

WES CRAVEN'S  
NEW NIGHTMARE

This Time The Terror Doesn't Stop At The Screen.

FOR FURTHER INFORMATION:

Elissa Greer  
(310) 967-6584

Julie Friedman  
(310) 967-6562

Rated: R

NEW LINE CINEMA 

**NEW LINE PRODUCTIONS**

**Presents**

**A WES CRAVEN FILM**

**ROBERT ENGLUND**

**HEATHER LANGENKAMP**

**WES CRAVEN'S NEW NIGHTMARE**

**MIKO HUGHES**

**DAVID NEWSOM**

Introducing  
**TRACY MIDDENDORF**

**FRAN BENNETT**

And **JOHN SAXON**

Casting by  
**GARY ZUCKERBROD**

Costume Designer  
**MARY JANE FORT**

Production Designer  
**CYNTHIA CHARETTE**

Music by  
**J. PETER ROBINSON**

Edited by  
**PATRICK LUSSIER**

Director of Photography  
**MARK IRWIN C.S.C./A.S.C.**

Co-Executive Producer  
SARA RISHER

Executive Producers  
ROBERT SHAYE  
WES CRAVEN

Co-Producer  
JAY ROEWE

Based on characters created by  
WES CRAVEN

Produced by  
MARIANNE MADDALENA

Written & Directed by  
WES CRAVEN

Unit Production Manager ..... BARRY WALDMAN  
First Assistant Director ..... NICK MASTANDREA  
Second Assistant Director ..... ROSEMARY C. CREMONA

Production Executive  
TIMOTHY GRAY

Associate Producer  
JEFFREY FENNER

*CAST (in order of appearance)*

Freddy's Hand Double ..... JEFFREY JOHN DAVIS  
Heather Langenkamp ..... HERSELF  
Dylan ..... MIKO HUGHES  
Chuck ..... MATT WINSTON  
Terry ..... ROB LaBELLE  
Chase Porter ..... DAVID NEWSOM  
Wes Craven ..... HIMSELF  
Marianne Maddalena ..... HERSELF  
Script Supervisor ..... GRETCHEN OEHLER  
Julie ..... TRACY MIDDENDORF

Limo Driver.....	CULLY FREDRICKSEN
TV Studio P.A.....	BODHI ELFMAN
Sam Rubin .....	HIMSELF
Robert Englund.....	HIMSELF
New Line Receptionist .....	CLAUDIA HARO
Sara Risher .....	HERSELF
Robert Shaye .....	HIMSELF
Kim at New Line .....	CINDY GUIDRY
Highway Patrolman .....	RAY GLANZMANN
Highway Patrolwoman.....	YONDA DAVIS
Coroner .....	MICHAEL HAGIWARA
Morgue Attendant.....	W. EARL BROWN
Minister .....	KENNETH ZANCHI
Nick Corri .....	HIMSELF
Tuesday Knight.....	HERSELF
Graveyard Worker.....	BEANS MOROCCO
John Saxon .....	HIMSELF
Freddy Krueger .....	HIMSELF
Patrice Englund.....	TAMARA MARK
Dr. Heffner.....	FRAN BENNETT
Nurse with Pills .....	LIN SHAYE
Newscaster .....	DEBORAH ZARA KOBYL
Counter Nurse.....	DIANE NADEAU
ICU Nurse #1 .....	STAR-SHEMAH
ICU Nurse #2 .....	LOU THORNTON
ICU Nurse #3 .....	CYNTHIA SAVAGE
Junior Nurse with Needle.....	JESSICA CRAVEN
Senior Nurse with Needle .....	SANDRA ELLIS LAFFERTY
Security Officer .....	THOMAS G. BURT
Nurse Abbott.....	TINA VAIL

Executive in Charge of Post Production.....	JOE FINEMAN
Production Coordinator .....	PEARL LUCERO
Assistant Production Coordinator .....	DIANE SABATINI
Assistant to Wes Craven & Marianne Maddalena .....	ANGELA LUSSIER
Production Secretary.....	LISA HARRISON
Assistant to Sara Risher.....	LYNNE McQUAKER KAVNER
Script Supervisor.....	GRETCHEN OEHLER
Production Accountant.....	DIANA JOHNSON
Assistant Production Accountant .....	CYNTHIA WALKER
Accounting Assistant.....	SONJA MARIE SAMUEL
Post Production Accountant.....	FRED GROSSMAN

Production Controller .....	PAUL PROKOP
Production Attorney.....	PHILLIP L. ROSEN
Contract Administrator .....	LIZ AMSDEN
Art Directors .....	TROY SIZEMORE DIANE McKINNON
Set Designer .....	STEPHEN ALESCH
Draftsman.....	CHARLES J. H. WOOD
Storyboard Artist .....	MATT GOLDEN
Set Decorator .....	RUBY GUIDARA
Leadman .....	TOM KERNS
On Set Dresser .....	GRANT SCHARBO
Swing Gang.....	DANIEL SPAULDING LOREN PATRICK LYONS ANDREW V. CICORIA
Set Dresser .....	CATHERINE ERNST
Property Master.....	CHERI CANDIDO
Assistant Prop Master .....	NINO CANDIDO
Prop Assistant.....	CHUCK ASKERNEESE
Additional Camera Operators.....	ERIC GOLDSTEIN ROBERT D. TOMER
1st Assistant Camera .....	GARY K. USHINO
2nd Assistant Camera .....	JEFFREY CIVA
2nd Assistant B-Camera .....	EGOR DAVIDOFF
Steadicam Operators .....	DAVID L. PECK KIRK GARDNER
Loader .....	BRIAN HEFFRON
Gaffer .....	JAY W. YOWLER
Best Boy Electric.....	TROY WHITE
Electricians.....	JOHN Di TOMASO YARIV MICHAELOVICH MICHAEL FOSTER
Rigging Gaffers .....	CHRIS CULLITON DAVID W. STRONG
Key Grip.....	CHARLES M. SMALLWOOD
Best Boy Grip .....	LARRY ROTH
Dolly Grip .....	LOREN HILLEBRAND
Grips .....	SANDY BLOOM DON TELLES EMI MARIE ISHIKAWA JUAN MORSE MARC POLANSKI
Rigging Key Grip.....	CHARLES A. HARRIS
Sound Mixer .....	JIM STEUBE
Boom Operator.....	MOE CHAMBERLAIN



ADAM CAMPBELL  
DWIGHT ROBERTS

MARTIN SIMON  
ANDRE ELLINGSON

Special Make-Up Effects by  
KURTZMAN, NICOTERO & BERGER EFX GROUP, INC.  
ROBERT KURTZMAN  
GREGORY NICOTERO  
HOWARD BERGER

Coordinator  
ERIN HAGGERTY

*Make-Up Effects Crew* .....WAYNE TOTH  
EVAN CAMPBELL  
KAN HIROSHI IKEUCHI  
GEORGE BERNOTA  
DOUGLAS NOE  
BILL HUNT

Freddy Krueger Make-Up by  
DAVID MILLER CREATIONS

*Make-Up Crew* .....DAVID MILLER  
MICHAEL J. REGAN  
MARK MAITRE  
MARK BOLEY  
GINO ACEVEDO  
V. JUDE RUTA

Construction Coordinator .....RAYMOND CAMAIONI  
Construction Estimator ..... KARRI MAYO  
Construction Foreman.....KEN BROOKS  
Stage Foreman .....RICHARD C. WELCH  
*Carpenters* ..... JOSE L. JIMENEZ  
ANTHONY McNERNEY  
ROBERT A. McNERNEY  
GARNER E. RYAN  
RALPH R. COULTER  
PEDRO FERNANDEZ  
LARCE CRAWFORD

MARC ALAN STEVENS  
JOSEPH T. DEL MONTE  
HUMBERTO JIMENEZ

Labor Foreman..... RUITILO L. JIMENEZ  
Laborers..... CARLOS CHAVEZ  
SALVADOR SAHAGUN  
JOSEPH CAMAIONI

Lead Scenic & Freddy Krueger Paintings  
LINDA NEWMAN

Scenic Artists..... MARTHA HIGGINS  
CRAIG G. SHEPHERD  
KIVEN MEYER  
RICHARD BRANDT  
LEEZA INGALLS  
TWYLA REPPEN  
STAR FRITZ  
JAMES R. YORK  
JON HIGGINS  
LINDA CASTREN  
DANIEL BERALAS  
Sculptors ..... PATRICK MAGIN  
KATIE KARLOFF  
Foam-Tec..... JOHN BLOOM  
SIMON LOFTUS  
Plaster Foreman..... JIM CLEMENTS  
Metal Work..... MICHAEL SEAN O'HARRA  
WAYNE ERICKSON  
Location Manager ..... MARSHALL MOORE  
Assistant Location Managers ..... GERARD W. AVERILL  
EVA SCHROEDER  
ARI JAMPOLSKY  
Production Assistants..... DANIEL K. ARREDONDO  
GRETCHEN HYMAN  
RUDY SCALESE  
MARLA D. SALTZER  
Production Interns ..... CHUCK MULLANEY  
JOSHUA DAVID SCOTT  
Nurse..... SANDRA OHLFEST  
Medical Tech Advisors ..... LANCE GENTILE  
LORI ROBERTSON  
Transportation Coordinator ..... GRIFF RUGGLES



Transportation Captain .....DANNY WESTERBERG  
Drivers..... TONY "BEAR" MIHALOPOULOS

HOLLYWOOD DAVE FLANIGAN  
RICHARD RIZZO  
GORDIE MERRICK  
JOHN NARDONE  
RONALD R. STINTON  
DON MARTIN  
MARK BROWN  
JOHN R. VIDEGAIN  
CHARLES CLEVERING  
GREGG R. VIDEGAIN  
RAYMOND R. GEORGE  
MORGAN McGUINNESS  
GLENN MATHIAS

Casting Associate ..... JEAN SCOCCIMARRO  
Extra Casting.....WEBSTER-KOLICH & CO. CASTING  
Casting Intern..... ERIC SMALL  
Post Production Supervisor..... SARA KING  
Associate Editor ..... EDWARD ABROMS  
First Assistant Editor .....PETER DEVANEY FLANAGAN  
Second Assistant Editor .....LYNN ABROMS  
Music Editor ..... LISE RICHARDSON

Sound Editorial by  
CLAY DIGITAL SOUND

Sound Supervisor..... PAUL B. CLAY, M.P.S.E.

*Sound Editing Crew*

Dialogue Editors..... JERRY JACOBSON  
CHRIS RABIDEAU  
MARTY STEIN  
Effects Editors..... SUSAN KURTZ  
PATRICK O'SULLIVAN  
CINDY RABIDEAU  
ADR Editor ..... PATRICK SOMERSET, C.A.S.  
Sound Assistants ..... KEN MILLER  
CHRIS NAVA  
PATRICIA CONAWAY  
NICK CLAY  
Foley Artists ..... ELLEN HEUER

ADR/Foley Mixer ..... CHRIS MORIANA  
ADR/Recordist ..... KARIN ROULO  
DARRIN MANN

ADR/Foley Re-recorded at ..... IVY SOUND STUDIOS  
Walla Group ..... STUDIO CITY PLAYERS  
Sound Designer ..... PAUL B. CLAY, M.P.S.E.  
Re-recording Mixers ..... PETER REALE  
ROBERTA DOHENY  
TIM PHILBEN, C.A.S.

Re-recorded at ..... UNIVERSAL CITY STUDIOS  
Music Supervisors ..... PAUL di FRANCO  
ED GERRARD

Orchestrations by ..... MICHAEL McCUISTION  
Additional Orchestrators ..... LARRY RENCH  
PETER TOMASHEK  
LOLITA RITMANIS  
HARVEY COHEN  
EDGARDO SIMONE  
SCOTT ROGERS

Supervising Music Copyists ..... GREG and LESLIE BUTTARS  
Orchestral Music Recorded at ..... LA STUDIOS EAST  
Scoring and Mix Engineer ..... ROBERT FERNANDEZ  
Assistant Engineer ..... GLEN NEIBAUR  
Studio Manager ..... ROBIN LEISHMAN  
Orchestra Conductor ..... MICHAEL McCUISTION  
Preview Technical Supervisor ..... LEE TUCKER  
DTS Engineer ..... JEFF LEVISON  
Stunt Coordinator ..... TONY CECERE  
Stunt Players ..... CHRISTOPHER DOYLE

DEBBIE LEE CARRINGTON  
ALEX GAONA  
LYNN SALVATORI  
TRISHA LANE  
LISA McCULLOUGH  
DEEP ROY  
ED GALE  
LOU CARLUCCI  
CHRISTINE BRADY  
SANDY FREE  
ANNIE ELLIS  
CHERE RAE  
MARIA R. KELLY  
RICHIE GAONA

MICKEY GILBERT  
DAVID EDWARD GARBER

Stand-Ins..... DIANA NADEAU  
JEFFREY JOHN DAVIS  
TROY LARKIN  
Set Teacher..... PHIL EISENHOWER  
Catering ..... DELUXE CATERING  
Craft Services..... PATRICK HIBLER  
Unit Publicist..... YORKE & HILL PUBLIC RELATIONS  
Unit Photographer..... JOSEPH VILES  
Product Placement..... TONY HOFFMAN

*Freeway Unit Crew*

Gaffer ..... RICK SANDS  
Best Boy Electric..... STEVE BISHART  
Electricians..... MIKE CARTER  
TIM MOORE  
Key Grip..... DAVID H. WINNER  
Best Boy Grip..... JEFF AHRENS  
Grip..... FRANK SCIBELLA  
Construction Foreman..... DOUGLAS WOMACK  
Hair & Make-Up..... KELVIN R. TRAHAN  
Craft Services..... RANDALL E. TEDESCO

*Second Unit Crew*

Director ..... MICKEY GILBERT  
1st Assistant Director ..... JIM BEHNKE  
Script Supervisor..... KAROLYN AUSTIN  
Director of Photography ..... ERIC GOLDSTEIN  
Camera Operator ..... MICHAEL ENDLER  
1st Assistant Camera ..... BRIAN KEITH BANKS  
ANDREW PARKE  
Loader ..... TAJ GOMBART  
Gaffer ..... DONALD J. SUTHERLAND  
Best Boy Electric..... MICHAEL DAVIS  
Electricians..... KATRIN SCHENK  
STEVE KAGAN  
JONATHAN NORTON  
LARRY WALLACE  
Musco..... BRAD CHELEFVIG  
Key Grip..... BILLY BOSSON  
Best Boy Grip..... MICHAEL FLANINGAM

Grips ..... BRIAN CRANE  
DAVID L. WHITHAM  
MILES THOMAS

Precision Drivers ..... CESAR A. GONZALES  
THE BILL YOUNG DRIVING TEAM

*Stunt Drivers* ..... LANCE GILBERT  
TIM GILBERT  
CHUCK HOSACK  
JIM LEWIS  
JOE FINNEGAN  
GENE HARTLINE  
JIM WILKEY  
GEORGE E. SACK, JR.  
GEORGE A. SACK

*Second Unit Special Effects Crew* ..... MARTY BRESIN  
MIKE BROWN  
SCOTT SAND  
DON HASTINGS  
JEFF BRESIN  
STEVE KING

Second Unit Transportation Captain ..... GORDIE MERRICK

*Second Unit Drivers* ..... GORDON C. MERRICK III  
CHAD MERRICK  
MICHAEL ANDERSON  
GUY A. DUQUETTE  
BUCK HOLLAND  
CHARLES D. HINDMAN

Second Unit Locations ..... LEE STEADMAN

*Additional Shooting*

Production Supervisor ..... ERIC McLEOD  
Unit Production Manager ..... LEON DUDEVOIR  
First Assistant Director ..... GARY MARCUS  
Second Assistant Director ..... ROBERT LEVEEN  
Production Coordinator ..... HOLLY HAGY  
Assistant Production Coordinator ..... MARLENE HART  
Production Secretary ..... BRIAN ODO  
Lead Scenic ..... LINDA CASTREN  
Assistant to Props ..... JONATHAN CRAVEN  
Eel Wrangler ..... AQUARIUM CENTER/SEAN LALLY  
Heather Eel Double ..... KIM LITTLE

Camera Systems by CLAIRMONT  
Equipment supplied by FILMTRUCKS, INC.

Completion Bond by PERCENTERPRISES/MOTION PICTURE GUARANTORS  
Production Insurance Provided by RHH/ALBERT G. RUBEN INSURANCE  
SERVICES

Payroll by MEDIA SERVICES  
Prints by FILMHOUSE  
Color by FOTOKEM  
Nonlinear editing on LIGHTWORKS

Opticals .....HOWARD ANDERSON CO.  
Additional Digital Opticals .....THE POST GROUP  
Timer ..... MATO  
Titles .....HOWARD ANDERSON CO.  
Negative Cutter & Positive Assembly..... MAGIC FILM & VIDEO  
MARIE HELENE DESBIENS  
SYD COLE

**LOSING MY RELIGION**

Written by Bill Berry, Peter Buck, Mike Mills & Michael Stipe  
Courtesy of Night Garden Music

**CHASE'S BLUES**

Written by J. Peter Robinson  
Tom Canning and Mike Rockwell

Score from "A Nightmare on Elm Street" by Charles Bernstein

Trylon Theater by Charles Ford, courtesy of Michele Birnbaum Fine Art, New  
York City

Footage from "A Nightmare on Elm Street" courtesy of New Line Cinema Corp.  
©1984 New Line Productions, Inc. All Rights Reserved.

Stock Footage provided by Film & Video Stock Shots

Soundtrack available on Milan CDs and cassettes

*The Producers wish to Thank*  
JERRY BINGHAM  
STUART BESSER  
JOHN & MARY HUGHES  
SAM FISCHER  
DR. JUDITH SWERLING

No animal was harmed in the making of this film.  
Artificial animals were used for some sequences.  
All depicted violence to animals was simulated.

©MCMXCIV New Line Productions, Inc.  
All Rights Reserved.

Some parts of this motion picture were inspired by actual events.  
Others may be attributed to the overactive imagination of a five-year-old boy...  
The names of certain of the characters portrayed have been changed to protect  
the innocent.

Certain incidents portrayed have been dramatized.  
With the exclusion of those courageous individuals who portrayed themselves,  
any similarity to the name, character or history of any person,  
living or dead, is entirely coincidental and unintentional.

Ownership of this motion picture is protected  
by copyright and other applicable laws  
and any unauthorized duplication, distribution or exhibition  
of this motion picture could result in criminal prosecution  
as well as civil liability.

Digital sound by DTS

MPAA #32809

**Wes Craven's New Nightmare**

In Memory of  
GREGG FONSECA  
(1952-1994)

Released by New Line Cinema

## WES CRAVEN'S NEW NIGHTMARE

With a cult following that began in 1972 with his chilling film *The Last House on the Left*, Craven's name has become synonymous with spine-tingling storytelling. Following up with *The Hills Have Eyes*, *The Serpent and the Rainbow* and *The People Under the Stairs*, Craven has given moviegoers more sleepless nights than any director in recent memory.

But now, in a town where movies go over schedule and directors go over budget, something far more evil is out of control. Wes Craven has returned to the darkest shadows of Elm Street with a frightening new twist on terror, for his dreams have begun to dictate real-life horrors for the stars of the original *A Nightmare on Elm Street*. And the evil that pursues them is no longer under the filmmaker's control.

Ten years to the day after unleashing the original, enormously successful *A Nightmare on Elm Street*, Craven returns to write and direct his "New Nightmare" -- a film reuniting Robert Englund, the man who for a decade has played the demonic Freddy Krueger, with Heather Langenkamp, the fresh-faced school girl Krueger terrorized in 1984 -- and who eventually defeated him with unexpected and startling guts and spirit.

Only this time the evil has moved beyond the screen, and in a descending spiral of terror and horrific action, Langenkamp and Englund - playing themselves - must come to terms with something so dark and powerful it can no longer be bound by film and story alone.

The film co-stars child actor Miko Hughes (*Jack the Bear*, *Kindergarten Cop*), John Saxon, David Newsom, New Line Cinema Chairman Bob Shaye, Tracy Middendorf, as well as Craven himself. Written, executive produced and directed by Wes Craven, the film is produced by Marianne Maddalena (*The People Under the Stairs*).

*Wes Craven's New Nightmare* will be released nationally on October 14, 1994.

### ABOUT THE PRODUCTION

When Wes Craven began dreaming up his *New Nightmare*, he knew he wanted to make a movie about 25 to 30 year-olds and how they as parents see Freddy. "Since the audience that saw the first *Nightmare* is now that age, I wanted to make a movie for them," he explained.

After Craven targeted his audience, the script began to take on a life of its own. "I thought that it would be interesting to break through the "fourth wall," – to jump outside the paradigm of the story and into the actual world of the filmmakers, the actors, the writer, the special effects team and the world in which they live. With them we could show how the spirit of Freddy could be freed by the story not being told."

To add a familiar dimension to his filmmaking journey, Craven began the complicated task of reuniting several original *Nightmare* cast members including Heather Langenkamp, Robert Englund, John Saxon and Nick Corri.

Behind the scenes, Craven and producer Marianne Maddalena assembled some of Hollywood's most talented designers and technicians to create a horrifying



new look for Freddy and a unique feel to the film. The creative team included visual effects wizard William Mesa, whose work last year on *The Fugitive* and *Fearless* is considered among the best effects in filmmaking history; Director of Photography Mark Irwin (*The Fly*); Howard Berger of KNB EFX, and David Miller, heading the Special Effects Make-up team; Production Designer Cynthia Charette (*Shocker*); Composer J. Peter Robinson; Costume Designer Mary Jane Fort (*Metropolitan*); and Editor Patrick Lussier, with whom Craven worked on his acclaimed series, "Nightmare Cafe."

After his team was in place, Craven began the task of recreating Freddy. "He's silent and scary, fast, and powerful. We kept a lot of the things that were originally Freddy, but we made them different and much more scary. I found great pleasure in being able to put Freddy back where he belonged - in the arena of the truly frightening villains of cinema."

Given his infamy, many might be surprised to know that Freddy began as innocuous items in the newspaper. "The original *A Nightmare on Elm Street* was inspired by an extraordinary series of unnoticed stories in the Los Angeles Times," recalls Craven. "Unnoticed in that the Times buried them inside the paper as little two-paragraph stories. They never caught on that they had published another story like it, and six months later, they would print another one. That went on for a year and a half and they went something like this: A young immigrant male, early 20's, usually from Southeast Asia, a son, would have a severe nightmare where he would wake up screaming. The next day he would tell his family that it was the worst nightmare he'd ever had, and he had been terribly shaken by it. The next night when he went to sleep – he died."

"The story was given no significance in the paper as though it wasn't at all weird," says Craven. "Six months later I looked in the paper and there was

another very similar story. I clipped it out, put it with the other one. Then the third one appeared about a year and a half from the first one, this time in Northern California. And the elements were the basis for the film."

Craven wrote the story and later had it rejected by every studio in town, on the grounds that it wasn't scary enough, or not believable because it was about weird dreams. Then he took the project to New Line Cinema where Chairman Bob Shaye agreed to make *A Nightmare on Elm Street*. The rest is horror film history.

"With *A Nightmare on Elm Street*, Wes Craven reinvented the genre," Shaye said. "His films are intelligently manipulated – layered with an intensity that takes audiences on a white knuckle ride. I believe this is his best film to date. It's a movie within a movie – it's what *The Player* would be if it met *A Nightmare on Elm Street*."

Though ten years have passed since Craven first visited Elm Street, Craven's *New Nightmare* was familiar territory. "I had been thinking about this project for a long time and I could feel the film asking to be born. I just stopped fighting it. It's good to get it out of my system - this is one of those healing nightmares. It's about children and love. It's about terror persisting. And it's about dealing with things that are painful but have to be dealt with. I like that kind of story."

Before filming could begin, the filmmakers had to finish casting the movie. With Englund, Langenkamp and the other original cast members in place, the critical role of Dylan, Heather's young son, had to be filled. After an exhaustive search, Craven and Maddalena found the perfect child actor. "We had heard about Miko Hughes, but because of his age, we had to consider twins, and also had to consider girls," Maddalena said.

"He blew our socks off," recalls Craven, "but we still had to go through a long casting process - open calls in Nevada and California for weeks and weeks, all the while hoping that we wouldn't lose Miko to another production. And in the end it was obvious that Miko was the kid for the part. He came in and did an eerie and fantastic job."

Production began in the fall of 1993 utilizing locations in and around Los Angeles, including the New Line Cinema offices on Robertson Boulevard. Virtually unhampered by rain or any of innumerable variables that could set a production schedule behind, the cast and crew felt blessed as they neared the end of the shoot.

But within days after the team created their own earthquake in LA's historic Rosedale cemetery, life imitated art when a 6.8 magnitude earthquake struck southern California. Sadly, several crew members lost their homes. The production was set back only two days, but the crew realized their depiction had been hauntingly real. Footage of the earthquake's actual aftermath appears in the film.

One of the most complex scenes in the film is a dramatic freeway sequence which features young Dylan sleepwalking across eight lanes of speeding traffic as Heather dodges skidding cars and trucks while rushing to save him. The production closed down portions of a major artery east of Los Angeles, which in southern California, is a big news story. Over 100 cars were used in the scene, which took almost a week to shoot.

Although seven-year-old Hughes performed what looks like very dangerous stunts, in reality he was secure and safe on a soundstage with his mother and father close by. In the film, Dylan is plucked off the freeway by a giant sized

Freddy. To complete the scene, Hughes was suspended from a crane thirty feet off the ground.

Hughes imagined that he was being dangled precariously in front of oncoming trucks as the crane rig bounced him up and down. "He was very good at taking direction," notes visual effects director William Mesa. "We would be counting down for him, 'on 4 look at your mom, on 8 the cars are going underneath you so look at the ground, on 10 you're almost going to be hit by the cement truck' and so on. He was very good."

"It had to look believable," notes Mesa. "You had to feel that Heather and Dylan were really in jeopardy. In order to accomplish that we used several methods - blue screen, front-projection, matte composition, and morphing to make the entire sequence work. In the end, we probably spent two to three months creating that crucial scene."

Hughes wasn't the only cast member jostled around on the set. Heather Langenkamp's role was physically demanding, as well. "When I first approached her," says Craven, "I told her that she would be in every single scene - an extremely physical trial by fire. I told her she would be running and screaming and falling and going through hell, literally. And she just delivered a wonderful performance and had tremendous physical fortitude."

"I knew from my first two films that it would be demanding," explains Langenkamp. "In both, I either cut myself or had to go to the hospital. I'm glad Wes' imagination is only as fantastic as it is - if it were any more so I'd be dead."

Langenkamp, along with Hughes and Englund, spent the last several weeks of the shoot on an elaborate set constructed to represent Freddy's netherworld. Production designer Cynthia Charette and her team of craftspeople and decorators worked for over two months with carpenters and plasterers to create the eerily fantastic 25x40x100 foot set that represents hell over the millennia.

"We began with the concept that evil has been here since the beginning of time," said Charette. "We started by studying the history of hell through works such as Dante's Inferno and the writings of the Roman poet Virgil, among others. We found a parallel in each ancient civilization that was represented by entering hell through an opening and landing in water." So, as Heather searches for Dylan, she must travel down a chute into the damp and horrible Hades of Freddy.

Since the history and mythology Charette studied heavily featured the number 7 in its descriptions of hell, she created a room with 7 openings, each leading into a lower, more vile part of the underworld. "It should look as if it begins as a Pompeiian ruin, growing more primitive with each room as though you are stepping further back in history until the final place is more like ancient Mesopotamia."

Strewn about were dirty and broken toys, tricycles and children's items that were seemingly washed in from the world above. "In what we called the river Styx room," notes Charette, "familiar icons that we had seen in earlier *Nightmares* were cast about as if in a sewer, reminding us of the evil Freddy had visited upon the children of the previous movies."

To create the grim surroundings of the netherworld, seven different wall textures resembling stone, and earth, and mortar were made from molds. These molds were layered on top of one another and then sections were stripped away to give

a look of deterioration and rotting over the centuries. A water-dripping system was also installed to give the sets a damp, dank appearance.

The finished product is perhaps the best *Nightmare* yet, says Craven. "There is an ancient entity that is evil and storytellers over the centuries have given it different names. In our time, one of the names given it was Freddy Krueger. Yes, Freddy died in the last film and he's still dead. Just because you stop Freddy doesn't mean you stop evil, you just free it up. I think that's an important lesson."

#### ABOUT THE CAST

**ROBERT ENGLUND** stars as himself and also reprises his role as Freddy Krueger, the embodiment of evil in *Wes Craven's New Nightmare*.

Englund reunites again with director Wes Craven, for whom he last worked on the NBC series, "Nightmare Cafe." Besides *Nightmares* I through VI, Englund's feature film credits include *The Phantom of the Opera*, *The Adventures of Ford Fairlane*, *St. Ives*, *Blood Brothers*, *Big Wednesday*, *Hustle*, *A Star is Born*, *The Last of the Cowboys*, *Stay Hungry* and *Buster and Billie*.

Englund was launched into fame by his work as "Willie" on the hit series, "V." His other television work includes the telefilms "Hobson's Choice," "I Want to Live," "Young Joe: The Forgotten Kennedy," "The Fighter," and "Freddy's Nightmares." He has also directed episodes of "Freddy's Nightmares," and the feature film, "976-EVIL." Most recently, he completed production on NBC's "Mortal Sear

While a student at Stanford University, **HEATHER LANGENKAMP** never realized that by landing a role in the low-budget feature, *Nickel Mountain*, she would capture the attention of Wes Craven and secure her place in horror film history.

She has not worked with Craven since the original *A Nightmare on Elm Street*, although she reprised the role of "Nancy" for *A Nightmare on Elm Street III*, working with director Charles Russell.

Langenkamp most recently starred as Nancy Kerrigan in the NBC telefilm about the Olympic skater. She starred for three years on the ABC comedy, "Just the Ten of Us," and guest-starred in such series as "Growing Pains," "Heart of the City," and "Hotel."

Other television credits include the CBS movie "Passions," and the After-School Specials "Can A Boy Say No?," and "Have You Tried Talking To Patty?"

Eight year-old **MIKO HUGHES** (Dylan) has appeared in such feature films as *Kindergarten Cop*, *Pet Sematary*, *Jack the Bear*, and *Cops and Robbers*. He is currently shooting Ron Howard's *Apollo 13*.

Miko began appearing in television and commercials at the tender age of two, and has since been working regularly on such shows as "Full House," "Sister Kate," "Babes," "Doogie Howser," and "Hangin' With Mr. Cooper." He has appeared in over a dozen commercials, including spots for AT&T, Sears, and Colgate-Palmolive.

Miko was accompanied on the set by his parents, teacher, and his pet iguana, Rex.

## ABOUT THE FILMMAKERS

Writer, producer, director **WES CRAVEN** began making films with a 16mm camera while teaching humanities at Clarkson College in Potsdam, New York. Within a year he quit his teaching post and headed for New York, determined to get into films. He began as a messenger, worked his way up through the editing room, and within a year and a half was given the chance to write, direct, and edit his first feature film, *The Last House on the Left*.

Since that time Craven has directed nine feature films, five movies-of-the-week and numerous episodes of "Twilight Zone." His features films include *The Hills Have Eyes*, *The Serpent and the Rainbow*, *Shocker*, *The People Under the Stairs*, and perhaps most famous of them all, *A Nightmare on Elm Street*.

In 1992, he was executive producer and co-creator of the NBC series "Nightmare Cafe." Craven has graduate degrees in writing and philosophy from Johns Hopkins University in Baltimore.

Craven is currently preparing to direct Eddie Murphy in *Vampire in Brooklyn*.

Producer **MARIANNE MADDALENA** has been working with Wes Craven since his 1987 feature, *Serpent and the Rainbow*. She produced his features *Shocker* and *The People Under the Stairs*, as well as his NBC movie-of-the-week "Night Visions," the NBC series "Nightmare Cafe," and the pilot "Laurel Canyon." She is currently producing *Vampire in Brooklyn*, starring Eddie Murphy.

Director of Photography **MARK IRWIN** began his feature career lighting the films of renowned director and fellow Canadian, David Cronenberg. With him, Irwin



shot *Fast Company*, *The Brood*, *Scanners*, *Videodrome*, *Dead Zone*, and *The Fly*.

Among his numerous other feature credits are *Dumb and Dumber*, *Mighty Ducks 2*, *Man's Best Friend*, *Passenger 57*, *Showdown in Little Tokyo*, *Bat 21* and *Hanoi Hilton*. Irwin has also worked on such telefilms as "Miracle at Clements Pond," "Keep the Change," "Dead and Alive: the Race for Gus Farace," and many others. He has received numerous C.S.C. awards for his feature cinematography, and was nominated for his work on the documentary *Writers in Their Places - Robertson Davies*.

Director of Visual Effects **WILLIAM MESA** has created stunning sequences for films such as *The Fugitive*, *Fearless*, *Under Siege* and *Army of Darkness*.

Other feature credits include *Billy Bathgate*, *Flight of the Intruder*, *Darkman*, *Driving Miss Daisy*, *Rambo II* and *Stand By Me*, to name a few.

In 1993 Mesa formed Flash Film Works, where he will develop feature film projects, as well as new technology in visual effects. He is currently set to direct the upcoming feature, *Terminal Force*, starring Brigitte Nielson.

Production Designer **CYNTHIA CHARETTE** has created sets for such feature films as *Trading Moms*, *Trusting Beatrice*, *Race for Glory*, *Pumpkinhead*, and Wes Craven's *Shocker*. She recently worked with Craven on the one-hour pilot, "Laurel Canyon" for NBC. Her other television credits include "Sunset Beat," and "Bed of Lies," for ABC; "Ladykiller" for USA cable; and "Memphis," for TNT.

Costume Designer **MARY JANE FORT** has clothed casts from such films as *Live Wire*, *The Lawnmower Man*, *Life in the Food Chain*, *Hangin' With the Homeboys*, *Metropolitan*, and Nancy Savoca's *True Love*.

Special Effects Make-Up Artist **DAVID MILLER** created Freddy's make-up for the original *A Nightmare on Elm Street*, as well as for films including *Addam's Family Values*, *Naked Gun 33 1/3*, *The Coneheads*, *Needful Things*, *Nothing But Trouble*, and *Wild at Heart*.

He has created make-up effects for music videos by Weird Al Yankovic and Kiss, and also bears the distinction of having created the "Helping Hand" of Hamburger Helper fame.

**J. PETER ROBINSON's** career as a composer, performer and producer has spanned more than two decades . Along with Wes Craven's *New Nightmare*, he has written the score for films including *Cocktail*, *Wayne's World* and *Encino Man*. His long association as keyboardist with Phil Collins and performances with a varied group of performers ranging from Joan Armatrading to Stomu Yamashta, have served to augment his renown as a musician's musician. Robinson first collaborated with Craven on "Nightmare Cafe."

Editor **PATRICK LUSSIER's** most recent credits include "Heads," a Showtime feature starring Jon Cryer, Jennifer Tilley and Ed Asner, "Adrift" for CBS, and "Model by Day" for Fox Television. *Wes Craven's New Nightmare* reunites him with Craven, for whom he edited the NBC series, "Nightmare Cafe."