

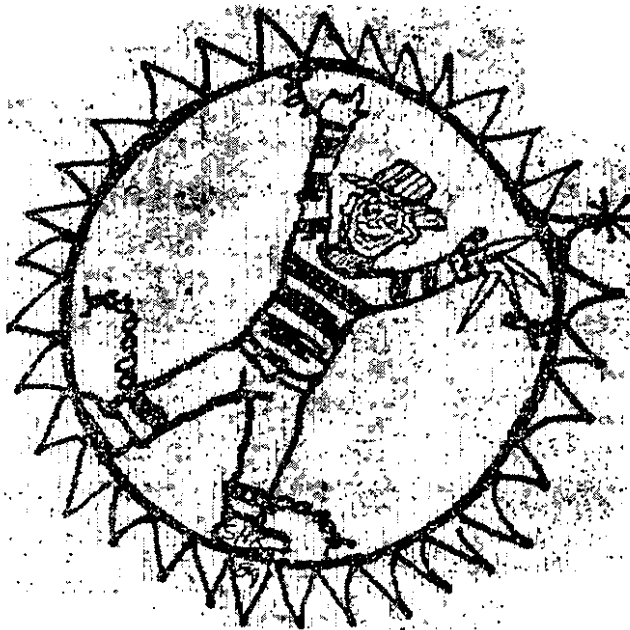
A Nightmare  
ON ELM STREET  
Freddy's Nightmares

"SAFE SEX

EPISODE #19

SECOND REVISED

FINAL DRAFT



1/  
25  
89

EPISODE #19

\*GREEN REVISION 1/27/89

FREDDY'S NIGHTMARES

"Safe Sex"

Written by

DAVID J. SCHOW

GREEN PAGES: 4,5,10,19,24,28,41,48

NIGHTMARE PROD.

PINK SECOND REVISED FINAL DRAFT  
1/25/89

"SAFE SEX"

LOCATIONS/SETS

INT. SPRNGWD H.S. LIBRARY  
INT. DREAM CRYPT - CHAMBER A  
                                  CHAMBER B  
INT. GRAVE DRAWER  
INT. DANA'S BEDRM

EXT. SPRNGWD H.S.  
EXT. PAYPHONE  
EXT. DANA'S HOUSE

INT. HALLWAY  
(OMITTED INT. NICHOLAS' ROOM) \*  
INT. CAITLIN'S ROOM  
INT/EXT. CADDY

\* EXT. SPGWD MAUSOLEUM  
\* EXT. BUILDING  
\* EXT. SCENIC OVERLOOK

INT. HALL OF DREAMS

CAST

FREDDY  
DANA  
NICHOLAS  
CAITLIN  
SUKI  
DANA'S MOM  
COP  
PARAMEDIC  
NEWSHOUND

ACT ONE

1 INT. SPRINGWOOD HIGH SCHOOL LIBRARY - DAY

1

CLOSE TRACKING SHOT on shelf after shelf of book spins. STOP on three books that LURCH OUT TOWARD FRAME and FALL with an o.s. CRASH to o.s. GIGGLES and SHUSHING.

Through the SPYHOLE we see TWO HEADS DUCK quickly away.

VOICE (O.S.)  
(later NICHOLAS)  
Outstanding, tube lube.

First head to RISE is that of DANA, a basically decent dork. Foxhole skittishness. The coast is clear.

DANA  
(whisper)  
Shut up. There she is.

NICHOLAS, Dana's pal, comes up for a peek. REVERSE P.O.V. so we can see the object of Dana's desire:

2 ON CAITLIN

2

Pure sexy grave-wave, 17 or 18. She's browsing the true CRIME section. Fishnet hose over legs to die for. Streak job. Bangles eye makeup. Tramped-out lace. Black nails. PUSH IN on her as the boys talk OVER:

DANA (O.S.)  
Stone fox. No lie.

NICHOLAS (O.S.)  
The Wicked Witch of the Midwest,  
you mean.

3 INTERCUT BETWEEN THE BOYS AND CAITLIN

3

DANA  
Just look at her, man...

NICHOLAS  
I heard she's into satanism.  
Animal sacrifice. She doesn't  
have any clothing that's not  
black, Dana.

(CONTINUED)

3 CONTINUED:

3

DANA  
(hooked)  
Wonder what she's reading?

NICHOLAS  
Jack the Ripper's Bedtime Stories.

Dana gives his pal a dirty look.

\*

4 FOLLOW DANA AND NICHOLAS

4

as they MOVE into the open. Nicholas thinks he's dressed COOLER than his buddy. Caitlin is seated now, reading a book. The boys APPROACH from BEHIND. She senses them and TURNS TOWARD DANA before they stop.

DANA  
Ah... Caitlin, right? Hi.

Her eyebrows go up. So what? Dana doesn't have a chance in hell.

\*

DANA (CONT)  
Come to the library often?

5 ON NICHOLAS

5

As he ROLLS HIS EYES. He spies Caitlin's book:

6 SERIAL KILLERS: A CASEBOOK

6

open to a chapter headed FRED KRUEGER.

7 ON ALL THREE

7

CAITLIN  
Who are you?

DANA grins. Contact! He promptly forgets his own name.

DANA  
Oh! Me. I'm... uh...

NICHOLAS  
(cocking thumb)  
His name is Dana. He was just  
*admiring your... costume?*

(CONTINUED)

7 CONTINUED:

7

A truly uncomfortable silence all around. People are looking.

NICHOLAS (CONT)  
(indicating book)  
Freddy Krueger, huh?

Caitlin flares. SLAMS the book shut.

CAITLIN  
(impatient)  
What do you two want?

DANA  
You doin' some kind of book  
report? \*

CAITLIN  
(pointedly)  
No. Now would you please --

NICHOLAS  
(interrupts)  
Then why would you wanna read  
about a creepo like that for?

Now Caitlin's pissed off.

CAITLIN  
Fred Krueger was like a god. He  
understood things. I wouldn't  
expect anybody your age to get  
it.

NICHOLAS  
(pokes Dana)  
Our age.  
(squares off)  
Gimme a break. Freddy Krueger  
was Springwood's biggest closet  
skeleton. He killed I dunno how  
many kids back in --

CAITLIN  
Like I said, I wouldn't expect you  
to have a clue.

Dana doesn't want to see his big chance go swirling down  
the potty.

(CONTINUED)

7 CONTINUED: (2)

7

DANA

Nicholas -- relax it a notch,  
willya?

NICHOLAS

Sure. Miss Nuevo Gravo Wave-o  
thinks this glazed dog-nut...  
(indicates book)  
... was some kind of damned hero.  
Just look at all he did for  
charity.  
(mocking)  
For Freddy's Kids.

DANA

Nicholas. Chill out. It's  
probably for a class.

Caitlin is GATHERING her stuff to leave.

CAITLIN

As if this is any of your  
business.

NICHOLAS

Yeah. Lifestyles of the Dead and  
Perverted.

She LOOKS AT Dana for the first time. Not pretty.

CAITLIN

Does your friend's mommy always  
let him out without a leash?  
Excuse me.

\*

Dana SLUGS Nicholas in the arm. To Caitlin he's  
apologetic.

\*

DANA

Believe me, I don't really know  
this guy...

CAITLIN

Excuse me.

Totally down the drain. Caitlin LEAVES BRISKLY. Dana is  
sabotaged! Betrayed! And red-faced.

8 TRACK WITH DANA AND NICHOLAS

8

as they FLEE the library. OVERLAP DIALOG.

NICHOLAS  
(singsong)  
She's hot for Fred-dee  
Krue-gerrr...

DANA  
Dweeb. Jesus!

NICHOLAS  
I wondered why she's alone all  
the time.

DANA  
I don't believe what you just did  
to me. Ahh, God...

NICHOLAS  
Classic psycho bitch. I've seen  
this before. The junior-  
hung-up-on-a-senior syndrome.

\*

DANA  
She's gorgeous.

NICHOLAS  
She's bad news at six and eleven.

DANA  
Cripes. I don't even know why  
I walked up to her.

(CONTINUED)

8 CONTINUED:

8

NICHOLAS  
 (broadly)  
 Face it, Dana -- the wicked witch  
 has got you under her spell.  
 (scary!)  
 Woo!

\*

They PASS a BOOKSHELF that FILLS FRAME and are gone.

CUT TO:

9 INT. HALL OF DREAMS

9

\*

MATCH bookshelf from Sc. 8. CAMERA MOVES ALONG SHELF until  
 three books FLY VIOLENTLY INTO CAMERA and FALL o.s. PUSH  
 through the hole thus created to FREDDY, who holds a book  
 in his grasp as though he's been studying.

\*

FREDDY  
 Knowledge is power!

He CHUCKS books over his shoulder. Crash. Crash.

FREDDY (CONT)  
 But there are some girls you just  
 shouldn't go to pieces over.

He HEAVES the third book STRAIGHT UP and SLASHES UP out  
 of FRAME. A cascade of sundered paged RAINS down.

\*

CUT TO:

10 INT. DREAM CRYPT - CHAMBER A - NIGHT

10

\*

(DREAM BEGINS)

NIGHT MIST fills a STONE CRYPT chock full 'o' scary  
 shadows, cobwebs, dust, bones, cold sconces and braziers,  
 and flickering FIRE LIGHTING (no practical fire). Chamber  
 A interconnects via archway with a smaller CHAMBER B which  
 is dressed identically. Both feature marble walls lined  
 with floor-to-ceiling GRAVE PLAQUES featuring the names  
 of the deceased (presumably entombed in drawers behind the  
 plaques). Chamber A features a STONE BIER for caskets in  
 its center.

\*

(NOTE: HOLLOW CRYPT ACOUSTICS TO UNDERLIE ALL DIALOG AND  
 SOUNDS IN ALL "DREAM

(CONTINUED)

10 CONTINUED:

10

CRYPT" SCENES)

Caitlin is LOST in the crypt. Her clothes are wispiest, veil-like. A black chemise top that is clearly TORN; she keeps scooping it back onto her shoulders as she MOVES fearfully through the Crypt, glancing rearward.

CAITLIN  
(distorted)

Dana!

REVEAL DANA standing in the Crypt as the CAMERA ANGLE TILTS. Very hallucinatory and disorienting. Caitlin RUSHES breathlessly up and CLUTCHES him.

CAITLIN (CONT)

He's after me. You've got to help me.

DANA

Who's after you?

CAITLIN  
(urgent)

You know.

She DROPS her shredded top to expose a DEEP, LONG, BLOODY, FOUR-CLAWED SLASH from collarbone to upper breast. Dana's jaw drops.

CAITLIN (CONT)

Him. Freddy. \*

FREDDY'S SHADOW flashes across the crypt wall. FREDDY'S VOICE imitates Nicholas' singsong (p. 5):

FREDDY (O.S.)

Caitlin's hot for Fredd-dee!

Dana PULLS Caitlin away.

DANA

Come on! I'll get us out of here. \*

11 CHAMBER B - AS THEY RUN IN

11

Dana and Caitlin are facing a wall of GRAVE PLAQUES. Dana realizes they've run into a dead end. \*

(CONTINUED)

11 CONTINUED:

11

DANA  
Don't worry.

He RIPS a bronzed nameplate off the wall and SWEEPS OUT the CORPSE DETRITUS in the drawer, which hits the crypt floor in a pretty disgusting cascade of bones, rot and moldering cerements. Vague LIGHT emits from WITHIN the hole.

DANA (CONT)  
This is the way out. \*

He helps Caitlin CLIMB THROUGH and just misses caressing her long legs as they slide in. He snatches back his hand guiltily. SUDDEN SILENCE once she's GONE.

DANA (CONT)  
(into HOLE)  
Caitlin... ?

Caitlin's VOICE comes back at him from out of the black rectangle -- resonant, sultry, sexy.

CAITLIN (O.S.)  
Daaay... naaa...

Dana's expression puckers. What the hell is this? \*

DANA  
... Caitlin?

CAITLIN (O.S.)  
I've got something for you.  
Something... mmmm.  
(throaty chuckle)

Her lace-gloved HAND extends from the drawer to DROP the chemise at Dana's feet and make a COME HITHER motion. Gulp. Dana's eyes glaze. He moves CLOSER.

12  
thru  
13

OMITTED

12  
thru  
13 \*

14 AS HE REACHES TO TOUCH HER HAND

14

Which has withdrawn into the hole. ZAP! FREDDY'S LEFT HAND SPEARS OUT TO GRAB HIS THROAT and YANK HIM INWARD!

15 CLOSE ON GRAVE DRAWER

15

As Dana's head SLAMS into the granite. He CHOKES. Freddy EMERGES and crooks his arm around Dana's throat in a snug stranglehold. Their faces are an inch apart. Freddy waves a FLOURISH with his glove blades.

FREDDY

Naughty, naughty! Sneakin' Sally  
through the boneyard, huh?

Dana CHOKES, Freddy LAUGHS, and we:

FADE OUT.

END OF ACT ONE

ACT TWO

16 thru 17	OMITTED	16 thru 17
18	INT. DANA'S BEDROOM - DAY - (DREAM ENDS)	18

As Dana BOLTS AWAKE and yanks sheet off his face. PEEK at the NOISY ALARM (obnoxious PEEPING type). We SEE SKEWED WALKMAN HEADPHONES. The cord is WRAPPED AROUND HIS NECK. He PANICS and CLAWS it off with a YELP. Alarm still BUZZING. He bashes it. FLOPS back to pillow with a GROAN.

DANA  
(hoarse)  
Five minutes to first period.  
Splendid. Ow!

He BOLTS from bed and CAMERA FOLLOWS him to his bureau. He starts to check his bloodshot eyes in the MIRROR there but he abruptly SEES the BLOODY WELTS on his neck. From his "oh-shit" expression we:

CUT TO:

18A thru 20	OMITTED	18A thru 20
21	EXT. SPRINGWOOD HIGH SCHOOL - DAY	21

ON DANA and NICHOLAS. Dana is still rubbing his neck and grimacing. Both boys slurp from soft drink cans. TRACK WITH THEM AS THEY WALK.

NICHOLAS  
Seriously. A sixty-nine on a pop quiz ain't the end of a world that will always need manual laborers.

DANA  
(agonizing)  
Sleep was hell last night.

NICHOLAS  
Aha. Greasing our weasel to thoughts of Miss Grave Wave, I bet.

\*

(CONTINUED)

21 CONTINUED:

21

He gently SLAPS Dana's hand away from his throat. Nicholas SEES the SCABBED WELTS on Dana's neck. They STOP. Dana's own hand can't leave the MARKS alone. They RESUME WALKING.

DANA

I woke up choking. I couldn't breathe. I got the headphone cord tangled around my neck. But in the dream I was being --

NICHOLAS

(interrupts)

Oh, choice. I can see the headlines now: SPRINGWOOD DORK STRANGLED BY HOMICIDAL HEADPHONES.

The boys DRAW NEARER to Caitlin, sitting by herself against a tree in the distance, working on a SKETCHPAD. When they SPOT her they STOP and park it at a picnic bench or similar. Then INTERCUT between the boys, conspiratorial, and Caitlin, solitary, AS NEEDED. We WILL NOT SEE what Caitlin is drawing.

DANA

(fed up)

Nicholas, will you get off of --

NICHOLAS

(overrides)

I know, I know, get offa your back. Your back ain't the problem. Getting whatsername over there onto hers is.

\*

DANA

I though you didn't like her.

NICHOLAS

I didn't say I didn't like her. She's just on another planet.

He makes an hourglass in the air, then bowls his hands as though he's hefting two enormous gozongas.

NICHOLAS (CONT)

(bogus French accent)

Zee silhouette, she never lies. No strain, my friend. I have the theeng you need.

\*

(CONTINUED)

21 CONTINUED: (2) 21

Nicholas rummages in his backpack. Dana is wary. They trade looks.

NICHOLAS (CONT)  
Seriously, dude.

DANA  
Whenever you say 'seriously' like  
that I know I'm in deep chocolate.

Nicholas withdraws a PAPERBACK and hands it over.

NICHOLAS  
Here is it.

22 INSERT - THE BOOK - IN DANA'S HAND 22

"HOW BOYS CAN PICK UP GIRLS." Cover shot is a WILLOWY  
BLONDE, stems crossed, like a Black Velvet ad. \*

23 ON DANA 23

DANA  
(dread)  
Oh no.

Caitlin sketches on b.g. Dana can't make an equation out  
of her image versus the book in his hands.

24 RESUME THE BOYS - INTERCUT AS BEFORE 24

DANA  
Is this where you got all your  
so-called sex expertise? The  
pages are stuck together. What,  
did you pick this up used?

NICHOLAS  
Yeah, go on, doubt me.

DANA  
I think you are all talk, amigo.  
And I don't think you've ever  
really... you know.  
(beat; gulp)  
Done it.

(CONTINUED)

24 CONTINUED:

24

NICHOLAS

Sure I have. Absolutely.

Dana nails him. Know's he's fudging.

NICHOLAS (CONT)

No biggie, dude.

His expression CURDLES. He finally CRACKS.

NICHOLAS (CONT)

That is, well, I almost have.  
Sort of. I mean, I have gone all  
the way. But not strictly  
technically. Everything but the  
actual... well, Suki let me  
perform a tactical R&R once. Kind  
of.

Dana RIFFLES through the book. Reads a chapter heading.

DANA

'Ultimate Turn-On Techniques to  
Make Her Your Slave.'

Nicholas has lamely petered out. Focuses on Caitlin.

NICHOLAS

Whatever. It's a very good book.  
Read it at beddy-bye time. Look,  
I've gotta dash.

\*

25 LOSE CAITLIN INTERCUTS

25

We don't need to see her for a bit.

DANA

Where are you going?

\*

NICHOLAS

Suki's working at the Cheesy Boy  
today. Think I'll go tear me off  
a piece. Of pizza. You, of  
course, are invited to come along.

No he isn't. Dana's eyes wander back to the tree. Caitlin  
is GONE.

(CONTINUED)

25 CONTINUED:

25

DANA  
 (absently)  
 Suki.  
 (re-synching)  
 The one who chews that  
 watermelon-flavored bubblegum.  
 Has all those pimples around her  
 mouth. She's a droid.

NICHOLAS  
 Your loss, my gain. Check out  
 the book. And maybe tonight one  
 of us'll get horizontal and do  
 the nasty.

SLAPS Dana on the back. Macho pals. Nicholas is off.

NICHOLAS (CONT)  
 (shouts back)  
 Trust me! Seriously!

26 ON DANA

26

Shakes his head. Scrutinizes the book again.

27 INSERT - THE BOOK COVER - IN DANA'S HAND

27

"HOW BOYS CAN PICK UP GIRLS." The COVER SHOT is now FREDDY  
 HOLDING A SEVERED GIRL HEAD and LEERING. \*

28 RESUME DANA

28

As he DROPS the book. APPROACHING FOOTSTEPS o.s.

DANA  
 Wo -- !

He bends to retrieve it, sees boots in front of him on  
 either side of the book, stops, looks UP to see:

29 CAITLIN - LOOKING DOWN

29

At the book. The icicle glare from hell. It appears as  
 though Dana is trying to peek up her skirt.

30 ON DANA AND CAITLIN 30

Situation: Hopeless. She mocks his tone from the LIBRARY.

CAITLIN

Doing a book report?

She WALKS AWAY. Dana's face crumples. He SNATCHES up the book. Whacks himself in the head with it. Looks again.

31 ON CAITLIN 31

From behind as she walks away. Too much.

32 OMITTED 32 \*

33 INSERT - THE BOOK IN DANA'S HAND 33

As before, with the normal GIRL cover.

DANA (O.S.)

Nicholas... you'd better not be  
jackin' me, man.

\*

CUT TO:

34 OMITTED 34 \*

35 EXT. DANA'S HOUSE - NIGHT - ESTABLISHING - (STOCK) 35

CUT TO:

36 INT. DANA'S BEDROOM - NIGHT 36

As he reclines on his bed with his forbidden prize. PUSH  
IN CLOSE as he reads ALOUD:

DANA

"How to Make a Woman Want You."

He hum/sings a mutilated blues riff.

(CONTINUED)

36 CONTINUED:

36

DANA (CONT)

Jus wan you ta wan me BAYY-buh...

Da-DAH-DAH-da-DUNT...

(reading)

"You, yes, you have it within your power to attract the girl of your desires anytime, anywhere, in any social situation!"

\*

He mimics vomiting -- jabs his finger into his open mouth.

\*

DANA

(reading)

"Simply picture in your mind the girl you want. Your ideal love-mate. The woman for you."

\*

37 ANGLE ON BEDSIDE

37

As the bedroom BLURS OUT OF FOCUS beyond where Dana lies.

DISSOLVE TO:

38 INT. DREAM CRYPT - CHAMBER A - NIGHT - (DREAM BEGINS)

38

That's all. Until Caitlin STRIDES THROUGH in SLOW MOTION, wearing high boots, skintight opera gloves and a black teddy. Mist swirls.

DANA (O.S.)

Yeah, that's terrific. Except I wish she wouldn't wear the Wardrobe of the Living Dead so much.

\*

CUT TO:

39 OMITTED

39

\*

40 ON OPEN BOOK - OVER DANA'S SHOULDER

40

It BLOCKS most of the FRAME.

CAITLIN (O.S.)

Easiest thing in...

(CONTINUED)

40 CONTINUED: 40

RACK FOCUS as the BOOK DROPS to REVEAL CAITLIN STANDING at the FOOT of Dana's BED.

CAITLIN (CONT)  
... the world to fix.

41 CLOSE ON CAITLIN - HEAD AND SHOULDERS 41

As she removes the teddy.

CAITLIN  
There. How's that? Better?

Dana SLAM-GULPS in disbelief.

42 OMITTED 42

43 ON CAITLIN - AT FOOT OF BED AS BEFORE 43

CAITLIN  
Anything else you'd like me to change?

44 ON DANA - BOOK ANGLE AS BEFORE 44

Realizing this is a dream. He can alter anything he wants.

DANA  
I always wondered what you'd look like as a blonde.

45 RESUME CAITLIN - SAME ANGLE 45

Voila. She now has long blonde lioness hair unfurling to conceal her attributes like an OGGI ad.

46 ON BOTH 46

as Caitlin crawls, feral, aboard the bed. Her eyes eat him.

CAITLIN  
Nobody wearing this many clothes can be comfortable.

She SNAPS her fingers.

46A CHANGE ANGLE TO FAVOR DANA 46A

ON THE CUT he is NAKED. He YELPS and instantly, awkwardly covers himself with his sheet.

CAITLIN

Ah. The shy type.

She LOOKS DOWN (toward Dana's groin).

CAITLIN

Aw. Problems? Are we not inspired?

47 OMITTED 47

48 CLOSE-UP - DANA 48

His sour expression bespeaks his scared-away boner.

DANA

I was doing better this morning.

CAITLIN (O.S.)

By yourself. Mm.

49 CAITLIN SUPERIOR 49

As she RISES and toys with her fabulous hair.

CAITLIN

We can try a few things.

PAN to the ALARM CLOCK on Dana's nightstand. PUSH IN as she descends. TICKING UP LOUD to BURY o.s. moans of engulfment.

DISSOLVE TO:

50 CAITLIN SUPERIOR - LATER 50

Semi-astride. Nothing has happened. Or grown. Time has elapsed. And Caitlin isn't so loving now.

(CONTINUED)

50 CONTINUED:

50

CAITLIN

(sighs)

Just like every other little boy  
with more hormones than brains.

(looks DOWN again)

And more fantasies than stamina.

DANA

No! I'll be okay! I mean... we  
just have to... wait.

Caitlin STOPS grinding. Crosses her arms. Not buying it.

CAITLIN

Sure. All talk and no action.  
All bull and no beef.

Suddenly NICHOLAS LOOMS IN over Caitlin's shoulder,  
wagging a chastising finger.

NICHOLAS

Dude, you are not making your  
Uncle Nicholas a proud puppy.  
You're blowin' it.

\*

DANA'S MOM APPEARS over Caitlin's other shoulder.  
Mid-50's, gray, dressy, not a bun-haired old lady.  
Attractive.

DANA'S MOM

Dana, dear, I think you're going  
to have to ask your... um, friend  
to leave.

CAITLIN

Kiss off, Mommy Damndest. He's  
mine.

51 CAITLIN PRODUCES A LONG PHALLIC CIGAR

51

and STROKES IT before putting it in her mouth. Nicholas  
LEANS IN to LIGHT IT.

DANA'S MOM

Well! I never heard such --

(CONTINUED)

- 51 CONTINUED: 51
- DANA  
(utter panic)  
Mom... !
- 52 DANA'S MOM HEFTS A GIGANTIC .44 MAGNUM 52 \*
- Cocks it. Draws a bead on Caitlin's head.
- DANA'S MOM  
You lack proper manners, young  
lady. You're not right for my  
son. I'm afraid you're going to  
have to eat a hollow point.
- 53 ON CAITLIN 53
- she doesn't budge. Smiles sweetly. PUFFS the cigar.  
TURNS like a tank turret taking aim. \*
- CAITLIN  
Butt back to the kitchen, Mommy  
Damndest. I think something's  
burning.
- Caitlin blows a plume of toxic smoke at Mom, which billows  
poisonously toward -- \*
- 54 OMITTED 54 \*
- 54A DANA'S MOM - (OPTICAL) 54A
- Who is ENGULFED and BLOTTED OUT by the smoke cloud. \*
- 54B ON CAITLIN - (REVERSE MAGAZINE SHOT) 54B \*
- as the SMOKE, now presumably containing Essence of Mom,  
swirls back into Caitlin's mouth.
- 54C ON DANA 54C \*
- his shocked reaction. \*

55 DANA'S P.O.V. - WHAT HE SEES 55

A blank space where Mom was. Smoke. Caitlin, LAUGHING, on top of him. We ABRUPTLY SEE THAT IT IS FREDDY'S SILHOUETTE ON TOP OF HIM -- NOT CAITTLIN'S. \*

56 ON DANA 56

He totally FREAKS and RUNS from the filled room, frantically WRAPPING the sheet around himself. FREDDY'S and CAITLIN'S LAUGHTER MIX o.s. as Dana slams the door shut. \*

57 OMITTED 57

FADE OUT.

END OF ACT TWO

ACT THREE

58 OMITTED 58

58A CLOSE ON BEDROOM DOOR (WILD) 58A

As Dana SLAMS it, hugging.

CUT TO:

58B INT. DREAM CRYPT - CHAMBER A (DREAM CONTINUES) 58B \*

Dana frantically tries to LOCK the door through which he just left his bedroom. PULL BACK as he TURNS to see he is in the Crypt just as Caitlin STEPS INTO FRAME. She sports a lush mane of CURLY RED HAIR plus an open leather biker vest with nothing but skin beneath. Thongs in her hair. Clanking silver jewelry and skull earrings. You get the idea. \*

CAITLIN \*

Have a hard time finding me?

Dana GAPES and tries to keep his sheet together.

DANA

Oh, red hair this time. Great.

CAITLIN

Red's the color of lust, you know. Or maybe you don't.

DANA

You're the color of totally insane. You just inhaled my Mom down to a smoke ring.

He tries to RE-OPEN the door. Useless.

DANA (CONT)

I want out of here. This is not happening. \*

Caitlin CLOSES IN and cups his face in her hands. \*

CAITLIN \*

You. And me. Are going. To make it happen.

(CONTINUED)

58B CONTINUED:

58B

She TURNS him around and BACKS him toward the bier until he's half-on , half-off. She STALKS around the bier, licking her lips, discarding bits of her breakaway clothing as she speaks, always keeping him off-balance. \*

CAITLIN (CONT) \*

Great thing about Velcro. It just rips right off when you're ready to rock 'n' roll.

She gets right IN HIS FACE. \*

CAITLIN (CONT) \*

Time to peel the banana, kiddo.

59  
thru  
60

OMITTED

59  
thru  
60

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

\*

61

CAITLIN SUPERIOR

61

We HEAR the sound of her leather pants un-Velcroing and know (but don't necessarily SEE) she's pretty NAKED down there!

DANA

Omigod... \*

CAITLIN

Guess you really haven't done this much.

(looks DOWN)

Ooh. But we're rearing to boogie this time, aren't we?

62

CLOSE-UP - DANA

62

This is all going too fast for him. \*

63

RESUME ANGLE - CAITLIN SUPERIOR

63

CAITLIN

You're one of those guys who likes being held down. My brand of man. Just answer me one teeny question.

DANA

(breathless)

What? \*

(CONTINUED)

63 CONTINUED: 63

CAITLIN  
Do you have... protection?

She COCKS her head and Dana FOLLOWS HER GAZE to SEE --

63A thru 63B OMITTED 63A thru 63B

64 A CONDOM DISPENSER 64

Rude gas station type -- ringed with BLINKING LIGHTS and making WEIRD SPRING and METAL GRINDING NOISES. It is stationed on a corner of the bier with them.

CAITLIN  
A handful of quarters and the world is yours.

64A CLOSE ON THE CONDOM MACHINE 64A

So we can see what it is for sure.

64B OMITTED 64B

64C RESUME CAITLIN SUPERIOR 64C

As she reaches to the machine and UNREELS an INCREDIBLY LONG PROPHYLACTIC that keeps coming, foot after foot.

CAITLIN  
Hm. What do you think of this brand?  
(a few more feet)  
Oh my.  
(frowns)

\*

The mega-rubber is all out now, piled in both her hands. She hefts it. Hands it to Dana who reacts with a "What-am-I-supposed-to-do-with-this" expression.

\*

CAITLIN (CONT)  
Trouble?  
(beat)  
Let me give you a helping hand!

\*

(CONTINUED)

64C CONTINUED: 64C

She brings one hand in from OUT OF FRAME and it's wearing the FREDDY GLOVE. She SLASHES DOWN. Dana SCREAMS.

CUT TO:

65 INT. DANA'S BEDROOM - NIGHT - (DREAM CONTINUES) 65

CONTINUE Dana's SCREAM as he WAKENS in bed, clothed, the Girl book (FREDDY COVER) tented on his chest. He GRABS the book.

65A INSERT - THE BOOK IN HIS HAND 65A

We see the FREDDY COVER clearly.

66 thru 68 OMITTED 66 thru 68

69 RESUME DANA 69

Yow! He PITCHES the book (in the direction FARTHEST from the BEDROOM DOOR). \*

70 OMITTED 70

71 ON DANA'S BEDROOM DOOR - AS CAITLIN ENTERS 71 \*

Dressed in her usual Caitlin gear this time, with the normal STREAK back in her hair. She walks in riffling the Girl book, far too quickly to have retrieved it.

CAITLIN  
 You didn't get to the part where  
 it says, um...  
 (reading)  
 "Opportunities are literally all  
 around you right now."  
 (closes in)  
 Poor baby.

\*

72 ON DANA - THROUGH THE CROOK OF CAITLIN'S LEGS 72 \*

A "Graduate" style shot as she chocks one spike heel against the bed's footboard and hikes an ephemeral skirt to unsnap a garter.

(CONTINUED)

72 CONTINUED:

72

CAITLIN

You're scared to death. This is  
your first time at this.

\*

Dana NODS dumbly, mesmerized.

\*

72A ON CAITLIN

72A

As she walks TOWARD CAMERA, unbuttoning her top as she gets  
CLOSER and CLOSER.

\*

CAITLIN

Well. You don't have to do  
anything. I'll take care of all  
the doing.

\*

(beat)

This is going to be the stuff  
dreams are made of.

FADE TO BLACK.

73 OMITTED

73

\*

74 CAITLIN SUPERIOR

74

\*

On top of, and face-to-face with Dana, who is about to  
explode. He's sweating and red-faced. ACCELERATING  
HEARTBEAT UNDER, gradually getting LOUDER through Sc. 76.  
Caitlin LOOMS above him, her black hair swaying as she  
CHANGES POSITION. O.S. DOOR KNOCK and Dana EYES the door  
in reflex terror.

\*

DANA'S MOM (O.S.)

Dana? What are you doing in  
there?

75 CLOSE-UP - DANA'S FACE

75

He can't stand it! He's almost THERE! HEARTBEAT UP FULL;  
FASTER. He makes an ejaculatory FACE... but something is  
wrong. He OPENS HIS EYES and LOOKS DOWN along his body  
as we HEAR o.s. BONES SNAPPING.

\*

- 76 DANA'S P.O.V - HIS OWN CHEST 76 \*
- As the HEARTBEAT hits terminal velocity, FREDDY PUSHES HIS HEAD UP THROUGH DANA'S CHEST, BREAKING OUT RIB STRUTS, WEBBED IN GOOEY STRINGERS AND MUSCLES, WITH DANA'S HEART IN HIS MOUTH. He WRENCHES sinews free POP! POP! and SPITS out the heart. Smacks his lips. Big Freddy grin. \*
- FREDDY  
Time for the Big Bang, cherry bomb!
- 76A CLOSE-UP - DANA'S FACE 76A \*
- As the mixed agony/ecstasy grimace FADES into DEATH. A rictus. Drool. His eyeballs ROLL up and he's gone. \*
- 77 OMITTED 77 \*
- 77A ON BEDROOM DOOR - (DREAM ENDS) 77A \*
- As Dana's Mom enters. \*
- DANA'S MOM  
Dana! You know I don't like it when you do things in there with the door locked!  
(SEES bed)  
What on Earth... Dana?
- 78 OMITTED 78
- 79 HIGH ANGLE - DANA'S ROOM 79
- A shape on the bed, mummified in sheets. \*
- 79A ON MOM 79A
- As she goes to the bed and pulls loose a flap of the SHEET. Dana's HAND flops out. The Girl Book (NORMAL COVER) spills. Dana's face is uncovered. Eyes rolled back. Dead dead dead. Mom recoils. SEES the book. Flees. \*



ACT FOUR

FADE IN:

- 82 EXT. SPRINGWOOD MAUSOLEUM - DAY - TO ESTABLISH (STOCK) 82 \*
- 82A OMITTED 82A \*
- 83 EXT. SPRINGWOOD MAUSOLEUM - DAY - ON DOORS 83 \*
- Funeral wreaths on the steps and/or around the doors are emblazoned with various remembrances: DANA PRITCHARD - LOVING SON. REST IN PEACE. ETERNAL SOLACE. Etc. A SIGN or PLACARD will proclaim: MEMORIAL SERVICE - TODAY - 2 P.M. \*
- Dana's MOM is escorted out wearing mourning. A sprinkle of others follow. The last two out are Nicholas and SUKI, who is ebullient and shrill and not as attractive as she thinks she is. Black suit and shades for Nicholas. Suki CHOMPS gum. \*
- NICHOLAS \*
- Man, if this is how many people show up to remember me... I'm not gonna bother dying. \*
- SUKI \*
- It's a school day. \*
- NICHOLAS \*
- (bitter)
- Yeah, God forbid we should interrupt football practice for anything depressing. \*
- 84 ON CAITLIN 84
- At the bottom of the steps. Keeping her distance. Sketchbook under one arm. She's all in black as usual. \*
- NICHOLAS (V.O.) \*
- Well. If it isn't Freddy Krueger's girlfriend. \*

85 ON NICHOLAS AND SUKI

85

Caitlin is now visible in b.g. as Nicholas looks TOWARD her.

\*

SUKI

Freddy who's girlfriend?

NICHOLAS

I was in the library with Dana before he died. She was spouting all this crud about how wonderful Freddy was. She's majorly hung up on a full bore lunatic. No lie.

SUKI

So?

NICHOLAS

So Dana was hung up on her.

INCLUDE the casket as Nicholas eyes it, saddened.

NICHOLAS (CONT)

Hang here a sec, okay?

\*

Suki SHRUGS, FROWNS at Caitlin, who's more attractive, and lets Nicholas GO.

86 ANGLE ON CAITLIN - AS NICHOLAS APPROACHES

86

Holding her ground. She folds the big sketchbook shut.

NICHOLAS

What are you doing here? Getting off on all the black clothing? A little death chic?

CAITLIN

I'm... sorry your friend died.

NICHOLAS

(acid)  
How nice. I'm touched.

He GRABS AWAY her sketchbook.

NICHOLAS (CONT)

And what might this be?

He FLIPS THROUGH.

87 WE SEE A DESOLATE FUNERAL SCENE OR TWO 87

maybe a rendering of the DREAM CRYPT from Acts I & II.  
When Nicholas hits an unmistakable VERY SHADOWY rendering  
of FREDDY, he stops cold. Frozen.

NICHOLAS

Oh yeah. Shoulda known you'd  
bring your main squeeze with you  
to such a jolly social event.

88 CAITLIN SNATCHES THE BOOK BACK 88

TEARING the Freddy sketch inadvertently. \*

CAITLIN

You have no right -- !

NICHOLAS

Get real. What the hell's wrong  
with you? There's nothing to  
admire in a creep like that.

CAITLIN

(defensive)

You don't know. You can't know.  
I'm sorry.

She WHEELS to go but he catches her arm.

CAITLIN (CONT)

Don't touch me!

NICHOLAS

(reflex mad)

Have you ever been touched? I  
mean, by any guy with a pulse?

Caitlin MAKES DISTANCE. Nicholas CALLS AFTER HER.

NICHOLAS (CONT)

Have a nice day!  
(to himself)  
Christ on a pogo stick.

89 SUKI HAS CAUGHT UP WITH HIM 89

SUKI

Can we go, Nicholas? \*

Nicholas WATCHES Caitlin GO. \*

(CONTINUED)

89 CONTINUED:

89

NICHOLAS

Sure.

Suki POKES his biceps.

SUKI

Stop staring at her.

ON NICHOLAS - AS HE CONTINUES TO STARE

DISSOLVE TO:

90 CLOSE-UP - THE FREDDY SKETCH

90

FINGER BLADES JAM THROUGH FROM BEHIND and life-sized FREDDY  
SAWS THROUGH A GIANT VERSION of the sketch, giving way to  
the HALL OF DREAMS b.g.

FREDDY

Boy meets Girl.

Girl wants Freddy.

Freddy wants blood,

'Cos I never go steady!

(leans in)

I'm just not that kind of guy.

DISSOLVE TO:

91 INT. SPRINGWOOD HIGH SCHOOL LIBRARY - DAY

91

Caitlin at her usual post, poring over serial killer books.  
Nicholas ENTERS b.g. and after a beat decides to approach  
her. She sees him coming and starts to GATHER her stuff.

NICHOLAS

No, wait -- wait.

Caitlin goes on hold. Neutral. Wary.

NICHOLAS (CONT)

I'm...

(shrugs)

... sorry. About the other day.

At the funeral.

Caitlin's NOT HELPING and he's never done this sorta thing.

NICHOLAS (CONT)

I was... rude to you.

(CONTINUED)

91 CONTINUED:

91

CAITLIN

Where's your little girlfriend?  
The gum chewer?

He tries to be breezy. And fails.

NICHOLAS

Oh. She's, uh, not my girlfriend,  
really, she's just a kind of --

CAITLIN

Target of opportunity?

NICHOLAS

(fed up)

I just wanted to apologize.

CAITLIN

(cuts slack)

Now I'm being rude to you. I  
apologize.

Caitlin actually SMILES and offers her hand. Nicholas  
decides to go for it.

\*

NICHOLAS

Listen. I was wondering if --

CAITLIN

No. You're going to ask me to  
go out with you. NO. It's  
happened before. No.

\*

NICHOLAS

What do you mean... ?

CAITLIN

It's always a disaster. I know  
how people here think of me. It  
just wouldn't work. No.

Nicholas INDICATES the serial killer material.

NICHOLAS

What, because of this stuff?  
(bogeyman hands)  
Freddy?

Caitlin responds by rote, used to being thought crazy.

(CONTINUED)

91 CONTINUED: (2)

91

CAITLIN

No, I am not sick. NO, I am not  
a twisto.

(closes BOOK)

Look: In this world there are  
wolves and there are sheep. Fred  
Krueger was a predator. A wolf.

Nicholas is really attracted by now, and fighting NOT to  
antagonize her.

NICHOLAS

But Caitlin -- he was also a  
psychopath.

\*

Caitlin's ready for this charge and cuts him off.

\*

CAITLIN

Fred Krueger had power. The power  
to make people fear him. I see  
how they look at me in the hall.  
And I want power like that.

NICHOLAS

(doesn't get it)

What for?

CAITLIN

Better than being a sheep.

Nicholas wants to get back to talking about "us."

NICHOLAS

Um... do I take that for a "no"?

CAITLIN

You're too young for me.

NICHOLAS

Next excuse. C'mon.

(beat)

We can drive to the Overlook.  
We'll talk. No alcohol. No  
groping. Just talk.

(beat)

Promise. Hey, I don't make an  
offer like this every day.

\*

She SMILES again, unused to smiling.

\*

(CONTINUED)

91 CONTINUED: (3)

91

NICHOLAS (CONT)

Come on. Don't be scared.

CAITLIN

I am not scared. \*

He LEANS close, confidential. It's all or nothing now. \*

NICHOLAS \*

Well I'm scared. Because...

(closer; he whispers)

... because I like you.

She's embarrassed; flustered; reactionary. \*

CAITLIN \*

I -- I don't know. Maybe.

(checks TIME)

I've gotta go.

NICHOLAS \*

You're waffling. Will I see you  
later? \*

She's hustling away fast, going, going...

CAITLIN \*

Maybe.

Gone. He watches every microsecond of her EXIT. \*

NICHOLAS (CONT)

Maybe. Maybe! Hot damn.

CUT TO:

91A INSERT - CLOSE-UP - A FREDDY SKETCH 91A

As Caitlin's hands work it.

91B INT. CAITLIN'S ROOM - NIGHT 91B

Caitlin sits on a sofa surrounded by her serial killer books and incunabula. Indications that this is NOT a family home bedroom like Dana's. She sips TEA. METAL/EDGE MUSIC PLAYS UNDER. MUSIC concludes and a hyperadrenalated SPEEDO DEEJAY revs up: \*

(CONTINUED)

91B CONTINUED:

91B

D.J. (V.O.)  
 (tinny)  
 ... you just heard "Baby You Carve  
 My Heart" by Giant Human Sandwich.  
 Next up, request time! This one's  
 for Caitlin, the girl...

91C OMITTED

91C \*

91D RESUME CAITLIN

91D

As her attention is caught and she LOOKS toward the radio.

D.J. (V.O.)  
 ... with the funny name, the lady  
 shunned by any guy with good  
 sense, I say the femme with the  
 mostest who damned well better  
 not try to change her depressing,  
 morbid life by stepping out with  
 that lame no-neck spud boy  
 Nicholas, because if she does  
 she'll be one dead meat bitch...  
 here's "Do My Will or Else," by  
 the Janitors of Anarchy, a special  
 request, for Caitlin with love...  
 from Freddy.

As SLURPING TOILET FLUSH bleeds into a raucous METAL guitar  
 opening. Off Caitlin's stunned expression we:

CUT TO:

91E INT. SPRINGWOOD HIGH SCHOOL LIBRARY - DAY

91E \*

Nicholas has Suki CORNERED against a back bookshelf and  
 they are happily swapping spit until his HAND tries to worm  
 under her SWEATER. She fends him off. \*

SUKI  
 Hey! Not so grabby. Somebody'll  
see us... \*

NICHOLAS  
 C'mon, Sook. This is the Asia  
 Culture section. Nobody ever  
 comes back here. \*

(CONTINUED)

91E CONTINUED:

91E

SUKI

Yeah, and don't think you're gonna  
be the first, buckaroo.

She frosts him out and abandons him with a PECK on the  
cheek. Which is ridiculous since he has her lipstick  
smeared all over his face already.

SUKI (CONT)

I'll see you in Biology, Nicholas.

He PURSUES her to the end of the book stack but gives up  
as she OUTDISTANCES him. He LEANS against the end of the  
book stack. Sullen. Unshoulders his daypack and pulls  
out the Girl Book (NORMAL COVER). Glares at it.

NICHOLAS

So much for Chapter Thirteen.

(quotes)

"Your Basic Animal Magnetism."

Raw owl manure.

He HOLDS it over a wastebasket like roadkill and DROPS it  
in. As he TURNS to do this, Caitlin comes out of the book  
stack BEHIND him, wearing a HAT and TRENCHCOAT like a spy  
(DREAM BEGINS).

CUT TO:

92  
thru  
93

OMITTED

92  
thru  
93

94 ON NICHOLAS AND CAITLIN

94

He's more than a little surprised.

CAITLIN

Hi.

NICHOLAS

(guarded)

Uh, hi.

She smiles. Too pleasant.

CAITLIN

Pretty unexpected, right?

He rallies. New hope.

(CONTINUED)

94 CONTINUED:

94

NICHOLAS

Does this... mean that we're on  
for the Overlook? You? Me?  
Tonight?

\*

CAITLIN

Why wait till tonight?

\*

She SHUCKS the trenchcoat to unveil her radical BONDAGE  
GEAR: Lace and net and spikes and garters and postage  
stamp panties. Nicholas goes gulpy-cheesy. She's APART  
*from him at good modeling distance so he can drink all this*  
in. STUDENTS study obliviously b.g.

95 ON CAITLIN

95

As she sashays TOWARD FRAME and MOVES PAST OUT OF FRAME.

\*

\*

CAITLIN

Nicholas. I can't wait till  
tonight.

\*

96 TIGHT TWO-SHOT - NICHOLAS AND CAITLIN

96

As she MOVES IN nose-to-nose.

\*

\*

CAITLIN

Because at this very moment...

\*

She HOLDS UP and OPENED STRAIGHT RAZOR so close that his  
eyes cross.

\*

CAITLIN (CONT)

... I've got you right where I  
want you.

\*

96A OMITTED

96A

\*

97 INT. DREAM CRYPT - CHAMBER B

97 \*

TIGHT CLOSE-UP on Nicholas' head. PULL BACK to reveal him cuffed wrists and ankles to a revolving TORTURE WHEEL now mounted on one wall of the Dream Crypt. He's still wearing his street clothes. Fearfully SEES where he is. \*

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

98 INT. DREAM CRYPT - CHAMBER B (DREAM CONTINUES) 98

Nicholas LASHED to the Torture Wheel. NIGHTMARE RED LIGHTING, SMOKE/STEAM. A GRATING FACTORY NOISE as we ESTABLISH.

99 ON WHEEL - NICHOLAS 99

Tipping to his predicament.

NICHOLAS  
Whaaaaaat the hell is this -- ?!

\*

100 ON CAITLIN - FROM WHEEL 100

Licks her lips. Cuts air with the RAZOR.

CAITLIN  
Nicholas. You can be wittier than that, can't you? Isn't that your specialty -- snide remarks?  
(indicates HERSELF)  
'Miss Grave Wave'? 'The Wicked Witch of the Midwest'?

101 ON BOTH 101

Nicholas can't take his eyes off the razor.

NICHOLAS  
(loud)  
I didn't mean it! I think you're incredibly attractive!

CAITLIN  
Louder. It gets me hot.

She ROCKS the Wheel as she talks. Nicholas is helpless.

CAITLIN (CONT)  
Big night for firsts, spud-boy. It's time you have your first shave. It'll make you a man. Excited?

(CONTINUED)

101 CONTINUED: 101

Caitlin MOVES IN ON HIM during his line:

NICHOLAS

I'd rather not no wait NO DON'T--!

102 FROM WHEEL - ON CAITLIN 102

as she SLASHES, speaking ONCE for each SLICE!

CAITLIN

Eeny. Meeny. Miney. Mo. Moe.  
And Larry. And...  
(jabs hard)  
Curly.

Nicholas YELPS o.s. with each SLASH and HOWLS on the last.

103 ON WHEEL - NICHOLAS 103

PULL BACK to reveal she has deftly SLICED AWAY HIS CLOTHING, the final shred of which DROPS to the floor as she STEPS BACK. He's down to his Jockeys. He squirms. No good.

NICHOLAS

This cannot be real! This is only a movie! Only a movie! I want out! I don't care if I'm a virgin! I want my money back! I want --

She holds the razor to his Adam's apple and he SHUTS UP.

CAITLIN

Too late for what you want.

NICHOLAS

You're nuts!

CAITLIN

Uh-uh.

She gives Nicholas the look of death, and Nicholas GROANS. Caitlin STALKS to and fro before the Wheel, pointing with the razor, angry.

\*

\*

(CONTINUED)

103 CONTINUED:

103

CAITLIN (CONT)

YOU and all the rest of those...  
spuds at school think I'm some  
 kind of black magic pervert.  
 But look at you. A little boy  
 with soaked undies trying to find  
 love in a sleazy paperback!

\*

Now she waves the Girl Book in his face.

CAITLIN (CONT)

Not even love. Just a quickie.  
 In and out. Just look at you,  
 Nicholas. Who has power now?  
 (punchline)  
 Who's the freak now?

NICHOLAS

(the fight is gone)  
 Let me go. Please. I'm sorry.

CAITLIN

Sorry is what you've always been.  
 Now it's time for you to take the  
 big spin on the Wheel of  
 Misfortune!  
 (beat)  
 I'm afraid I have to cancel our  
 date. I have a previous  
 engagement.

She SPINS the Torture Wheel SAVAGELY.

NICHOLAS

Oh! Oh no! Yaah!

104 TIGHT ON NICHOLAS - AS THE WHEEL SPINS

104

Lights BLUR and movement indicating WE ARE IN MOTION WITH  
 HIM.

105 NICHOLAS' P.O.V. - CHAMBER B

105

\*

REVOLVING crazily, a blur. CAMERA is where his HEAD would  
 be.

NICHOLAS (O.S.)

Hey! Help! Mayday! Yo! SOS!  
 Help! Anybody! Heyyy!

(CONTINUED)

105 CONTINUED: 105

INTERCUT NICHOLAS-ON-WHEEL and P.O.V. SPINNING CRYPT SHOTS  
as needed. \*

NICHOLAS (CONT)  
Slow down. Stop. Please. Slow  
down. I'm gonna throw up. Stop  
spinning. Please...

As the room gradually SLOWS then STOPS spinning, Nicholas  
has his eyes squeezed tightly shut. A beat as he  
restabilizes. Then he OPENS his eyes.

106 ON FREDDY - NICHOLAS' P.O.V. - UPSIDE-DOWN 106 \*

FREDDY  
Aww. All trussed up and no place  
to die.

Freddy SPINS the Wheel again, HARDER, and Nicholas WAILS  
as it SPINS VERY FAST.

107 NICHOLAS' P.O.V. - THE ROOM 107

The revolving BLUR, even FASTER now.

108 ON FREDDY - FROM WHEEL 108

The spinning EDGE visible as Freddy THRUSTS FORWARD with  
his glove and Nicholas GOES TO STRINGERS AND RIBBONS THAT  
FLY OUT ALL AROUND FREDDY, WHO CACKLES. ECHO laugh as we:

CUT SHARP TO:

109 INT. CAITLIN'S ROOM - NIGHT - (DREAM ENDS) 109

She STARTLES AWAKE on her sofa. (NOTE: ALL THE PRECEDING  
ACTION HAS ACTUALLY BEEN CAITLIN'S DREAM). Homework  
detritus all around her. The Sketchbook SLIDES from her  
lap to the floor. We SEE the serial killer book among the  
stuff. She REFOCUSES on the real world. \*

CAITLIN  
(migraine grimace)  
Oh. My God. Too much. Much too  
much.

(CONTINUED)

109 CONTINUED: 109

She rubs her temples, her eyes. Holds UP her in-progress INK WASH of Freddy. It's dark, vague, impressionistic.

CAITLIN (CONT)

Jealousy. I never would have expected that from you.

She FLIPS the sketchbook to a clean page.

110 SCRAWLED ACROSS IT: "OH YEAH?" 110

(INSERT CLOSE-UP IF NEEDED) She TOUCHES the OH YEAH scrawl. It's black ink but it's STILL WET and when she looks at her fingertips she SEES BLOOD. HOLD on this as PHONE RINGS o.s.

\*

111 OMITTED 111 \*

112 CLOSE ON PHONE - INCLUDE CAITLIN 112

As she WHIPS AROUND, startled by the ring. It might bite. She finally lifts the receiver and LISTENS without SPEAKING.

NICHOLAS (V.O.)

(through phone)

Is this Caitlin...? Are you there?

Caitlin's puzzled. A beat before she speaks.

CAITLIN

Who's this?

CUT TO:

113 EXT. PHONE BOOTH - NIGHT - ON NICHOLAS 113

NICHOLAS

It's me. You know. Nicholas.

CAITLIN (V.O.)

(through phone)

Nicholas. Oh! Nicholas.

CUT TO:

114 INT. CAITLIN'S ROOM - NIGHT - RESUMING CAITLIN 114

She's looking at the Freddy sketch again.

CAITLIN

I thought you might be... somebody else.

NICHOLAS (V.O.)

(through phone; light)

Well, I might be somebody else.  
You're never alone with a schizophrenic.

Caitlin sees only BLACK INK on her fingers now. \*

NICHOLAS (CONT;V.O.)

(through phone)

Listen, um, I though I'd give you a buzz and ask you about the drive-in again. How about --

CAITLIN

How did you get my phone number?

CUT TO:

115 EXT. PHONE BOOTH - NIGHT - RESUMING NICHOLAS 115

NICHOLAS

Deceit. Subterfuge. The phone book. You don't sound so great. \*

CAITLIN (V.O.)

(through phone/sighs)

Nothing. I... nothing. Look, Nicholas...

CUT TO:

116 INT. CAITLIN'S ROOM - NIGHT - RESUMING CAITLIN 116

Eyes on the Freddy material. She decides.

CAITLIN

... you're a nice guy and everything. But I don't think I should go out with you... I have something else I need to take care of, first.

(CONTINUED)

116 CONTINUED:

116

NICHOLAS (V.O.)  
 (through phone)  
 Well... Can I help? Listen --  
 I'll come over.

\*

CAITLIN  
 No! Don't come here.  
 (frustrated)  
 I can't. Can't do this. I  
 shouldn't even be talking to you.

\*

NICHOLAS (V.O.)  
 (through phone;  
 incredulous;confused)  
Whaat?

\*

CAITLIN  
 I can't. Just can't. Goodbye.

CUT TO:

117 EXT. PHONE BOOTH - NIGHT - RESUMING NICHOLAS

117

As Caitlin HANGS UP with o.s. CLICK.

NICHOLAS  
 No wait DON'T HANG UP -- I  
 (click)  
 ... dammit to hell.

He digs out another coin and slots it, punching numbers.

NICHOLAS (CONT)  
 The phone book doesn't have your  
 address.

We HEAR the line RING several times o.s. Nicholas SMACKS  
 the phone carrel in frustration.

\*

CONTINUE RINGING until we:

CUT TO:

118 INT. CAITLIN'S ROOM - CLOSE ON PHONE

118

As Caitlin disconnects the cord. PULL BACK as she turns to the table, lights a candle. HOLD on the candle, books, etc. as she RISES and moves OUT OF FOCUS to CHANGE CLOTHES.

CUT TO:

119 EXT. PHONE BOOTH - NIGHT - RESUMING NICHOLAS

119

As he GIVES UP and racks the receiver.

NICHOLAS

Damn!

(looks around)

Okay. Where to start. She walks to school.

CUT TO:

120 INT. CAITLIN'S ROOM - NIGHT - LATER

120

As Caitlin SITS on the sofa. Now she's dressed in a tight Grim Reaper pullover with a button top and grave-wave fuck-me gear. She CROOKS OPEN one of the LIBRARY BOOKS.

CAITLIN

(reading)

'The Fundamentals of Dream Programming.'

(a beat)

Yowzah.

She POPS a sleeping pill and washes it down. Arranges the Freddy material around her like talismans.

CAITLIN (CONT)

Okay Mr. Fred Krueger, let's see if you're ready for Ms. Caitlin. It's time to grow up.

PUSH IN on Caitlin as she relaxes. Head back. Eyes close. TILT to her lap and the open SKETCHBOOK. CONTINUE PUSH to show sketch clearly: A Caddy convertible plus the suggestion of a starry skyline (a foreshadowing of our Scenic Overlook Sc. 123). RADIO STATIC/CLAW SCRATCH NOISE O.S.

\*

121 ON THE RADIO 121 \*

As it comes on by itself. SPEEDO DEEJAY has returned. \*

D.J. (V.O./RADIO)

... and not only that but what  
a spectacular broad-jump into  
dreamtime, ladies and gents --  
meaning, can this broad jump or  
what?

(moronic laugh)

Caitlin, honey, you'll be both  
pleased and disgusted to learn  
that you're gonna get a chance  
to do that Fun Thing you've always  
craved. A chance to meet the Big  
Guy himself -- we all know who  
I'm talking about...

122 RESUME SKETCHBOOK 122

As it SLIDES OFF Caitlin's lap.

D.J. (V.O./RADIO) \*

... let's have a homicidally loud  
Springwood welcome for -- awrrrk!!

We HEAR the D.J. get STRANGLED o.s. as the Sketchbook HITS \*  
THE FLOOR by Caitlin's boots and FLOPS OPEN to a Freddy  
sketch. The Big Guy has real blood on his charcoal-  
pencilled lips.

122A OMITTED 122A

FADE TO BLACK.

END OF ACT FIVE

ACT SIX

FADE IN:

123 EXT. SCENIC OVERLOOK - NIGHT - (DREAM CONTINUES) 123 \*

MOVING ACROSS the front grille of the Caddy and then UP to show Caitlin still behind the wheel. Radio music o.s. as she drums her fingers. She's up for this but doesn't know the rules. Looks around. Nothing's happening and something oughta. The MUSIC concludes and we hear the SPEEDO DEEJAY again. \*

D.J. (V.O./RADIO) \*

So much for the tuneage  
(PRONOUNCED; toon-age), now for  
the scene about town. Over at  
Springwood High today the  
unstoppable Red and Green scooped  
up another six promising young  
lives in agony and disfigurement,  
making the score Grim Reaper 640,  
Springwood High -- zero!

HARSH STATIC fuzzes out the D.J. Caitlin is annoyed and reaches to TURN OFF the radio. Ouch! She RECOILS. \*

124 INSIDE THE CADDY - ON CAITLIN 124 \*

As she inspects her freshly CUT hand. Sees blood. A GRATING SCRITCHING NOISE o.s., as of Freddy Glove blades against car enamel. She WINCES. The radio comes BACK ON by itself. We see the dash dial LIGHT UP. \*

D.J.

... unbearable, screaming torment!  
And now for Springwood's Teen  
Suicide Update!

She goes to WHACK the radio, remembers her injured hand and screws around in the seat to KICK at the radio until the dash light WINKS OUT.

She grabs a breath. All she has time for before the SEATBELT slithers around her waist by itself and LOCKS. She tries to work the buckle and CUTS both her hands up some more. Ouch. Ouch! \*

She's getting STEAMED but she's determined. \*

(CONTINUED)

124 CONTINUED:

124

CAITLIN

Okay, wiseass. If I can make this thing go, I'm outta here.

She reaches for the ignition key and the wheel at the same time and SLICES her hands open on both. These are more serious, DEEPER injuries. She inspects her hands, palms up.

125 INSERT - CAITLIN'S HANDS

125

Cut up REAL good.

126 RESUME CAITLIN IN THE CADDY

126

She's resourceful enough to SHRED the sleeves from her Grim REaper top (rip it however you want) to WRAP her hands.

CAITLIN

No. I am not scared of a little blood.

So there. BLOW THE WINDSHIELD VIOLENTLY, UNEXPECTEDLY on her smug expression. Glass RAINS inward and through the broken HOLE of the windshield frame is revealed a silhouetted COP, harshly halated in red back-light. WIND EFFECT begins to stir Caitlin's hair and make her squint toward COP. The FOLIAGE rustles.

COP

Having some trouble up here, ma'am?

The silhouette LOOKS AROUND and WORKS his jaw.

COP (CONT)

Surprised to see a single woman up here this time 'a night. Flyin' solo.

(beat; snide)

Dressed the way you are 'n', all.

Caitlin is immediately defensive.

CAITLIN

I'm... meeting somebody.

The COP spits. Patooley. Yeah, sure.

(CONTINUED)

126 CONTINUED:

126

COP

Well now I just can't imagine what  
sore of people you'd be having  
a ron-day-vooze with up here in  
the dark.

CAITLIN

I'm supposed to be --

Cop cuts her short by THUMPING the hood with his baton.

COP

This your car? I'd better see  
a vehicle registration damned fast  
if it is, honey.

He starts AMBLING around to the passenger side. Caitlin  
lifts her bandaged hands, lamely.

CAITLIN

I can't... I don't think I have  
one.

The Cop DRAWS his sidearm and COCKS it, aiming right at  
her forehead. Keeps walking until he stands by the  
passenger door.

COP

Then I think you'd better keep  
your hands in the air where I can  
see 'em. It's about time you  
climbed out for a little poke 'n'  
pat.

All Caitlin can see is that pistol. Frightening.

CAITLIN

I can't do that... my seatbelt  
won't come undone.

126A ON THE COP

126A

Still shadowy, indistinct against the side of the car, as  
SEEN FROM THE DRIVER'S SIDE. He holsters his gun with a  
thrust! and reaches for the door handle.

COP

(salacious)

Oh, I can help you with that there  
belt.

(CONTINUED)

126A CONTINUED:

126A

Before he can open the door, FREDDY RISES UP BEHIND HIM and SMASHES HIM DOWN as though his clothes are held up by only a handful of jackstraws. Sudden and fierce -- WHAM!

\*

FREDDY  
Sorry I'm late! Still love me?

\*

127 OMITTED

127

128 INSIDE THE CADDY

128

\*

As Caitlin unexpectedly tries to BOLT out of the driver's side door. As she MOVES Freddy's ARM comes in from the opposite side of FRAME and GRABS her, pulling them together behind the wheel, supersnug and too close for comfort. His left arm WRAPS around her and pulls her tighter; he's right in her face.

\*

CAITLIN  
This is not what I call foreplay.

\*

FREDDY  
Let's make mouth music, baby!

\*

He GRINS BIG, exposing CHROMIUM RAZORBLADE TEETH. Caitlin's hand swings up to shield and is ARRESTED by the Freddy Glove. She goes MMMFF! as Freddy LEANS IN to KISS HER. Their heads go OUT OF FRAME as we HOLD HOLD HOLD on her bandaged hand trapped within his Glove, SQUEEZING ever tighter. CRUNCH noises o.s. BLOOD begins to trickle down Caitlin's arm from within their clenched hands.

\*

CUT TO:

129 thru 152 OMITTED

129 thru 152

\*

152A EXT. BUILDING - NIGHT - (STOCK)

152A

\*

Cop cars, ambulances in front, lights FLASHING.

\*

CUT TO:

153 OMITTED

153

\*

154 INT. CAITLIN'S ROOM - NIGHT

154

As Nicholas fills up the open DOORWAY and is body-blocked by a PARAMEDIC.

\*

PARAMEDIC

\*

Hang on, hang on, you can't come in here.

He HOLDS Nicholas at arm's length.

\*

PARAMEDIC (CONT)

\*

Now who might you be?

WIDEN SHOT to include several more milling PARAMEDICS and NEWSPAPER REPORTERS all getting in each other's way. An obnoxious NEWSHOUND is flashing pictures. And on the sofa, Caitlin is being ZIPPED into a BODY BAG by a Paramedic.

NICHOLAS

\*

(he SEES her)

What happened to her?

PARAMEDIC

\*

Do you know her?

NICHOLAS

\*

(frantic lie)

Yeah, yeah, she's a friend of mine. What happened to her?

Paramedic LOOKS over, shrugs. No big deal.

PARAMEDIC

Heart failure. Goosed by an overdose of barbiturates.

\*

NICHOLAS

Heart failure -- ?!

\*

155 ON THE SOFA

155

As Caitlin is zipped in. We glimpse BLOOD on her mouth. The NEWSHOUND butts in, stepping between the medics to UNZIP the bag.

PARAMEDIC

\*

Hey! You're not supposed to touch --

(CONTINUED)

155 CONTINUED:

155

NEWSHOUND \*  
 (ignores it)  
 Chalk up one more death junkie.  
 (FLASH!)  
 This is great.

He switches CAMERAS and shoots a dozen or so shots with  
 a SPEED WINDER - flashflashflash. The medics wince. \*

NEWSHOUND (CONT)  
 Self-mutilation and everything!

Nicholas is allowed to pass and comes up BEHIND the  
 NEWSHOUND. \*

NICHOLAS \*  
 What're you talking about --  
self-mutilation?

NEWSHOUND \*  
 Get an eyefulla this.

He STEPS BACK to REVEAL Caitlin in the open body bag. PUSH  
 IN until we can SEE her ripped Grim Reaper shirt. CARVED  
 INTO HER BREASSTBONE IS: \*

CAITLIN + FREDDY -- FOREVER

156 OMITTED

156

\*

157 ON NICHOLAS

157

He turns away. Can't look at her. SEES the stuff on the  
 coffee table, including the candle, still burning though  
 melted down almost all the way. He spies the SERIAL KILLER  
 BOOK, open to the chapter on FRED KRUEGER. PUSH IN ON THE  
 BOOK until it FILLS THE FRAME and: \*

DISSOLVE TO:

158 OMITTED

158

\*

159 INT. HALL OF DREAMS

159

We see the BURNING CANDLE but not Freddy until he RISES  
 INTO FRAME from below. He LICKS the candle to snuff it.  
 Ssssss.

(CONTINUED)

159 CONTINUED:

159

FREDDY  
Remember: If love is the drug...  
then just say no!

FADE OUT.

END OF ACT SIX