Alice and the floor. Freddy steps into it as he *
* advances. *

ALICE

(remembering)

Let evil see itself...

* Alice looks down and sees a large piece of stained glass. *
* She sees her reflection in it, unbruised, pretty, the true *
* her. She scoops it up and holds it in front of Freddy. *

The chorus of ghostly kids complete the rhyme with Alice.

ALICE & KIDS

AND IT SHALL DIE!!

Freddy's about to slice into Alice, he raises his arm.

* Light hits Freddy off the glass, like a BLAST. He looks *
* at Alice and sees himself, reflected in the glass. He *
* SCREAMS. *

* We PUSH IN to Freddy's SCREAMING reflection, right into *
* his mouth. *

*A131 INT. FREDDY'S BODY - NIGHT

* We ZOOM down into Freddy's innards, which are made up
* up of struggling dead kids, the souls, all trapped and
* hanging inside Freddy's body. They start to break free
* as the SCREAM and CRY.

*B131 INT. CHURCH - NIGHT

* We travel through then emerge out of FREDDY'S EYE. We
* PULL BACK to reveal that Freddy's entire body is pulsing
* and ripping from within.

ALICE

* LET THEM OUT!!!

The trapped souls begin TEARING THROUGH FREDDY'S BODY;
flesh and blood erupting in all directions.

* Freddy's sweater stretches and rips apart. Freddy doubles
* over as his HEAD BULGES. All the tiny bodies inside him
* surge upwards. A tiny hand smashes through one eye.

* Finally, Freddy's head EXPLODES and the freed souls pour
* out. The force SHATTERS the glass in Alice's hands. She
* straightens up and watches as the souls swoop around her
* before ZOOMING out the broken window.

ALICE

You're dead...

All's quiet except for a steady wind that blows the shell of Freddy Krueger and his hat down the church aisle.

And out the door.

The double doors SLAM shut.

132 INT. CHURCH - NIGHT

Alice stands alone. She's no longer dressed like the dream master. Having fulfilled her mission, she is just normal Alice again, but retains the newfound beauty and confidence.

Alice stands frozen for a moment, then regards her quiet surroundings.

ALICE

* Rest in hell. *

CUT TO:

133 OMIT

DISSOLVE TO:

134 EXT. PARK - DAY

Dan and Alice are walking through the park, arms around each other. From the look of their healing bruises, it's some weeks later.

Alice is far from what she looked like in the film's beginning. She radiates an earthy sensuousness and an inner strength. People turn to look at her as she passes.

DAN

I slept through all of last night. And I had no guests in my dreams. I guess your skill is wearing off

ALICE

I'm still having a little trouble. I manage two, maybe three hours. I don't mind though. Now I have more reasons to enjoy staying awake.

Dan smiles at the compliment.

The pair stop by a wishing fountain. Dan fumbles for change in his pocket.

ALICE (cont.)

(teasing)

C'mon, you don't believe in that stuff.

DAN

Sure I do, so do you.

Alice looks into the fountain's pool. The water is smooth. For a moment Freddy's reflection floats up to the surface.

Dan tosses his coin in. The water ripples. Alice watches the water reform. When it does, Freddy's reflection is gone.

DAN

What did you wish for?

Alice just looks at Dan without speaking. A confused expression on her face.

As they walk off, a dog runs up and begins licking and drinking water from the pool.

It's Kincaid's dog, the dog from Freddy's resurrection.

Suddenly, an impossibly long, snake-like Freddy-tongue emerges from the dog's mouth and licks from the fountain.

The tongue disappears back into the dog's mouth, we FREEZE on its face staring directly at us.

CUT TO BLACK:

THE END