

Jason Vs. Freddy

By Brannon Braga & Ronald D. Moore

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FADE IN:

EXT. CAMP CRYSTAL LAKE - DAY

A beautiful mountain landscape. Pine trees, snow-capped mountains and a clear blue, lovely lake nestled amidst it all. CAMERA PANS down to reveal an old wooden sign that says "CAMP CRYSTAL LAKE."

VOICE (O.S.)

The first thing we're gonna do is
change that fucking name.

MOVE TO REVEAL a man and a woman. The man is KEN BILLER -- early forties, slick clothing, a lot of money. The woman, JANET DAVENPORT, is in her twenties and wears a chic business suit. She's a Realtor and is holding an armful of papers and documents. She looks dubious at Biller's idea.

JANET

I don't think the people who live
around here would like that very
much...

BILLER

Do you think they like the fact that
tourism has dropped ninety-eight
percent in the last ten years?

JANET

No, but...

BILLER

And do you think they like the fact
that half the country thinks Crystal
Lake is filled with corpses?

JANET

That's not true...

BILLER

We're not talking about truth, we're
talking about perception.
And the perception is that Crystal
Lake means inbred psychopaths running
around the hills with axes and hockey
masks chopping up teenagers.

(beat)

That, my dear, is what we call an
image problem.

The woman can't argue with this -- it's a familiar story.

Biller starts strolling down the dirt road.

BILLER

You're lucky I'm up here at all. Most
of my investors think I'm crazy.

As she moves to catch up to him...

CUT TO:

EXT. FOREST - DAY

Biller and Janet walking through the deep woods. She's
checking the map, trying to keep track of where they are,
while Biller strides forth confidently.

BILLER

Beautiful trees... sturdy trunks...
lots of branches...

(beat)

We can do some great logging up here.

JANET

Logging? We'll need an environmental
impact study for that...

BILLER

I don't think you're getting in the
spirit of things, Janet. We'll buy
whatever studies we need --

Suddenly a DEER bolts from the brush and takes off in the
forest. It's a jarring moment and Biller nearly jumps out
of his shoes.

BILLER

Jesus Christ!

JANET

Just a deer, Mister Biller. Part of
the local wildlife.

BILLER

(stern)

Get rid of them.

Janet looks dubious -- isn't sure what to say. Biller
glances around.

BILLER

I've seen enough. It's getting dark...
let's head back.

Janet looks at the map with a little anxiety... she's not
quite sure where they are but doesn't want to admit it.

JANET

Okay... well... I think it's this way...

BILLER

Great.

He takes off and she follows...

CUT TO:

EXT. ANOTHER PART OF THE FOREST - DUSK

It's now nearly DARK. Biller is striding through the forest, Janet trying to consult the map in the fading light.

BILLER

You people wouldn't have this image problem if you didn't let all those Hollywood types come up here and film slasher movies.

(beat)

Homicidal maniacs may sell movie tickets, but they don't sell vacation getaways.

Janet finally stops.

JANET

Mister Biller?

BILLER

Yeah?

JANET

I think we're lost.

BILLER

You have a map.

JANET

I know... but we left the main trail... and I can't find any landmarks around here... I've been trying to figure it out but...

Biller seems unfazed by this.

BILLER

Why don't we ask them?

He points to something over Janet's shoulder. She turns to follow his gaze, and in the distance we can see what looks like an old, run-down HOUSE. It's covered with vines, bushes, tall grass -- the building is only barely discernable through the forest. Janet frowns at the sight.

JANET

I didn't think there were any houses
up here...

BILLER

You learn something new every day.
Let's go.

They head toward the house...

CUT TO:

EXT. JASON'S HOUSE - DUSK

The house was obviously nice at one time, but has been
abandoned for many years.
The forest has crept in on the grounds and has almost
reclaimed the house itself -- trees, shrubs, weeds are
everywhere. Biller and Janet walk up to the front porch.
Janet looks over the house with some concern.

JANET

Doesn't look like anyone's lived here
for years...

Biller turns around and glances back at the way they
came.

BILLER

Wow... look at that view.

ANGLE ON LAKE

revealing that from this vantage, a vista of Crystal Lake
is visible with the setting sun glistening across it.

RESUME BILLER AND JANET

BILLER

This is prime real estate. I want it.
Who owns the house?

Janet is shuffling papers.

JANET

I don't know... there's no listing of
a private residence in this area.

Biller is inspecting the house with interest.

BILLER

Structure might be salvageable...
let's see what the interior looks
like.

JANET

Mister Biller... now that we can see
the lake, I think we should follow the
shoreline to --

BILLER

Help me with this.

Biller is trying to pull off one of the boards that's
nailed across the front door. Janet reluctantly helps
him, and the two of them wrench the board off with a
great effort. Biller tries the door -- it's unlocked but
the door is swollen with age. He kicks at it to force it
open...

INT. JASON'S HOUSE

The front door crashes OPEN, letting in the soft, golden
light of dusk. Biller and Janet enter and peer around
what was once the living room of the house. The windows
are all boarded shut, letting in only a few random
streams of light from outside. The only pieces of
furniture visible are a single upholstered CHAIR sitting
in the middle of the room. Both are covered with grime
and dirt.

BILLER

Whew! What's that smell?

Biller walks up to a wall, thumps it soundly.

BILLER

Walls are in good shape.

Janet hesitates at the doorway, not wanting to come
inside.

BILLER

There doesn't seem to be any water
damage. Kind of cozy, actually.

JANET

I really think we should go back...

BILLER

I want to look at the rest of the
house.

Biller moves off into another room. Janet pushes her
fears aside and walks slowly into the living room, almost
afraid to touch anything. She swipes a finger across the
mantle, leaving a trail through a thick layer of dust.
She glances down at the chair... there is an IMPRINT of a
person in the layer of dust, as though someone was
recently sitting there.

Janet frowns, curious... then walks into a nearby
HALLWAY...

INT. KITCHEN

Biller is looking around the room. It's dirty, and obviously hasn't been used in a long time, but on one countertop we see a large WHITESTONE -- a sharpening stone for knives. He eyes it curiously... reaches up and opens a large cupboard directly above the countertop. Inside is a vast collection of KNIVES, which gleam brightly in the dim light -- everything from bowie knives to steak knives to machetes.

BILLER

Wow.

He carefully takes out a large BUTCHER KNIFE. The blade is pristine and razor sharp. He eyes it and is about to test the sharpness of the edge with his thumb, when suddenly there is a loud CHIRPING SOUND. Biller is startled and slices the ball of his thumb on the edge.

BILLER

Shit!

Biller quickly realizes it's just his CELLULAR PHONE ringing. He sucks on his thumb and jams the knife down into a butcher block. Biller then pulls the cell phone out of his jacket pocket.

BILLER

(into phone)

Hello?

BRUCE'S VOICE

Ken, it's Bruce. Listen, we've got a nibble on the Pendleton financing.

BILLER

Really? How much?

Over this dialogue, Biller continues to look around the kitchen. He opens a walk-in closet -- inside is a collection of MEAT HOOKS, all neatly arranged.

BRUCE'S VOICE

Fifty.

BILLER

Fifty? We need seventy-five.

BRUCE'S VOICE

Ken, we've been through this...

Biller slides out a large cutting board that's inset into the counter. It's stained with a deep, dark reddish color -- what might be blood. Biller barely notices, slides it shut.

INT. BEDROOM

Janet enters and looks around the eerie room. Everything has been perfectly preserved -- the bed is neatly made, photographs are neatly arranged on tabletops, etc. The DUST all over is thick -- it doesn't look like anything's been touched for years.

She walks up to a night table next to the bed... sees an old black-and-white photograph sitting there. She picks it up...

CLOSE ON PHOTO

It shows a YOUNG BOY, about eleven years-old, sitting on the front steps of the house. The boy is staring directly into the camera with a vacant, haunted look.

JANET

who for reasons she cannot name is a little disturbed by the photo. She sets it down and turns away...

She continues to walk around the room... stops at a dresser, which is cluttered with junk and things that look like they've been shoved aside. As she cautiously starts to sort through the clutter...

INT. KITCHEN

As before, Biller snooping around, on the cell phone.

BILLER

(into phone)

You tell them if they come up to seventy-five, I'll cut them in on the Crystal Lake package.

BRUCE'S VOICE

Don't tell me you're still thinking of buying Casa de Psycho...

BILLER

Hey, smart-ass, I'm up here right now in a... luxury alpine retreat, with a two million dollar view of the lake.

As he speaks, he opens the door to a broom closet, glances inside and closes it... then does a double-take and looks inside again.

BILLER

All we have to do is put in...

There are FOUR CHAIN SAWS of various sizes hanging in the closet. He reacts.

BILLER

Chain saws.

BRUCE'S VOICE

You want to put in chain saws?

BILLER

No, no... listen, when I get back to
New York we'll meet with the Board.

He walks up to the door of a PANTRY... grabs hold of the
handle...

BILLER

Tell Pendleton to wait until we've had
the meeting. They'll give us seventy-
five...

He opens the pantry door and steps inside...

BILLER

But I'm telling you, this lake is a
gold mine waiting to --

Hanging on a wall hook is a dirty pair of coveralls...
and a HOCKEY MASK. He reacts to the sight.

BILLER

-- happen.

INT. BEDROOM

Janet is poking through the junk on the dresser, when she
sees a pile of yellowed newspaper clippings lying on the
floor. She bends down to examine them...

HEADLINES: "Boy Drowns at Crystal Lake." "Mother Blames
Counselors for Death of Son." "Teenaged Counselors
Murdered at Crystal Lake." "Hollywood Plans Movie About
Crystal Lake Slayings - City Council Hopes for Economic
Boom."

Janet shuffles through the clippings for a few moments,
then suddenly hears a series of loud THUMPS from
somewhere in the house. She drops the clippings, stands
up.

JANET

Mister Biller?

Silence. Worried, she exits...

INT. LIVING ROOM - NIGHT

It's DARK now. Janet enters and looks around.

JANET
Mister Biller...?

We hear a small, faint voice:

VOICE
(faint)
Hello? Can anyone hear me? Hello?

She heads toward the kitchen...

INT. KITCHEN

Janet walks in, finds the source of the voice -- it's Biller's cell phone lying on the floor.

BRUCE'S VOICE
Is anybody there?

She picks up the phone.

JANET
(into phone)
Hello?

BRUCE'S VOICE
Who is this? What's going on?

JANET
This is Janet Davenport -- I'm the Realtor.

BRUCE'S VOICE
Where's Ken? Is he all right?

Janet is definitely getting nervous now. She glances around the kitchen.

JANET
I don't know...

BRUCE'S VOICE
What about that other guy?

JANET
(freezes)
Other guy?

BRUCE'S VOICE
Yeah. Ken said there was another guy there... big guy... then he dropped the phone. What's going on?

Her breath is coming faster now. She grabs the butcher knife seen earlier out of the butcher block for protection.

JANET

I don't know, but I'm outta here.

She opens what she thinks is the back door, but it's actually the walk-in closet. She screams at what she sees inside --

Billie is HANGING FROM A MEAT HOOK -- DEAD.

Janet bolts for the Living Room...

INT. LIVING ROOM

Janet races to the front door, which is now closed. She tries to open it but it's locked. She pounds, pulls on it with all her strength but it's no use. She turns around wild-eyed, then freezes at something she sees.

NEW ANGLE

Sitting calmly in the chair in the middle of the living room is a large, hulking figure of a man. It's JASON VOORHEES. He's wearing the hockey mask and seems to be watching her in the dim light. Janet stares at him, frozen in shock.

BRUCE'S VOICE

Janet, are you okay? Are you there?

JANET

(barely able to talk)

He... he's here...

BRUCE'S VOICE

Who's there?

Janet lifts the knife as if to ward off Jason.

JANET

Oh my god... this is his house...
we're in his fucking house...

BRUCE'S VOICE

Janet, goddamnit, what's going on?

JANET

Jas... Jason Voorhees... he's here...

Jason calmly watches her. After a few seconds, he slowly and deliberately rises up out of the chair... and as he does, the following happens in the blink of an eye:

-- Janet hurls the knife at Jason in desperation...

-- The knife flashes through the air...

-- Jason's hands whip up, plucks the knife out of the

air and _flings it straight back at Janet in one single motion_.

-- The knife flashes back across the room, the blade gleaming in the light. It PLUNGES deep into Janet's forehead and KNOCKS her off her feet.

THE CELL PHONE

hits the floor with a spray of blood. The impact closes the flip phone and it comes to a rest against the wall. The display screen says the word "END."

But the phone is still active. A small, green light continues to blink on and off. As we PUSH IN on the tiny green light, we hear the sound of a TELEPHONE CONVERSATION, starting with the ringing of a phone. Someone picks up:

OPERATOR'S VOICE

Nine-One-One Emergency. How can I help you?

BRUCE'S VOICE

Uh, yeah... my name's Bruce Kelly. Listen, I think two people may have been killed up at Crystal Lake.

OPERATOR'S VOICE

What makes you say that, sir?

CUT TO:

INT. CRYSTAL LAKE SHERIFF'S STATION - NIGHT

TIGHT ON a rack of shotguns. As we continue to listen to the VOICEOVERS, we see someone unlocking the weapons locker and DEPUTIES start grabbing shotguns two at a time...

SHERIFF'S DISPATCH VOICE

This is Nine-One-One dispatch to Crystal Lake Sheriff's Department. We have a Code Red in progress, location unknown. Recommend tracking cellular phone which we believe to be still active. Cell phone number is...

NEW IMAGE - SHERIFF'S VAN

Several DEPUTIES loading weapons, duffel bags, and assault equipment into the back of the van.

FBI VOICE

Hello? FBI Tactical Response Team.

HAYES' VOICE

Yeah, this is Sheriff Hayes up at
Crystal Lake. I think you boys better
get up here. We got him this time.

EXT. JASON'S HOUSE - NIGHT

All is quiet. No signs of activity. Suddenly, TEN MEN IN
DARK CLOTHING carrying assault weapons appear out of the
forest like phantoms and creep toward the house. Their
moves are efficient, quick -- men trained in military
tactics. We FOLLOW ONE AGENT all the way to the front
door, where he pauses, listens to his radio earpiece for
a moment, then touches his throat-mike.

FBI AGENT

This is Charlie-One. We've reached
Center-ice.

He checks his weapon, glances to his teammates, who each
give him a nod. HE KICKS OPEN THE DOOR --

HARD CUT TO:

INT. BEDROOM - CLOSE ON A TELEPHONE

A standard phone, ringing loudly. A woman sits up in bed
and grabs the phone out of its cradle. Her name is RUBY
JARVIS -- mid-twenties, pretty, out on her own for the
first time since law school.

RUBY

(groggy)

I'm awake.

The voice on the phone -- KEITH HARDING -- is excited,
borderline hysterical, a torrent of words:

HARDING'S VOICE

Ruby, it's Keith Harding from the
D.A.'s office. You have to get down
here. We need a public defender right
away.

She glances at a clock nearby -- it says 3:07 am.

RUBY

What... now?

HARDING'S VOICE

Look, the Sheriff's department just
brought him in ten minutes ago, and I
want this one to go by the numbers. I
don't want any Miranda problems on
appeal.

RUBY

All right... all right. I'll be there

in twenty minutes.

HARDING'S VOICE

Make it ten. Bye.

Ruby stumbles out of bed.

RUBY

Wait a minute... who's the defendant?
Who am I defending?

A beat.

HARDING'S VOICE

Jason Voorhees.

OFF Ruby's shocked reaction...

CUT TO:

EXT. CRYSTAL LAKE SHERIFF'S STATION - NIGHT

A small-town Sheriff's Station that has become the scene of tremendous activity. A dozen squad cars in the parking lot... a van that says "FBI Tactical Response Team" on the side... some sheriff's deputies milling about in SWAT gear... an ambulance nearby. Some deputies with serious injuries are being attended to by medics.

Ruby pulls up in her car just as a news van comes to a screeching halt nearby. A FEMALE REPORTER and a CAMERAMAN jump out -- the reporter also looks like she just got out of bed.

REPORTER

(to cameraman)

Banks says we're going to CNN live in less than five minutes. We'll do a stand-up here in front of the station... get the sat-link online...

Ruby walks through the scene of chaos... at the front door there are TWO OFFICERS in SWAT gear guarding the door. They stop her.

SWAT OFFICER #1

I'm sorry, Ma'am.

RUBY

I'm Ruby Jarvis. Counsel for the Defense.

The officers exchange an amused look.

SWAT OFFICER #1

You... are going to defend _him_?

They chuckle.

SWAT OFFICER #2

I hope you're good.

Ruby brushes past them in annoyance and goes inside...

CUT TO:

INT. SHERIFF'S OFFICE - NIGHT

There's an air of excitement in the small office. Through a window partition, we can see Deputies in the b.g, typing out reports, talking on the phone, moving equipment and coordinating various tasks. In the office itself, SHERIFF HAYES is sitting behind his desk, facing an FBI AGENT and KEITH HARDING, the District Attorney. The mood is tense.

HAYES

(to FBI Agent)

I don't care if he's on the FBI's most wanted List. I don't care if he's been on "America's Most Wanted."

HARDING

(to Agent)

He's committed dozens of murders in this County, and we're going to prosecute him here first.

AGENT PARSONS

This is ridiculous. I can have a Federal writ down here by morning superseding all --

There's a knock at the door. They all turn as Ruby walks in. There is an easy familiarity around the room -- this is a small town and everyone here knows each other and works together often.

RUBY

(to Hayes)

Hey, Bill.

Hayes stands.

HAYES

Sorry to pull you out of bed, Ruby. Let me introduce Agent Parsons of the FBI... he'll be handling the Federal part of the case.

Ruby shakes his hand.

RUBY

Ruby Jarvis -- Public Defender's
Office.

Keith Harding, the D.A. and her adversary in this case,
smiles.

HARDING
She is the office. She's the only
P.D. within fifty miles.

AGENT PARSONS
Handled a murder case before?

RUBY
Two.

HARDING
(chuckles)
I'm not sure I'd call them murder
exactly. More like a couple of bar
fights that got out of hand.

RUBY
I seem to recall arguing the same
thing in court while you were trying
to file murder-one charges.

HARDING
(shrugs)
That's my job.

The FBI Agent turns to Ruby.

AGENT PARSONS
Counselor, this case is going to be
tried in Federal Court.
I'll have a writ here in the morning
to that effect, so I wouldn't lose too
much sleep worrying about your
defense. The Federal court will
appoint a Federal attorney for Mister
Voorhees.

Ruby smiles, smooth as silk. She's ready for this...
hands him a legal document.

RUBY
Well, I was looking over your arrest
warrant... and I noticed it was signed
by Judge Gillan.

AGENT PARSONS
I guess... I didn't handle that.

RUBY
Maybe you should have. You see, Judge
Gillan is the Superior Court

Magistrate. This is a Federal
warrant.

The FBI agent looks a little disturbed.

RUBY

(continuing)

This arrest warrant is completely
invalid. You'll have to get a new
warrant signed by a Federal circuit
court Judge.

As the FBI Agent looks over the document, Harding moves
over to Ruby.

HARDING

(to Ruby)

I'd just like to point out that my
arrest warrant is properly signed and
dated... so Voorhees is not walking
free.

The Agent looks up at Ruby.

AGENT PARSONS

Fine. Who's the circuit court judge
for this district?

RUBY

That would be Judge Hobson. And he
just left on a two week fishing trip.

Ruby smiles at him pleasantly. The FBI Agent gets red-
faced with anger and frustration.

AGENT PARSONS

Hot shot, huh? If you're so good, what
are you doing here in Mayberry?

HAYES

(sarcastic)

Same thing the rest of us are doing.
Going down to Floyd's barber shop for
a trim... fucking farm animals... the
usual.

The FBI Agent looks disgusted.

AGENT PARSONS

You haven't heard the last of this.

He exits. Hayes and Harding smile at Ruby.

HAYES

That was fun to watch.

HARDING

Were you one of those girls that
always had her homework done two days
before the teacher asked for it?

RUBY

Three.

(beat)

Where's my client?

HAYES

Your... client is being booked right
now. He'll be in cell five.

RUBY

What are the charges?

HAYES

Shit. We're still putting the victim
list together. You'll need a forklift
for the case file. I suggest you hire
some help, and don't expect to get a
lot of sleep for the next few months.

(beat)

You're about to defend the most
notorious serial killer in American
history.

RUBY

(lightly)

I thought that was Ted Bundy.

HAYES

(smiles)

Compared to this guy... amateur.

CUT TO:

INT. JAIL CELL - CORRIDOR - NIGHT

A small town jail facility with five cells total. Ruby
and Sheriff Hayes are walking toward the end of the tiny
cell block. At the very end of the hall there are TWO
DEPUTIES armed with shotguns, wearing bullet-proof vests,
standing nervously by a cell. Ruby is keeping a neutral,
even expression on her face -- but it hides a genuine
nervousness.

RUBY

A house?

HAYES

That's right. Wasn't on any of the
maps... we could barely see it through
the underbrush. Place must've been
abandoned for twenty years.

They come to the cell at the end of the hall, and Ruby

gets her first glimpse of her client.

ANGLE ON JASON

who is sitting on a prison bed, wearing jail house clothes.

His arms and legs have been shackled and he looks like he couldn't move even if he wanted to. Jason's head is bowed and he's staring at the floor, most of his features obscured by shadow, but we can tell that his head and face are disfigured by numerous scars.

(NOTE: This is not the hideously deformed mutant seen in the other Jason movies, but a real man. He's no less frightening, however, and he bears the scars of countless fights and wounds.)

RUBY

takes in a breath, a little disturbed just by being this close to him. Hayes takes note of her reaction, but keeps his eyes on Jason.

HAYES

Yeah... everyone feels that way when they see him... something's not right about this guy.

Ruby gives him a sharp look.

RUBY

He's just a man, Sheriff. A man that needs to talk to his attorney... alone.

The Deputies exchange a look -- is she crazy?

HAYES

Ruby... this guy almost took out an entire Tactical Response Team. You can't expect me to just leave you --

RUBY

He doesn't look like he's going anywhere, Bill. And if necessary, I can get a judicial order reaffirming the right of my client to speak to his attorney in private.

Hayes gives her a disgusted look.

HAYES

Fine. Have a pleasant conversation... but I wouldn't get too close if I were you.

Hayes nods to the Deputies, who open the jail cell door

for Ruby. She takes a confident step inside and then they SLAM the door closed behind her.

HAYES

(dry)

Scream if you need anything.

Hayes and the Deputies go down the hall and exit to the Sheriff's Station, leaving Ruby alone. Once they are gone, some of the bravado leaves her countenance. She's standing four feet away from the one and only Jason. There's a tense beat and then she opens her file folder and tries to proceed normally.

RUBY

Mister Voorhees... my name is Ruby Jarvis. I've been appointed by the court to act as your defense counsel. Is that acceptable to you?

Jason never even stirs. Throughout the scene he remains motionless, staring down at the floor. Ruby is frightened of this man... repelled by his appearance and his chilling demeanor.

She tries to do her job, but it isn't easy.

RUBY

Unless you object, I'm going to take that as a yes.

(beat)

All right. Mister Voorhees, you're going to be charged with multiple homicides, which under laws of this state make you eligible for the death penalty. Do you understand?

No response. She takes a beat, then sits across from him on the cot, and takes another tack.

RUBY

Look... there's a lot of evidence against you... and there's a lot of people who would like to see you get the chair. But I'm not one of them. My job is to help you. That means, right now, I'm your only friend.

(beat)

It's going to be very hard to defend you if you won't talk to me.

Jason just sits there. Ruby takes a nervous breath -- this clearly isn't getting anywhere.

RUBY

There will be an arraignment in three days.

RUBY (CONT'D)

You'll have to enter a plea. Guilty or not guilty.

(beat)

Unless you object... I'm going to enter a plea on your behalf. After the arraignment, we'll have to plan our --

Jason suddenly MOVES his arm and the chains RATTLE loudly. Ruby bolts up off the bed in terror and leans up against the bars.

RUBY

Guard!

An anxious beat... then we see that Jason was only lifting his arm to scratch his other hand. The two Deputies come racing in with shotguns at-the-ready. Ruby stands there for a moment, heart pounding... then she picks up her files as if nothing's wrong and turns toward the door.

RUBY

(trying to sound calm)

I'm... ready to leave.

One of the Deputies looks at her, not sure what happened but satisfied that Jason isn't doing anything at the moment. He unlocks the door. As Ruby exits...

CUT TO:

INT. RUBY'S OFFICE - NIGHT

A small office overflowing with paperwork, files, the general clutter of an overworked civil servant. Ruby is pacing while her assistant, DANNY KWAN, an eager man in his early 20's, with a ponytail, furiously scribbles notes on a yellow legal pad as Ruby talks.

RUBY

I want to file a motion for a change of venue, and sequestration of the jury. And I want to try habeas corpus. I know we don't have much of a chance for that, but let's give it a shot anyway.

Kwan scribbles a few notes.

KWAN

Are you going to plead insanity?

RUBY

I think it's our best bet. They're taking apart his house right now... they found weapons, blood, a mountain of evidence. We can't say he was framed.

She thinks furiously. It's obvious that this is an impossible case to defend.

KWAN

This is kind of a nightmare case, isn't it? If there's anyone who deserves to get the chair, it's Jason.

She whirls on him, her voice suddenly harsh. Kwan has accidentally struck an emotional chord in Ruby.

RUBY

(hard)

Don't say that around me ever again. We're his attorneys. We have a duty to defend him -- not judge him. Remember that, Danny, or you won't be on this case much longer.

Kwan is taken aback... he didn't expect this kind of reaction.

KWAN

Sorry.

RUBY

(softening a little)

It's all right.

(beat)

Now... we're going to need a really good head-doctor for this. Someone who can get up on the stand and tell the jury that our client is mentally insane and has been for years...

(beat)

We'll go through a dozen doctors before we find one who's willing to testify for us.

She gets a thought.

RUBY

(continuing)

Maybe... we should call Joe Sena.

Kwan gives her a look.

RUBY

Yeah, I know... he's a little wacky, but he's the best psycho-neurologist in the state.

(beat)
Get him down here by morning. I want
him to interview Jason tomorrow
afternoon.

Kwan nods, flips the page on his notepad to a clean one.
Ruby glances at her watch.

RUBY
Now... I think the video store's open
for another couple of hours. Let's go.

KWAN
Video store?

OFF his puzzled look...

CUT TO:

EXT. VIDEO STORE - NIGHT

A local place. Ruby's car is parked out front.

CUT TO:

INT. VIDEO STORE - NIGHT

Ruby and Kwan enter the store at a brisk pace.

RUBY
We have to argue every possible
defense in this case. Insanity...
incompetence... and the fact that
Jason can't get a fair trial anywhere
in the country, much less this state.
(beat)
Where's the horror section?

Kwan points and they head in that direction...

NEW ANGLE

as they round the corner and head into the Horror
section.

RUBY
So... why can't Jason get a fair
trial?

KWAN
Because everyone knows he's guilty...

RUBY
Wrong. Jason can't get a fair trial
because of these.

She indicates the wall of videotapes boxes. The covers

are all lurid -- lots of images of killers with knives, axes and chain saws chasing scantily-clad women.

RUBY

For the past fifteen years, Jason Voorhees has been portrayed as a brutal, remorseless killer. People have a preconceived notion of his guilt based on these movies.

(beat)

So I intend to enter these films into evidence... and argue that media saturation has prejudiced my client's right to a fair trial.

Kwan gives her a sidelong look.

KWAN

You think that's going to work?

RUBY

I don't know if anything's going to work in this case. Therefore, we have to try everything.

She eyes the countless movies.

RUBY

I don't even know where to begin...

Kwan pipes in, revealing himself to be the quintessential horror film buff.

KWAN

Well, I'd start with "Friday The Thirteenth." 1980. Director: Sean Cunningham. A breakthrough picture that set the standard for the movies to follow. The gore and high body count made this slasher film an instant classic.

Ruby looks at him.

RUBY

You watch this garbage?

KWAN

This is a legitimate cinematic genre. Just like Westerns, Comedies, Film Noire, Science Fiction...

She picks out a title at random, reads it:

RUBY

"Zombie Sluts From Beyond the Grave."

KWAN

A seminal film. First ever depiction
of a fully nude triple impalement.

Ruby sighs, starts grabbing tapes off the shelf...

CUT TO:

EXT. RUBY'S HOUSE - NIGHT

A modest house on a tree-lined suburban street.

INT. RUBY'S BEDROOM - NIGHT

CLOSE ON A TELEVISION SCREEN which is showing a horror
movie. A young TEENAGE GIRL wearing a transparent
negligee is walking down a staircase in a dark, spooky
house. She looks frightened.

TEENAGE GIRL

Johnny... Johnny, is that you?

No answer. She walks into the living room...

INCLUDE RUBY

who is lying in bed wearing a bathrobe, legal documents
scattered on the bed and stacks of videos nearby.

She's trying to take notes on a legal pad, but she's
having trouble getting into these movies.

RUBY

(to TV)

No, it's not Johnny.

It's Jason, and he's going to put a
fucking axe in your skull, so turn on
the fucking lights.

On the TV, we see the girl reach the bottom of the
stairs... look around the darkened living room...

TEENAGE GIRL

Where is everybody? Johnny, this isn't
funny...

She hears a NOISE from behind a closet door. She heads
toward it. Ruby looks exasperated.

RUBY

Don't go in there. Why are you going
in there?

The girl slowly opens the creaky door... suddenly a CAT
jumps out! It startles the girl, who screams. But then
she realizes it was only the cat.

TEENAGE GIRL

Fluffy!

RUBY

(predicting, bored)

He's behind the door...

The girl onscreen relaxes, smiles, nothing to worry about. She swings the door closed and behind the door is a huge man in a hockey mask. Jason! He swings a giant axe toward the girl. Ruby grabs the remote control and fast-forwards through the action -- Jason chopping up the girl at triple speed.

RUBY

Yeah, yeah... he chops you up... but you know what? You deserved it.

She ejects the movie, tosses it aside and grabs another title. She pops it in the VCR and hits play. On the TV, we see the title of the movie appear -- "Friday the Thirteenth, Part 10 -- Jason's Greatest Hits and Chops." Ruby shakes her head, leans back on the bed and begins writing on the pad... We hear a THUMP somewhere in the house.

Ruby pauses and looks up... did she imagine it? Silence. There's a second THUMP. This time she sits up -- that was definitely something. She hits pause on the remote, stands up and walks out of the bedroom into...

INT. RUBY'S LIVING ROOM - NIGHT

Ruby walks into the shadowy room.

RUBY

Hello... is somebody there?

She walks through the house a moment... play the tension for a few beats... and suddenly the PHONE RINGS. Ruby almost jumps out of her skin. She snaps up the phone.

RUBY

Hello?

On the other end, we hear a panicked Sheriff Hayes.

HAYES' VOICE

Ruby, he's gone. He got out.

RUBY

What... who?

HAYES' VOICE

Jason. Jason's gone. He broke out of jail about an hour ago.

Ruby reacts.

RUBY

Well... what are you going to do?

HAYES' VOICE

I've got deputies combing the area.
But he was last seen heading in your
general direction. I want you to --

The phone clicks off and goes dead.

RUBY

Hello... Sheriff? Hello?

She starts punching buttons on the phone -- no effect.
Suddenly there's another THUMP! somewhere in the room.
Ruby backs up and drops the phone, breathing faster now.
She steels herself, then takes a quiet step towards the
closet...

RUBY

Who's there?

A rattle...

RUBY

Danny, goddamnit, if this is your idea
of a joke...

She slowly moves towards the closet... opens the door...

There's a loud MEOW. A CAT is sitting on the floor in the
closet. Ruby takes a breath of relief, picks up the cat.

RUBY

Fluffy.

She hesitates... then frowns.

RUBY

Wait a minute... _I don't have a cat_.

We hear the TAP, TAP, TAP of a walking stick on
cobblestones. Ruby turns --

NEW ANGLE

Ruby's living room is now filled with FOG. Surreal
moonlight filters in. In the distance we can hear the
deep CHIMING of a clock tower; and an old, gas lamp street
light is sitting in the middle of the room. It almost
looks like old LONDON. Her furniture is still present,
but instead of carpet there are cobblestones on the
floor.

The cat HISSES at something off camera and runs away.

Ruby watches in astonishment as the figure of a MAN wearing a hat and cloak appears out of the mist. He has a walking CANE, which he taps on the stones as he approaches...
She watches him as he steps into the street lamp's glow. His face is ghastly pale, eyes dark and murderous. We should recognize him as JACK THE RIPPER.

JACK
(British accent)
Hello, my dear. How about a tumble
with old Jack?

He whips off the top of the cane, revealing a razor-sharp stiletto blade hidden inside. He jumps toward her and she recoils. She stumbles backward, goes through the door to the bathroom, slams it behind her --

INT. BATHROOM/PRISON CELL

The room is a bizarre cross between a bathroom and a bleak cement PRISON CELL. There's a BUZZING SOUND. Ruby looks down to see a MAN etching a Swastika onto her shin with an electric tattoo gun. The man looks up at her, and we can see from his long, stringy hair, beard and distinctive Swastika in the middle of his forehead, that this must be CHARLES MANSON.

He smiles up at her. She pulls away. He comes at her, laughing that maniacal laugh. She turns, and as she does...

CUT TO:

INT. RUBY'S KITCHEN - NIGHT

She's standing in front of her own stove. There's something bubbling in a large pot. She lifts the lid to find HUMAN BODY PARTS boiling in the cauldron -- a hand, an eye, a foot.

She drops the lid in horror. A MAN GRABS her from behind. He's a tall, lanky man with short blonde hair and wire-frame glasses. It's JEFFREY DAHMER. He has a butcher knife in his hand.

She pulls away -- runs right into ANOTHER MAN. This one is dressed as a CIRCUS CLOWN. JOHN WAYNE GACEY. He gives her a hideous smile, grabs her by the arms and throws her down onto the kitchen counter. He leans over her...

RUBY'S POV

Dahmer, the Ripper, Gacey, Manson all closing in on her. Suddenly they stop, turn... look behind them... and part to allow someone else to step forward...

JASON VOORHEES steps directly towards Ruby, wearing the hockey mask, carrying a machete.

RUBY

watches in terror.

RUBY

Jason, no... please... NO!

Jason pulls the hockey mask away, revealing the shocking face of FREDDY KRUEGER. She freezes at the sight of him, surprised.

FREDDY

Jason?

(sneers)

Amateur.

He raises his hand, which now has the familiar finger blades on it...

The blades gleam in the moonlight, and as his hand swoops toward her face we...

CUT TO:

INT. RUBY'S BEDROOM - NIGHT

As Ruby wakes up with a scream on her couch. The legal pad is still in her lap... the first movie still playing on the TV. It shows Jason stalking a young victim.

She looks startled and frightened by the nightmare. After a beat, she picks up the remote and turns off the TV. As she lays back on the bed, catching her breath...

CUT TO:

EXT. CRYSTAL LAKE COURTHOUSE - DAY

A couple of days later. Crowds have gathered... media vans and satellite dishes in place... sheriff's deputies trying to keep the crowd contained... people with signs proclaiming, "Jason Must Die!"... others that say, "Free Jason!"... Journalists and camera crews jockeying for position. A few people selling tee-shirts. It's the Trial of the Century.

INT. COURTROOM - DAY

In contrast to the pandemonium outside, the courtroom is relatively subdued. The visitor's gallery is packed, but everyone is keeping their voices low, speaking in hushed tones.

Ruby and Kwan are at the Defense table, going over her

legal briefs, as Harding enters through a side door. He's dressed like something out of GQ -- very snappy. He moves to the prosecutor's table, puts his briefcase down, then moves over to have a few words with Ruby.

HARDING

(sotto)

CNN... all five networks... Court
TV... two Japanese networks... three
from the UK... and one guy who swears
he's from Zimbabwe.

Ruby gives an absent nod, concentrates on the file in front of her.

RUBY

Quite a circus.

HARDING

And we're in the center ring.

(beat)

You sure you want to wear that blazer?

She looks up.

RUBY

What?

HARDING

You're about to be a media darling --
you might want to dress the part.

She rolls her eyes at him. Harding goes over to his side of the table. A man comes through the crowd and sits himself on the edge of the table in front of Ruby. This is JOE SENA, the psychiatrist/neurologist. Early 30's, good-looking, smart and he knows it. His complete confidence in himself is sometimes perceived as arrogance. Ruby looks up, and we can tell she knows him -- and is a little wary of him.

RUBY

Doctor Sena... did you complete your
examination of Jason?

Sena nods.

RUBY

Well?

SENA

(matter-of-fact)

He's fucking nuts.

RUBY

Great. Is that what you're going to
say when I put you on the stand?

SENA

No. When you put me on the stand, I'll say your client is catatonic and exhibits classic symptoms of a schizophrenic, sociopath personality.

(beat)

And he doesn't sleep.

RUBY

Doesn't sleep?

SENA

Insomnia. Not unusual for someone in his situation.

(beat)

Not to mention he's a bed-wetter.

RUBY

He wets the bed?

SENA

I always throw that in. It makes the jury feel sorry for the defendant.

Ruby looks annoyed.

KWAN

Can we prove any of this?

SENA

Prove it? Come on, the guy's an avocado. He doesn't say a word, he doesn't move, he doesn't respond to any external stimuli... You can say anything you want about him, but you can't prove it one way or another.

(beat)

But the outlook's not entirely grim.

RUBY

Oh?

SENA

One of the deputies is pretty cute. I think she likes me.

Ruby ignores this -- she's familiar with Sena's escapades. She sits back in the chair, a little frustrated.

RUBY

This is bad, Joe. The Prosecution is already putting together a team of psychiatric specialists. They'll argue exactly the opposite. They'll say he's

just pretending to be catatonic and
he's completely sane.

SENA

(shrugs)

Great. Battling head doctors. We'll
confuse the jury enough to create a
reasonable doubt. Hung jury.

RUBY

This is Jason Voorhees. They'll be
looking for an excuse to send him to
the chair.

(beat)

If we're going to argue insanity,
we're going to need something a little
more concrete.

Sena thinks.

SENA

Well... we can look for earlier
evidence of psychotic or sociopathic
behavior in his childhood, but I'll
need access to his medical--

Suddenly there's a gasp that goes around the room and
everyone stops talking. Ruby looks up to see so being led
in by six deputies, heavily armed. Jason is shackled and
shuffles across the courtroom, finally being seated at
the defense table. In the harsh light of day, Jason's
scarred and twisted features are shocking -- it looks
like he's been through a meat-grinder. Again, Jason seems
passive, staring off into middle-distance, completely
disconnected from the world around him.

BAILIFF

All rise. The Superior Court for the
city and county of Crystal Lake is now
in session. Honorable Judge Gillan
presiding.

Everyone stands as the JUDGE enters.

JUDGE

Be seated.

Everyone sits down.

BAILIFF

Only one case on the docket, Your
Honor. "The People versus Jason
Voorhees."

JUDGE

Will the defendant please rise
during the reading of the charges.

Ruby stands and hesitates, afraid to touch Jason, who isn't moving a muscle.

RUBY

Your Honor, my client... prefers to remain seated.

The Judge peers at Jason in curiosity, then decides not to press the matter.

JUDGE

Very well.

(to Harding)

Are the People ready to proceed?

Harding stands, holding a thick legal document the size of a phone book.

HARDING

Yes, Your Honor. The People make the following charges against the defendant Jason no-middle-initial Voorhees...

(reads)

On Friday, May thirteenth, 1980, the defendant did with malice and forethought murder Annie Wolfe with a bowie knife. The People further charge on that same date, defendant did murder Dorothy Dartland with an axe. On the following morning, the defendant murdered Jack Hayes with a bow and arrow...

As Harding continues to talk, reading off what seems an endless series of victims, we...

DISSOLVE TO:

INT. COURTROOM - DAY

Later. Harding still reading from the endless victims list, people shifting a little restlessly in their seats.

HARDING

Defendant did then murder Robert Smith with a tent pole on February twelfth, 1984... defendant is further charged with the murder of Lynn Kaplan with a pitchfork...

DISSOLVE TO:

INT. COURTROOM - DAY

Much later, Harding finishes up the list.

HARDING

And finally, most recently Federal Agent Sam McNulty, a law enforcement officer for the Federal Bureau of Investigation, strangled by the defendant while resisting arrest.

Harding closes the massive file. Relief around the courtroom.

HARDING

That concludes the State's charges, Your Honor.

The Judge takes a long breath... looks to Ruby.

JUDGE

Is the Defense ready to enter a plea?

RUBY

We are, Your Honor.

(beat)

The Defense pleads... not guilty.

Reactions of disbelief around the courtroom, snickers and outright laughter, it sounds so ridiculous. The Judge raps his gavel with disapproval.

JUDGE

Order... order.

RUBY

The Defense would like to move for a change of venue. We feel that it will be impossible to find an impartial jury in Crystal Lake County or --

Suddenly a MAN stands up in the courtroom -- his face contorted with rage and anger.

ANGRY MAN

You killed my sister, you son of a bitch! You fucking monster!

He pulls out a handgun and FIRES at Jason. People dive for cover.

ANGLE ON JASON

as the BULLETS catch him full in the chest, knocking him out of his chair. The spectators are screaming and crying. The Judge ducks behind his bench. Sheriff's deputies finally wrestle the man to the ground. Ruby crawls over to Jason, who is lying motionless on the

floor, blood pooling nearby. He's conscious, his eyes-
staring around the room with a stunned look.

RUBY

We need an ambulance, _now_!

CUT TO:

INT. EMERGENCY ROOM - DAY

A swirl of activity as an ER DOCTOR and NURSES wheel the bloody form of Jason into the room. Two nurses rip open Jason's shirt, revealing five ghastly BULLET WOUNDS to his chest.

ER DOCTOR

Vitals! Get me four units of O- negative
blood and start IV infusion!

Nurses start hooking Jason to IV tubes. The doctor
examines Jason's bloody chest.

ER DOCTOR

We need chest, spine and abdominal X-
rays -- now!

NURSE

(off instruments)

Blood pressure -- ninety over sixty
and falling!

ER DOCTOR

Okay... get an arterial line going...
and set up a dopamine drip -- four
hundred milligrams. This guy's going
to surgery.

CUT TO:

INT. SURGERY - DAY

A short time later. Jason on the operating table, a
SURGEON, an ASSISTANT, an ANESTHESIOLOGIST and various
NURSES are working furiously. Jason is still hooked to IV-
tubes.

SURGEON

(looking over Jason)

I can't believe this guy's still
breathing. Multiple gunshot wounds to
the upper thorax... massive tissue
injury...

(to anesthesiologist)

Let's put him under.

The anesthesiologist takes a syringe full of fluid and
INJECTS it into a port in the IV tubing.

ANESTHESIOLOGIST

(to Jason)

It's okay, Buddy. Just start counting backwards from a hundred. One hundred... ninety-nine... ninety-eight...

The surgeon is strapping on gloves... the assistant and nurse are wheeling in carts of scalpels, clamps, surgical gauze.

The surgeon is ready to go -- but Jason's eyes are still open and he's wide awake, watching him. It's a creepy sight.

SURGEON

(to anesthesiologist)

What's the matter? Get him under!

The anesthesiologist looks baffled -- injects a second dose of the fluid into Jason's IV. But Jason doesn't flinch.

ANESTHESIOLOGIST

I'm trying, Doctor... but if I give this guy any more barbiturates, it's gonna kill him.

SURGEON

If we don't go in now, he's going to bleed to death. Do what it takes.

The anesthesiologist grabs a nearby GAS MASK and puts it over Jason's mouth. He spins the wheel on a tank labeled NITROUS OXIDE -- we see the level indicator on the tank rise... rise... all the way to a hundred percent.

ANESTHESIOLOGIST

(to Jason)

Come on, damn you... close your eyes... go to sleep...

As he says this, we CLOSE IN on Jason's face... and finally, his eyelids begin to droop... and slowly close. At that moment...

FADE TO BLACK.

Over the blackness of the screen, we hear the sound of THUNDER. A FLASH of LIGHTNING jolts across the blackness, and we realize that we're in --

JASON'S DREAM

as a jagged bolt of LIGHTNING crashes across the angry heavens. CAMERA TILTS DOWN to find a YOUNG BOY, age eleven, running through a DARK FOREST in terror.

THIS IS JASON VOORHEES AS A BOY. Something's chasing him, and he keeps glancing back. The boy is covered with bruises and nasty looking scratches on his face. He stumbles, falls, hits the ground hard.

FLASHCUTS

-- JASON'S MOTHER laughing, her face bathed in soft candlelight.

-- A HAND massaging a woman's breast.

THE BOY

Stumbles to his feet in the forest, continues his flight. Tree branches and bushes slap at his face as he runs through the forest, scratching him, tearing at his clothes.

FLASHCUTS

-- A bedroom door slowly opening.

-- Jason's mother's face looking up in surprise.

THE BOY

Leans up against a tree, tries to catch his breath. Suddenly we hear a deep and terrible VOICE calling out across the forest. FREDDY KRUEGER'S VOICE:

FREDDY'S VOICE

There are you, little man!

The boy runs harder, loses his footing and falls down an embankment. As he falls through the air...

FLASHCUTS

-- The boy standing in a room as a man's hand reaches down for him.

-- Jason's mother laughing.

-- The boy being slammed against a wall.

-- Lightening crashing against the sky.

-- Lightening on the unburned face of Freddy Krueger, smiling.

THE BOY

HITS the bottom of the embankment hard, knocking the wind out of him. He gets to his hands and knees, tries to draw in a breath, but it's impossible. Again Freddy's voice

booms out:

FREDDY'S VOICE

You've been a very naughty boy!

INT. SURGERY

The operation is under way. Jason's chest is OPEN and the surgeon is removing a large caliber bullet with a pair of forceps.

SURGEON

(re: bullet)

Looks like a .45 to me.

He drops the bullet in a pan.

SURGEON

All right... this one's lodged near
the spinal column...

The Surgeon glances up at a FLUOROSCOPIC MONITOR which shows a black and white image of the surgeon's tools and the interior of Jason's chest -- it looks like a real-time X-ray image.

SURGEON

I need a clamp... retract the lung...

On the monitor, we can see the progress as the forceps and clamps get closer to a bullet. The surgeon probes for the bullet...

SURGEON

(watching monitor)

Easy... almost got it...

The surgeon's concentrating... everyone's being very still...

Jason's HAND flies up and grabs the doctor by the neck!
Everyone reacts in shock.

SURGEON

Jesus!

Jason's eyes are still closed, but he's stirring as though having a nightmare and trying to wake up.

NURSE

His heart rate's jumped to one-ninety-nine!

SURGEON

(strangled)

Sedative!

A nurse injects Jason with a hypo. He stops struggling and his hand drops away from the doctor.

JASON'S DREAM

CRYSTAL LAKE. The sky is dark with storm clouds. The boy comes tearing out of the forest, scratched, bedraggled, terrified. He stops at the SHORE to the lake, looks around in desperation. He's trapped.

FREDDY'S VOICE

I'm coming!

The boy spots a METAL CANOE a ways down the shoreline. He runs to it, jumps inside, shoves off onto the water and begins paddling like mad to get away from the beach.

He glances back at the shore... nothing. It looks like he got away. He stops paddling for a moment, tries to catch his breath.

There is the SLITHERING SCRAPE of metal under the boat. The boy freezes and looks around. Something is under the boat. The scratching gets LOUDER, as if someone were trying to claw their way through. Suddenly, it stops. Silence.

The CANOE CAPSIZES -- the boy is thrown into the cold water. He flails in panic... he can't swim... tries to clutch onto the overturned boat... finally manages to hang on and keep himself from going under.

But then, without warning... something PULLS HIM DOWN.

UNDERWATER

The boy is thrashing to get back to the surface, but he just keeps going deeper... deeper into the murk...

The boy looks up and reacts to something --

The sudden flash of. FREDDY'S METAL FINGER BLADES flies toward the boy's face.

INT. SURGERY

Jason starts to convulse on the table. The surgeon is in the middle of closing the wounds... Jason jumps a little and the Surgeon accidentally STABS his own hand with the needle.

SURGEON

Stabilize him, goddamnit!

ANESTHESIOLOGIST

Blood pressure rising!

NURSE

He's going into epileptic convulsions!

Jason is thrashing on the table, knocking over equipment. He lashes out at a Nurse, connecting with her chest and sending her FLYING across the room. The doctors and nurses struggle to hold him down.

Suddenly one of the nurses glancing up at the fluoroscopic monitor...

ANGLE ON MONITOR

The fluoroscopic scanner still shows the interior of Jason's chest, but for a moment the silhouette of FREDDY'S FINGER BLADES pass across the screen as if moving through Jason's chest cavity.

RESUME NURSE

who reacts with stunned surprise.

JASON

his eyes fly OPEN and he's awake. At that moment, he stops struggling and simply lies calmly on the operating table. A long beat as everyone in the room stands back and watches him, not knowing what to expect next. Off the shocking moment...

CUT TO:

INT. HOSPITAL WAITING ROOM - NIGHT

Ruby, Sena, Kwan, Harding, and Sheriff Hayes are all waiting for word. The surgeon comes into the room with a shell-shocked and bewildered look on his face.

SURGEON

He's... going to make a full recovery.

Surprised looks go around the room.

HARDING

You're kidding. The guy took five shots.

SURGEON

It was touch and go there for a while. He suffered convulsions at one point... and then he went into cardiac arrest.

(beat)

Frankly, some things happened in that operating room that I just don't know how to explain.

HAYES

Like what?

SURGEON

Well, to start with the man has an incredible metabolism. His heart rate is about one-eighty -- and that seems to be normal for him.

(beat)

And I don't even want to talk about his EEG. It's so bizarre I'm thinking of sending it to Johns Hopkins for analysis.

Sena points to the clipboard the surgeon's holding.

SENA

Is that his file?

SURGEON

Part of it. When I've completed my post-op report, I'll add it to the rest of his file.

RUBY

What do you mean, the rest of his file?

SURGEON

According to our records, we have medical files on Jason... his mother... his whole family.

(beat)

They haven't been added to the computer database yet, but they're still down in the basement.

As Ruby and Sena exchange a look...

CUT TO:

INT. MEDICAL RECORDS ROOM - NIGHT

Ruby and Sena are walking through the rows and rows of shelves of medical records. An attractive NURSE is leading them to a specific shelf.

NURSE

Voorhees... Voorhees... right here.

She pulls out three file folders.

NURSE

Pamela Voorhees... Elias Voorhees... here we are... Jason.

(flipping through folder)

There's not much. Birth Certificate...

a few office visits. Nothing after 1967.

RUBY

Mind if I take a look?

The nurse hands her the files, hands the other half to Sena.

NURSE

I'll be up front if you need me.

Sena stares after the nurse with an appreciative leer. As they flip through the file folders...

SENA

Nurses. That's why I went into medicine.

RUBY

This sexual obsession of yours. Have you considered going into therapy yourself?

SENA

No need. I'm self-diagnosed. I have severe nympholepsy...

(beat)

And I'm a bed-wetter.

RUBY

Well, I definitely feel sorry for you.

(reading from case file)

August fourteenth, 1956... Jason was brought in by his mother, who said the boy hadn't slept for two weeks. Doctor prescribed Valium...

She flips to another page.

SENA

(reading, shocked)

I don't believe it. Jason's mother died of ovarian cancer in 1969.

RUBY

So?

SENA

I thought she was a killer, too. You know... that she chopped up a bunch of teenage camp counselors... before she was decapitated.

Ruby is annoyed.

RUBY

That's the problem with this case. Everyone thinks they know Jason's life story. But they don't. What you're remembering is a movie. Fiction. In the movie, Jason's mother runs around, killing people after Jason drowns in Crystal Lake

SENA

None of that's true?

RUBY

Well, Jason was in a canoe accident in 1967 and presumed drowned. His mother died a few years later after a long bout with cancer. Some time in the early eighties, there were a string of murders out by Crystal Lake...

(spooky voice)

People started saying it was Jason... back from the dead.

SENA

So, what are you saying... that he didn't kill all those people?

RUBY

My job is not to determine his guilt or innocence. That's up to the jury. My job is defend him.

Sena gives her a look.

SENA

That's a nice bit of lawyer-speak. Why don't you just say it -- your client's a psychotic killer who's murdered dozens of people, and you're trying to set him free. Right?

She gives him a dirty look.

SENA

(continuing, casual)

Don't get me wrong. I don't care. But the professional part of me is interested in how you rationalize what you do.

RUBY

I don't "rationalize" anything. I'm his lawyer -- he's my client. That's all.

SENA

That didn't sound very convincing.

Ruby looks at him squarely.

RUBY

What do you want -- a tidy psychological profile? You want to hear that I was falsely accused of a crime I didn't commit... and that's driven me to defend others? Or maybe you want to me to get in touch with my feelings... talk about my childhood...

SENA

No. You've told me all I need to know.

RUBY

Oh?

SENA

You're obviously going through a critical moral dilemma. And you're putting up barriers against anyone who tries to probe your conscience.

(beat)

But it is heartening to know that you do have a conscience.

There's a beat. She looks at him.

RUBY

Are you charging me your hourly rate right now?

He smiles.

SENA

No. That was a freebie.

She looks at the file again.

RUBY

Not much here. Jason was brought in a couple more times for insomnia... that's about it.

SENA

Wait a minute. Let me see that. She hands him the file.

SENA

(off file)

The mother said the boy hadn't slept for over three months. A physical examination showed dilated pupils, temperature of one-oh-two, blood chemistry highly imbalanced...

RUBY

That's pretty weird. Is it possible for someone to not sleep for months?

SENA

It's rare... but there are cases where people go for years without sleep.

(reads)

They diagnosed Jason with simple insomnia... but that's not what it looks like to me. He has every indication of, having _insomnolesence_.

RUBY

Insomnolesence...

SENA

It's a neurological disorder affecting the hypothalamus. The part of the brain that causes sleepiness is inactive. They didn't know about it back in the sixties. Even now, it's not understood very well.

Ruby considers, intrigued by this new revelation.

RUBY

So Jason doesn't sleep... how does that help us?

SENA

Insomnolesence has been known to cause psychotic episodes... delusions...

RUBY

If we could prove that Jason suffers from this disorder... and that his homicidal behavior has been a direct result of a medical condition...

SENA

Not guilty by reason of insanity. Case closed.

RUBY

How do we prove it?

SENA

Simple. We sedate him, induce a somnolesent state, and study his REM patterns when he's unconscious.

(beat)

If he has the disorder, his REMS will be highly abnormal. Ruby smiles.

RUBY

Then I'd say it's bedtime for Jason.

CUT TO:

INT. JASON'S HOSPITAL ROOM - NIGHT

Jason is lying on a bed, strapped down and shackled to the bed frame. Various pieces of medical equipment are nearby. An IV is hooked to Jason's arm. There are bars on the window and an armed DEPUTY stands by the door. Jason is conscious and staring at the ceiling with his usual stark gaze.

Ruby and Kwan look on as Sena attaches sensor pads to Jason's forehead. The pads have long electrical cords which are connected in turn to a CONSOLE which has been wheeled into the room. The console has monitors and controls on it.

Sena's assistant, LAYTON, is running various tests on the equipment. Sena puts the last sensor pad in place.

SENA

All right... that'll do it. All of the contacts are in place.

(to Layton)

Begin recording.

Layton taps a few controls on the console, looks at a monitor which displays various GRAPHS and BRAIN PATTERN schematics.

LAYTON

(off console)

Everything looks good. I'm getting EEG... encephalitic levels... neuro-electrical readings...

(beat)

Start recording-at twenty-thirty hours.

He taps a control.

RUBY

How long will he need to be asleep?

SENA

We're going to need at least two full REM cycles to get a clear neurological profile. Three hours minimum, six hours ideal.

Ruby moves to the bed, looks down at Jason. She's still nervous around him, her feelings mixed about this brutal serial killer. But she does her best to put on a professional face.

RUBY

Jason... we're going to put you to sleep now. We're going to run some tests. But it's going to be all right. Just trust me.

No response from Jason. Ruby looks at Sena, nods. Sena takes a syringe from an adjacent table... then hooks it into the IV. Kwan is noting everything on a legal pad.

KWAN

For the record, what kind of sedative are you using?

SENA

Forty-seven CC's Valium.

Sena's assistant looks up in surprise.

LAYTON

Forty-seven CC's?

SENA

Yeah, I know, but believe me -- this guy doesn't go under very easily.

Sena injects the full syringe into the IV. They step back.

SENA

(to Ruby)

Well, that's it. He'll be asleep in a few minutes, but his first REM-cycle probably won't kick in for another hour or so.

(beat)

Is there a place we can get something to eat in this town?

RUBY

There's a pizza place over on Market.

SENA

Cute waitresses?

RUBY

That's open to debate.

SENA

I'll take my chances. Come on, I'm buying.

She shakes her head, pulls up a chair.

SENA

There's nothing to see here. He sleeps... we record it. That's all that happens.

RUBY
He's my client, and this is important.
Enjoy your waitresses.

Sena shrugs and then exits.

RUBY
(to Kwan)
Take note of everything that happens,
no matter how insignificant. I want a
complete record of this for the court.

Kwan nods, sits, taking his job very seriously. Layton
looks over at them and yawns.

LAYTON
If we're lucky, maybe he'll fart in
his sleep.

Kwan smiles, but then sees Ruby isn't amused. She keeps
her eyes on Jason. OFF the image of Jason's face -- his
eyes are drooping and he's-starting to fall asleep...

EXT. HOSPITAL - NIGHT

A few cars in the parking lot, and some extra sheriff's
deputies providing security -- but otherwise, all is
quiet.

INT. JASON'S HOSPITAL ROOM - NIGHT

A while later. Layton is sitting at the console, watching
the monitor with a bored look. Kwan is doodling on the
legal pad. The Deputy is slouching against the wall.
Jason is sleeping. Only Ruby seems still interested in
Jason -- she watches him closely. A quiet moment, then
Ruby looks up, catching something out of the corner of
her eye...

JASON'S HAND

His finger twitches slightly.

JASON'S EYES

His eyes begin to move back and forth beneath his
eyelids...

RESUME

Layton reacts as his console sends out a BEEP.

LAYTON
(off console)
There he goes. REM sleep began at
twenty-two fifteen hours.

(beat)
Sweet dreams, you psycho.

On the monitor, we see the distinctive EEG of REM SLEEP -- a single squiggly line. There's also a hard copy print-out being generated off to the side on a long, narrow sheet of paper piling up on the floor.

JASON'S FACE

Eyes shifting under closed lids -- Rapid Eye Movement. PUSH IN ON Jason's eyes... closer, until they fill the frame...

Suddenly his eyes fly open, and we PULL BACK to reveal that we are actually looking at eyes of the YOUNG JASON seen in the earlier dream sequence. WE ARE IN JASON'S DREAM. The boy is lying wide awake on his bed, staring up at the bedroom ceiling, unable to sleep.

The boy hears a distant screaming noise... the moans of a woman's voice. It sounds like she's in pain. The boy frowns, climbs off his bed and follows the sound into the nearby hallway...

INT. JASON'S HOUSE - HALLWAY

Instead of the dilapidated, abandoned house seen earlier, the house is in fine condition, filled with normal furniture and has a lived-in look. We're in Jason's house as it appeared over twenty years ago. The young boy, scared, worried, is walking toward the bedroom door at the end of the hall. The moans and screams grow louder. He finally reaches the door and slowly opens it...

INT. MOTHER'S BEDROOM

The bedroom seen earlier, but as it appeared over twenty years ago. A woman is tied to the bed with leather straps and she's screaming in ecstasy. A man is on top of her, fucking her hard enough to make the bed slam against the wall.

Young Jason stands in the doorway, wide-eyed, not sure what to think.

BOY

Mommy?

The woman looks over, sees him.

MOTHER

(angry)

Jesus Christ, Jason... what are you doing? Get out of here!

The man turns his head to the boy in anger -- it's FREDDY

KRUEGER as he appeared when he was mortal -- no burns. He's naked but the distinctive fedora sits on a nearby chair.

FREDDY

(to mother)

I didn't know you had a son... I just
love kids.

Freddy gets up off the bed... moves toward the door.

FREDDY

Come here, little man... want to play
with Freddy...?

But the boy backs off at the sight of Freddy moving toward him and the boy takes off running...

INT. LIVING ROOM

The boy heads for the door... opens it but KRUEGER is standing in the doorway, fully clothed now in his distinctive garb and with burns on his face -- this is the familiar nightmare image of Krueger. Freddy grabs the boy by the shirt, hoists him up to eye-level with one hand.

FREDDY

It's been a while, little man. I
thought you were dead.

He runs one of his finger-blades across the boy's cheek, not hard enough to draw any blood.

FREDDY

You got away once... but not this
time.

He spreads the blades wide... lifts his arm to strike... and as his hand flashes toward his face, the blades suddenly hit a HOCKEY MASK which has appeared over young Jason's face. Freddy stops, confused.

FREDDY

What...

He drops the boy, who falls heavily on the floor. And as Freddy watches in shock, the boy stands up... and as he gets to his feet, his body starts to TRANSFORM into ADULT JASON. An ARM, a LEG, TORSO, his HEAD -- FEATURES MORPHING incredibly one by one until the towering figure of JASON stands before him. Freddy's eyes narrow, forced to suddenly reevaluate the situation.

FREDDY

So.... all grown up, I see.

A tense moment as the two circle each other warily. There is clearly a prior relationship between the two men -- and there is a deep hatred between them

Jason edges towards the fireplace, where there is an AXE leaning against some firewood. He lunges, grabs the axe and swings it toward Freddy. It CONNECTS -- biting deep into Freddy's chest. Freddy roars in pain. Jason advances on him, chopping and hacking at Freddy, who staggers back at the vicious blows...

INT. JASON'S HOSPITAL ROOM - NIGHT

As before. The console starts beeping and Jason's REM pattern starts jumping erratically.

LAYTON

What the hell...

Ruby moves to him.

RUBY

What's going on?

LAYTON

I don't know. I've never seen anything like it.

On the bed, Jason's hand twitches more violently. His arm jumps slightly.

LAYTON

He must be having one hell of a dream.
His REMS are all over the place.

JASON'S DREAM - LIVING ROOM (CONTINUOUS)

Jason is literally HACKING Freddy to pieces. Blood spraying around the living room. Freddy's limbs have been severed -- arms and legs chopped clean off.

Jason lifts the axe and DECAPITATES Freddy's head. The head rolls a few feet away.

But Freddy isn't dead. The severed head smiles, and looks up at Jason.

FREDDY

Nice try.

Without warning, Freddy's disembodied ARM grabs Jason by the ankle, pulling him off his feet. Jason CRASHES hard onto the floor. One of Freddy's dismembered LEGS kicks him in the side. Another LEG puts its foot on Jason's throat, pinning him to the ground. FREDDY'S HEAD rolls like ball onto his bloody torso, reconnects itself. The torso leaps up and in the flash of an eye his entire,

body starts to REASSEMBLE itself.

INT. JASON'S HOSPITAL ROOM

Jason starts thrashing violently on the bed. Kwan is on his feet now, standing a safe distance away.

LAYTON

Something's wrong. I'm bringing him out.

(to Deputy)

Give me a hand.

Layton and the Deputy move to Jason's bedside. Layton grabs a hypodermic off a medical tray, starts filling it with a solution. Kwan quickly takes notes, trying to capture every detail. The Deputy moves to the opposite side of the bed, tries to hold Jason still while Layton prepares the hypodermic.

JASON'S DREAM - LIVING ROOM

Freddy is now whole again, and he is standing with his foot on Jason's throat, pinning the man to the ground.

FREDDY

I make the rules around here. And rule number one is: Freddy Always Wins.

He plunges his FINGER BLADES straight down INTO Jason's chest.

INT. JASON'S HOSPITAL ROOM

The assistant pricks the needle into Jason's arm... he starts to press the plunger on the hypo...

FREDDY'S ENTIRE FOREARM BURSTS STRAIGHT OUT OF JASON'S CHEST. There is no blood. It's an otherworldly effect -- as though Freddy is BREACHING INTO OUR REALITY.

Everyone freezes in shock at the image. Freddy's hand moves like lightening and SLASHES the Deputy and Layton in one fluid move. They collapse, BLOOD SQUIRTING from the razor cuts in their necks.

The syringe is still deep in Jason's arm -- but the drug has not yet been injected.

JASON'S DREAM - LIVING ROOM

Freddy is digging his arm deeper into Jason's chest. Jason is writhing in pain, his hockey-clad face inches away from Freddy's now. Freddy frowns... digs his arm in deeper...

FREDDY

There's more to you than meets the
eye.

He plunges his arm yet DEEPER --

INT. JASON'S HOSPITAL ROOM

-- where we see Freddy's entire arm and part of his
shoulder BURSTING out of Jason. Freddy's hand whips
around, searching for something to grab onto... blades
scraping against the wall... ripping at bedsheets...

Ruby opens the door and yells out --

RUBY

We need help in here! NOW!

Kwan turns to avoid the thrashing finger blades... but a
BLADE SNAGS in Kwan's ponytail. He yells out... tries to
untangle the blade but it's too late. Freddy knows he has
somebody. The hand grabs hold and yanks him up onto
the bed. Kwan struggles, but it's too late -- Freddy
PULLS KWAN DOWN INTO JASON'S CHEST...

JASON'S DREAM - LIVING ROOM

Freddy's pulls Kwan's head OUT OF JASON'S CHEST, INTO THE
DREAM. Kwan blinks and looks around in abject terror.
Freddy looks amazed at the sight.

FREDDY

You're not from around here, are you?

(realizing)

You're from the _other side_.

INT. JASON'S HOSPITAL ROOM

Where Ruby has grabbed onto Kwan, trying desperately to
pull him out of Jason's chest. Jason thrashes, BREAKS an
arm restraint.

CLOSE ON JASON'S ARM

As Ruby and Ewan struggle, Kwan's body presses up against
the plunger on the syringe -- and inadvertently INJECTS
Jason with the drug...

JASON'S DREAM - LIVING ROOM

Freddy is laughing now. He RIPS at Kwan's face with the
blades, then SHOVES Kwan's head straight down --

INT. JASON'S HOSPITAL ROOM

-- Kwan is catapulted out of Jason's chest, knocking Ruby

down and he SLAMS into the far wall. He slumps to the floor, covered in blood and gore, dead. Ruby sits up with a dazed look.

JASON'S DREAM - LIVING ROOM

Freddy smiles, leans down as though to enter Jason's body head-first... when suddenly the SCENE DRAINS OF COLOR. Freddy's head snaps up, looks around.

FREDDY

No... not yet!

The ENTIRE SCENE DISTORTS and FRAGMENTS, Jason's dream breaking up. Finally DISSOLVING TO:

INT. JASON'S HOSPITAL ROOM - CLOSE ON HIS FACE

as his eyes fly open -- he's awake.

WIDE ON THE ROOM

A bloody mess. But everything is quiet. Ruby sits on the floor in shock. The doors burst open and a team of doctors and nurses rush in and react to the sight. OFF the moment...

CUT TO:

EXT. CRYSTAL LAKE SHERIFF'S STATION - DAY

Ruby, escorted by two sheriff's deputies, is pushing her way through a media circus. Reporters thrusting microphones, cameras and tape recorders at her as she tries to make her way to the Sheriff's Station doors.

VARIOUS REPORTERS

(overlapping)

Is it true Jason killed three more people? Your own assistant was murdered, how do you feel about that? Do you still intend to plead not guilty? How does this affect your defense strategy? etc.

Ruby looks shell-shocked -- she's changed and cleaned-up, but she doesn't answer.

CUT TO:

INT. SHERIFF'S STATION - INTERROGATION ROOM - DAY

Sheriff Hayes is questioning Ruby. There's a tape recorder on the table in front of them. A two-way mirror dominates the room. The D.A. Harding is there, with a skeptical look on his face.

HAYES

A hand?

Ruby runs a hand through her hair, tries to talk calmly.

RUBY

That's right... it... it came right out of his chest...

HAYES

Who's chest?

RUBY

Jason's. It came out of his chest... a hand with long blades on the fingers...

She tries to stay calm...

RUBY

(continuing)

And this hand... it... it slashed Doctor Layton's throat... and the Deputy. Then it grabbed Danny by the head...

(getting emotional)

And it pulled his head right down into his chest... I couldn't... Hayes lays a hand his shoulder.

HAYES

Take it easy, Ruby... it's all right.

(beat)

Now, try to think clearly... don't you mean Jason's hand... don't you mean he grabbed a scalpel and slashed Doctor Layton's throat?

RUBY

(a challenge)

Did you find a scalpel? Did you find a murder weapon?

An awkward beat. Harding reaches over and turns off the tape recorder. He's trying to help her.

HARDING

Ruby, come on. You witnessed a brutal triple murder and you're having trouble accepting it.

(beat)

Think about what you're saying. You really expect a jury to believe that Jason has a mystery killer living in his tummy?

RUBY

I know how this sounds, but that's what happened.

Her voice is cracked slightly. It's clear she's having trouble dealing with all this. Harding and Hayes exchange a look.

HAYES

Look... Ruby... maybe you should hand this case over to someone else. Take a few weeks off.

Ruby stands, adamant.

RUBY

I don't need time off. What we need to do is find out who killed those men. Where did that hand come from?

A tense beat.

HAYES

We're still checking the crime scene... but I can almost guarantee we'll be filing three more murder charges against your client within a day.

(beat)

And we're moving him back to his jail cell... where he belongs.

Harding and Hayes exit, leaving Ruby alone for a moment. She looks at her reflection in the two-way mirror, trying to get a hold of herself...

CUT TO:

INT. JAIL CELL - CORRIDOR - NIGHT

Security is noticeably tighter. Four Deputies stand outside the jail cell, shotguns at-the-ready. Jason has been manacled and shackled with even heavier irons. Ruby is standing outside the cell, watching her client. Jason is again staring off into middle-distance.

RUBY

What's going on in that head of yours, Jason? What are you thinking?

(beat)

I wish there was some way you could make me understand what I saw in that hospital room.

A long moment.

RUBY

Well... at least I know you're

innocent of something. As she turns to go...

CUT TO:

INT. RUBY'S HOUSE - LIVING ROOM - NIGHT

Ruby is sitting at a desk in front of her PERSONAL COMPUTER. She has case files all around her.

She shuffles through the papers until she finds a POLICE SKETCH showing a drawing of a hand with the glove and blades. On the single sheet there are top, side and bottom views.

And on the top we can see print that says "Artists Conception of Murder Weapon Based on Eyewitness Description."

Ruby looks at the sketch for a moment, then reaches over and opens a small OPTICAL IMAGING SCANNER. She places the drawing in the scanner, closes the lid, then taps a few controls of the computer keypad. The scanner starts working... and on the computer screen we see a digitized image of the artist's drawing as it fills the frame.

Ruby works the keypad -- on the screen the computer says "Save as: MURDER WEAPON." She reaches over turns on a MODEM. We hear the familiar dial tone. Ruby taps in a telephone number on the computer, and we hear the modem start dialing a number. We hear a computer tone answer on the other end.

On the screen, a window appears which says "Welcome to FBI Bureau of Criminal Statistics. Enter Request."

Ruby taps in "Homicide File Search." The computer answers back: "Choose Category: Victim, Suspect, Location, Method, Murder Weapon, Date, Investigators, etc." Ruby types in "MURDER WEAPON."

The computer answers: "Search Murder Weapon by: Graphic or Text." Ruby types in "GRAPHIC."

Computer: "Enter Graphic." Ruby taps another command, and we see the digitized picture of the FINGER BLADES appear again as the computer sends it to the FBI center. A window comes up on the computer that says: "Graphic received. Searching records..."

A beat goes by... then the screen says "Match Found." Ruby types in "DISPLAY RECORD." The computer goes blank for a moment, then is filled with a police file. There's a fuzzy photo of Freddy Krueger (without burns) wearing his distinctive fedora hat... and there is a police photo of a glove with blades lying on the ground. The glove is singed and scorched. Ruby leans forward.

RUBY'
There it is...

The photo is labeled at the bottom: "Crime scene photo
147. Date: 1968. Suspect name: KRUEGER, FRED."

RUBY
(reads)
Fred Krueger...

She taps a few controls. The screen now fills with a case
file -- City of Springwood Police department. Ruby reads
the screen with growing excitement...

RUBY
(reads)
Janitor at Springwood Junior High
School. Suspected of multiple child
murders. Was found burned to death in
boiler room...

Ruby thinks. She sees something on the screen and leans
forward.
At the very bottom of the page we can see the words: "SEE
ALSO: UNSOLVED TEEN MURDERS, SPRINGWOOD, 1984."

OFF her curious reaction...

CUT TO:

EXT. MOTEL - NIGHT

A local place -- modest and a little run-down.

INT. MOTEL ROOM - NIGHT

Sena is sitting at a cheap plywood desk, with a bottle of
scotch and a glass sitting in front of him. He's been
drinking, and we can see on his face that he's been
shocked by the recent events. The REM print-outs are
spread in front of him, along with other papers.

There's a knock at the door. Sena gets up, a little
unsteady, opens the door. Ruby steps in carrying papers
and computer print-outs -- she looks determined.

RUBY
I think I'm onto something, Joe.

SENA
Me too. I'm drunk.

RUBY
Well, I'm onto something more useful.
(beat)
You ever hear of a man named Fred
Krueger?

Sena sits down on the bed.

SENA

Krueger... doesn't ring a bell.

RUBY

He was a child killer in the late sixties... in a town called Springwood about eight miles from here.

(beat)

Guess what his murder weapon was?

A glove with six-inch blades.

SENA

(dry)

Fascinating.

RUBY

Now.... according to the file, Krueger was burned to death in a fire in 1968. But get this -- beginning in 1984, there was another series of murders in Springwood. All teenagers... all killed in their sleep... all killed with finger blades just like Krueger's.

Sena takes this in.

SENA

I thought you said Krueger burned to death.

RUBY

That's right. The murders in the eighties were never solved.

(with import)

But... there were teenaged witnesses who said Krueger had the ability to appear in your dreams... and that if he killed you in a dream, it would kill you in the real world.

SENA

Uh-huh...

RUBY

Don't you see? Jason was asleep. And he was dreaming -- the REM patterns prove that. And I saw finger blades just like Krueger's come out of Jason's chest. There has to be a connection.

SENA

Yeah... I think I understand...

(beat)
You're drunk, too.

She throws the computer print-outs at him.

RUBY
It's all right here, damnit!

She starts pacing the room, frustrated.

SENA
Look... I know how upset you are. I'm
upset, too. Tom Layton was my
assistant for five years. We both lost
somebody in there.

Ruby calms down a little.

RUBY
I'm sorry... but I know what I saw...

She grabs the drawing of Krueger's finger blades.

RUBY
(re: drawing)
And I saw this hand kill three people.
I'm telling you... there's a
connection between Jason and Freddy.

Sena takes a deep breath, tries to clear his mind.

SENA
Okay... set that aside for a moment...
because I have something, too, and I'm
not quite sure what to make of it...

He stands and moves to the desk, indicates the REM print-
outs. We can see the long computer strip has a squiggly
line running down the center of it... but at one point a
SECOND REM LINE appears above it and the two lines run
parallel for most of the tape. Sena points to the print-
out's second line.

SENA
See this?

RUBY
Yeah, what is it?

SENA
It's a second REM pattern.

He points to the first squiggly line.

SENA
I know what this is... this is Jason's
REM pattern. It runs through the

entire record' of the session.

(re: second pattern)

But this _second pattern_ appears out
of nowhere and runs concurrent with
Jason's for the last five minutes of
his dream.

Ruby studies the tape.

SENA

It's as though there were two people
in that room... both of them asleep...
both of them dreaming.

RUBY

That doesn't make sense.

SENA

Add it to the list.

RUBY

So what do we do?

Sena considers.

SENA

I don't suppose I can go back to the
University and chase young coeds
again... pretend this whole thing
never happened...

RUBY

Not yet.

SENA

Then I'd say we should put Jason under
again... run another tape on him and
see what happens. We'll get extra data
this time. Video... infrared... the
works.

RUBY

Great. When can you do it?

SENA

Tomorrow. If you can clear it with the
Sheriff's department.

RUBY

I'll have to lean on them pretty hard
after what happened last night... but
I think I can do it.

(beat)

Let me know what happens.

SENA

You're not going to be there?

RUBY

I was there once... that was enough.
Besides... I have to go out to Jason's
house tomorrow.

(grim)

They're... digging up some new
evidence.

CUT TO:

CLOSE ON THE GROUND

as a shovel digs out a spade-full of dirt, then bites
back into the ground, but this time instead of sinking
into the dirt, the blade clanks against something solid.
A hand reaches down, brushes aside some of the dirt to
reveal the top of a HUMAN SKULL. WIDEN to include --

EXT. JASON'S HOUSE - DAY

The man digging is a SHERIFF'S DEPUTY. We are on the
hillside behind Jason's house. Scattered along the hill
are a dozen or so deputies and forensics experts digging
up the hillside, looking for bodies.

DEPUTY

(calls out)

I got another one here!

A forensics expert moves to him. Ruby, Sheriff Hayes and
Harding stand off to one side, watching grimly.

Hayes makes a note on a clipboard.

HAYES

Tag that one victim number forty-
seven.

Another team of deputies and forensics experts carry a
body bag past them. The scene is depressing Ruby. Harding
has a smirk on his face.

HARDING

(to Ruby)

I can't wait to hear your opening
argument. "Ladies and Gentlemen of the
Jury... the Defense will prove that
Jason Voorhees did not kill all of
these people. They, in fact, committed
mass suicide and then buried
themselves in his back yard..."

RUBY

Fuck you.

She walks off. Hayes looks at Harding, annoyed with the

man's casual attitude.

HAYES

That's a legal term. It means "fuck you."

Hayes walks off.

NEW ANGLE - JASON'S FRONT PORCH - DAY

Ruby watches the parade of bodies being dug up, carried, tagged and loaded onto a flatbed truck. It's stacked high with BODY BAGS. It sickens her. She turns away from the scene, decides to go into the house. She ducks under the crime scene tape surrounding the house... walks up the creaky stairs to the front door...

INT. JASON'S HOUSE - CONTINUOUS - DAY

Ruby enters, looks around -- this is her first time in the house and she's curious. In contrast to the last time we saw the house, it is lit by various standing lights that the deputies have brought in. Furniture, possessions and artifacts have all been numbered and tagged as evidence. Otherwise, the house is largely intact. There is plastic matting on the floor.

The harsh white light gives the house a cold, eerie quality.

Ruby walks over to the lone upholstered chair... runs a hand over the top. She pulls her hand away and folds her arms around her chest, suddenly chilled. She walks to a wall and examines it... the wallpaper is old and torn... and there are dark blotches of what might be dried blood. Each blotch has been circled with marker pens and have identifying numbers next to them.

Ruby glances at the nearby hallway, heads for it...

INT. HALLWAY

Ruby walking toward Jason's mother's bedroom. She enters...

INT. MOTHER'S BEDROOM

The room appears as it did at the top of the film -- everything in its place, covered with a layer of dust. Tags on everything. Ruby walks over to the night table seen earlier, where she examines the photograph of Jason as a boy. He stares back at her with that haunted look.

She turns away from the photo, lets her eyes roam over the room... notices a closet. She moves to it, carefully opens the door...

Inside we find clothes and artifacts that have not been disturbed in decades. Women's clothes circa 1960 hang neatly on the rack. Some are moth-eaten. Shoes, coats and other clothing are also there -- all women's. She moves to close the door, but stops when she notices that hanging on the inside of the door on a peg is a man's brown FEDORA HAT -- identical to the one she saw in the photo of Freddy Krueger. She reacts... takes the hat off of the peg, holds it in her hand... looks inside the hat brim.

Embossed in gold inside the brim are the initials
"F.K."

RUBY

Krueger...

OFF her reaction as she realizes she's found an important connection...

CUT TO:

INT. JASON'S CELL - DAY

Jason is lying on a gurney. TWO DEPUTIES are shackling him securely to the rails by the arms and legs. While they do this another two deputies stand in the cell with shotguns, keeping a close eye on him. But Jason, as always, is not struggling and is eerily still. Sena is outside the cell, making final adjustments to the console seen earlier -- his neural scanning equipment.

The Deputies finish securing Jason. There is a thick of atmosphere of paranoia and hostility in the room.

DEPUTY #1

That should hold him.

DEPUTY #2

That's what they said the last time.
And the son of a bitch got loose.

The Deputies back out of the cell cautiously. Sena walks in with a flip, nonchalant attitude making a show of how unconcerned he is as he approaches Jason and attaches electrodes to his forehead.

SENA

Here we go, Jason...

(beat)

Would you like a bedtime story?

Jason's eyes flick over to Sena for a moment, and it's enough to wipe the smile off Sena's face and send a chill through his body. Sena quickly heads for a tray where a syringe and a bottle of sedative are waiting. As he fills the syringe...

INT. JASON'S HOUSE - MOTHER'S BEDROOM

As before. Ruby is now rummaging through the closet, looking for other clues. She finally gives up -- nothing here. She turns and goes to a chest of drawers, starts opening the drawers... reacts in disgust at a drawer swarming with INSECTS and mold... keeps looking...

INT. JAIL CELL - CORRIDOR - DAY

As before. The Deputies standing by, Sena sitting at the console, activating the equipment. There are also video cameras and other high-tech monitoring equipment -- whatever happens this time, it's going to be recorded.

Jason is on the bed, his eyes closed.

After a beat, we can see his eyes begin to move underneath his eyelids as he begins dreaming. On Sena's monitor, a computer message comes up: "REM SLEEP ESTABLISHED." Sena notes the time on his clipboard...

INT. JASON'S HOUSE - MOTHER'S BEDROOM

As before. Ruby is now on all fours, looking underneath the bed...

INT. JASON'S CELL - CLOSE ON HIS FACE

as-his head twitches in his sleep -- he's obviously in the middle of a nightmare...

INT. JASON'S HOUSE - MOTHER'S BEDROOM

Ruby in part-way under the bed, rummaging through clothing and other debris... when suddenly there is a SQUEAK from the bed above her. She freezes... then it happens again. We see the springs of the bed EASE DOWN toward her, as if someone just sat down on the bed.

RUBY

Hello?

No answer. She starts to crawl out from under the bed, when suddenly the bed starts to JUMP VIOLENTLY, as if someone were standing on the bed jumping up and down. Ruby is being pounded by the action of the springs... she struggles to get out... the metal springs scrape and tear at her, cutting her in places. She screams, panicked.

RUBY

Let me out! Let me out, stop it!

She finally manages to free herself, stands and looks at the bed. There's no one there, but on the bed we can see the IMPRINT OF TWO BODIES which have disturbed the dust

' and are DISTORTING the sheets. It's as if two INVISIBLE PEOPLE are in the bed fucking violently. The bed jumps up and down under their unseen bodies. Ruby backs up in shock, terrified and confused.

INT. JAIL CELL - CORRIDOR

Sena tenses, leans forward. Jason's REM pattern is getting highly erratic. On the bed, Jason is now thrashing in his sleep against the manacles.

The Deputies are getting uneasy. One of them chambers a round into the shotgun, finger on the trigger...

INT. JASON'S HOUSE - MOTHER'S BEDROOM

The movement on the bed stops. Dead quiet. Ruby tries to catch her breath, runs a trembling hand through her hair. There is the creak of a door behind her. She turns, and is surprised to see --

A YOUNG BOY

standing in the doorway (it's young Jason, the same boy seen in Jason's dreams). The boy is staring at the bed, not at Ruby. But before she can say anything, the door slams shut in the boy's face.

RUBY

Wait wait!

She rushes to the door, opens it --- there's no one there.

INT. JAIL CELL - CORRIDOR

Sena watching in amazement as the readings on the monitors get more and more erratic. On the bed, Jason is now trembling violently. The Deputies shift nervously from foot to foot. Suddenly a SECOND REM PATTERN emerges on the monitor. Sena leans forward.

SENA

There it is... the second REM pattern...

INT. JASON'S HOUSE - LIVING ROOM

Ruby looking around for the boy -- who is he?

RUBY

(calls out)

Where are you? It's all right, I won't hurt you... what are you doing here?

Nothing. Only silence. She glances out the window, sees the boy running through the forest. He looks afraid. She

bolts for the front door...

INT. JAIL CELL - CORRIDOR

Sena is tapping commands, trying to analyze the REM signals.

SENA

Where is this coming from? It doesn't
make any sense. It's like there's
someone else in there with him...

Jason jolts violently. The lights FLICKER in the room. An ominous RUMBLING SOUND can be heard -- almost like an approaching freight train. The Deputies are definitely getting nervous at this point, glancing around, wondering what the hell is going on.

EXT. FOREST - DAY

Ruby running through the dense trees, trying to find the boy... but he's nowhere in sight. She comes up to the LAKESHORE, looks around. No one there. She's about to give up and go back to the house, when a flash of sunlight on metal can be seen nearby. She looks. There appears to be something metal hidden in the bushes about fifty yards away from her. She heads for it...

INT. JAIL CELL - CORRIDOR

Sena working his console and equipment, trying desperately to figure out what's going on. Suddenly the monitors EXPLODE one by one in bursts of sparks and glass. Sena throws up his arms to protect himself and hits the floor.

EXT. FOREST/LAKESHORE - DAY

Ruby is pulling brush away from the metal object... and reveals the METAL CANOE we saw in Jason's dreams. The canoe is rusted and covered with dirt and grime. She pulls it over on its side and discovers FIVE LONG SLASHES on the metal bottom. OFF her reaction...

INT. JAIL CELL - CORRIDOR - DAY

Sena is picking himself up off the floor... the room is quiet now, and the smoke from the crackling consoles is swirling about.

SENA

Fuck me...

He approaches the open jail cell door, peers inside.

SENA'S POV

The smoke eddies through the cell... and we get a fleeting glimpse of Freddy Krueger standing on Jason's bed -- Krueger is just pulling his left leg out of Jason's chest. The smoke swirls about and quickly obscures the scene.

SENA

Reacts in shock. Blinks a couple of times -- did he really see that?

SENA

Who's that? Who's in there?

A figure steps forward out of the smoke... it's FREDDY KRUEGER. He looks exhilarated. Freddy has broken into our reality and it's a big moment for him. Sena eyes the man with shock.

SENA

Who are you?

FREDDY

Everyone's worst nightmare.

Freddy steps forward to strike Sena but stops when he hears the sound of weapons being cocked. He turns to see...

THE FOUR DEPUTIES

who bring their weapons up, ready to pump Freddy full of shells. Freddy smiles at them.

Suddenly their eyes lose focus as if seeing some other scene. Sena frowns, puzzled. The Deputies seem to be experiencing some kind of waking nightmare that only they can see -- some are sweating, trembling, muttering, frightened. Finally, the Deputies all turn their weapons on themselves, putting the barrels in their mouths and to their own temples. There's a quick beat.

FREDDY

Take a load off your mind, boys.

The Deputies all pull the triggers and BLOW THEIR HEADS OFF. Blood splatters across the room.

Sena recoils against the wall in horror. Freddy sniffs the air.

FREDDY

Ah... the smell of real blood. It's been a long time.

There are shouts from down the hall and the door to the Sheriff's Station swings open, revealing other deputies

racing into the cell area, with their guhs out. Freddy smiles at them in anticipation.

EXT. JASON'S HOUSE - DUSK

As Ruby comes running up through the darkening forest. The deputies are scrambling to their cars and roaring away, sirens wailing. Ruby runs up to Harding, who is heading for his own car.

RUBY
(to Harding)
What's going on?

HARDING
Some kind of emergency back at the Sheriff's Station. Four deputies shot... some kind of explosion... I don't know what's going on, but they're panicking back there.

Ruby jumps in the car with Harding and they take off to follow the Sheriff's deputies.

CUT TO:

EXT. CRYSTAL LAKE - NIGHT

Ruby and Harding drive past the "Welcome to Crystal Lake" sign, and slow as they enter the MAIN STREET. The small thoroughfare seems deserted. But there are a dozen or so DEAD BODIES lying on the street. People on the sidewalks, on the street, in their cars, on park benches... it's as if a neutron bomb went off, killing everyone and leaving the buildings intact. Harding stops the car and they both get out, shocked at the scene of death.

HARDING
What the hell happened here...?

Suddenly the sound of GUNFIRE draws their attention. They take off at a run down the street, turn the corner and stop in surprise at what they see...

ANGLE

A little street lined with shops. Sheriff Hayes and a five Deputies are engaged in a fierce FIREFIGHT -- with nobody. The Deputies are firing wildly at enemies only they can see. But Ruby and Harding can see no enemy. It's a bizarre sight as the Deputies fire at and retreat from nothing...

ANGLE - HAYES

as he retreats down the street, firing his pistol from the hip -- he's clearly terrified of something that only he can see advancing on him.

HAYES
(to Deputies)
Fall back! Fall back!

Hayes turns and tries to run, then is knocked to the ground by some unseen force and a SPRAY of BLOOD as his back is riddled and ripped apart by hundreds of INVISIBLE BULLETS. There is no sound of gunfire at all -- giving it an eerie, surreal quality.

RUBY AND HARDING

take in the strange sight.

HARDING
There's no one there... who are they fighting?

Ruby watches in disbelief as the five Deputies are PUMPED FULL OF BULLETS that seem to come from out of thin air.

RUBY
They're seeing something that we don't...
(beat)
Let's get out of here.

They take off running...

CUT TO:

EXT. CRYSTAL LAKE SHERIFF'S STATION - NIGHT

Minutes later. It's a scene of death and destruction. The BODIES of reporters, pedestrians and sheriff's deputies are strewn across the Sheriff's Station lawn.

Ruby and Harding pull up in Harding's car and get out.

Harding puts a hand to his mouth, sickened by the sight. Ruby steadies him and they head toward the steps... but even Ruby can't avoid looking down at the bodies surrounding her. One of them is a female news reporter, and next to her a dead news cameraman. His VIDEO CAMERA is lying a few feet away. Ruby grimaces, is about to turn away when she notices the LIGHT on the camera is still flashing.

RUBY
It's still on.

HARDING
What?

RUBY

His camera... it's still recording.

She bends down to the camera, picks it up and fiddles with the camera controls for a moment... hits "rewind" and starts rewinding the tape. Harding stares down at the cameraman -- he was obviously badly beaten before he died.

HARDING

Maybe we shouldn't be here... I mean,
what if the people who did this are
still around?

Ruby grabs a small earphone out of the dead cameraman's ear... wipes the blood of it... puts it in her own ear... hits PLAY on the camera. She brings the VIEWFINDER to her eye watch the action...

CAMERA IMAGE - RUBY'S POV

A BLACK AND WHITE VIDEO IMAGE of the female reporter. She's standing in front of the Sheriff's Station with her microphone, beginning a routine stand-up piece.

REPORTER

(to camera)

So far the Sheriff's Department have refused to give an exact count of the bodies found at Jason Voorhees's house. But inside sources have told Channel Nine News that the body count is currently at forty-seven and climbing.

(beat)

Judge Gillan will be hearing motions
on --

She suddenly breaks off and turns around, as if hearing something behind her. During the following sequence, the reporter and cameraman will be reacting to scenes that only they can see, while the videotape clearly shows that nothing is actually there.

REPORTER

(shocked)

We just heard gunshots coming from within the Sheriff's Station. I don't know what's going on but something's clearly wrong...

(an aside, to camera)

Jerry, keep me in frame, but shoot
over my shoulder.

The cameraman focuses on the front of the Sheriff's Station, keeping the reporter in frame.

REPORTER

More gunshots... there was a scream...
and what sounds like voices
shouting...

But again, as the reporter narrates this action we see
and hear nothing. The Sheriff's Station is peaceful.
She reacts in shock.

REPORTER

Oh my God... it looks like a prison
break... I'd say there are least fifty
prisoners bursting out onto the
Sheriff's Station lawn...

The cameraman is moving the camera frantically, as if
trying "capture the action" -- but there is no action to
capture. The reporter is starting to panic.

REPORTER

I... I can't believe this... my God,
they're attacking people... it's
turned into a riot!

The camera image is knocked around and FRITZES as the two
run for cover. Suddenly the reporter screams.

REPORTER

No, no! Let me go, please! Don't hurt
me!

The cameraman instinctively whirls the camera onto her.
She is writhing on the ground, screaming furiously, as if
to throw off INVISIBLE ASSAILANTS. Her dress is RIPPED
OPEN, her legs spread, her breasts exposed.

She screams and wrestles, tries to get away -- she's
being RAPED BY UNSEEN FORCES. We hear the cameraman
breathing heavily, panicking.

CAMERAMAN'S VOICE

Oh my God... oh my God... no... no,
please, leave me alone! NO!

A strangled cry of agony and the camera image SMASHES to
the ground. We hear the cameraman screaming in pain. And
then the screams stop. There's a quiet beat...

and then the camera is picked up off the ground and we
see the face of FREDDY KRUEGER leering into the camera
lens.

FREDDY

This is Freddy Krueger reporting!

The image FRITZES TO BLACK.

RUBY

drops the camera in shock, as if there was a snake in her hand..

HARDING

What happened?

RUBY

Krueger...

HARDING

Who?

RUBY

Come on.

Harding hesitates -- he's scared.

HARDING

I've had enough. You're on your own,
Ruby. Sorry.

Harding heads for his car, gets in and drives off. As
Ruby pounds up the steps of the Sheriff's Station...

INT. JAIL CELL - CORRIDOR - NIGHT

The hall leading to Jason's cell is littered with the
bloodied and ravaged BODIES of several dead deputies. A
smokey haze still hangs in the air.

Jason's cell door is standing open as Ruby approaches.
She steps into the cell...

INT. JASON'S CELL

Ruby enters and looks around. Jason can be seen
sleeping on his bed, still in shackles. The four
deputies who shot themselves are all lying on the floor.
Ruby moves toward Jason to check on him.

SENA

I wouldn't do that, if I were you.

Ruby nearly jumps out of her shoes. She turns to see
Sena, who is sitting calmly on the floor in a dark corner
of the cell with his back against the wall. He looks
shell-shocked, his clothes slightly torn and a few
scratches on his face.

RUBY

Joe...

She rushes to him.

RUBY

Are. you all right? What happened?

He looks up at her dully, takes a moment for his eyes to focus on her.

SENA

I'm thinking of writing a paper... and
I can't quite decide on a title...

He trails off. Ruby shakes him.

RUBY

Joe.

SERA

How about "Mass Narcosis Induced by
Transdimensional Paranormal
Sociopathic Entity."

(beat)

Not very catchy, is it?

RUBY

Joe, listen to me...

SENA

(calm, analytical)

It's all right. I'm simply in shock...
this is what happens to people when
they experience events they can't
understand or comprehend. The mind
shuts down temporarily and tries to
shield itself from the horrific
imagery it's been exposed to.

(beat)

I'm going to need a lot of therapy.

RUBY

It was Krueger, wasn't it?

Sena looks up sharply.

SENA

You saw him?

RUBY

A cameraman caught him on videotape.
Joe, I saw an entire sheriff's squad
fighting and losing against an enemy
that wasn't there...

Joe nods gravely.

SENA

Fascinating, isn't it? Krueger has the
ability to induce some sort of _Mass
Narcosis_. People see things that

aren't there... waking nightmares...
and these nightmares can kill you.

Ruby thinks, putting it all together.

RUBY

He's out. Krueger's crossed from the
dreamworld into ours. And now...
instead of just killing you in your
sleep... he can kill you while you're
awake.

(beat)

But how did he get here?

Sena smiles, runs a hand through his hair.

SENA

He came out of Jason's dreams.

He puts his hands to his temples as if trying to hold his
brain together as he says these things aloud.

SENA

Actually, to be more precise, he came
out of Jason's chest. He just...
stepped right out of his body like
stepping out of a doorway.

Ruby looks over at the sleeping Jason, who has no damage
to his chest. Sena's breath comes faster, he's almost
hyperventilating.

SENA

In fact, I think that maybe an apt
description of our friend Mister
Voorhees. I think he's a doorway
between our world and Krueger's.

(beat)

Either that... or I'm completely
insane.

His voice begins to tremble. Ruby grabs hold of him,
shakes him hard.

RUBY

No... you're not insane. We've got to
hold on to each other, Joe. If we can
do that, maybe we find a way out of
this.

Sena slows his breathing... tries to calm himself.. his
hands are shaking.

SENA

Okay... okay...

Ruby looks at Jason with a mixture of curiosity and fear.

Something catches her eye. She looks under the cot... and we see TWO FEET wearing tennis shoes under the cot.
There is someone huddled underneath the bed.

RUBY

Holy shit... there's someone under here.

Ruby and Sena get to their feet... and there is a tense moment as they look anxiously toward the cot. Ruby cautiously bends down to look under the cot... and is surprised to see the _young boy_ seen in Jason's dreams is now here.

He is hiding under the bed in fear. Off Ruby's stunned reaction...

CUT TO:

EXT. COUNTRY ROAD - NIGHT

Harding's car zooming along the road. It passes a sign that says "INTERSTATE 77 - 1/4 mile."

INT. HARDING'S CAR - NIGHT

Harding behind the wheel. He breathes a sigh of relief -- he's starting to feel better. He turns the radio on, tunes it to a classical station.

EXT. HIGHWAY = NIGHT

A bustling, busy thoroughfare -- cars whizzing-back and forth. Harding's car merges into the traffic.

INT. HARDING'S CAR - NIGHT

As before. Harding is approaching an overpass directly ahead with a lighted billboard that displays mileage on it: "SPRINGWOOD - 8 MILES" Harding watches the road... then just as he passes underneath the overpass, he glances up again and sees --

HARDING'S POV

Freddy Krueger is standing in front of the billboard, the floodlights casting a large shadow on the board behind him. It now reads "_HELL - 0 MILES_." But the image is only fleeting, as the car zips under the overpass.

HARDING

The image was so quick he isn't even sure if he really saw it. The classical music STOPS. And Freddy's VOICE can be heard on the radio:

FREDDY'S VOICE

We interrupt this program to make an important announcement.

INT. ANOTHER CAR

A woman and her husband driving along the highway, reacting to the same voice.

FREDDY'S VOICE

(continuing)

We regret to inform you that because of circumstances beyond our control...

INT. ANOTHER CAR

A family of four, two children, listening to the same announcement.

FREDDY'S VOICE

Interstate Seventy-Seven is about to reach... a dead-end.

INT. HARDING'S CAR

He's trying to change the radio channel, but Freddy's voice is on every station.

FREDDY'S VOICE

And now... a golden oldie.

We suddenly hear the hauntingly familiar nursery rhyme sung by young girls coming over the radio.

GIRLS' VOICES

(singing)

One, two -- Freddy's coming for you!
Three, four -- Better lock your door!
Five, six -- Get your Crucifix!

Harding doesn't know what to make of it. Suddenly he sees something on the road ahead of him.

HARDING

What the hell...

HARDING'S POV

directly ahead of him on the freeway, a group of YOUNG GIRLS wearing white dresses are SKIPPING ROPE. It's a strange and oddly frightening sight here in the middle of the freeway.

HARDING

Reacts in surprise, then suddenly SWERVES to avoid hitting the girls.

INT. ANOTHER CAR

The woman and her husband, as before. They see the girls, too -- and swerve to miss them.

INT. ANOTHER CAR

The family of four reacting to the girls and hitting the BRAKES.

EXT. HIGHWAY - NIGHT

Car after car PLOWING into each other -- causing a cascade effect: Dozens of cars SLAMMING together, rolling over, careening off the highway into light stanchions.

The girls skipping rope are nowhere in sight.

Some cars JUMP the barrier, CRASHING into cars driving in the opposite direction. IT'S A NIGHTMARE PILE-UP.

CLOSE ON FREDDY

who is standing on the freeway overpass next to the railing looking down. We MOVE TO REVEAL --

WIDE ANGLE - HIGHWAY

All of the cars on the freeway have come to a dead stop... lights on... engines running. BUT NONE OF THE CARS ARE DAMAGED. It's like the cars have simply rolled to a stop. As far as the eye can see there are nothing but parked cars.

INT. HARDING'S CAR

Harding is lying twisted and mangled in the front seat, still strapped neatly behind the wheel. His neck is broken at an impossible angle, arms flung back and face shredded. The radio is on, playing classical music and the engine is running. A peaceful scene, except for the corpse.

QUICK CUTS:

-- The family of four dead, bloodied in a car that has been untouched.

-- The woman and her husband, both dead. The man's head lying on the car seat next to his wife. The car is running, the radio playing.

-- Inside a few other cars on the highway, all with similar images. Undamaged cars filled with broken bodies.

ON FREDDY

Looking out over the seemingly peaceful scene.

FREDDY

Next time remember... "Don't Dream and Drive."

CUT TO:

INT. JASON'S CELL - NIGHT

Ruby and Sena have coaxed the young boy out from under the cot. The boy is sitting with his back to the cell bars, his knees drawn up to his chest and his arms wrapped tightly around him. Sena is working at his damaged console, checking readings. Jason is still in a deep, troubled sleep. Ruby is kneeling next to the boy, trying to get through to him.

RUBY

I saw you up at the house. What were you doing there?

The boy's voice is small and flat. There is something haunting about this boy.

BOY

I live there... with my mommy.

RUBY

Your mommy... where is she?

The boy shakes his head -- doesn't know. Sena comes over, crouches down. He's holding two sensor pads with wire-leads in his hand.

RUBY

What are you doing?

SENA

Checking out a theory. Just keep talking to him.

Ruby focuses on the boy.

RUBY

What's your name?

BOY

Jason.

Ruby reacts in surprise.

SENA

I think he's telling the truth.

Ruby looks over in surprise, and Sena motions her over to

the console. He's looking over some neural patterns and technical read-outs on a monitor. There are TWO NEURAL PATTERNS on the monitor side by side, and they're identical.

SENA

(off monitor)

This is Jason's REM pattern... and this is the boy's REM pattern. They're identical.

RUBY

How's that possible?

SENA

Jason's asleep... maybe he's dreaming of himself as a young boy... and that boy is sitting right here.

(beat)

I think he's some kind of projection from Jason's subconscious.

She looks at the boy with renewed intent.

RUBY

So in essence... that boy is Jason.

Sena nods. Ruby moves to the boy, kneels down.

RUBY

Jason... do you know a man named Fred Krueger?

The boy suddenly looks terrified, retreats against the cell bars. Ruby speaks gently.

RUBY

You do... and you're afraid of him.

The boy nods.

RUBY

He tried to hurt you, didn't he? In the canoe... on the lake...

The boy starts to panic at the memory.

BOY

(yells)

Get away from me! Help me! Mommy!

The boy cringes and cries out as FOUR LONG LACERATIONS appear on his forehead. FOUR MORE CUTS appear on his arms and TEAR at his clothes, then another set on his NECK. The boy is bleeding, crying. It's a terrifying sight. Jason is tossing and turning on the bed. Ruby isn't sure what to do next -- follows her instincts.

RUBY

(to boy)

It's okay, Jason... he can't hurt
you... I won't let him hurt you...

She takes off her coat, tries to use it to staunch the
flow of blood, but stops as the lacerations suddenly HEAL
before her eyes and turn into nasty SCARS. The blood
disappears. A breathless moment as the boy calms down...
and a stricken look comes across his face.

RUBY

He attacked you in the canoe... you
fell in the lake... and then what
happened?

The boy speaks in a flat voice.

BOY

I was under the water... the water
came into my mouth...
(beat)
I couldn't breathe anymore...
everything got dark.

The boy's voice DEEPENS slightly -- older, more adult.
It's an eerie moment.

BOY

I opened my eyes... and I was lying on
the shore of the lake. And everything
was... different.

RUBY

Different... how?

BOY

It was hard to think... pain... I was
mad...

The boy's voice DISTORTS and LOWERS into a frightening
GROWL.

BOY

(deep growl)

I was _very mad_.

Suddenly he goes limp and stares blankly as we've seen
adult Jason do previously. Ruby looks at him for a long
moment, then stands and joins Sena.

RUBY

So Krueger thinks Jason's dead...
leaves him in the lake... but the boy
actually wakes up on the shore...
crawls off into the woods... where he

lives the rest of his life alone. '

SENA

Alone... but with a murderous fury
inside him... which led him to kill
dozens of people.

Ruby thinks.

RUBY

If I'm right, this happened before the
Krueger murders in Springwood.

(beat)

That means that Jason might've been
Krueger's first victim.

SENA

Except this victim got away. I wonder
if --

Suddenly the boy leaps to his feet with a guttural yell
and a murderous rage on his face. He grabs a NIGHTSTICK
off the floor and with both hands and SWINGS it at Sena.

Sena throws up both arms to protect his face and but his
arm BREAKS with a sickening crunch. The boy hits him
again in the shoulder and Sena crumples to the ground.

The boy turns to Ruby, moves to attack. Ruby grabs both
his arms, but it's difficult to hold on the wildly
flailing boy who is growling and screaming like a crazed
animal.

RUBY

Jason, no! We're not your enemies!
Listen to me! _Listen_!

On the bed, Jason struggles in his sleep, and one arm
BREAKS a shackle, taking part of the bed railing with it.
Ruby manages to pin the boy against the wall. The boy is
still struggling, eyes-wide, spittle drooling out of his
mouth. It's a terrifying moment, but Ruby holds firm.

RUBY

Jason, no! The man who hurt you is
Fred Krueger. He's the one who did
this to you.

The boy stops screaming for a moment... looks at her with
a look of disbelief and fear on his face. Ruby realizes
she might be getting through to him.

RUBY

Krueger's still out there. He's
killing innocent people... just like
he tried to kill you.

(beat)

He's the one you want. Not us. Not anyone else.

The boy looks uncertain, scared. Ruby can't help but feel sorry for this damaged little boy.

RUBY

(quiet)

Come here, Jason. I'll take care of you. Everything's going to be all right.

She holds out her arms... and after a long moment, the boy drops the baton, tears well up in his eyes.

BOY

Mommy...

He moves into her arms holds on tight. She hugs him, strokes his hair for a moment.

RUBY

It's okay, Jason... it's okay...

She holds him for a second, and then the boy slowly FADES AWAY until he's gone... and Ruby is holding nothing.

JASON ON THE BED

His eyes open and he sits straight up on the bed in one quick motion. A tense moment as Sena and Ruby wonder what he's going to do next. Jason BREAKS the remaining shackles one by one... swings his legs off the bed... stands up.

He towers over Sena and Ruby, who look at him in fear. Jason's eyes flicker from Sena, then to Ruby.

He stares at her with a neutral expression for a long moment. She returns his gaze, staring up at the horribly scarred face.

Finally, Jason turns away from her and walks out of his cell with an even, deliberate gait. Sena and Ruby exchange a look.

QUICK CUTS:

-- Jason bursts into the Sheriff's Office. Deputies bodies all around.

-- CLOSE ON a desk with plastic evidence bags strewn across it. Jason's hand grabs one of the bags -- inside is the familiar _hockey mask_.

-- An emergency fire box with a fire extinguisher and a FIRE AXE inside it. Jason's arm SMASHES the glass and

yanks out the axe.

EXT. CRYSTAL LAKE SHERIFF'S STATION - NIGHT

The front door is KICKED OPEN. Jason steps out into the night. He's wearing the hockey mask and he's got the axe in his hand. Jason is back.

He stands there a moment, looks around, then runs off -- a hulking shadowy figure disappearing into the night.

ANGLE - RUBY AND SENA

step into the doorway.

SENA
Where's he going?

RUBY
I don't know... but I think he's
pissed.

SENA
Great. Now there's two serial
killers on the loose.

RUBY
Krueger's the greater danger right
now. We have to stop him.
(beat)
Springwood. That's where he'll go.
That's where he's always gone. But
Springwood's not like Crystal Lake.
There's a couple hundred thousand
people there. He could be anywhere.

SENA
You said Krueger kills teenagers...

RUBY
That's right.

SENA
So, where would you go to find a lot
of teenagers?

CUT TO:

EXT. SHOPPING MALL - NIGHT

A modern, three-story complex with underground parking structure. A sign over the entrance reads, "ELM STREET SHOPPING PLAZA."

WIDEN TO REVEAL

the darkened silhouette of FREDDY KRUEGER standing

outside. He clicks his finger blades in anticipation, then begins walking toward the entrance...

CUT TO:

INT. CRYSTAL LAKE SHERIFF'S STATION - NIGHT

Ruby is opening a rack of shotguns, choosing an appropriate weapon for herself. She cocks a shotgun and begins loading shells into it. Sena enters, his broken arm now in a sling. He's carrying a medical case seen earlier in the jail cell.

SENA

(re: shotgun)

You know how to use one of those?

RUBY

I used to go hunting with my father when I was a kid.

SENA

Think it'll do any good?

Ruby stuffed shells into her pocket.

RUBY

Krueger's in the real world... maybe he's mortal, like us.

SENA

And if he's not?

RUBY

Then we're all in a lot of trouble.

Ruby comes over to Sena, puts a .45 automatic pistol on the table next to him.

RUBY

Here.

Sena glances at it, then pulls a vial of a LIQUID DRUG out of the case. He looks at the label.

RUBY

What's that?

SENA

Neurolar. It's a stimulant -- it's also a serotonin inhibitor. It suppresses all electrical activity in the hippocampus... the part of the brain that controls dreaming.

RUBY

So you think it might counteract

Krueger's ability to make us
hallucinate?

SENA

Ten CC's of this shit and you won't be
dreaming about anything.

RUBY

How long will the effect last?

SENA

About ten minutes.

RUBY

(worried)

Ten minutes...

SENA

If I give you a bigger dose, it'll
give you a heart attack.

Ruby takes a deep breath.

RUBY

Then we'd better make those ten
minutes count.

She picks up her shotgun and Sena pockets the vial and
two syringes. As they head for the door...

CUT TO:

INT. ELM STREET MALL - NIGHT

A modern suburban shopping center, THREE STORIES TALL
with an indoor atrium and courtyard reaching all the way
to the ceiling. There's a GLASS ELEVATOR... a set of
ESCALATORS... a KIDDIE PLAYLAND with jungle gym... a
large decorative WATER FOUNTAIN with a deep pool at the
base... plenty of OPEN STOREFRONTS.

There is also a multi-screened CINEPLEX on the Third
Level, as well as a FOOD COURT. The mall is bustling with
lots of shoppers and TEENAGERS.

SERIES OF SHOTS

-- Teenagers of all ages shopping, socializing, trying on
clothes, others just hanging out. One couple has found a
private corner and is necking. A group of teenaged boys
are rough-housing with each other. A group of girls are
eying the boys, obviously flirting with them.

-- A couple of nerdy boys are standing in a SWIM WEAR
SHOP, trying to look casual as they eye the dressing
rooms, where curvaceous young girls are trying on bikini-
wear.

-- A gaggle of pretty, teenaged GIRLS in a bathroom, primping in front of a large mirror -- putting on make-up, teasing their hair, gossiping, etc.

-- A group of three GRUNGE-PUNKS are on the Third Level, dropping lit cigarette butts onto the crowd below, snickering to themselves. This is the slightly older, tattooed and pierced body-part crowd. They're here to have fun at the expense of everyone else.

ANGLE IN GLASS ELEVATOR

A couple of ADULT SHOPPERS in the moving elevator. It stops and the doors open... the group of three grunge-punks walk in. A GIRL and TWO GUYS. One of the boys has a leather vest with no shirt, exposing arms and chest covered with TATTOOS -- a snake, skulls, dagger, all sorts of grotesque imagery. The other boy has various PIERCINGS -- nose, ears, eyebrow, tongue, etc. The girl is smoking heavily. One of the teens hits "P3" and the elevator starts moving down to the parking level.

SHOPPER

(annoyed, re: cigarette)

Do you mind?

PUNK GIRL

Oh. Sorry.

She takes the cigarette out of her mouth and pretends to stub it out in a decorative flower pot in the corner, but as soon as the shopper turns his head away, the girl tosses the burning cigarette into the man's shopping bag. The other teens chuckle.

At that moment, the doors open, revealing FREDDY KRUEGER on a lower parking level. The conversation in the elevator stops, everyone reacting to his bizarre appearance. The Adult Shoppers EXIT, leaving Freddy alone with the youths.

Krueger looks at them for a moment, then calmly steps into the elevator, turns and looks at the floor indicator just like any other passenger. The grunge-punks get over their initial shock and start snickering to each other.

TATTOO GUY

Nice sweater.

Laughter. Krueger slowly turns around to face them. The punks quiet down a bit, but wait fearlessly to see what he will do.

FREDDY

Nice tattoo.

He looks at the Tattoo Guy's chest: The Tattoo Guy looks down, and is shocked to see that the SNAKE TATTOO COMES TO LIFE AND SLIPS UNDERNEATH HIS SKIN.

TATTOO GUY

What the fuck?

He looks up at Freddy in surprise and pain. We can see the outline of the snake SLITHERING UNDER HIS SKIN

TATTOO GUY

(in pain))

Ah, Jesus!

Suddenly ALL OF THE TATTOOS ON HIS BODY BEGIN TO WRITHE AND MOVE. The tarantula skitters across his shoulder. The skulls bleed from their eye sockets. The dagger seems to SLICE HIS FLESH. The youth screams in agony and drops to his knees.

The other two punks look down in surprise.

Suddenly the pierced guy's nose ring, earrings, nipple rings, studs and other piercing ornaments SPROUT BARBED HOOKS AND LARGE JAGGED BLADES WHICH PLUNGE THEMSELVES INTO HIS BODY AND NECK. The girl backs up against the glass. She screams as the two male punks collapse in agony and blood. Freddy smiles.

PUNK GIRL

Don't hurt me... please...

She COUGHS, SMOKE coming out of her mouth. But she's not smoking -- _the smoke is pouring out of her own lungs_. She gasps for air, but every time she exhales more and more smoke comes out, black and deadly. She collapses. Freddy smiles and taps the button labeled "MALL LEVEL."

CUT TO:

INT. MALL - MAIN ENTRANCE - NIGHT

A set of LARGE PLATE GLASS WINDOWS that look out onto the street level. A group of shoppers heading for the double doors... but as they approach, a series of LARGE ROLL-UP SECURITY GATES come crashing down, cutting off the exits.

QUICK CUTS:

-- As all of the other SECURITY GATES come crashing down in front of the mall exits, trapping the people inside.

-- People begin SHAKING the gates and yelling.

CROWD

(various)

Open up... come on, let's go... what's

going on... open the gates, etc.

ANGLE - THIRD LEVEL

Freddy is now standing at a rail with a view of the ENTIRE MALL. From his vantage, we can see that there are no security gates in place. People are grabbing at nothing. Freddy has induced another Mass Nightmare. He savors the moment.

FREDDY

Time to shop till you drop.

CUT TO:

INT. UNDERGROUND PARKING STRUCTURE - NIGHT

As Ruby and Sena pull into a parking spot. As they get out, Ruby drapes a coat over her shotgun and Sena stuffs his pistol into his waistband.

They run to the elevator, press a button. The buttons are dark, inactive.

RUBY

It's not working. Let's take the stairs.

They head off...

INT. MALL - MAIN ENTRANCE - NIGHT

Security Guards have come to the Main Entrance and are trying to unlock the (supposed) security gates. A large crowd has gathered, people wanting to get out. A GUARD struggling with the gate without success sees something outside the glass doors.

A PAIR OF HEADLIGHTS is coming closer and closer at high speed. The Guard looks a little worried, then realizes that it's a SEMI-TRUCK, and it isn't going to stop.

GUARD

(yells)

Look out!

He turns but the crowd is blocking his way.

GUARD

Get out of the way! Go, go, go!

Too late. The SEMI-TRUCK CRASHES THROUGH THE PLATE GLASS WINDOW, SMASHING THROUGH THE CROWD. Bodies go flying, glass showering across the mall. A horrific sight.

NEW ANGLE - PET SHOP

TWO GIRLS are standing at the pet shop windows, looking down at some puppies and eating frozen yogurt. They turn at the sound of SCREAMS. From their vantage, they have a perfect view of the main entrance. People are falling to the ground, screaming in agony, some are thrown through the air, others running away. But the doors are intact and there is no semi-truck. It's another Mass Nightmare.

The girls are puzzled.

GIRL #1

What are they doing?

There's a low GROWL. They turn to the pet shop window and see that the puppies have been replaced by several snarling, growling ROTTWEILERS. The dogs are poised to strike.

GIRL #2

Nice... doggie...

The Rottweilers CRASH through the window on top on the girls and begin TEARING THEM APART. CAMERA MOVES OFF the girls... PANS TO the two NERDY BOYS seen earlier. They are standing outside the beachwear shop.

Directly behind them, flanking the storefront are two bald female MANIKINS wearing skimpy thong-type bikinis. The boys are reacting to the sight of the girls shrieking in front of the pet store.

CAMERA MOVES BACK to reveal what the Boys see -- which is nothing more than the girls twisting on the ground, screaming. There are no dogs and the windows are intact. A pair of puppies is watching through the window, barking. CAMERA PANS back to the boys.

BOY

Chicks are weird, man.

The MANIKINS standing behind them have changed position. Their arms are outstretched and their fingers inches from the boy's necks. As the CAMERA MOVES AWAY, we hear the Boy's anguished cries of strangulation...

CAMERA CONTINUES SWEEPING DOWN THE PROMENADE. People are starting to react in concern. There is a growing sense of panic spreading through the mall.

CAMERA MOVES PAST a series of Mass Nightmares in progress:

-- A storefront with the name "Happy Tooth Dental Clinic." Inside, we can hear the sound of DRILLS and people screaming in agony. The noises of ghastly dental mishaps

-- "Kiddie Playland." Parents watch in terror as the JUNGLE GYM BARS TWIST around their children like pythons, crushing them to death. In a pit filled with multi-colored plastic balls children are SUCKED BENEATH the surface, vanishing from sight.

-- FOLLOW two girls into the BATHROOM, where the girls seen earlier are still putting on make-up and preening. One vain girl is popping a pimple... when suddenly a horde of white WORMS COME SLITHERING OUT OF THE PIMPLE. She screams. Another girl is putting aerosol hair spray on her "mall-do" -- when the can SPITS OUT A JET OF FLAME, CHARRING HER FACE AND HAIR.

NEW ANGLE - BATHROOM DOOR

The girl who has been burned comes running out, screaming, frantically clawing at her face and head -- but she looks perfectly fine, no burns at all.

CAMERA MOVES to a crowded ESCALATOR, which is going up. FOLLOW the TEEN COUPLE who were necking.

They are clutching onto to each other with worried looks, not sure what's going on around them.

They reach the top of the escalator where there is a small sign reading "Watch Your Step." They look down to see a POOL OF BLOOD where the steps disappear into the floor.

They react. They try to step over the pool of blood, but are shocked to find that their _feet are stuck to the metal step_, as if glued there.

BOYFRIEND

I can't move! I can't move!

As their step reaches the top, THEIR FEET ARE PULLED DIRECTLY DOWN INTO THE MECHANISM, SHREDDING THEIR ANKLES AND LEGS. As their bodies are MUNCED into the escalator...

INT. MALL - FOOD COURT

A group of shoppers are gathered around the rotisserie chicken restaurant. Chickens on large skewers roasting over a flaming pit. Suddenly the FLAMES BLAST OUT ACROSS THE ENTIRE FOOD COURT -- engulfing tables and diners in a HELLISH BLAZE. People scream as they're burned alive.

NEW ANGLE

Showing people writhing on the ground, burning alive --

but _there are no flames_. One of the burn victims working behind the counter at the chicken place falls over in agony, and as he does so knocks over the rotisserie stand itself -- sending BURNING GREASE AND OIL ACROSS THE FLOOR. _A REAL FIRE NOW BREAKS OUT_.

ANGLE ON CEILING

As the automatic sprinkler system kicks in...

CLOSE ON CIRCUIT BOX

A large power box which supplies electricity to the entire building. Krueger's hand comes into frame and his blades slice the conduits, cutting off power to the building in a shower of SPARKS.

EXT. ELM STREET MALL - STREET LEVEL - NIGHT

Ruby and Sena come running up to Main Entrance and look through the plate glass windows just as lights and power inside the mall start GOING OUT.

INT. MALL - NIGHT

The sprinkler system SHUTS OFF along with the power. The FIRE continues to spread from the Food Court to other shops. (NOTE: This fire will continue to build through the rest of the mall sequence.)

EXT. ELM STREET MALL - STREET LEVEL - NIGHT

Ruby and Sena peering through the Main Entrance. From their viewpoint, it's a bizarre sight. People are running, screaming, collapsing in pain. FIRE is spreading through the mall. But none of the nightmare imagery is visible.

RUBY

Krueger's here.

She drops the jacket from her shotgun and chambers a round as Sena pulls out a syringe. He finds a vein in his arm and injects himself. He then takes Ruby's arm and uses the second syringe to inject her. She winces as the needle sinks into her flesh.

SENA

Remember -- ten minutes.

Ruby grabs the door, swings it open and they enter...

INT. MALL - MAIN ENTRANCE - NIGHT

As they rush inside the now darkened mall.

SENA

Everyone' out! Get out! The doors are
open, get out!

People start making a mad dash for the doors, but some
are still paralyzed by the nightmare imagery.

(NOTE: From this point on, the mall will be essentially
deserted unless specifically called for in the script.)

RUBY

Where is he?

They start walking through the scene of madness. They
have to step over bodies... dodge running shoppers in the
throes of waking nightmare images. They enter the middle
of the courtyard... glance around.

Finally, Ruby sees something.

RUBY'S POV

Standing on the Third Level surveying his handiwork is
FREDDY.

RESUME RUBY

She freezes, then quickly shoulders the shotgun and FIRES
OFF a round --

The BLAST misses, hitting an espresso stand next to
Freddy. Hot coffee SPRAYS all around, catching Freddy
full in the face. He yells out as the scalding coffee
burns him. He disappears into the shadows.

Ruby and Sena run to the escalator and start making their
way up it. At the top of the stairs they have to step
over SEVERAL DEAD BODIES -- victims of the escalator
nightmare.

NEW ANGLE - THIRD LEVEL

As Ruby and Sena reach the Third Level. They look through
the dim light... smoke is hanging in the air from various
fires.

SENA

(glances at watch)

We're down to seven minutes.

RUBY

Let's split up. You take the left
side, I'll take the right. We'll meet
in front of the Cineplex.

They split off and walk along opposite sides of the mall,
the open-air courtyard separating the two of them.

ON RUBY

walking carefully past storefronts, searching...

ON SENA

doing the same. An eight-old GIRL staggers out of a toy store, scared out her wits. She stumbles, falls to the ground, struggling against an unseen attacker.

Sena rushes to her aid, glances up at the toy store. The display window is filled with porcelain DOLLS, the emergency lights giving them an eerie appearance. The girl must think the dolls are attacking her. Sena grabs her by the shoulders.

SENA

It's not real! _It's not real_!

We see tiny BITE MARKS appear on the girl's arms and neck -- as though from doll-sized teeth. The girl screams louder. Sena sets his pistol down, pulls out a syringe and fills it with the rest of the dream-inhibitor drug. He grabs the struggling girl and INJECTS her with a small amount of the drug.

After a moment, she settles down. She glances at the dolls in the window, confused.

SENA

It's all right, honey. They can't hurt you now.

FINGER BLADES SLASH into the scene, ripping into Sena's shoulder. The girl squeals and runs off as Sena collapses onto the ground.

The syringe with the remaining dream-inhibitor falls from his grasp and TUMBLES off the edge and DOWN TWO LEVELS. It falls into the decorative water fountain with a splash.

Sena tries to scramble for his pistol, but Freddy is standing on it.

FREDDY

Nurse -- this man needs attention!

SENA'S POV

Happy Tooth Dental Clinic. Out walks a gorgeous, buxom NURSE in a too-tight and too-short uniform. She steps toward Sena, unbuttoning her top. She leans down toward him, opens her shirt to reveal a healthy set of BREASTS.

Sena is momentarily transfixed by the sight, until he sees that instead of nipples there are LITTLE MOUTHS WITH

RAZOR-SHARP TEETH IN THEM. The mouths snap ferociously, like piranhas. She grabs the back of his head and pulls his face toward the flashing teeth. Sena closes his eyes, shakes his head... and when he opens them the nurse FADES AWAY, VANISHING. The inhibitor is working. Freddy frowns in puzzlement.

FREDDY

I see I'll have to do this myself.

He grabs Sena by the hair to expose his throat, raises his finger blades to strike --

BLAM! A shotgun blast CATCHES Freddy in the shoulder, knocks him off his feet.

NEW ANGLE

revealing Ruby standing across the open courtyard against the rail, aiming the shotgun. Freddy has fallen out of her view.

Sena and Freddy are both on the floor. Freddy looks down in shock at his shoulder -- IT HAS A GAPING GUNSHOT WOUND. (NOTE: Freddy's wound will not heal itself -- he can be hurt now that he's mortal.)

SERA

(ragged)

Reality sucks, doesn't it?

Freddy leaps to his feet. Another SHOTGUN BLAST hits the wall next to him. He runs off down the mall, toward the Cineplex. Sena is badly hurt, leans against the rail.

RUBY

(calls to Sena)

Are you all right?

SENA

For the moment! You've only got about two minutes left! Hurry! Ruby takes off towards the Cineplex...

INT. CINEPLEX - LOBBY - NIGHT

Ruby enters the darkened lobby, stops. No one in sight. Freddy could be anywhere. She chambers a round into the shotgun... begins to carefully walk around... passes the concession stand, where a teenager for some reason is crammed INSIDE the popcorn machine, his eyes bulging, clearly dead.

Ruby looks behind the counter -- no Freddy. She walks past the velvet rope that cordons off the theaters themselves...

INT. CINEPLEX - HALL OF THEATERS

Ruby walks into the long hallway. From this spot, we can see SIX DOORS, three on either side. Each door has a one-sheet poster next to it for the movie playing inside. There are a couple of dead ushers lying in the corridor. The red emergency lighting gives the hall a sinister, nightmarish quality.

Ruby proceeds carefully.. kicks open the door to the first theater, looks inside...

INSIDE THE THEATER are a couple of dead moviegoers sitting in their seats, no sign of Freddy.

Ruby keeps moving down the hall... kicks open the second door... nothing. She glances down at her watch nervously, time is running out. She looks up and is shocked to see --

Jason is standing not five feet away from her! She freezes, then relaxes. It's just a life-sized CARDBOARD STANDEE of Jason promoting the latest movie: "Jason: 2010." Jason is in a dramatic pose, with a futuristic weapon resembling a steel pipe raised high. This is a strange, robotic, Terminator-like Jason with a steel hockey mask and glowing electronic eyes. It's Robo-Jason.

Ruby takes a breath, moves past the standee to the third door...

She looks inside -- empty. She comes back into the hall, starts to cross the hall to the other set of doors... then stops, freezes, turns around and looks at the standee.

The picture of Robo-Jason is gone, leaving only the background of the image. Ruby stares at this for a moment, then we hear the distant LAUGHTER of Freddy. Ruby tries to steady herself and locate the sound of the laughter...

...then at the end of the hall she sees ROBO-JASON dressed exactly as he was on the standee, holding the weapon.

Robo-Jason taps a control in the weapon and an array of terrible BLADES and SPIKES jut out of the pipe -- the ultimate chopping machine.

He starts walking toward her with that slow, deliberate walk, made more frightening by the whirr and click of his mechanized body.

RUBY

This isn't real...

She closes her eyes, tries to shake off the image...

opens her eyes again. The image of Robo-Jason FADES and
WAVERS for a moment, as if it's going to disappear...

But then the image SOLIDIFIES.

RUBY

Oh shit... it's wearing off...

Robo-Jason is coming closer... she's cornered... there's
no way out of this hallway. Robo-Jason raises the bladed
weapon to strike. Ruby takes aim and FIRES at the
nightmare image.

The shotgun BLAST seems to pass right through his chest,
not fazing him. Ruby continues backing up, terrified.

RUBY

No...

Freddy steps out from behind a standee for a movie called
"My Favorite Unicorn," a treacle children's classic.

FREDDY

(to Ruby)

Counselor... I think your client's
unhappy with his representation.

Ruby turns, tries to level the shotgun at Freddy but it's
too late. Robo-Jason is on top her.
He SWINGS the weapon and she is barely able to deflect
the blades with the barrel of the shotgun. She loses it
in the process and the gun clatters to the floor.

Robo-Jason swings at her again, catching her in the KNEE
with a blade. She goes down, scrambles away on her back
until she hits a wall. Robo-Jason continues to advance on
her...

Freddy watches with a smile on his face. His back is to
the entrance to the hall which leads out to the lobby.

FREDDY

Verdict's in, bitch. You're guilty of
fucking with the wrong guy.

At this moment we see a SHAPE creeping up behind Freddy.
He senses it and whirls around to see --

THE REAL JASON

has arrived. He's holding the fire axe, and stops a few
feet away. Freddy smiles.

FREDDY

Well, well... the little man in the
mask is back for more.

ANGLE ON RUBY

The nightmare image of Robo-Jason FADES AWAY. She sits up, watching the two men face off.

JASON AND FREDDY

Jason watches Freddy for a moment, murderous rage in his eyes behind the hockey mask. His fist clenches around the axe handle.

FREDDY

What's wrong? Waiting for Mommy to tell you what to do?

(beat)

I'd like you to meet a friend of mine
-- someone you're very familiar with.

The NIGHTMARE IMAGE OF ROBO-JASON suddenly appears next to Freddy. The real Jason hesitates, looks at himself for a moment. Then Robo-Jason ATTACKS.

Real Jason swings the axe at the image of himself, and for a bizarre moment the TWO JASONS FIGHT A VICIOUS AXE/FUTURISTIC WEAPON BATTLE in the hall.

Clanking weapons, sparks flying -- real Jason collects a couple of wounds along the way.

Ruby watches. From her point of view, Jason is struggling against nothing. She looks around, sees the shotgun nearby. She crawls over to it. Freddy's attention is on Jason. She picks up the shotgun, points it at Freddy and pulls the trigger --

Click. The gun is empty. Freddy turns at the sound.

He holds up the finger blades, moves for Ruby. She takes the shotgun, swings it like a club, hits Freddy in the knees, taking him down. As he falls, Robo-Jason seems to falter and stumble in response.

The real Jason PLANTS THE AXE directly in Robo-Jason's head, dropping him to the ground, dead.

Freddy rolls off the carpet, and speeds out into the lobby and disappears into the mall before Jason can get to him.

Jason looks over at Ruby. She's holding her bloodied leg in pain. Their eyes meet for a moment.

Jason turns and runs out into the mall...

INT. MALL - THIRD LEVEL - NIGHT

Jason steps onto the darkened promenade, looks around. We

hear Freddy's LAUGHTER. He turns., Freddy is standing at the far end of the mall across the open-air courtyard from Jason. He's also on the Third Level, standing on the- . opposing rail. At this distance, we can only see his silhouette against firelight.

Jason's eyes harden and he starts striding down the promenade towards Freddy, utterly determined to destroy him.

But he stops. Lined along the promenade are literally FIFTY BODY BAGS which are standing up and leaning against the wall. Some are behind Jason too, trapping him in the middle.

FREDDY

Some old friends of yours would like to see you.

The body bags start UNZIPPING by themselves one by one. And the CORPSES OF ALL OF JASON'S VICTIMS step out onto the promenade. It's a ghastly sight. Some are badly decomposed, others looks freshly mutilated.

Among them we also see Biller and Janet from the beginning of the movie, both with gaping wounds from when they were killed.

The victims turn toward Jason and start converging on him with vengeful expressions.

FREDDY

It's a regular family reunion.

Jason is momentarily frozen to the spot. He's not sure what to do when confronted with these specters from his past. Biller is the first one to attack Jason -- he leaps at Jason with his bare hands. Jason THROWS him off. Then Janet's on top of him. He slams her to the ground. Then another victim... and another. Fifty of them swarming over Jason like ants...

Jason is almost smothered by the crush of bodies. But Jason's strength is unbelievable -- he keeps pressing forward, HACKING AND FIGHTING his way through the crowd of frenzied victims trying to tear at his body.

But the victims are taking their toll. He throws victims through plate-glass windows... hacking others to pieces... but they just keep coming. The fight is destroying the mall in the process -- merchandise crashing to the floor, windows shattering, columns of plaster crumbling.

Jason has made it halfway to Freddy at this point, but it doesn't look like he'll make it all the way. The crowd is pressing him back against the railing and toward the

steep drop below. There's no way out... it's a panicky moment...

Jason manages to raise his axe and swings it down hard and CONNECTS with the rail itself. The rail is SPLIT IN TWO. The entire RAIL GIVES WAY and Jason and the crowd of victims FALL OVER THE EDGE!

Jason's hand grabs a metal strut and he holds on as the victims PLUMMET to the First Level. BODIES smash and pile up on the ground below.

Jason hangs there for a moment... then is forced to drop the axe and grab the edge of the promenade. He's about to pull himself back up when suddenly FINGER BLADES move into view.

He looks up to see Freddy leaning down, finger blades pointed directly at his face. He scrapes the blades along the hockey mask, toying with him.

The tip of two blades stop inches Jason's eyeballs.

With the tiniest flick of his wrist, Freddy could put the blades into Jason's eyes.

ANGLE ON RUBY

who has dragged herself to the far railing, where she can see Jason and Freddy down the promenade...

FREDDY AND JASON

Freddy poised to kill his long-lost victim.

FREDDY

I should've finished you off a
long time ago. But then again... maybe
fate has brought us together.

Freddy leans in close, face-to-face with Jason keeping the finger blades pointed at his eyes.

FREDDY

You're my creation, Jason. All that
you are you owe to me.
(beat)
We're stronger together than we are
apart. Join me. And this world will be
ours.

Jason's eyes never leave Freddy's. A long, tense beat... then Jason's eyes widen at something he sees:

Freddy has become JASON'S MOTHER, still wearing the finger blades aimed at Jason.

MOTHER

(sweetly)

Trust me, Jason. Momma's going to take care of you. Everything's going to be all right.

She smiles gently at him. Jason drops his eyes slightly, as if considering... then in a lightning move he takes a hand off the ledge and GRABS Freddy's finger blades and STABS THEM INTO his mother's throat.

NEW ANGLE

as Freddy stands up, the blades buried deep in his neck, blood squirting from the deadly wound... he claws desperately at the blades... gurgling... and stumbles off down the promenade...

JASON

heaves himself up over the railing and onto the Third Level. Freddy is gone. He glances around, then Jason CRASHES his arm through the window of a sporting goods shop, grabs a BASEBALL BAT out of the hands of a manikin and begins looking for Freddy...

RUBY

watches Jason for a beat... thinks.. gets an idea... looks down to the First Level...

HER POV: The syringe and the medicine bottle can be seen floating in the large water fountain. Ruby heads off...

JASON

is walking along the Promenade. Suddenly he hears Ruby's Voice coming from inside, the Dental Clinic.

RUBY'S VOICE

Jason, help me! Jason!

Jason rushes inside the clinic.

INT. DENTAL CLINIC

The office is dark as Jason ENTERS. He peers into a treatment room, where Ruby has now been strapped to a dental chair, hoses in her mouth, and a dentist's drill buzzing inches away from her face. Jason moves to help her. The expression on Ruby's face changes... she smirks at him in contempt, and when she speaks, it's in Freddy's voice.

RUBY

(Freddy's voice)

You're getting soft in your old age.

Suddenly, Jason's grabbed from behind! Freddy POUNCES on him, knocking him against a wall.

Freddy has a small, portable GAS CYLINDER -- on the side it says NITROUS OXIDE. He aims the tank at Jason's face, presses a nozzle and a BLAST OF GAS comes out.

FREDDY

Sweet dreams!

Jason struggles, but it's a few seconds before he can get Freddy off of him and knock aside the gas tank. (The image of Ruby in the chair is now gone.)

INT. MALL - THIRD LEVEL - NIGHT

Jason stumbles out onto the promenade, trying to hold onto consciousness, but it's a losing battle. He took in too much gas. Freddy, who's bleeding profusely and is dying, stumbles after him...

The FIRE has now consumed most of the ground floor, and is spreading to the Second and Third Levels, threatening to engulf the entire building.

Freddy chases Jason down the promenade. Jason's steps are getting slower -- the effects of the gas taking its toll. He's seconds away from losing conscious. Finally, Freddy makes a desperate LUNGE at him, catching him off guard.

The two men TUMBLE OVER THE RAIL --

-- and THROUGH THE AIR DOWN, DOWN INTO THE WATER FOUNTAIN, on the First Level, with a tremendous SPLASH.

There's a beat. The bodies of the two men float in the water for a moment... then Freddy lifts his head and pulls the form of Jason over to him. Jason's eyes are fluttering... he's falling asleep.

FREDDY

Once I'm back in your dreams... I'll
be whole again. Then you're mine...

Jason's eyes close. He's asleep. Freddy takes a hand and PUSHES IT INTO JASON'S CHEST (the same effect seen before) -- HE'S ESCAPING BACK INTO THE DREAMWORLD.

Freddy manages to get his arm... and then his shoulder into Jason's chest. He smiles -- victory is at hand.

Suddenly, a HAND flies into frame from off camera and PLUNGES a needle into Jason's neck. It's Ruby. She INJECTS Jason with the dream inhibitor.

RUBY

Time to face reality, Krueger.

Suddenly, Jason's eyes fly open. He's awake and Freddy's doorway between reality and the dream world has been closed, TRAPPING HIM IN-BETWEEN THE TWO REALITIES.

The effect of this is startling:

Freddy's arm, shoulder and part of his torso are HALF-IN, HALF-OUT OF JASON'S CHEST. THE TWO MEN HAVE BEEN FUSED TOGETHER IN A HORRIFIC IMAGE. Freddy roars in pain and outrage.

Ruby recoils at the sight as the creature that is now FREDDY/JASON heaves itself up out of the water with a superhuman effort, carrying them out of the fountain and onto the floor. Jason and Freddy continue to struggle and claw at each other like wild animals.

But the FLAMES in the mall are getting higher... support beams and material from the upper floors catching fire and CRASHING down below. Jason, in his agony, looks over at Ruby and for a moment their eyes meet. Jason speaks, his voice low and hoarse.

JASON

Get out.

This surprising statement brings Ruby back to the reality of her situation.

She heads off through the thickening smoke and flames, leaving Freddy/Jason struggling in the Hell-like cauldron of the burning mall.

ON SENA

who's collapsed near a stairwell, overcome by the smoke. Ruby, coughing and struggling, picks him up in a fireman's carry and heads off.

EXT. ELM STREET MALL - NIGHT

The mall is engulfed in flames. Fire trucks and police are everywhere, but the blaze is clearly out of control.

RUBY

Comes staggering out of the mall with Sena. She drops him to the pavement as two paramedics rush up to help him.

We see that many of the Shoppers in the Mall seen earlier are being tended to by rescue teams in the park parking lot in the b.g.

Ruby tries to catch her breath and looks back up at the burning mall.

INT. MALL - GROUND FLOOR - WIDE SHOT

The building is now completely filled with flames. On the ground floor, we see the writhing form of Freddy/Jason.

CLOSER ON FREDDY/JASON

Jason tries to strangle the hideous form of Freddy, who is slashing at him in fury.

FREDDY

Let me go, you freak!

Jason staggers a few more feet, falls into the entrance of a store called CAMPING WORLD. He glances off to the side... sees a stack of PROPANE TANKS, meant to fuel outdoor gas stoves.

He takes his hand off Freddy's neck... reaches out for the tanks...

Freddy STABS his finger blades again and again into Jason -- desperate to kill him.

Jason gets his hand around one of the tanks... brings it close. Freddy's eyes widen as he realizes what Jason's about to do.

FREDDY

NO!

With a quick move, Jason snaps off the safety nozzle. The tank lets out a JET STREAM of PROPANE from the tank --

THE TANK AND THE ADJACENT TANKS OF PROPANE _EXPLODE_. THE FLAMES RIP THROUGH FREDDY/JASON. THE TWO MEN ARE _SEVERED_ AND BLASTED TO SHREDS.

EXT. ELM STREET MALL - NIGHT

The Mall is ROCKED by a TITANIC EXPLOSION. Every window blowing out... people knocked off their feet... others diving for cover...

RUBY

covers her head from the blast, then cautiously looks up at the mall. She stares at the awesome sight.

INCLUDE SENA

He sits up, regaining conscious, coughing and groggy. A paramedic tries to put a mask on his face, but he pushes it away. He turns to Ruby.

SENA

What happened? Where's Jason?

RUBY

My client... is dead.

(beat)

But I think he's a free man.

Off her face as she stares at the flaming building...

DISSOLVE TO:

EXT. JASON'S HOUSE - DAY

The house is quiet... a crisp spring day at Crystal Lake. A "Condemned" sign hangs on the front door. We hear a MAN'S VOICE from O.S.

MAN'S VOICE

Okay, we're ready. Everyone stand clear.

WIDER

Revealing that the Man is part of a wrecking crew that is here to demolish the house. There are numerous construction workers with BULLDOZERS and other heavy equipment nearby. Someone STARTS UP a bulldozer...

DISSOLVE TO:

INT. MOTHER'S BEDROOM - DAY

Exactly as we saw it last -- everything in its place. We can hear the SOUND of the bulldozer getting closer. CAMERA MOVES to the dresser and PUSHES IN on the black and white photo of young Jason seen earlier. But the picture seems to have changed.

Instead of the look on the boy's face being haunted... he's now smiling with the carefree innocence of youth.

The bulldozer blade CRASHES through the wall and as the building collapses, we...

CUT TO BLACK.

THE END