

A NIGHTMARE ON ELM STREET 5.5
FREDDY'S TRIUMPH

Screenplay by
George Willson

Based on characters created by
Wes Craven
&
David Chaskin, Bruce Wagner, Chuck Russell,
Bran Helgeland, William Kotzwinkle, Scott Pierce,
John Skipp, Craig Spector, Leslie Bohem,
Rachel Talalay, and Michael DeLuca

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Explanation: The first time I saw Freddy's Dead: The Final Nightmare, I was hopelessly lost in an extremely confusing plot. All the rules that were established and followed (to an extent) in the previous movies were broken in this part. Freddy continually got at people or inexplicable "dream-like" things happened to people while they were awake.

My solution to this problem was to create a prequel to Freddy's Dead. It hopes to give a little explanation to why things happened they way they did, and also hints to a backstory of Freddy so that the "revelation" of Katherine Krueger in Freddy's Dead doesn't feel so cheap. This is not intended to be a piece of high art, but simply a desire I've had since I watched Freddy's Dead and got lost in the mess it was. It also hopes to solidify the series in a way that no other sequel has done by recalling characters who survived other parts. For example, a lot of people want to forget about Nightmare 2, but this script uses it for what it was: a way for Freddy to enter the real world, which is basically what has happened in Freddy's Dead. And although many will not like the ending, it is intended to serve as a prequel to Freddy's Dead, so it could not have ended any other way.

The script also served as an exercise to myself to work with an established series, a strict guideline of rules and characters, and having to force the script to begin, end, and flow a specific way without it feeling forced or faked. I'd like to think I pulled it off.

The best way to read this is to either watch or review all 5 Nightmare on Elm Street movies which preceded it, read this, and then watch Freddy's Dead. It works really well in that context.

I hope you enjoy A Nightmare On Elm Street 5.5: Freddy's Triumph.

And to Bob Shaye: if you love it, you can e-mail me at ultimatescreenplay@prodigy.net.

INT. ASYLUM BASEMENT (STOCK FOOTAGE - NIGHTMARE 5)

FREDDY KRUEGER approaches JACOB JOHNSON who smiles evilly. Suddenly Freddy stops. He snarls as he sees something behind Jacob.

Jacob turns and sees AMANDA KRUEGER, Freddy's mother dressed in a nun's habit, far above, silhouetted in the doorway to the asylum.

AMANDA

Now, Jacob!

Jacob turns back and looks at Freddy.

His mouth grows impossibly large. A violent wind rushes from him. With a roar, the decrepit souls of DAN, GRETA and MARK rush from him and hurl themselves upon Freddy. The ectoplasmic trio strike Freddy full in the chest, ripping through him and emerging from his back. As they do so, they pull him backwards towards Amanda.

Jacob's face returns to normal as the last of the souls leave him. He falls to the ground, apparently dissolving.

Freddy howls in anguish as the trio drags him back, his feet dragging uselessly along the ground. Freddy's back bulges as the souls drag him.

Freddy's hands disappear into his sleeves.

AMANDA

Come home, my son. All of us
are waiting for you now.

With a sickening crunch, the FREDDY FETUS is ripped out of his back. Freddy's clothes fall to the floor in a heap.

The Freddy Fetus emerges from a steaming pile of ectoplasm, malevolently glaring at Amanda.

ALICE JOHNSON sees the young BABY JACOB emerging from his pile of clothes on the floor. She rushes to him and picks him up, cradling him tenderly in her arms.

Amanda seizes the Freddy Fetus and holds it to her.

AMANDA

I forgive you, my son.

The two mothers simultaneously merge with their offspring.

Amanda shudders in silent agony as she accepts her son back inside her.

As Alice receives Jacob, an optical effect surrounds them as he is absorbed. The effect coalesces into a single column of light which drives upwards, finally fading as the souls of Dan, Mark and Greta take their leave.

Alice looks across at Amanda and starts towards her, instinctively. Amanda is now silhouetted again in the doorway to the room of the maniacs.

AMANDA

Don't come near. Take your son
and leave.

Amanda sadly turns to leave. The fight seems to be over, but suddenly, grotesquely appearing from her back, Freddy's arm shoots out. Amanda gasps and clutches the doorway. As a look of determination crosses her face, the arm is sucked back inside.

A muffled howl of anguish echoes around as she steps through the doorway into the room of 1000 maniacs. The sound of the maniacs rises to a crescendo.

A SERIES OF DOORS, starting with the one in front of Amanda, slam shut, one after the next until the final door - right in front of Alice SLAMS CLOSED BLOCKING HER OFF FOREVER FROM AMANDA!

The final SLAM echoes through the vast room, and then SILENCE.

ALICE stands there, staring at the last door.

INT. WHITAKER BEDROOM - NIGHT (THE PRESENT)

Alice's eyes shoot open. ALICE (JOHNSON) WHITAKER sits up in bed. Seventeen years have passed since that fateful duel, and she is now 35 years old. Next to her in bed is her husband, BRAD. He turns and notices her up.

BRAD

Alice?

Alice starts and turns to him.

BRAD

Are you ok?

ALICE

Yeah. Sorry. Just some old memories.

BRAD

Anything you want to share?

ALICE

No, it's ok.

Alice lies back down in bed.

ALICE

I hardly remember anything anyway.

BRAD

Ok.

ALICE

Good night.

BRAD

Good night.

Brad lies back as well. He quickly snores. Alice's eyes remain open, as if disturbed by her dream.

EXT. WHITAKER HOUSE - DAY

The house of Brad and Alice Whitaker is a typical suburban home nestled in a quiet neighborhood street of Springwood, IL.

INT. WHITAKER KITCHEN - DAY

Alice makes breakfast as her two children, JACOB (17) and LAUREN (9), bound into the kitchen. Jacob has grown into a typical strapping young lad, ready to take on the world.

JACOB & LAUREN
(variously)
Good morning, Mom!

Alice places a wholesome breakfast in front of each of them.

ALICE
Here you go, Jacob. Lauren.

LAUREN
Thank you, mommy.

ALICE
You're welcome, sweetie.

Alice kisses her daughter on the head.

ALICE
Ok, you two, eat up. We have to
be out of here in fifteen minutes.

JACOB
When am I going to get a car?

ALICE
When you stop asking.

JACOB
But I'm seventeen, and everyone
else is driving to school. Look,
I could save you a lot of trouble
in the mornings and drop Lauren
off. I could pick her up, too.

ALICE
It's no trouble at all. Dr.
Goldman completely understands,
and I have no problem picking
you both up and bringing you
home.

BRAD

As long as you return yourself
promptly to the clinic.

Brad enters the kitchen and makes for the food Alice has dished
up for him.

ALICE

Morning, dear.

BRAD

Morning.

They kiss briefly. They sit at the table with the children.

ALICE

Anything interesting planned today?

BRAD

I have to remove an ingrown toenail.

LAUREN

Ew!

BRAD

You'd better believe it. You?

ALICE

Oh, you know me. Always interested
in the loonies.

Brad nods. He looks thoughtful as he stares at his food for a
moment.

ALICE

What is it?

Brad shrugs.

BRAD

I don't know. Sometimes I think
you're looking for something in them.

Alice looks at him, curiously.

ALICE

What do you mean?

Brad looks at the children for a moment and then takes Alice into the other room.

ALICE

What is it?

BRAD

This has been nagging at me for awhile now.

ALICE

What has?

BRAD

When you were in high school, what did you want to be?

ALICE

What?

BRAD

I mean, whatever you were going to be before your brother died, and then Jacob's father died, I doubt it was a clinical psychologist.

ALICE

Children go through many phases of what to be when they grow up before settling on an occupation.

BRAD

Don't get technical with me. Tell me: why psychology?

Alice looks at him for a moment, then smiles.

ALICE

I just wanted to.

She leaves him alone, smacking his butt on the way out. He rolls his eyes.

She re-enters the kitchen.

JACOB
I have practice after school
today.

ALICE
Practice? Doing what?

JACOB
Drama club.

Alice looks at him suspiciously for a moment, as if
disbelieving.

ALICE
I see. So I'll pick you up later.

JACOB
I thought I'd hitch a ride with
one of the guys.

ALICE
When will you be home?

JACOB
I dunno. Practice ends at 4:30.
Maybe 6?

ALICE
What would you do with an extra
hour and a half?

Jacob looks away from her. Lauren giggles. Alice looks at her
and smiles.

ALICE
You know, don't you?

LAUREN
(nodding)
MmHm.

ALICE
All right, mister, out with it.

JACOB

Ok, her name is Serina Walsh, and she just moved into town. I thought I'd show her around a little.

ALICE

Just moved into town as of when?

JACOB

Just a couple of days ago.

ALICE

Well, that explains why you've been acting funny, anyway. Where is she from?

JACOB

Her parents just moved here from Medford, Oregon. Her dad got some kind of job transfer or something.

ALICE

Oh, I see.

EXT. NEIGHBORHOOD STREET - DAY

JESSE and LISA WALSH, now both 39, stop their car. They look out the window of the car at something, probably a house.

JESSE

Wow, how things change.

LISA

I know. It seems like only yesterday that you actually lived here.

JESSE

Yesterday as in 20 years ago? I never thought I'd actually come back to Springwood. To be honest, I was happy to leave it.

LISA

And for good reason, but that was a long time ago.

JESSE

Yeah.

LISA

Come on. Let's get out.

Jesse looks out his window for a very long moment, as if considering the image before him.

JESSE

Ok.

They get out of the car. Before them looms the very decrepit old house on 1428 Elm Street that started this whole mess.

LISA

It's a wonder no one has torn the place down.

JESSE

I know.

They walk around the house on its grounds.

LISA

You used to take me to school from here.

JESSE

(laughing)

Yeah, in the...what was it?

LISA

It had a button for an ignition.

JESSE & LISA

The deadly dinosaur.

LISA

I also remember walking in on you while you were dancing to some old 80's song.

JESSE

"Touch Me All Night Long"

LISA
(laughing)
Oh yeah. Some fun memories here.

JESSE
A lot of bad ones though. Like
being used to kill people. I
almost killed my sister...and
you.

LISA
(regretful whisper)
Yeah.

The mood drops to an uncomfortable silence. Lisa tries changing
the subject.

LISA
So what did happen with the place
after you all moved away. It was
a couple years before we ran into
each other in college.

JESSE
It was a big mess. Dad wanted to
get out of the loan, but they
wouldn't allow it, since it took
five years to sell the place, and
told him about its history. So he
decided to default on the loan
and make them repossess it. Well,
they didn't want it, so instead
of allowing him to default, they
sued him for the amount. Then he
tried to sell it. You can see
what happened with that.

LISA
So who owns it now?

JESSE
My dad paid it off a few years
ago.

LISA

So after twenty years, your dad still owns the house?

JESSE

Yup. Messed up, isn't it?

LISA

Yeah.

JESSE

He has offered to demolish it at his own expense if someone would buy the land, but I guess they watched "Poltergeist" one too many times for that to work.

LISA

Indian burial ground?

JESSE

Not in Springwood. But people are superstitious about Fred Krueger.

LISA

I don't blame them.

They stand together looking at the house where, for all intents and purposes, they met.

EXT. ELIZABETH SIMMS MEMORIAL PSYCHIATRIC HOSPITAL - DAY

Isolated and somewhat gothic, it's an enormous multi-winged structure built by the Catholic Church in the 1920's. A belltower is centerpiece to several rambling wings. Originally an insane asylum, it is now a modernized, state-run facility. An iron fence surrounds the sprawling grounds.

Many years ago, this was the Westin Hills Psychiatric Hospital until a number of teen suicides caused it to be shut down for a number of years. About ten years ago, the state reopened it and renamed it in honor of a instrumental facilitator who worked hard to keep it open before natural causes caught up to her.

INT. PSYCHIATRIC HOSPITAL - CONFERENCE ROOM - DAY

Alice walks in to a room of several other Psychiatrists. Carrying several charts, she sits at the table. At the table's head is DR. NEIL GOLDMAN (early 50's), caring but clinical, who served at the hospital under Dr. Simms.

NEIL

Are we all here?

He looks around the room. No one responds.

NEIL

Good. Ok, Dr. Gherig, what is on your slate?

Dr. Gherig is a younger middle-eastern man who aims to please.

DR. GHERIG

I have the girl who thinks she's a cat. She is in isolation for clawing one of the orderlies.

The doctors laugh a little.

DR. GHERIG

Yes, rather funny. Eh, I have also the young man who was caught sucking the blood out of and/or eating small animals claiming that he was acquiring their souls. After that, I have a couple of appointments.

Neil writes down a couple of notes.

NEIL

Thank you, Dr. Gherig. Um, Dr. Whitaker, what do you have?

ALICE

Yesterday, I determined that our self-committed friend, Mr. Jackson, is still fine. He insists he is crazy and will remain here.

NEIL

Ok. Did you have a look at that new chart I placed on your desk this morning?

ALICE

The insomniac? Yes.

NEIL

Did you look at the reason he has insomnia?

Alice opens the folder and reads the notes, briefly. Her eyes narrow. Worry crosses her face for only a moment, but she recovers. She looks up with as clinical a face as she can muster.

ALICE

He thinks he is being stalked in his dreams by the child serial killer, Fred Krueger?

NEIL

Yes.

ALICE

Why did you assign him to me?

NEIL

Because a good portion of your college work had to do with sleep disorders and dreams. I thought you would welcome a case that is something to do with your interests.

ALICE

(uncomfortable)

Yes. Thank you, doctor.

NEIL

I have a special interest in this one, so keep me posted on it.

ALICE
(confused)
All right.

Neil looks at his agenda for the meeting.

NEIL
Ok, Dr. Seward, what is on your
agenda?

Alice looks at the folder, disturbed.

EXT. SPRINGWOOD HIGH SCHOOL - DAY

It's a high school. What else can you say about it?

INT. SPRINGWOOD HIGH SCHOOL - LUNCHROOM - DAY

At lunch time, Jacob carries his tray to a table in the
lunchroom. He is quickly joined by a lovely girl of 17, SERINA
WALSH.

SERINA
Hi, Jacob.

JACOB
Serina, how are you getting around
today?

SERINA
Good, I guess. I can almost find my
way to every class without a map.

JACOB
That's good. I carried the school
map around for a month before I
was able to get rid of it.

SERINA
Ok, I confess. I'm still using it
constantly. But your personal
tour helped quite a bit.

JACOB
I'm glad.

They eat a couple of bites. Jacob turns to her again.

JACOB

Hey, I told my mom I had practice after school.

SERINA

What are you practicing? All the drama clubs I've ever known don't practice; they rehearse. Besides, you told me you only just started it.

JACOB

I know that. And I admit, mom probably does too. But I told her I was going to spend some time with you after practice.

SERINA

And when did this "practice" end?

JACOB

Four-thirty.

Serina laughs.

SERINA

And when did you say you'd be home?

JACOB

Six.

She laughs again.

SERINA

You're awful. You mom knows, doesn't she?

JACOB

Yes, but the point is that I have some free time to get better acquainted with you.

Serina smiles at him, coy.

SERINA

Oh? And how would you like to get acquainted with me?

JACOB

Well, how do you get here?

SERINA

I drive.

JACOB

I could show you around town. As long as I'm back here by six, it's fine.

SERINA

Hm, ok. Maybe we could find something else to practice.

JACOB

(smiling)

Maybe so.

They continue eating together.

INT. HOSPITAL - ALICE'S OFFICE - DAY

Alice sits across from MARK RENFIELD. He sits in the chair, legs curled up and rocking. His eyes are wide open. They dart around the room periodically.

Alice watches him for a moment before speaking.

ALICE

So, Mark. Do you know why you're here?

RENFIELD

My friends were afraid I was going to hurt myself.

ALICE

And why would they think that?

RENFIELD

I don't know. I wouldn't hurt myself. I'm not the danger.

ALICE

Did you tell them something to make them think you would hurt yourself?

RENFIELD

I don't know.

ALICE

Did you tell them about some dreams you've been having?

RENFIELD

Yeah.

ALICE

And what did you tell them about your dreams?

RENFIELD

That there was a man who wants to kill me.

ALICE

And who is this man, Mark?

RENFIELD

Fred Krueger.

ALICE

And why would Fred Krueger be in your dreams?

RENFIELD

Because he is. I don't know why. He just is.

ALICE

And what does he look like?

RENFIELD

Like a man. I don't know.

ALICE
Like any other man?

RENFIELD
I would recognize him if I saw
him.

Alice begins to relax a little.

ALICE
Uh-huh. Was there anything
particularly distinguishing about
this man?

RENFIELD
Not really. But he's coming I
tell you.

ALICE
How do you know he is Fred Krueger?

RENFIELD
I read about him. I know it is.

ALICE
And where did you read about him?

RENFIELD
You're wasting time! We have to
stop him!

ALICE
Just relax, Mark. Tell me, where
did you read about him?

RENFIELD
At work.

Alice looks in the chart on her desk and then back to Renfield.

ALICE
At the library?

RENFIELD
Yeah.

ALICE

So Fred Krueger in your dreams:
how was he going to kill you?

RENFIELD

I don't know.

ALICE

So he didn't have any weapons
on him? On his body, I mean?

RENFIELD

Like what?

ALICE

Like anything. Like, oh maybe,
knives on his fingers?

She holds up her right hand (Freddy's glove hand), and spreads out her fingers, knife style. Renfield looks at her like SHE'S crazy.

RENFIELD

(scoffs)

No.

Alice relaxes. She looks into his bloodshot eyes.

ALICE

When was the last time you
had any sleep?

RENFIELD

I don't know.

INT. PSYCHIATRIC HOSPITAL - RENFIELD'S ROOM - DAY

Renfield sits on his bed, fetal style with knees curled up, rocking.

INT. PSYCHIATRIC HOSPITAL - HALLWAY - DAY

As Alice watches Renfield, Neil comes up behind her.

NEIL

What do you think?

ALICE

He needs sleep. The lack of it is really hurting him. Does anyone know when he slept last?

NEIL

No. He was brought in by some people he works with.

ALICE

Did they say anything about him?

NEIL

They think he was stealing library materials, but they aren't sure what.

ALICE

Have they searched his house?

NEIL

They can't. Not legally.

ALICE

But he's committed.

NEIL

Yup. And that means he won't be home if someone happens to drop in.

Neil looks at her, implicatiously. Alice gets his meaning quickly.

ALICE

Dr. Gordon, you aren't suggesting we break into this man's house, are you?

NEIL

I told you: I have an interest in this case. I want to know how legitimate his problem is.

Alice looks at him side-long.

ALICE

Legitimate?

Neil nods. They look back at the room. Alice gasps and jumps back. Renfield is up against the glass staring at her, wide-eyed. His breath fogs the other side. His muffled voice comes through the door.

RENFIELD

He's coming. He's coming for all of us. He hasn't gotten me yet. I won't let him. No, I won't. You have to be asleep, but I won't fall asleep.

Renfield laughs maniacally.

RENFIELD

No! I won't do it!

Renfield stumbles away from the door and returns to the sitting fetal position on the bed, rocking as if nothing had happened.

NEIL

How does he know...?

Alice looks at Neil.

ALICE

Know what?

NEIL

Nothing. Any recommendations for him?

ALICE

Yeah. A sedative.

NEIL

What about his dreams?

ALICE

We could give him Hypnocil for a few days until he has calmed down, and then he should be able to dream normally.

NEIL
Hypnocil? Interesting.

ALICE
What's interesting?

NEIL
Nothing.

They both stand there for a moment.

ALICE
What do you know that you aren't
saying?

NEIL
Never mind that. Do you want to
drop by his place later and see if
we could learn anything? In the
interest of figuring him out,
of course.

ALICE
Of course. If you're going, it
must be endorsed by the hospital.

NEIL
Of course.

Neil and Alice walk down the hallway.

EXT. SPRINGWOOD PARK - DAY

Jacob and Serina walk through the park together. All around
them, people set up various rides and banners for the SPRINGWOOD
TOWN FAIR.

SERINA
So, how long have you lived in
Springwood?

JACOB

All my life. My real dad died in a car crash before I was born. I lived with my grandpa and the grandparents of my real dad while my mom went to college and got her degree. She met my step-dad, Brad, during her doctoral studies.

SERINA

So your mom's a doctor?

JACOB

Mom AND step-dad are doctors.

SERINA

Wow. You must get whatever you want.

JACOB

You'd think so. My mom's really protective of me. That's why I still don't even have a license, much less a car.

They laugh and sit on a bench. Serina looks off into the distance to see the Springwood Water Tower.

SERINA

So you've lived here all your life?

JACOB

Yup.

Serina looks to the Springwood watertower off in the distance.

SERINA

You ever climbed up to the top of the watertower there?

Jacob becomes visibly nervous.

JACOB

Uh...no.

SERINA

No? Why not? Looks like fun.
Great view and all.

JACOB

No, well, I'm a little afraid
of heights.

SERINA

You can't be serious.

JACOB

Yeah, well, what about you?
What brought you here?

SERINA

What about me? My dad, Jesse,
works for a business firm that
is looking to start a franchise
here in Springwood. He was
assigned here - moved and got
a house on company dollars -
to find a suitable location, set
up a building, employees, the
works. My mom stays at home
mostly to keep me and my
little brother and sister in
line.

JACOB

What do you think of Springwood?

SERINA

I think it's nice. Mom and Dad
were kind of funny about it,
though.

JACOB

How so?

SERINA

Well, it's kind of a big black
hole in our family history. My
parents met here in this town
twenty-one years ago.

JACOB

Really? Do they still have family here?

SERINA

No, and that's the weird part. For reasons no one will say, not only did my mom and dad leave Springwood, but all of my grandparents did too.

JACOB

Everyone left?

SERINA

Yeah, and no one will tell me why. They always change the subject.

JACOB

How long do you think you'll be here now?

SERINA

It takes a long time to set up a business. Could be a long time.

JACOB

Good.

SERINA

Good?

JACOB

Yeah, you know, I'd hate to start liking you and then have you move away on me.

SERINA

You mean that?

JACOB

Sure.

They lean in and kiss.

SERINA

I think I'll like Springwood.

Hormones rage as they kiss again.

INT. RENFIELD'S APARTMENT - DAY

Renfield's apartment looks like a typical single male living space. Scant photos of family. Somewhat disorganized, but not too bad. Furniture in places no woman would ever put it, but serves some measure of function for Renfield, one might suppose.

The lock rattles as someone inserts a key. Neil and Alice enter.

NEIL

I knew his keys would come in useful.

ALICE

So, what do we tell people if they catch us?

NEIL

That we're doctors trying to get to the root of his problem.

ALICE

Oh yeah, that'll fly. What are we looking for?

NEIL

An explanation of his psychosis, of course. A reason behind his actions.

ALICE

Ok.

Alice and Neil split up searching the place. Neil goes into the kitchen areas. Alice heads for the bedroom. She opens the door and gasps.

ALICE

Dr. Gordon!

Neil comes running through the apartment.

NEIL

What is it-

He stops short in the doorway. His mouth drops open.

The walls of the bedroom are lined with articles and pictures of incidents that Renfield deems "suspicious" or fits what he is looking for.

Alice and Neil move into the bedroom looking at the walls. The newspaper articles go back for many years.

ALICE

He's obsessed.

NEIL

Quite. Do you know anyone on these walls?

ALICE

I'll look. What about you?

NEIL

I'll let you know.

Alice pans over the walls. A great deal of the articles are actually obituaries and the grisly details that accompany them from the victims of Freddy from the first 5 movies and references. Alice stops at her friends from Nightmare 5. She touches their pictures. Near this set is her friends and victims from Nightmare 4. Her eyes tear up as the memories attack her.

NEIL

What is it?

ALICE

I know these.

NEIL

Which ones?

ALICE

(voice cracking)

All of them.

NEIL

All of them?

She points to the pictures as she talks.

ALICE

Here at the end of his timeline.
There are no pictures after these
last two groups.

NEIL

I noticed the articles are
arranged into groups in certain
time periods.

ALICE

Yes. This is Mark Gray, who loved
to write comic books, but couldn't
handle real blood. And this is Greta
Gibson. Mark loved her, but her
mother wanted her to be a model.

Alice laughs to herself, but the tears return.

ALICE

This is Daniel Jordan, the father
of my son.

NEIL

Do you know any others?

Alice nods. She moves to the next group.

ALICE

Sheila Kopecky, the perfect
straight A student. Debbie Stevens,
anything but.

She laughs again to herself through her tears.

ALICE

(with difficulty)

And...this is...Rick...my brother.

NEIL

Your brother?

Alice nods and moves on. It appears that Neil's brain is working on this info.

ALICE

This is Kristen Parker.

Neil looks up, taking notice of the familiar name.

ALICE

She was like a sister to me. She
burned to death in her bed.

Alice sniffles for a moment. Neil takes a good look at the next two pictures.

ALICE

And these two are-

NEIL

Joey Crusel and Roland Kincaid.

ALICE

They were Kristen's friends. I
never found out how they knew each
other.

NEIL

They knew each other because
they were under my care at the
very same hospital we now practice.

ALICE

The teen suicides that shut it
down? But they weren't suicides
were they?

NEIL

No. The next few here? Taryn
White, William Stanton, Jennifer
Caulfield, and Phillip Anderson.
They were all patients. They died
at our clinic.

ALICE

Who's this one?

NEIL

Nancy Thompson. A brilliant young therapist cut down too young. She suggested Hypnocil back then.

Alice and Neil look at each other for a long moment. They both understand one another a little better all of a sudden.

ALICE

Did you see him?

NEIL

No. But I saw what he did.

Alice considers this a moment. She turns back to the wall.

ALICE

Anything else here familiar to you? I really don't know much more of it.

NEIL

I remember these stories, here. "High School Teacher Found Slashed in School Shower." "Backyard Barbecue Goes Terribly Wrong: Several Teens Dead." I never linked them together with everything else.

ALICE

He even has older stories. Here's stories about the original deaths.

NEIL

Here's an odd one: "Krueger Woman Still Missing."

ALICE

Is it Amanda Krueger?

NEIL

No, Loretta.

ALICE

It says she was the wife of Fred Krueger. This was right before the child murders happened.

NEIL

What do you think?

ALICE

Well, we know where Renfield came up with his problem, but weighing his story against my own experiences, he'll be fine.

NEIL

You ready to go?

ALICE

Yeah.

Neal walks out. Alice gives a final disturbed look over the room and closes the door.

INT. WHITAKER HOUSE - EVENING

Alice, Brad, and Lauren are sitting in the living room watching TV when a car pulls up outside. Brad looks at his watch.

BRAD

It's 6:30. Do you know where your children are?

ALICE

We do now.

Alice walks to the front door. She hears muffled conversation outside. She opens the door to find Jacob and Serina lip-locked. Lauren runs to look out the door.

LAUREN

Ew!

Alice "a-hems" herself. Jacob and Serina break apart immediately and act innocent all of a sudden.

JACOB

Hi, mom.

ALICE

What time do you have?

JACOB

I lost track of it.

ALICE

I see.

Awkward moment...

ALICE

And who is this?

JACOB

I'm sorry, mom, this is Serina
Walsh. Serina, this is my mother,
Dr. Alice Whitaker.

The women shake hands.

ALICE & SERINA

Nice to meet you.

Another awkward moment...

SERINA

Well, Jacob, I'll see you
tomorrow at school.

JACOB

Ok, bye.

Serina walks to her car. Jacob watches her every step of the way. Alice watches Jacob watching Serina.

ALICE

It is my professional opinion that
you are emphatuated.

JACOB

Please, mom.

Jacob enters the house. Alice smiles and closes the door behind them.

INT. WHITAKER HOUSE - BEDROOM - NIGHT

Alice and Brad are ready for bed. Brad crawls in and picks up an old Ian Fleming James Bond novel.

BRAD

Oh, I almost forgot. Yvonne says hi.

ALICE

You saw Yvonne today?

BRAD

Yeah, I had to go into the hospital today because one of my patients did not want anybody else diagnosing his cold. I was kind of on call anyway. Not the on call as in the first person they call, but more like if they are desperate, they call me.

ALICE

Ok.

BRAD

Anyway, Yvonne was the RN who assisted me.

ALICE

Well, cool. I haven't talked to her in a few years.

BRAD

She asked how Jacob was doing, She said she was a candy stripper when you were pregnant with him?

ALICE

Yeah. What did you tell her?

BRAD

I told her I didn't remember a Jacob, but talked about Lauren instead.

Alice whacks him with her pillow.

ALICE

(laughing)

You evil man!

BRAD

Seriously, though, I told her he was doing good, but if I see her tomorrow, I'll let her know he was making out on the front porch.

ALICE

Oh no, please don't tell her that one.

Brad laughs.

BRAD

I won't.

ALICE

How long are you going to read?

BRAD

Just one chapter.

ALICE

Ok. I love you.

BRAD

I love you, too.

ALICE

Good night.

BRAD

Good night.

Alice lies down and closes her eyes.

INT. PSYCHIATRIC HOSPITAL - NIGHT - DREAM

Alice finds herself walking through the halls of the hospital as it is now. Crying emanates from somewhere. Alice walks through the halls trying to find it.

Something moves behind her. She turns and nothing is there.

She continues searching for the crying. As she walks through the halls, the surroundings deteriorate to the way the hospital was when it was shut down 18 years ago. She turns a corner and in the middle of the hallway there is a woman bleeding.

Alice runs down the hall towards the woman and finds it is AMANDA KRUEGER. Her middle has been split open from the inside like a forced C-Section. She looks up at Alice with teary eyes.

ALICE

Amanda?

AMANDA

Alice, I'm sorry.

ALICE

What do you mean, you're sorry.
What's wrong?

AMANDA

I'm sorry. I tried to hold him.
But I just couldn't.

ALICE

You couldn't hold him?

AMANDA

He overpowered me.

ALICE

What does he want now? Is he
coming after me again? Or my
son?

AMANDA

I don't know if he'll use you,
but-

Suddenly, Amanda looks up and around.

AMANDA

No! Nooo!

Electricity sparks from the ceiling through Amanda to the floor. Amanda fades out.

Now, Freddy's laugh permeates the air. Alice turns around to try and find its source. As she turns, the scene changes into Springwood Town Square. Everywhere, the town is covered in the sickening red and green stripes. The laugh continues.

ALICE

(calling out)

What do you want, Krueger?

Suddenly, Alice feels a sickening breath on her shoulder. Freddy has his mouth up to her ear. She freezes.

FREDDY

Everything.

She whips around, but he is not there. The laughs continues until-

END DREAM

INT. WHITAKER HOUSE - BEDROOM - NIGHT

Alice snaps awake in bed, hyperventilating. The lights are off. The house is dark. She holds her head. Brad sits up next to her.

BRAD

Are you ok? This is two nights in a row.

ALICE

I'm fine.

BRAD

Really, what's wrong?

ALICE

It's just a dream. A really bad dream.

BRAD

But you look worried.

ALICE

I'm ok. If there were a problem,
I'd know it.

BRAD

Maybe you should talk to someone.

ALICE

(snapping)

I'm a shrink, Brad. I'll be fine.

Brad backs off.

BRAD

Ok. Ok. You're fine. Try to get
some sleep, though, ok?

ALICE

Ok. I'm sorry.

BRAD

It's all right. Don't worry about
it.

Brad lies down. Alice does the same, but she does not close her
eyes.

INT. WHITAKER HOUSE - JACOB'S BEDROOM - NIGHT

Jacob sleeps soundly in his bed. A smile drifts across his face.

EXT. OPEN FIELD - DAY - DREAM

Jacob and Serina frolic in the middle of no where. They laugh
and hold hands. Finally, they lie in the middle of the field,
and kiss.

JACOB

I never want to let you go.

SERINA

You're all I've ever needed.

They kiss again.

JACOB

I love you.

SERINA

(in Freddy's voice)

Oh, what a naughty boy you are!

Jacob opens his eyes to find himself face to face with Freddy where Serina should be. He screams and jumps off.

JACOB

What the hell?

Freddy rises to his feet.

FREDDY

What? No more sugar for me?

JACOB

Who are you?

FREDDY

Oh no, you don't remember me.

Freddy shakes his head and tsks.

FREDDY

It's not nice to neglect your elders. You need to be punished.

JACOB

What?

Freddy holds up his trademark glove and flashes the blades. Jacob backs away from him.

JACOB

What the hell is going on?

FREDDY

Tell your mom, "Freddy says hi."

Jacob starts to run, but Freddy, without running, is right behind him, and slices his four blades across the surface of Jacob's back. Jacob screams.

END DREAM

INT. WHITAKER HOUSE - NIGHT

Alice remains in bed with her eyes open. Jacob's scream penetrates the house. She is out of bed in a shot and flies down the hallway to Jacob's room.

She opens the door and turns on the light. Jacob is on his side, whimpering in pain. Alice rips back the covers to find the slice marks on Jacob's back and blood staining the bed. She backs up, disbelieving.

ALICE

No...no...

Brad runs into the room and sees Jacob. Lauren is also at the door behind him.

BRAD

Oh my God! Lauren, quickly dial
911! Alice, get my bag.

Brad races over to Jacob and strips his shirt off of him.

BRAD

Alice! Now!

Alice comes to and nods. She races out. Brad works quickly, shredding Jacob's shirt and using it to try and stop the bleeding. Alice returns with Brad's medical bag. He is quick and methodical.

Lauren enters.

LAUREN

Daddy, they said they'd be here in
a minute.

BRAD

Good girl, Lauren.

Brad leaves Jacob on his side, the makeshift bandages doing their work. He turns to Alice. She is white with fear. Brad regards Jacob.

BRAD

What do you think did this?

Alice looks at him, unable to answer.

INT. MEDICAL HOSPITAL - JACOB'S ROOM - EARLY MORNING

Alice sits in Jacob's room, watching him rest. Her eyes are conflicted and tired. She has been crying. YVONNE, Alice's friend and survivor from Nightmare 5, enters.

YVONNE

Alice.

ALICE

Yvonne.

Yvonne walks over to Alice, who stands and hugs her friend. Yvonne holds Alice for a moment before letting go.

YVONNE

I just got on and saw Jacob on the charts. Where are Brad and Lauren?

ALICE

They went for some food. I wanted to stay.

YVONNE

What happened?

ALICE

He got out, Yvonne. I saw him.

YVONNE

He?

ALICE

Freddy. Amanda couldn't hold him any more. Did you read what was wrong with Jacob?

YVONNE
(realizing)
Four deep slices on his back.

Alice nods, in tears.

YVONNE
I thought he couldn't come back.

ALICE
Me too, but he did.

YVONNE
What does he want?

ALICE
I don't know. He could've killed Jacob if he wanted to, but he didn't. He must've done it to prove he is real. He did it to show me he could still enter my dreams and Jacob's too.

YVONNE
This is crazy.

ALICE
I know. What are we going to, Yvonne? We have nothing to go on. How can we possibly stop him?

YVONNE
You've done it twice. You'll think of something.

ALICE
I hope so.

Brad and Lauren enter with fast food.

BRAD
Good morning, Yvonne.

YVONNE
Good morning, Dr. Whitaker.

BRAD
Are we on your shift?

YVONNE
You sure are.

Yvonne places a hand on Alice's shoulder.

YVONNE
I'll come back later when I
have time.

ALICE
(nodding)
Ok.

Yvonne leaves. Brad offers a biscuit to Alice, who shakes her head.

BRAD
Come on, you need to eat
something.

ALICE
I know. I will. Later.

Lauren walks over to Jacob, who is sleeping.

LAUREN
Is Jacob going to be ok?

BRAD
He'll be fine. He lost a lot of
blood, so we need to make sure
he rests.

LAUREN
Oh.

Alice makes a swift exit.

INT. MEDICAL HOSPITAL - HALLWAY - DAY

Alice closes the door behind her, and pulls out her cell phone.
She dials a number and waits for an answer.

NEIL (O.S.)

Hello?

ALICE

Hello, Dr. Gordon?

NEIL (O.S.)

Dr. Whitaker? What's wrong?

ALICE

I'm sorry to call you at home,
but remember that thing we
have in common?

NEIL (O.S.)

What about it?

ALICE

It's just come back into our
lives.

Silence.

NEIL (O.S.)

What do you want to do about it?

ALICE

I think we should go back to
Renfield's place and get the
articles and obituaries. I want
to go over them and see if
there is any hint of what can
hold him.

NEIL (O.S.)

Are you sure about this?

ALICE

My son is in the hospital with
four parallel cuts apparently
made with some kind of razor
blade. No one can explain it.

Silence again.

NEIL (O.S.)

When do you want to go?

ALICE

When everyone would be at work.
How about ten?

NEIL (O.S.)

I'll meet you there. I assume
since your son is in the
hospital, you're not coming in
today?

ALICE

That's correct.

NEIL (O.S.)

All right. I'll see you at ten.

ALICE

Thanks, Dr. Gordon. Bye.

Alice hangs up and turns around to find Brad right there.

BRAD

Would you mind filling me in on
at least what you think you
know about this?

Alice looks at him for a long moment, conflicted, knowing he
won't believe her. She gives in.

ALICE

You'll probably have me committed,
but I'll tell you everything.

BRAD

I'll get the paperwork ready for
you to sign.

Lauren pops her head out of the room.

LAUREN

Mommy? Daddy? What's going on?

ALICE

Go sit with Jacob, sweetie. We'll be in in a moment. Mommy and Daddy have to talk.

LAUREN

Ok.

Lauren closes the door. Alice looks at the room next to Jacob's. It is empty.

ALICE

Come in here.

Brad follows Alice to the empty room. The door closes of its own accord as Alice begins her tale.

ALICE

It all started my junior year of high school. I had a friend named Kristen Parker...

INT. MEDICAL HOSPITAL - HALLWAY - DAY

Alice and Brad exit the room. Brad looks like he is trying to soak in what was a huge story.

BRAD

So Yvonne could actually verify your story?

ALICE

Yes.

BRAD

And your boss?

ALICE

Yes.

BRAD

Does Jacob remember any of this?

ALICE

No. He doesn't even think of it as a dream. He's never mentioned it. I've asked him before if he remembers it, and he said he had no idea what I was talking about.

BRAD

I guess that's good. You realize I'm having a very difficult time believing this.

ALICE

I would be surprised if you weren't. We're supposed to take science as a cornerstone to our practices. What I know to be true contradicts what I learned in college.

BRAD

So this is why you went into Psychiatry?

ALICE

Yes. Come to find out I wasn't the only survivor to do it.

BRAD

Unbelievable. If Jacob didn't have the cuts, I'd say you were nuts, but they're there and I can't explain it.

Alice and Brad enter Jacob's room.

INT. PSYCHIATRIC HOSPITAL - ALICE'S OFFICE - DAY

Neil stands in the middle of the office watching Alice meticulously hang the articles and such on her walls much like Renfield had them around his apartment.

NEIL

What are you looking for?

ALICE

Anything I can use. The first time I beat him by showing him his reflection, and freeing the souls of his victims. I used to believe he drew strength from them, but I think it's part that and another part death and fear. He's like Santa Claus. You have to believe in him.

NEIL

Ok.

ALICE

The second time, I didn't really beat him. He couldn't kill me because he needed me, or rather Jacob, to accomplish his murder spree. Jacob helped on that one, but it was the spirit of his mother, Amanda, that held him. He wasn't exactly defeated, but she risked her own eternal life to keep him from harming anyone else. She wasn't strong enough.

NEIL

Again, what are you looking for?

ALICE

These events show us that Freddy has come into our world about five times over the past twenty-five years. It started after this point.

She points to the articles about his being freed on a technicality from the child serial killer charges followed by another article about the angry mob that burned him alive.

NEIL

Renfield's record goes back before then.

ALICE

We have a few articles that are odd, and probably only included because of the name, "Krueger."

She walks to that end of the timeline.

ALICE

We know about these. Woman raped while being locked in the asylum - or more specifically: here. The other concerns her desire to become a nun.

Alice walks to the next solitary article.

ALICE

Two others I find very interesting: this one concerns a woman called Loretta Krueger and her husband, Fred. The child murders actually happened around that event. I noticed the dates were before and after. In fact...

Alice takes the article and holds it up to the bottom of another.

ALICE

It was cut out of this page.

It fits like a glove. She puts it back where it was in the timeline. She walks across to the most recent article.

ALICE

And I don't know how I missed this one.

She points to the headline of "Walsh House an Eyesore to the Town." It has no picture and looks like a page C25 kind of article.

ALICE

This article says that the house,
THE house, at 1428 Elm Street
belongs to a man named Ken Walsh.
It says he tried to sell but no
one wants it. It even took five
years before he bought it. After
that, no one would take it off his
hands. It goes into some history
including superstition surrounding
Freddy as to a reason why no one
will buy it.

NEIL

So you hope to find some kind of
info in all of this that will
lead you to a solution about how
to beat this nemesis?

Alice turns and looks at the information. She does not look
convinced.

ALICE

I hope.

Her tone indicates she doubts anything can be found in it.

NEIL

What else can you do?

ALICE

I'm going to see if Renfield
knows anything more.

INT. PSYCHIATRIC HOSPITAL - RENFIELD'S ROOM - DAY

Alice and Neil enter accompanied by two large orderlies.
Renfield looks at them, somewhat angrily.

RENFIELD

You drugged me. I'm not supposed
to sleep!

ALICE

But you did not dream.

Renfield is taken aback, as if to say, "how did you know that?"

ALICE

You were drugged, yes, but not only with a sedative. You also had a dream suppressant.

RENFIELD

I suppose that explains why it was so restful. Why he didn't come.

NEIL

Mr. Renfield, why does Freddy come to you?

RENFIELD

(frustrated)

To kill me. That's what he does.

ALICE

How do you know that?

RENFIELD

You wouldn't believe me.

ALICE

Try me.

RENFIELD

Why should I?

ALICE

We want to help you. We can't help unless you talk to us.

RENFIELD

If I tell you, he'll kill me.

ALICE

IF you tell us what?

Renfield freezes, like he's said too much.

RENFIELD

No. No. No. I can't!

ALICE

We've seen the clippings in
your apartment.

Renfield softens, almost relieved.

RENFIELD

You did?

ALICE

Yes, we did. We know everything
on the walls. Is there anything
that isn't in those articles?

Renfield nods.

ALICE

Can you tell me what it is?

Renfield shakes his head.

RENFIELD

He'll kill me. He said so.

ALICE

Why would he kill you?

RENFIELD

Secrets. They are secrets. He
told me to remove them from
my archives.

ALICE

So there were more articles.

Renfield nods.

ALICE

What did you do with them?

Renfield shakes his head.

RENFIELD

I can't tell you. He'll kill me.
He said to wait.

ALICE

Why would he do that? What does he want with you?

RENFIELD

I don't know. He knows I know about him, but he was weak.

ALICE

What do you mean, "weak"?

RENFIELD

I've said too much. He'll kill me.

ALICE

We can stop him.

RENFIELD

No, you can't. No one can. Leave me alone.

ALICE

Ok. Just relax. You can look forward to another restful night without him tonight if you tell me what you know.

RENFIELD

You'll keep him away?

ALICE

Yes. I promise.

Renfield looks away in deep thought, than at her, distrusting.

RENFIELD

I need to think about it. He scares me, you understand. You must know if you saw all the evidence.

ALICE

Yes, I know. If you change your mind, please tell someone.

RENFIELD

Ok.

Alice and Neil leave.

INT. PSYCHIATRIC HOSPITAL - HALL WAY - DAY

Alice and Neil exit the room. An orderly lock the door behind them.

ALICE

(to herself)

Just like Santa Claus...

NEIL

You shouldn't have told him about being in his apartment. It could get us in a lot of trouble.

ALICE

I was hoping it would break him loose. He really believes Freddy is going to kill him.

NEIL

Clearly. What information do you think is missing?

ALICE

I think he may know more, but doubt it was ever in his possession.

NEIL

Are you heading back to the hospital?

ALICE

Yeah, I'm going to check on Jacob and be with him.

NEIL

Ok. Will you be back in tomorrow?

ALICE

God willing.

They walk away from the room.

INT. PSYCHIATRIC HOSPITAL - RENFIELD'S ROOM - DAY

Renfield sits on his bed, rocking in the fetal position. He shakes his head, talking and muttering to himself.

RENFIELD

No, master. I won't. I can't. I shouldn't. You said never to talk about her. Not about your pain. Not about their cold hearts.

Renfield opens his hands and looks at a small slip of newspaper.

RENFIELD

They didn't understand before.
They would not understand now.

He closes his hands and continues muttering similarly.

INT. MEDICAL HOSPITAL - JACOB'S ROOM - DAY

Jacob is in his bed talking to Serina. Beside the door sits Serina's mother, Lisa. Alice enters. She sees Serina. Lisa stands.

ALICE

Oh, hello. Serina, right?

SERINA

Yes, ma'am. Jacob called me to find out if I could drop by.

ALICE

Oh, I see.

LISA

She was worried when he didn't show up for school.

Alice turns to see Lisa.

LISA

Hi, I'm Lisa Walsh, Serina's mother.

ALICE

Alice Whitaker. Did you just come for lunch?

LISA

Mostly. She begged me to get her out when I told her Jacob called the house. She took to your son rather quickly.

ALICE

I noticed. They've only known each other for what: three days?

LISA

Something like that. I hope it's ok; us being here, I mean.

ALICE

Oh, yeah, no problem. It was kind of traumatic, so I'm sure she can cheer him up. Hospital's can be so sterile.

LISA

(laughs)

Yeah. So what happened?

ALICE

Well, we're not really sure. He managed to slice his back open while he slept.

LISA

Sliced his back open?

Jacob jumps in.

JACOB

Yeah, I'll have some wicked scars when they heal, but you can check out the bandages.

Jacob turns his back to them. He lowers the gown over his shoulders, revealing a huge bandage on his back.

LISA
Goodness, how big are the cuts?

JACOB
Down my whole back. I don't know
how, but I've got four of them.

LISA
(a little worried)
Four of them?

Yvonne enters with a cart of ointments and fresh bandages.

YVONNE
Ok, Jacob, it's time to check out
your wounds.

Yvonne looks around.

YVONNE
Are you ok with all these people
in here, cause I'll throw 'em
right out.

Yvonne looks right at Alice.

YVONNE
Especially you. I don't need you
shrinking heads while I work.

Alice smiles.

JACOB
(laughs)
No, they can stay. They haven't
checked out my back yet.
(to Serina)
Check out the cuts when she takes
off the bandage.

Yvonne slowly peels the bandage off. She stands back for everyone to see the four parallel slices, neatly stitched up. Lisa goes white. She gasps and puts her hand over her mouth.

SERINA

Ew!

Alice looks at Lisa, curious.

ALICE

Are you all right?

Lisa slowly recovers herself.

LISA

Yes, I'm fine. It's just - wow -
they - those are some pretty bad
cuts.

ALICE

(still looking at Lisa curiously)

Yes, they are. They don't remind
you of anything, do they? You
look frightened.

LISA

What? No. No, they're just awful
looking. I shouldn't have looked.

Lisa has progressed to looking like she is going to be sick. She sits down. Yvonne regards her curiously now as well. She looks at Alice who looks back at her. Alice kneels to Lisa as Yvonne finishes with Jacob's dressing.

ALICE

Are you going to be ok?

Lisa stares off into space before acknowledging Alice.

LISA

What? No. Yeah. I'm fine. I'll
be fine.

Serina is finally concerned for her mother.

SERINA

Mom, it's ok. They're just
scratches. Jacob is fine.

LISA

I know he is, honey. I know.

Lisa finally come back to herself.

LISA

I'm sorry. Just - oh, stuff on
the brain. Bad memories. Sorry.
I'm ok, now. Silly, really.

ALICE

Anything you need to talk about?

LISA

No, I'm fine. Really. I'm fine.

Alice regards her a moment longer and then nods.

ALICE

Ok.

Alice looks at Yvonne.

ALICE

What's the verdict? Do you know?

YVONNE

Oh, he'll be able to go home
tonight. Especially with Brad there
just in case anything opens.

ALICE

Sounds good. When can we go?

YVONNE

As soon as you can get a doctor to
sign him out.

ALICE

Give me the board.

YVONNE

Not you. A medical doctor.

ALICE

Oh, details.

LISA
You're a doctor?

ALICE
Psychiatrist. When the mind is
healthy, the body follows.

LISA
I see. Come on, Serina.

SERINA
Good-bye, Jacob. See you tomorrow,
I hope.

JACOB
Me too.

Lisa takes Serina and leaves. Alice ponders what happened.

INT. WHITAKER HOUSE - MASTER BEDROOM - NIGHT

Alice sits in the bed, wide awake. Brad reads his Bond book. He finally marks his page and puts the book down. He looks at Alice.

BRAD
You're going to sleep, right?

ALICE
How can I sleep? He's back.

BRAD
Jacob is sleeping. I want to sleep.
You need sleep. It's been a long
day.

ALICE
Yes, it has. I don't think I can
sleep though.

BRAD
Ok, look. If you start having bad
dreams, I'm right here. I sleep
lightly, and you'll wake me up.
When I wake up, I'll wake you up.
Deal?

ALICE

I don't know.

BRAD

I'm not taking "no" for an answer.

ALICE

I'll lay down, but sleep will have to overtake me, because I'm not going willingly.

BRAD

I'll take it.

Brad turns off the light.

BRAD

At least try to rest.

He turns over and goes to sleep. Alice lays awake for some time before her eyes finally droop closed.

INT. FACTORY - NIGHT - DREAM

Alice walks through the maze of Freddy's factory to a large open area, like a small arena. It's an impossible space in what seemed to be a part of a large factory.

As she enters the open space, Freddy emerges from the pipes and such winding all around.

FREDDY

Welcome to my party.

Alice looks at him fearlessly.

ALICE

What do you want?

FREDDY

What do I want? I have had seventeen years to decide what I want. I decided. Then, I had plenty of time to decide how to get it.

ALICE

What is it?

FREDDY

I want to take from all of you
what you took from me. Lives.
Countless lives. I want your
happiness. I want every child
in this town dead, and every
parent to wake up to the carnage.
Then, I will become the town.
They will never forget me. They
will revere me!

ALICE

It won't happen.

Freddy suddenly appears behind her, talking into her ear,
gesturing excitedly into the air before her.

FREDDY

Picture it. Once I take control,
I will make the poor saps believe
their children died before tonight;
before last year; they won't
know when it happened. Their minds
will tell them one thing, but all
the official records will tell a
different story.

ALICE

You can't do it. You've never
been able to.

FREDDY

I know that. But I've fixed that
problem. Everything has come into
place.

Freddy snaps his fingers. A huge pillar emerges from the ground
right behind Alice. She spins, backing away from it. Chains
appear on the pillar. They lash out, bind Alice's wrist and drag
her to the pillar.

ALICE

So, you kill everyone. What will that get you?

FREDDY

My revenge!

Freddy snaps his fingers again. A pillar rises from the ground next to Alice. Jacob is chained to it already. He looks around, confused. He sees Alice.

JACOB

Mom? What's going on?

ALICE

It's ok, Jacob. Don't let him intimidate you.

Jacob sees Freddy walking to him. He tries to get away, but since he is chained, he is trapped.

FREDDY

What's the matter, Jacob? Don't you know me? Why, we've been best pals since before you were born.

JACOB

What?

ALICE

Don't listen to him, Jacob.

He turns and looks at Alice and Jacob.

FREDDY

And now, the one that will make it all possible.

ALICE

What are you talking about?

FREDDY

I can enter the dreams of anyone I've entered before. Until recently, you two were the only ones.

ALICE

What are you talking about?

FREDDY

Look who we have here!

Freddy points next to Jacob. Another pillar rises. To it is chained Jesse Walsh. Freddy looks at him closely. Jesse shakes off his confusion. He looks around and spots Freddy. Jesse gasps. Freddy smiles.

FREDDY

I knew I felt someone familiar.
It's Jesse!

JESSE

No, this can't be happening.

JACOB

Mr. Walsh?

Jesse looks at Jacob.

JESSE

Jacob. Lisa told me about your cuts. I thought she was crazy to mention Freddy.

ALICE

I knew it.

FREDDY

Silence!

Freddy holds out his hands and brings them together. As he does, the pillars move close together until his captives are shoulder to shoulder.

FREDDY

Now the pieces are in place.

JESSE

What do you want from us?

FREDDY

Here's how this is going to work:
I am tired of playing around. I
am tired of toying with my victims.
The bear only toys when he is not
hungry. I'm starving.

ALICE

I won't bring anyone in, and you
can't kill us.

FREDDY

You're right. But have you noticed?
I summoned Jacob and Jesse.

Alice's face dawns with realization.

ALICE

How?

FREDDY

I can get into your little mind,
and use your power.

ALICE

Oh my god.

FREDDY

Jacob, my source to the children
of Springwood. I can get into
your head and get an image for
your mother to bring to me.
And Jesse-

Freddy laughs triumphantly.

FREDDY

Oh, Jesse! You are the finishing
touch to an impossible plan. You've
got the body. I've got the brains.

JESSE

No! Dear God, no!

FREDDY

Yes. When I came through you, I could control the real world. You will be my vessel for short while until I can implant myself into the heart of this town.

JESSE

No!

Freddy laughs again.

FREDDY

You have no choice! None of you do. This is my world, and I make the rules. I will make the line between dreams and reality so thin, I will control both! Jacob, don't think of someone!

Freddy asks as if he is watching Jacob's mind. An image of a teenage girl appears in front of Freddy. He looks at the image and smiles.

FREDDY

Perfect. Now, Alice, you will bring her in.

ALICE

I won't.

FREDDY

You already did.

The image materializes into reality. The girl looks around. She sees Freddy and screams. Freddy takes one swipe at her, gutting her. She falls in a heap. Her shimmering soul rises from her body. He breathes in deeply, as if savoring it.

FREDDY

Ah, it's as if my strength is returning. When I have enough kills, Jesse, it's your turn. And remember, if you try to stay awake, it won't matter.

Freddy laughs again. Jesse is in tears.

FREDDY

Bring them on Jacob! More fresh
meat!

An image of a teenage boy appears. He materializes. Freddy kills him. This process continues. The captives try to resist, but can't. They turn their heads. Scream. Whimper. Alice screams to the others.

ALICE

We have to wake up. If Jacob
and I aren't asleep, he can't use
us. If he doesn't get enough,
Jesse, he can't have you. We have
to wake up!

Alice raises her voice to the heavens over the screams of Freddy's victims. Through her tears she screams.

ALICE

Wake up! Brad, please, wake me up!
Please, Brad, come on!

Alice screams in frustration. She fades out. Freddy looks over to her pillar. He laughs in triumph.

END DREAM

INT. WHITAKER HOUSE - MASTER BEDROOM - NIGHT

Alice screams. Brad shakes her awake. She sits up in bed. She looks at Brad, wide-eyed.

BRAD

What the hell was that?

Alice jumps out of bed and runs through the house to Jacob's room.

INT. WHITAKER HOUSE - JACOB'S ROOM - NIGHT

Alice storms into the room and turns the light on. Jacob is struggling under the sheets. Alice shakes him awake.

ALICE

Jacob! Jacob, wake up! Wake up!

Jacob starts awake. He looks around, fearfully. He sees Alice. He falls into her arms and cries.

JACOB

Oh my God, mom, what happened?
What's going on?

Alice tries to calm him.

BRAD

Freddy again?

ALICE

Things just got worse.

INT. WALSH HOUSE - MASTER BEDROOM - NIGHT

Jesse sits up in bed, gasping. Lisa turns to him.

LISA

What is it?

Jesse turns to her, eyes wide open looking very scared.

INT. WHITAKER HOUSE - LIVING ROOM - NIGHT

Brad, Jacob, and Lauren all sit in the living room. Alice is on the phone. The TV is on.

ALICE

Dr. Goldman, it's serious. So
whatever you need to. We've got
to know what he knows...I know
it could be nothing, but that's
what we have right now anyway...
Thank you...Let me know.

Alice hangs up and sits down.

REPORTER

(on TV)

Police are overwhelmed with a sudden rash of mysterious deaths of children in their beds. We go now to an officer who saw one of the victims.

OFFICER

(on TV; shaken)

It was horrible. Like something had just...sliced...

REPORTER

(on TV)

We'll keep you up to date this late hour as more develops.

There is a knock at the door. Alice answers it. In the doorway stands Jesse with Lisa and Serina.

JESSE

Hello, Alice.

ALICE

Come in, Jesse.

Brad looks over, confused.

BRAD

You know each other?

ALICE

We met once upon a dream.

INT. PSYCHIATRIC HOSPITAL - RENFIELD'S ROOM - NIGHT

Renfield sleeps soundly, still curled up. His eyes suddenly dart around behind his eyelids in REM sleep. His face contorts.

RENFIELD

(garbled)

Master?

INT. FREDDY'S FACTORY - DREAM

Renfield walks through the factory. Down stairwell after stairwell. Through door after door. Finally Renfield arrives at a closet door. He opens it to Freddy's arena.

INT. FREDDY'S ARENA - DREAM

On a throne of bones, Freddy watches Renfield enter and smiles.

FREDDY
My faithful servant.

Renfield walks to the base of the throne and kneels.

RENFIELD
Master. Please do not kill me.
I have only faithfully served
you.

FREDDY
I know you have. You have done as
I have asked.

RENFIELD
I have tried to worry them and
bring fear into their hearts; to
remind them that you exist and
are supreme.

FREDDY
And where is the final piece of
the puzzle?

Renfield holds up the small newspaper clipping.

FREDDY
Excellent. You will hold it in
your hand for them to find.

INT. PSYCHIATRIC HOSPITAL - RENFIELD'S ROOM - NIGHT

Renfield's hand opens enough to reveal the newspaper clipping cupped within.

INT. FREDDY'S FACTORY - DREAM

FREDDY

But now, what can you do for me?

RENFIELD

Anything, lord, anything.

FREDDY

In order to escape from this prison of dreams, I need someone to sleep.

RENFIELD

My life for you, master. Anything for you!

FREDDY

Then it's done! You have purchased your life. You will never wake up, but remain alive as long as I live.

Renfield is ecstatic.

RENFIELD

Thank you, master. Thank you!
I live to serve you.

Renfield grabs Freddy's hand and kisses it. Freddy jerks it away.

FREDDY

What a freak.

INT. PSYCHIATRIC HOSPITAL - HALLWAY - NIGHT

Neil walks down the hallway to Renfield's room. He has an orderly open the door.

INT. PSYCHIATRIC HOSPITAL - RENFIELD'S ROOM - NIGHT

Renfield has changed positions to being flat on his back. His hands are limp at his sides.

NEIL

Mr. Renfield?

Neil shakes him.

NEIL

Mark?

Neil checks his pulse. He checks for breathing. He turns to an orderly.

NEIL

Get a gurney. He's in a coma.

The orderly leaves. Neil looks at Renfield, as if defeated. His look changes, like he sees something.

In Renfield's hand is the newspaper clipping. Neil takes it. He reads it quickly and rushes out.

INT. WHITAKER HOUSE - LIVING ROOM / KITCHEN - NIGHT

Jacob stands in the kitchen with a glass of water and a red and yellow box of No Doze. He pops a couple in his mouth and chases it with water. He turns to Serina, who is standing next to him.

JACOB

I don't know about you, but I'm not going to sleep. Want some?

Serina shakes her head.

SERINA

No, that's ok.

Jacob pockets the box. They walk into the Living Room where Alice, Brad, Lauren, Jesse, and Lisa all sit looking rather shell-shocked. Jacob and Serina sit together.

BRAD

I don't know how much more of this I can take. I am a rational man.

JESSE

We're all rational. This defies
rationality.

ALICE

Jesse, how does he take over you?

JESSE

I don't know. It's like a feeling
that comes over me. Suddenly,
I become him.

LISA

But what is he going to do with
you?

JESSE

I don't know. I don't think our
love for each other will get me
out of it until he's done.

BRAD

Do you think he'll kill you?

JESSE

I wish I knew.

JACOB

I just hope that he didn't get
enough souls to give him the
strength he needs.

ALICE

He doesn't just feed on souls.
He also feeds on fear. What he
has done tonight is making people
afraid. The news is perpetuating
that fear. I'm afraid there's
no stopping him.

LAUREN

I'm scared.

Alice holds her arms out to Lauren who crawls into them.

ALICE

We all are.

LISA

What can we do?

ALICE

I've been thinking about that all day. My boss is checking with a patient who has been obsessed with Freddy and knows more than anyone. Trouble is, he edited his collection of articles, and says he knows something he can't tell. It may be nothing, but it's worth a try.

JESSE

What do we know?

ALICE

I was surprised to learn that the Elm Street house is owned by your father.

JESSE

Yes, it is.

ALICE

What do you know about it?

JESSE

Not much. The Realtor told dad about the girl who watched her boyfriend get butchered across the street and went crazy. No one else would buy it.

ALICE

That was Nancy Thompson.

JESSE

Yes. She kept a diary. I think I left it in her room when we moved.

ALICE

If we can, I want to find out as much as possible about that house. Freddy got to you because you lived there, when up until then, he could only enter the dreams of the children of the people who killed him.

BRAD

What about that house could be useful?

ALICE

I don't know.

Alice sits, frustrated.

SERINA

If you have already defeated him twice, what's different?

ALICE

Last time, the spirit of his mother held him. We need someone stronger.

Alice thinks for a moment.

BRAD

Does Freddy have any other relatives?

Everyone looks at Brad, incredulous.

BRAD

I mean, I know his father is out of the question, but if his mother held him, maybe someone else would be able to kill him... again.

Alice thinks for a moment.

ALICE

Loretta.

JACOB

What?

ALICE

There was an article. It said,
"Krueger Woman still missing."
It was about a woman named
Loretta Krueger.

Alice runs out of the room for a moment and returns with the article.

JESSE

Who is that?

ALICE

Freddy's wife.

She hands the article to Jesse. He looks it over. During the course of the conversation, the article passes around the room until Jacob finally has it.

LISA

Do you think she's still alive?

ALICE

Maybe. But she wouldn't be blood related.

BRAD

A child would.

Everyone looks at Brad again.

BRAD

Why does everyone keep looking at me like that?

JESSE

Freddy said he was taking away what had been taken away from him.

LISA

Maybe his revenge goes deeper than just getting even.

ALICE

If he was suspected of killing
his wife...

BRAD

...the state would take away the
child.

ALICE

Oh my God.

There is a knock at the door. Alice answers. It is Neil. He is
smiling.

NEIL

You'll never gonna believe this.

Neil hands over a small article. Alice reads it and her mouth
drops. She walks into the center of the living room. Neil closes
the door behind him and follows.

BRAD

What does it say?

ALICE

(reading)

Congratulations to Fred and
Loretta Krueger on the birth of
their daughter, Katherine Anne,
on October 8th. Gifts may be
sent to the couple's home at
1428 Elm Street.

She looks up, awe and realization in her face.

ALICE

That's it.

Jesse lurches and grunts.

BRAD

(re: Jesse)

What's happening?

JESSE

It's starting. Get everybody out!

NEIL

What's starting?

ALICE

Freddy can take over Jesse's body.

NEIL

You've got to be kidding.

SERINA

(crying)

Daddy?

Serina clings to Jacob who has a horrified expression.

LISA

Jesse, can you resist him?

JESSE

He's too strong!

Jesse reels back and screams. Slowly, his body falls apart as bits of Freddy peek through. Finally, reminiscent of the best scene from Nightmare 2, Freddy shucks off the Jesse suit and stands to his full height inside the Whitaker home.

Freddy looks over to the cowering group and smiles.

FREDDY

Don't worry, Lisa, I'll give him
back in a moment.

BRAD

Let's get him.

Brad, Jacob, and Neil leap to tackle Freddy. They crash into an invisible wall and collapse to the floor. Freddy laughs. Lisa covers her face.

FREDDY

Be patient, Jacob. I'll be
back for you shortly.

He laughs again and walks out of the house.

BRAD

What happened?

LISA

When he is here, he's in control of everything around him.

ALICE

If we could reach him, we couldn't kill him without killing Jesse, too, could we?

Lisa shakes her head.

LISA

Jesse would give his life, if we could stop him. I tried using a knife on him twenty years ago, but it didn't work. We still can't defeat him. He's here on his terms.

SERINA

Aren't we going to follow him?

JACOB

We want to find out where he's going, right?

LISA

I have to go.

ALICE

I don't think we all should go. Someone has to drive so we can make a hasty retreat, if necessary.

BRAD

I'll go with Lisa.

Brad grabs his cell phone from the kitchen counter.

BRAD

We'll call you when we find out
what he's up to.

ALICE

Ok, be careful.

Alice kisses him.

BRAD

I will. Come on, Lisa.

Brad and Lisa exit.

EXT. SPRINGWOOD - NIGHT

Brad and Lisa follows Freddy as he walks calmly through the streets toward a definitive destination. As he walks, the streets in front of him re-form to a straight path towards the Electric Power Plant.

Brad's mouth drops open.

BRAD

This is seriously messed up.

LISA

I know.

They continue after him.

INT. WHITAKER HOUSE - NIGHT

Alice holds the birth announcement in her hand talking to Neil.

ALICE

This explains a lot.

NEIL

Definitely.

ALICE

I wonder if this Katherine could
help us with her father.

NEIL

If she's alive.

ALICE

What do you mean?

NEIL

I checked the net before I left
the office for a Katherine Krueger
knowing we might want to find her.

ALICE

And?

NEIL

Nothing.

ALICE

She could have married, I suppose,
but how would we find out?

NEIL

Her name might have been changed
too.

ALICE

Why?

NEIL

If Freddy was a suspect in his
wife's murder...

ALICE

...the child would be taken into
state custody. And when he was
killed by that angry mob...

NEIL

...the child gets a new family...

ALICE

...and a new name... We need to
find out where she ended up.

The phone rings. Alice answers.

ALICE

Hello?

EXT. SPRINGWOOD - NIGHT

Brad walks a safe distance behind Freddy.

BRAD

(on phone)

Well, we know where he's headed.

ALICE (O.S.)

Where?

BRAD

The power plant.

INT. WHITAKER HOUSE - NIGHT

Alice looks confused.

ALICE

The power plant? Why would he go there? Are you sure?

EXT. SPRINGWOOD - NIGHT

Brad looks down the altered streets right at the plant. Freddy walks in that direction.

BRAD

Yeah, pretty sure.

ALICE (O.S.)

Ok, we'll start heading that way.

BRAD

All right. Bye.

Brad hangs up. He looks at Lisa.

BRAD

Let's go.

LISA

Right.

Freddy glances behind to see them following. He smiles and keeps walking.

He crosses a street during a red light. A car heads straight for him. Freddy holds up a hand and the car crashes to a deadly stop, like it hit a brick wall. The driver is slung out of the front window like a rag doll and also hits the invisible wall.

Brad and Lisa regard this grimly, with horror.

A dog runs up to Freddy, barking. Freddy holds his hand out to the dog and twists his wrist. The dog's neck snaps and he falls to the ground.

LISA

He's almost there.

BRAD

How's he going to get in?

As Freddy approaches the fence surrounding the Power Plant, the fence melts away in front of him. He approaches the entrance, and the side of the building disintegrates around the door. Freddy walks inside.

LISA

That answers that.

Brad and Lisa stop outside the plant. A mini-van drives up to them. Alice and Neil get out. Alice turns to Jacob, Lauren, and Serina, still inside.

ALICE

Stay in the van unless you are attacked. Am I clear?

JACOB

Perfectly.

SERINA

Yes.

LAUREN

Ok, mommy.

ALICE

Good. We'll be right back.

Alice joins Brad, Lisa, and Neil. Together, they venture inside the plant.

INT. POWER PLANT - NIGHT

As they enter, they see Freddy standing near some wires marked as High Voltage. Powerless, they watch him. He smiles at them.

FREDDY

And now, it's time to take over
this crummy little town and have
the vengeance I deserve.

Freddy grabs one wire and snaps it out of its socket. Sparks fly. With his other hand, he grabs another wire and pulls it from its socket.

FREDDY

Time to plug in!

Freddy touches the live ends of the wires. Sparks fly everywhere. Lights dim all over the plant and throughout the town. Freddy laughs. As he holds the wires, from his feet up, it's like he is being poured out of the body into the lines. Little by little, from the feet up, Freddy become Jesse again.

Finally, Freddy has poured completely out until we find Jesse holding the wires. He lets go and is thrown across the room. He crashes into the wall and slumps against the floor.

LISA

(screams)

Jesse!

Lisa runs across the room to him. Random sparks arc through him. Lisa take him in her arms, tears fill her eyes.

LISA

Jesse? Jesse!

Brad stands over her, sympathetically. Jesse opens his eyes and looks at her, weakly. He smiles.

JESSE

Hey you.

Lisa smiles.

LISA

Are you going to be ok?

JESSE

I don't think so.

Neil walks in with the three kids. Serina kneels at her father's side.

SERINA

Daddy?

JESSE

Hi, angel. I wish I could have stopped him.

LISA

Don't talk that way. You'll be fine.

JESSE

No, I won't. I love you, Lisa, with all my heart. I always have.

LISA

And I love you.

JESSE

Serina, you be a good girl, and make something of yourself. Ok?

SERINA

(nodding)

Ok.

JESSE

I love you.

SERINA

I love you too, Daddy.

Jesse dies. Lisa and Serina cry over him. Alice can't help but shed a tear.

ALICE

(quietly)

I wish we could have saved him.

BRAD

(quietly)

He took the brunt of the voltage.
His insides were completely fried.
There's nothing anyone could have
done.

Suddenly, sparks run through the walls all around them. They look around.

NEIL

I think we'd better be going.

ALICE

I agree.

She walks over to Lisa.

ALICE

Lisa, we've got to go.

LISA

What about Jesse? We can't just
leave him.

Alice looks at Brad and Neil. They look at each other.

EXT. POWER PLANT - NIGHT

Neil and Brad carry Jesse's body out and put him in the back of the mini-van. Lisa stands over him for a moment. She kisses him on the lips once and nods to them. Lisa gets in. Brad closes the hatch.

BRAD

Let's try not to get pulled over.
I don't want to have to explain
this.

NEIL

Me either.

Everyone gets in the mini-van. They take off down the road. An enormous Freddy rises from the Power Plant behind them. He smiles evilly.

FREDDY

(after the van)

What's your hurry?

He laughs again.

INT. MINI-VAN - NIGHT

Brad drives. Alice rides shotgun. Lisa is in the back, hopelessly looking at Jesse's body. Neil sits in the center seat with Jacob and Serina.

JACOB

Why would Freddy want the power
plant?

ALICE

He's in the power lines. Since
they go all over town, he can
go anywhere now. Instead of
a person as a vessel, he now
has the town.

SERINA

So, he can do anything?

NEIL

Probably.

BRAD

I thought he used people's dreams.
How can he do this if we aren't
asleep?

NEIL

Renfield.

ALICE

Renfield?

NEIL

He believed in Freddy. Like Santa Claus. He's also in a coma.

ALICE

So since he believes in Freddy, Freddy can use him? He's never done that before.

LISA

No, he did. Sort of. Nancy said in her diary that she stopped believing in him, and that took away his power. For a time, I guess.

BRAD

Well, it sounds like the rules have been changing.

JACOB

If he's in the power lines, does this mean he can go to other towns?

Alice looks at Brad and then Neil, who shakes his head.

NEIL

If the power lines are his source of movement, no. Our plant in Springwood services only our town. It always has. Freddy is still trapped here. If we can get out, we're free.

ALICE

(defeated)

Then that's what we have to do.

JACOB

Really?

BRAD

We're running?

ALICE

(frustrated)

What do you expect us to do? We can't fight him. We have no idea how to stand up to him. We have to find out about this Katherine Krueger, and we can't do it in Springwood any more.

LISA

She's right.

Everyone turns to Lisa.

LISA

You saw what he did when he had Jesse. Imagine if he is everywhere. It's hopeless without a plan.

ALICE

If we can figure anything out, we'll come back.

BRAD

Out of town it is, then.

EXT. SPRINGWOOD - NIGHT

Freddy morphs out of the plant and into the power lines racing into town.

INT. MEDICAL HOSPITAL - NIGHT

Yvonne checks over Renfield's tubes and IV's. She hears something behind her. She spins. Behind her is a little girl in pigtails. She is not in white like the Elm Street children. This is KATHERINE.

YVONNE

What are you doing in here?

KATHERINE

I can't tell.

YVONNE

You can't?

KATHERINE

Daddy's very mad at you.

YVONNE

Oh, he is, is he? And where
is your daddy?

Katherine points beyond Yvonne. Yvonne turns back to Renfield.

Freddy stands in her path!

She gasps and backs away. Katherine is gone.

YVONNE

This is impossible! I'm not
asleep.

FREDDY

I only need one asleep to work.

YVONNE

What?

FREDDY

Did you miss me?

Freddy flashes his glove. Yvonne turns to run, but she runs
again a solid wall.

FREDDY

Where're you going?

YVONNE

How?

FREDDY

I want to personally thank you
for hooking up my friend there.

Freddy looks back at Renfield. Renfield sits up for a moment.

RENFIELD

Serve my master, and he will
reward you.

Renfield lies back down, still in his coma. Yvonne doesn't know what to think. Suddenly, she is strapped to a large wheel, like a knife thrower's wheel. Renfield stands next to it and gives it a spin.

As she goes around, Freddy pops off his fingers and throws them at the wheel, missing her in perfect knife thrower fashion. Renfield stops the wheel.

RENFIELD

Will you take Freddy as your
master?

YVONNE

Never!

Freddy is suddenly in her face. He holds back his hand. The fingers return home.

FREDDY

We cannot permit infidels.

Freddy runs her through. Yvonne dies.

INT. MEDICAL HOSPITAL - RENFIELD'S ROOM - NIGHT

The door opens as another nurse checks on Renfield. The door closes behind her. Yvonne is stuck to it. When the door shuts, Yvonne falls to the ground in a heap. The blood still stains the middle of the door. The nurse turns to the sight and screams.

INT. VAN - NIGHT

Brad comes to a sudden stop. Alice looks ahead.

ALICE

Let's go!

BRAD

Alice, look. We're on Manchester.
It runs a straight line out of
town.

NEIL

It's a three way stop.

ALICE

(realizing)

We can't go forward.

BRAD

Exactly.

JACOB

Do we just drive around hoping
we find our way?

NEIL

The problem is that our way is now
unknown. Freddy has changed the
layout of the town.

ALICE

Great. Now he decides to play with
us.

LISA

If we just try and continue in that
direction though, we should get
there eventually, right?

SERINA

Yeah, you said the power lines
don't go beyond the borders of
the town.

BRAD

Ok, that way it is.

EXT. SPRINGWOOD - NIGHT

Brad turns left and drives along until there is another turn
back right.

INT. VAN - NIGHT

BRAD

Ok, back on track.

EXT. SPRINGWOOD - NIGHT

The van pulls up to the same three way stop they were at a moment ago.

BRAD (O.S.)

What the-?

INT. VAN - NIGHT

Brad looks around along with everyone else.

BRAD

I'm afraid to ask now.

EXT. SPRINGWOOD - NIGHT

Brad turns right this time. Instead of having to turn again, he drives a short distance and stops again at the same three way stop.

INT. VAN - NIGHT

Brad is confused along with everyone else.

ALICE

This isn't possible.

LISA

We're in Freddy's world now.
He makes the rules.

ALICE

That doesn't make sense. This is
reality.

NEIL

This is Freddy's reality.

BRAD

I saw what he did with his
"Reality" when he walked to the
plant. There's no fantasy about
it.

ALICE

But he doesn't always have to alter reality if he can get us to believe what we're seeing. We know which way is out of town, right?

Brad points to the left.

ALICE

What if we go left and just drive regardless of what we see?

NEIL

Are you sure?

ALICE

Right before I beat Freddy the first time, Dan was put into the hospital due to a car accident. I saw Freddy in front of me, and charged him. Freddy was actually a tree, but he had altered my perception of reality.

BRAD

If that's the case, then with the turns I've made, this should be Manchester again.

ALICE

Turn left and keep going. Be cautious, but try it.

EXT. SPRINGWOOD - NIGHT

Brad turns left and drives a short distance until another three way stop comes up.

INT. VAN - NIGHT

Brad grips the wheel and looks straight ahead.

BRAD

So, straight?

ALICE

Straight.

BRAD

Ok.

Brad drives straight into the curb in front of him.

EXT. SPRINGWOOD - NIGHT

The van passes through the curb and drives through the house on the other side.

INT. VAN - NIGHT

As they pass through the house, they can see people on the interior, sleeping, but not really there.

EXT. SPRINGWOOD - NIGHT

When the van hits the other side, it passes back onto the road again. The other side of the house empties onto what Manchester really looks like at that point which is more business than residential, so the house actually backs up into a Shoe Store.

INT. VAN - NIGHT

Everyone looks them.

SERINA

That was weird.

JACOB

I know.

BRAD

Now THIS is Manchester Drive. We're out of here.

Brad drives a little faster. Jacob looks suddenly confused.

JACOB

Hey, what time is it?

Everyone instinctively looks at their watch. Neil looks confused.

NEIL

It's 6:30.

LISA

Where's the sun?

EXT. SPRINGWOOD - NIGHT

The van passes out of the business area and into the outskirts of town. The town welcome sign looms in the distance.

INT. VAN - NIGHT

Everyone is on the edge of their seats. Will we make it?

BRAD

We're almost there.

Brad speeds up a little.

EXT. SPRINGWOOD - NIGHT

Ahead of them on the road, people appear out of no where. They crowd the road. They block off the only escape.

INT. VAN - NIGHT

Everyone looks in fear at this new development.

LISA

Where did they all come from?

ALICE

I don't know.

NEIL

Are they real?

BRAD

Real or not, we're not stopping.

Brad guns the engine. Everyone braces for impact of the first person...

EXT. SPRINGWOOD - NIGHT

...but the van passes right through them. They are illusions again.

INT. VAN - NIGHT

They look behind them as the illusions fade.

BRAD

Ha. This Freddy's not so strong after all. We're almost there.

LISA

Finally.

Lisa looks next to her. Freddy smiles. Her eyes widen. She jumps away from him.

FREDDY

Not so strong am I?

Everyone turns and gasps. Freddy laughs.

FREDDY

I need this one still.

He grabs Jacob and they zip through the top of the van. Serina screams.

ALICE

(screams)

NO!

EXT. SPRINGWOOD CITY LIMITS - NIGHT/DAY

The van hits the city limits of Springwood. It breaks through some kind of barrier into daylight on the other side. The van skids to a halt. Everyone gets out and looks at the barrier they just crossed, squinting in the bright light of the sun.

Alice looks helplessly at the barrier for a moment, and then falls to her knees.

ALICE

No! No, no, no, no, you bastard!

Alice remains there for some time. The others stand around her, quietly. Serina leans on her mother, sobbing. Brad kneels beside Alice and places a reassuring arm around her. Alice leans into him. Lauren kneels on Alice's other side. Alice holds her.

Finally, Alice stands, still looking at the barrier.

ALICE

I have to go back.

BRAD

Are you crazy?

ALICE

I have to get Jacob. Freddy said he needs him. He won't kill him.

BRAD

You don't know that.

ALICE

I know Fred Krueger. I need to get my son...

Alice turns to them. Determination in her eyes.

ALICE

...and I'm going alone.

BRAD

Absolutely not, I'm going with you.

LISA

Me too!

ALICE

No. Brad, I don't know if I am going to come out of there. I don't know if Jacob is going to come out. If I don't try, I will never be able to live with myself. But we still have Lauren. If I don't come back, I want her to be ok. She needs her father. You can't go.

Brad is severely conflicted. Alice turns to Lisa.

ALICE

Lisa, you need to stay with Serina. She's already lost one parent tonight. I don't want her to lose another.

LISA

(nodding)

I know.

They hug.

LISA

Take care of yourself.

ALICE

I'll do the best I can.

Alice turns to Neil.

NEIL

I have no one. I can come with you.

ALICE

Dr. Goldman-

NEIL

Please, call me Neil.

ALICE

Neil, you have been more help than you can possibly imagine. Let's not risk more lives than we need to. If you go in there, you could die, too.

NEIL

I have lived a good life. If I die trying to save your son, I will consider it a life well spent. You can't stop me.

Alice smiles.

ALICE

Ok.

Finally, Alice turns back to Brad.

BRAD

Alice, I can't let you-

ALICE

I know, but you have to.

They embrace at length. Alice and Brad are both crying.

ALICE

I love you so much.

BRAD

I'll never stop loving you.

ALICE

Take care of her.

BRAD

I will. I promise.

Alice kneels to Lauren. She hugs her daughter fiercely.

ALICE

Be good for Daddy.

LAUREN

(between sobs)

I will mommy. Aren't you coming
back?

ALICE

I don't know. I hope so.

LAUREN

And what about Jacob?

ALICE

I don't know.

Alice kisses her daughter and gets one more hug. She stands. She and Neil walk to the edge of the barrier. Alice turns to Brad.

ALICE

Keep your cell phone charged. I'll call you when we get out. If you don't hear from us in a couple days, assume the worst.

Lauren cries hard. Brad finally picks her up and holds her, crying pretty hard himself.

Alice blows a kiss. She looks at Neil. He takes her hand in his.

NEIL

You ready?

ALICE

No.

NEIL

Let's go.

They step through the barrier.

EXT. SPRINGWOOD - NIGHT

Alice and Neil stand side by side looking at a wasteland around the small town.

NEIL

Where do we go?

ALICE

There's only one place. 1428 Elm Street. That's where he lived. That's where he comes into the world. That's where he's always taken me before.

NEIL

Then let's see if he'll let us get there.

They start walking.

ALICE

Oh, he will. It's his house. That's where he's the strongest. He wants us to go there.

As they walk towards the town, screams of mothers and fathers discovering their children murdered permeate the air.

EXT. SPRINGWOOD NEIGHBORHOOD - NIGHT

Paramedics wheel a bodybag past grieving parents. Cops line the streets taking statements from crying people.

COP 1

Did you hear anything?

MOTHER

No, we just heard screaming, and... and he was...

She bawls into her husband's shirt. He holds her tightly. Frustrated, Cop 1 puts away his book.

COP 1

What the hell is going on around here?

He walks across the street where an enormous chalk drawing of Freddy embellishes the pavement. He turns back to it.

COP 1

Where did this come from?

Cop 2 runs up beside him.

COP 2

What is it?

COP 1

This drawing. It's insensitive.

COP 2

It wasn't here a moment ago.

COP 1

Well, someone drew it. We need
to find out who.

The cops walk off together. Alice and Neil walk down the
sidewalk.

ALICE

It's horrible.

NEIL

This is the third time we've
run across this Fred Krueger
drawing. He seems to be
advertising.

ALICE

It adds to the fear factor.

A REPORTER runs up to them followed closely by a camera crew.

REPORTER

Excuse me, did you say Fred Krueger,
in reference to the child serial
killer who supposedly haunts dreams?

ALICE

We don't have time for you, right
now.

REPORTER

Do you believe he is killing the
children of Springwood in their
dreams again?

NEIL

No comment.

Alice and Neil walk onward. The Reporter turns to his camera.

REPORTER

Is this the work of the mythical
dream stalker, Freddy Krueger?
This reporter thinks so. Why
else would we have drawings by
no one of the killer himself
unless they were drawn by him?

Alice shakes her head.

ALICE

If he continues his report like
that, he'll have the town on its
knees in fearful worship of
Krueger.

NEIL

That's what he wants, isn't it?

ALICE

Unfortunately.

INT. FREDDY'S ARENA - NIGHT

Freddy has a television on, watching the very same report.
Renfield sits off to one side, looking ill. Freddy laughs and
turns to Jacob, who is shackled to a wall. He looks weak with
grief.

FREDDY

Perfect, isn't it? In only a
few hours, it's all under my
control, and soon, your mommy
will be here for you, and she
will die.

JACOB

Why don't you just kill me?

FREDDY

Oh no. You're far too valuable
to me, Jacob. We have a special
connection, you and I. You
see, I've known you since before
you were born. I can get into your
head, but I can't leave this
stupid little town.

JACOB

So what.

FREDDY

I need you for two reasons. Number one:

Katherine walks in. Still the little girl in pig tails.

KATHERINE

He wants you to find me, so he can use me to escape.

JACOB

Escape? Who are you?

FREDDY

You know. She's the child they took away from me. The reason I killed all of theirs. And the only means I have to escape.

KATHERINE

Don't do it!

Freddy growls and throws his hand up. The girl screams and fades out.

FREDDY

You're also the only reason Alice would return, and we have score to settle.

Freddy turns to the TV again. The clip where the reporter tries to interview Alice flashes on for a moment.

FREDDY

She would do anything for you, including risk her life. But you, you will live and escape, and bring my daughter here.

JACOB

I won't do it!

FREDDY

You will!

JACOB

I'll kill myself.

Freddy laughs.

FREDDY

You can't! This is my world! I make the rules. If I say you don't die, then you don't die. You are now unique. You are now the last surviving child in Springwood.

Jacob blanches.

JACOB

What?

FREDDY

That's right. Every person under the age of eighteen within this town is now dead. Look at it!

The TV flashes on again. Report after report comes across the channels with the same message: "There are no known children no living in the town of Springwood. All of them have been murdered by an unknown assailant. Police are desperate for leads, but there are none."

FREDDY

(triumphant)

Isn't it glorious?

Freddy laughs evilly.

EXT. MEDICAL HOSPITAL - NIGHT

A continuous stream of gurneys are being rolled from ambulances into the hospital containing body bags. Empty gurneys are wheeled out to be reloaded.

INT. MEDICAL HOSPITAL - NIGHT

A PARAMEDIC solemnly wheels a body bag through the halls of the hospital down to the morgue. As he passes through the doors, body bags line the walls of the morgue, almost without count. It is a horrible sight.

The paramedic stops the gurney and a CORONER helps him place the body on a table. The coroner looks like he can barely maintain his own composure. The paramedic hands a paper to the coroner and leaves.

The coroner turns to his ASSISTANT. His assistant has a clipboard and pen. He writes as the coroner speaks.

CORONER

Jarod Harker. 13. Cause of death:
knife wounds to the torso and
blood loss.

ASSISTANT

Do you want to examine the body?

CORONER

(shaking his head)
We've seen a hundred bodies with the
same wounds. We'll take the
paramedics' word for it.

ASSISTANT

Yes, sir.

The assistant removes the paper from the board and places it on a stack of papers. It is a death certificate with "September 23, 2006" on it. As the assistant walks away from it, the date changes to "June 14, 2001".

INT. PSYCHIATRIC HOSPITAL - ALICE'S OFFICE - NIGHT

The articles remain on the wall around the room where Alice left them. A large black book appears in the center of the room and opens on the floor.

The articles all come off the walls from their places and circle the room, each one placing itself in the book in chronological order. The pages flip of their own accord to accommodate the articles.

Finally, the last article falls into place. The book disappears!

EXT. ELM STREET HOUSE - NIGHT

Alice and Neil stand before 1428 Elm Street. The house is as run down as it has ever been.

NEIL

What do you think we can expect
in there?

ALICE

Anything.

They stride up to the door. As Alice reaches for the door knob, the door opens of its own accord. Katherine stands in the doorway. Alice and Neil look at her, confused and worried.

KATHERINE

Hello.

ALICE

Hello, who are you?

KATHERINE

My daddy has been expecting you.

ALICE

Katherine?

KATHERINE

He's going to kill you.

ALICE

I need my son.

KATHERINE

I know.

ALICE

Do you know where he is?

RENFIELD(O.S.)

I do.

Alice and Neil look up. They are very confused. They look back down and Katherine is gone. They look back up.

NEIL

Renfield?

RENFIELD

Yes. Follow me.

ALICE

Where are you taking us?

RENFIELD

Where he wants you to go.

ALICE

Why was Katherine here?

RENFIELD

This is Freddy's mind. You see her as he remembers her, but that, as you know, was a long time ago. Come with me.

NEIL

How can we trust you?

RENFIELD

How can you trust anything here?

NEIL

Good point.

Alice and Neil follow Renfield into the house.

INT. ELM STREET HOUSE - NIGHT

Renfield leads them through the foyer to the basement door. He leads them down the basement stairs across the basement to a door on the backside (same door Nancy went through in Nightmare 1). He opens the door and they follow him into the factory with the endless supply of downward stairways.

INT. FACTORY - NIGHT

Alice and Neal follow Renfield down stair after stair.

NEIL

So, Renfield, what's in this for you?

RENFIELD

Life eternal.

NEIL

But what are you doing for him? How did you get mixed up in this?

RENFIELD

He came to me without his disguises months ago. He knew I had researched his life, and at the time, he was powerless to do anything to me. I didn't know that and freaked out. He promised that he wouldn't kill me if I helped him. I don't want to die, so I agreed.

ALICE

What did you agree to?

RENFIELD

Do you know where I am right now?

NEIL

In front of us?

RENFIELD

No, Dr. Goldman, I'm right where you left me: in a coma at the hospital.

NEIL

That's impossible.

RENFIELD

He is impossible. He is using my sleep state to create all of this. He only needs one sleeper to have any power. Everyone else is awake, so I sleep. He has prevented me from waking up, so I stay asleep.

NEIL

So, if you wake up?

RENFIELD

He is powerless until someone else falls asleep.

NEIL

Why are you telling us this?

Renfield walks in silence for a few moments, as if pondering what to say. He stops and turns to them.

RENFIELD

I'm not an evil man. He is.
Just pay attention, and don't miss any opportunities to rescue your son.

Renfield walks on. Alice and Neil exchange a glance and follow in silence.

INT. FREDDY'S ARENA - NIGHT

Freddy stands next to Jacob. He leans in close.

FREDDY

They're almost here. When they die, you will go straight out of town the way I show you.

JACOB

I won't.

FREDDY

You will.

JACOB

Once I get out, I'll run away. I don't know where your daughter is, and I sure wouldn't find her for you.

FREDDY

But I know.

Freddy grasps Jacob's head with his knife hand. Static charges fly everywhere. Jacob shrieks. Freddy's eyes roll back into his head. It's like a charge is coming from Freddy's hand and transferring itself into Jacob's head.

Alice and Neil walk in behind Renfield. They see Freddy and Jacob. Freddy opens his eyes to see Alice.

ALICE

Get your hands off him!

She charges across the room, and kicks Freddy in the gut, sending him flying. He lands on his feet and smiles. Cocky, he walks to Alice.

FREDDY

What was that supposed to do?

Neil jumps on Freddy's back, holding his neck. Freddy tries to bring his razor-glove down into Neil, but Alice holds his hand.

Freddy opens his mouth and another arm shoots out of his mouth and grabs Alice by the neck. She pushes against him dislodging the hand, but also knocking Freddy's glove loose sending it skittering across the floor to Renfield's feet.

Renfield looks at the glove, sadly.

Alice and Neil try to double team Freddy, but their bows do no good, and he only laughs.

Renfield picks up the glove and holds it.

Freddy swings his hands around and pins Alice and Neil up against a wall. He causes the wall to split and it flips down with them strapped to it.

Three long tracks appear beside the wall extending into the distance. Freddy points down to the end of the track. Three buzz saws make their ways slowly towards Alice and Neil. Freddy laughs.

FREDDY

This is MY world. I make the rules.
What chance could you have?

ALICE

You'll never win, Krueger. Even if you kill us, someone will defeat you.

FREDDY

I don't think so.

RENFIELD

I do.

Everyone turns to Renfield, Freddy's glove slipped onto his hand. Freddy looks at him condescendingly.

FREDDY

And what could you possibly do with that?

RENFIELD

I never agreed to the murder of innocent children. I thought you just wanted revenge.

FREDDY

That was my revenge, you fool! What did you think I was going to do?

RENFIELD

You're not going to kill anymore.

FREDDY

How are you going to stop me?

RENFIELD

Like this.

Renfield brings the glove down into his own gut. He lurches from his own actions, spitting up blood.

INT. MEDICAL HOSPITAL - RENFIELD'S ROOM - NIGHT

Renfield's comatose body spits up blood. Wounds appear on his gut where he stabbed himself. The monitor quickly records his heart stopping.

INT. FREDDY'S ARENA - NIGHT

Freddy looks like a combination between shock and rage.

FREDDY

No!

Freddy begins fading out along with everything else.

FREDDY

Noooo!

Alice and Neil fall to the ground. Jacob is loosed. Renfield looks up.

RENFIELD

Run. He will find another soon.

Renfield fades out as well.

INT. ELM STREET HOUSE - DAY

The group comes to in the basement of the Elm Street House. Alice runs over to Jacob, who is holding his head.

ALICE

Are you all right? What was he doing?

JACOB

I don't know. I'm fine, I think.

NEIL

We've got to go.

They run up the stairs, through the foyer, and out the door.

EXT. FACTORY - DAY

They exit the house and find themselves outside the old factory from Nightmare 2.

ALICE

How did that happen?

They look back and beyond the door in the Elm Street house interior.

NEIL

I guess part of Freddy is still lingering.

JACOB

Can we leave, please?

Alice, Jacob, and Neil run across the dust covered parking lot to the road. They look around.

NEIL

I haven't been in this part of town before. Where do we go?

ALICE

Let's keep going along the road until we find a street we know.

They run along the road looking at street signs. In the distance, the sound of an airplane whooshes off.

NEIL

We're near the airport.

ALICE

That means the city limits aren't too far away. I could find my way out from the airport.

NEIL

Me, too.

Day shifts to night and back to day again.

ALICE

We're running out of time.

EXT. NEIGHBORHOOD STREET - DAY

A BURLY HUSBAND stands next to a COP. The husband looks very angry and tired. The cop appears to be trying to reassure him.

HUSBAND

And where were you when all this was going on, huh? Probably eating your donuts and sitting on your ass.

ASSURING COP

Sir, I promise we are doing everything we can to get to the bottom of this.

HUSBAND

Get to the bottom of it? That won't bring my little Ronald back, will it?

ASSURING COP

I'm sorry for your loss-

HUSBAND

You're sorry? You're sorry? Great God Almighty, did you hear that folks? He's sorry! What do you know about what I'm going through? How many kids did you lose?

ASSURING COP

Well, I'm not married.

HUSBAND

So, don't you tell me about sorry! You don't know squat!

The husband punches the cop, laying him out. Other cops hold him back. A cop who thinks he's a doctor checks out the downed cop.

DOCTOR COP

He's out for the count, but he'll be ok.

The sky flickers from day to night again.

EXT. SPRINGWOOD STREETS - DAY / NIGHT

Alice, Neil, and Jacob freeze as the day / night flickers back to a permanent night.

ALICE

He's found someone else. We
have to hurry!

They stop with the airport in the background and look around. Everywhere they look, there is a dead end street with houses and cops and mourners.

JACOB

What do we do now?

NEIL

I don't know.

Alice turns around.

ALICE

We fly out.

NEIL

Fly out?

JACOB

(fearful)

Fly?

ALICE

Think about it. Freddy can make
the street look anyway he wants
them to, but an airplane just
goes straight out, right?

NEIL

Pretty much.

ALICE

So, if we take the next flight
out, we're free.

NEIL

I guess it's worth a shot.

They turn and run towards the airport. Suddenly, a spire shoots out of the ground and impales Neil. Alice screams for a moment. Neil looks at her, unable to move.

NEIL

Go! Run!

ALICE

What about you?

NEIL

I'm dead. Go!

Alice and Jacob run off into the crowds surrounding the airport.

INT. AIRPORT - NIGHT

Mobs flock the airport; all of them wanting the next flight out. Security tries to do what it can, but fails miserably. Alice turns to Jacob. She pulls out her money and gives a wad of it to Jacob.

ALICE

In case we get separated or something happens to me, get out of here. If I'm ok, I'll find you.

EXT. AIRPORT - NIGHT

Freddy walks up to find Neil impaled on the spire. He smiles.

NEIL

They'll get away, you know.

FREDDY

Shut up.

He flicks his hand and Neil slides further down the spire. He goes limp. His soul exits his body and Freddy absorbs it.

Freddy walks calmly to the throngs at the airport.

INT. AIRPORT - NIGHT

Alice and Jacob stand in a line, waiting. A rumble comes from outside. They turn to it.

ALICE

Oh no...

Something like an explosion bursts from underneath the crowd throwing several of them into the air.

JACOB

What's going on?

ALICE

He's found us. Run, Jacob!

JACOB

Where?

AIRLINE SPEAKER (V.O.)

Attention passengers, last call for Flight 613 to Cleveland. Last call for passengers on Flight 613 to Cleveland.

ALICE

That one. Go! I'll see if I can stop him.

JACOB

But-

ALICE

Now!

JACOB

Ok!

He starts to go, but she grabs for a brief instant and hugs him. She kisses his cheek.

ALICE

I love you, Jacob.

JACOB
I love you too, Mom.

ALICE
Go!

Jacob runs through the throng to the security stations. More explosions throw more of the crowd into the air as Alice stands ready for whatever is causing it. Security runs through the crowd to its source.

Jacob breaks through the crowds. The security check station has been smashed, so no metal detector check. He looks around and finds Flight 613 and a steward at the door. Jacob runs up to him.

JACOB
Any seats left?

STEWARD
Give me a moment.

The Steward accesses the computer and looks back up to him.

STEWARD
Only one.
(Freddy voice)
And it's not for you.

Jacob jumps back. The Steward morphs into Freddy.

FREDDY
Shame on you, Jacob. That's not
the way I need you to go.

Suddenly, a yell permeates the air. Freddy's head is smashed by a fire extinguisher. Alice stands over him.

ALICE
Go, Jacob! Now!

Jacob runs through the door to the flight. Alice shuts it behind him.

ALICE

Now, Krueger, it's between you and me. You can leave him out of it.

Freddy's smashed head heals itself. He stands up to Alice.

FREDDY

I'm afraid that's not possible.

Alice swings the fire extinguisher again. Freddy catches it. He smiles.

FREDDY

I'm afraid it's the end of the line for you.

For the first time, Alice looks powerless.

ALICE

You're not taking me without a fight.

Alice jerks the extinguisher out of his hand. Freddy smiles.

FREDDY

I know.

Alice wields her fire extinguisher. Freddy brings his glove into the side of it. The depressurization of the canister throws Alice out the window, smashing the glass.

INT. AIRPLANE BOARDING HALLWAY - NIGHT

Jacob tears down the hallway at breakneck speed. He gets to the door. A Stewardess meets him there.

STEWARDESS

May I have your ticket please?

JACOB

That guy up there said you had one left. He took my ticket.

STEWARDESS

And your seat number?

JACOB

I don't know. Something in
coach, probably.

STEWARDESS

I'm going to have to verify
it.

JACOB

(pleading)

Come on.

STEWARDESS

I'm sorry. That's our procedure.

JACOB

Haven't you seen what's going on
around you? This place is going
to hell. The sooner you let me
on, the sooner we'll all be out
of it.

STEWARDESS

(big sigh)

Come with me.

INT. AIRPLANE - NIGHT

The Stewardess leads Jacob into the plane to the Captain.

STEWARDESS

Sir, I have this boy who says
Joe took his ticket at the door.

CAPTAIN

Do we have a seat open?

STEWARDESS

Yes, one, but he doesn't have-

CAPTAIN

I don't care. Put him in it,
so we can get out of here.

STEWARDESS

All right.

The Stewardess turns to Jacob.

STEWARDESS

All right, whether you paid or
not, you're flying.

The airplane door is shut. The Stewardess leads Jacob to his
seat by the window.

JACOB

Do I have to sit by the window?

STEWARDESS

As you know, it's the only seat
we have.

JACOB

Right.

EXT. AIRPORT RUNWAY - NIGHT

The airplane taxis away from the airport.

INT. AIRPLANE - NIGHT

Jacob watches out his window as the plane gets into position. He
watches Freddy walk up to Alice.

EXT. AIRPORT - NIGHT

Freddy stands over Alice, who struggles to stand up. He grabs
her by the neck and holds her off the ground.

FREDDY

I've been waiting a long, long
time for this.

Alice spits in his face.

ALICE

Go to hell, Krueger.

FREDDY

I'll see you there.

He runs his glove into Alice's gut. He holds her against him, like a deadly embrace. His face betrays deep satisfaction from this kill. She lurches a few times, and finally gives in. Alice is dead. Freddy releases her. She drops limply to the ground.

FREDDY

And now for my reward.

Alice's soul exits her body. Freddy absorbs it. He breathes deeply.

FREDDY

(reverent respect)

You did have strength. But now
it's all mine.

INT. AIRPLANE - NIGHT

Jacob leans back in his seat, in shock at what he witnessed.

JACOB

I'm the last.

He breathes a few times to relax. The plane engines kick in. Jacob is pinned to his seat.

EXT. AIRPORT RUNWAY - NIGHT

The plane reaches take off velocity and takes off into the sky.

INT. AIRPLANE - NIGHT

Jacob watches the airport grow smaller and smaller until he can't watch any longer. He sits back in his seat. He closes his eyes. Tears roll down his face.

Thunder rolls outside.

EXT. OPEN SKY - NIGHT

The airplane flies through a driving rainstorm. Lightning and thunder crash all around.

INT. AIRPLANE - NIGHT

The coach passengers sit unphased by the buffeting storm, sleeping, reading, etc.

PILOT

(over intercom)

Good evening, ladies and gentlemen. This is the pilot speaking. You'll notice the "fasten seat belts" sign is on. Passing through a little turbulence here.

Jacob is fidgety. His eyes dart all over, waiting for something to spoil his escape.

PILOT

(over intercom)

Unfortunately, we can't get up over it and we can't get underneath it, so just hang in there. We'll get through it as soon as we can.

Jacob looks out the window. The wind whips around the wing flaps outside. Jacob looks over his seat to a nearby FLIGHT ATTENDANT.

JACOB

Excuse me, miss?

The overhead bin door snaps down, startling him. The Flight Attendant closes it and looks to him.

FLIGHT ATTENDANT

Yes?

JACOB

Can I have a different seat please?

The Flight Attendant shakes her head.

FLIGHT ATTENDANT

Oh, I'm afraid we're full tonight,
sir. You're gonna have to stay
put.

The Flight Attendant moves on. Jacob sits back down, defeated.

JACOB

Thanks anyway.

Jacob looks back out the window. The wind and lightning continue working at the wing. He sits back in his seat again and closes his eyes.

The PASSENGER next to him turns on the overhead light, momentarily blinding him. His light sparks and flashes. He glances down to the window. Worry crosses his face.

A small trickle of water is dripping down the pane on the inside of the window. To confirm his fear, he reaches to the window and wipes the water onto his fingers. Now he is really worried.

He looks to the Passenger next to him, who seems to regards him as an errant punk kid looking to make trouble. He looks forward and Katherine looks over the seat at him.

KATHERINE

He's going to make you help him
because you're the last.

Jacob panics and frantically presses the call button. The Flight Attendant emerges and walks to him, annoyed.

JACOB

Listen, I really need to change
this seat.

FLIGHT ATTENDANT

I'm sorry. There's nothing I can
do.

Jacob looks over to the passenger next to him, apologetically.

JACOB

I'm afraid of heights.

PASSENGER

Don't be a pussy.

The Passenger returns to her reading. Jacob hits his head against the seat in frustration.

SUDDENLY, the bulkhead over the Passenger's seat rips off, and the Passenger is sucked out. Jacob looks up, frustrated.

JACOB

(shouting)

It's not fair! I was almost out!

Then the floor underneath him falls out.

EXT. OPEN AIR - NIGHT

Jacob falls through the air out of his seat to Springwood far below him. He quickly approaches the roof of his house.

INT. WHITAKER HOUSE - JACOB'S ROOM - NIGHT

Jacob sits up in bed, gasping. He looks around, disoriented. Slowly, he gets out of bed and carefully walks across his room. He approaches a window. As if knowing what he will find, he opens the latch and throws the window open.

He looks down.

JACOB

Shit!

EXT. OPEN AIR - NIGHT

The house plummets through the air towards Springwood far below right where Jacob had left off a moment ago.

INT. WHITAKER HOUSE - JACOB'S ROOM - NIGHT

The windows break inward. Furniture falls over. Jacob is thrown around the room. He hears laughing from outside. He stumbles to the window.

Like the Wicked Witch of the West out of the Wizard of Oz, Freddy rides upon a broom dressed like the witch, except for his trademark red and green sweater and razor bladed glove.

FREDDY

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

Freddy flies off. Jacob watches him go.

EXT. ELM STREET - NIGHT

The house falls to the ground with a mighty crash. Jacob flies out the window and rolls on the ground.

Jacob rises to his feet, disoriented. He stumbles around the house, looking at the destruction. The house is trashed.

Jacob turns around to find he is standing right in front of 1428 Elm Street. Not wishing to deal with this again, Jacob runs.

He runs through a yard to the fence in the back. He jumps over the privacy fence only to find that there is a sheer hill on the other side. He loses his balance and rolls down the hill. And rolls. And rolls. And rolls.

EXT. SPRINGWOOD CITY LIMITS - NIGHT

He finally reaches the bottom of the hill and rolls to a stop. He runs out to find he is on the street leading out of town. He looks up to find the "Welcome to Springwood" sign in front of him. He quickly turns around to find a ticket booth of some sort behind him.

He walks up to the booth. The window is streaked with blood. There is a lone TICKET MAN.

TICKET MAN

One ticket. Round trip.

The Ticket Man pushes a ticket through the window opening with Freddy's Razor Bladed Glove. Jacob looks at the ticket warily.

TICKET MAN

Hurry up, boy. You don't want to
miss the bus.

The Ticket Man laughs. Jacob backs away from him into the street.

Jacob looks down the street and a bus dissolves into the being. The headlights rush at him. Jacob screams. The bus hits him.

Jacob finds himself stuck to the front of the bus by the gravitational forces. Behind the wheel of the bus is Freddy, who laughs. Jacob is trapped, unable to move as the ground rushes under him.

Freddy looks at him, amused.

FREDDY

No screaming while the bus is in motion.

Freddy rushes the city limits, and slams on the breaks. Jacob flies away from the front of the bus through the air.

EXT. OUTSIDE SPRINGWOOD CITY LIMITS - DAY

Jacob flies through the barrier. He lands hard on the ground, hitting his head on a rock.

EXT. INSIDE SPRINGWOOD CITY LIMITS - NIGHT

Freddy claps his hands together and laughs behind the wheel of the bus. The barrier has a Jacob shaped hole in it. Daylight streams through it into the night that Freddy has created.

Freddy walks towards the hole. Beyond it is the rest of the world. As he touches the hole, sparks fly and the hole reseals. He shrinks back, as if injured. He appears frustrated.

FREDDY

Now be a good little doggy and go fetch!

FADE TO BLACK

TO BE CONTINUED...