

FADE IN

to a dark space--

INT. BOILER - UNKNOWN TIME

A MAN who can hardly be seen awakens -- light from an unknown source cast across his eyes -- he stares around.

MAN

What the--?

He shuffles around in the dark, enclosed space, banging off of the metal that surrounds him--

The vibrations echo before the sound of--

A LATCH OPENING--

A round door pushes open to blinding GRAY LIGHT--

EXT. 1428 ELM STREET - DAY

The rain falls showers down on the house. It looks exactly as it did in THE ORIGINAL -- the blue door and all. A red 1963 Chevy Impala sits in the driveway.

The door of the car is open, though there is no view in--

A pair of legs step out -- Super PRO-Keds covering the feet -- before a confused CHILD finds himself standing outside the house in the rain.

Freckle-faced TOMMY WARREN(9) shuts the door and looks up at the house, squinting his eyes as the rain smacks his face. He steps back across the lawn, turning around and stopping at the path of the sidewalk before the two trees at the curb.

Elm Street is quiet and deserted. Everyone must be indoors. Several vehicles from the 1960's align the street.

Behind him, the door to the house opens and an OUT-OF-FOCUS woman peeks out--

MARGE

Go home, Tommy!

He spins around to her--

(CONTINUED)

CONTINUED:

She's remains O-O-F, but appears to be pregnant when she steps out further--

MARGE (cont'd)  
It's not safe out there. Go right home! I'm calling your moth--

Suddenly she screams out as a CLAWED HANG reaches around her face and rips her back inside--

THE DOOR SLAMS SHUT.

Tommy is left standing there. He's becoming rather soaked, now. But he doesn't really react. He just turns and begins walking down Elm Street.

The ominous piano key stokes of the "NIGHTMARE THEME" accompany him.

EXT. ELM STREET - DAY

Tommy reaches the corner of the block, staring down at his shoes the entire time. He's now soaked when pauses and looks at the sound--

BBBBBBBBBBEEEEEEEEHHHHHH--

A SHEEP

runs across the middle of the street, stopping and looking up at him before continuing on.

Tommy, again, is unfazed by this. He just crosses the street and continues going.

EXT. ELM STREET - DAY

Tommy continues down the block before he realizes he's once again standing in front of--

EXT. 1428 ELM STREET - DAY

He looks up at the house, once again. What the hell is going on?

A SCHOOL BUS PULLS UP and stops in the middle of the street.

CHILDREN'S LAUGHTER echoes out--

(CONTINUED)

CONTINUED:

The door to the house opens and a group of KIDS IN WHITE run and skip to the school bus, laughing joyously as they pass right by Tommy.

The school bus door opens and he watches them file in.

LITTLE GIRL

(O/S)

Come on, Tommy!

Tommy stands there.

The school bus sits there, the door remaining open.

He steps forward.

At the open door to the bus, Tommy stares into--

the shadowy interior -- the SILHOUETTE of YOU-KNOW-WHO sitting in the drivers seat.

KIDS

(O/S)

Come on, Tommy!

Behind him, the door to the house opens once again--

Tommy takes a deep breath before he steps forward--

UNKNOWN

(O/S)

Don't go, Thomas!

Tommy stops and looks back--

Sheltered from the rain by the canopy over the doorway, a nun in white -- Sister Mary Helena aka Amanda Krueger(Old) -- stands there.

AMANDA

Don't let him take you.

KIDS

(O/S)

Come on, Tommy! Come on!

Tommy turns back to hear the silhouette laugh softly and stand--

FREDDY

(whisper)

Come on, Tommy.

(CONTINUED)

CONTINUED:

He lunges forward--

Tommy jumps back away from the bus, just as the clawed hand reaches out as SWIPES AT HIM--

Tommy runs away down Elm Street--

EXT. ELM STREET - DAY

Tommy runs down the street, looking back to see if he is being chased.

As he turns back forward--

He stops. He takes deep breathes, staring up at--

THE HOUSE -- 1428 Elm.

HONK! HONK!

Tommy turns to see the school bus coming right for him!

He takes off back down the street--

EXT. ELM STREET - DAY

Tommy runs for dear life as the bus chases right behind him, HONKING at him the entire time.

Completely the circle for the third time, he comes upon--

EXT. 1428 ELM STREET - DAY

Tommy runs off of the street and right up to the house, opening the door and disappearing inside--

INT. BOILER ROOM - NIGHT

Tommy now finds himself in a boiler room... inside of a cage. One about the size of a shark observatory cage. He sweats profusely. He's filthy and breathing very heavily.

CHILDREN'S SCREAMS ECHO--

The off-screen fires reflect off of the wall, casting shadows and a black and orange fluorescence everywhere.

Suddenly he spots a shadow -- HIS SHADOW -- cast along the wall be the stairs leading up from below--

(CONTINUED)

CONTINUED:

Boiler machinery blocks the view of the stairs--

His shadow grows larger as his footsteps can be heard  
pinging against the metal steps--

Tommy begins hyperventilating--

He rattles the cage, trying to set himself free. He begins  
tearing up.

The shadow grows closer across the wall--

Tommy is in a full on panic.

FREDDY

(O/S)

Tommy...

Tommy clutches his hands, closes his eyes and begins  
praying. But he must stop himself to open his eyes and  
check--

His shadow has reached the top step -- he pauses--

Tommy weeps, closing his eyes and muttering a prayer before  
he opens them--

TOMMY'S POV:

JUMP SCARE: We stare right into FREDDY KRUEGER'S witch-eyes,  
right outside the cage--

FREDDY (cont'd)

Tommy!

FLASH CUT TO:

His eyes shoot open and he GASPS--

He shoots up in his couch, wearing a suit and tie--

UNKNOWN

(O/S)

Mr. President!

INT. OVAL OFFICE - NIGHT

PRESIDENT THOMAS V. WARREN(59) cringes and grabs his head in  
pain as his chief of staff, PALMER HENDRICKS(45) rushes to  
his side--

(CONTINUED)

CONTINUED:

HENDRICKS

Sir?

TOM

I'm fine, Palmer. Just a nightmare.

HENDRICKS

Does your head hurt? Do you need some water?

TOM

No, no, Hendricks. I'm fine.

Tom puts his feet on the floor.

TOM (cont'd)

How long was I out for?

HENDRICKS

Just a few minutes. I didn't want to wake you.

Tom is shaken. He stands and stretches and rushes over to the windows, peering out and taking sigh of relief.

HENDRICKS (cont'd)

Sir, we can finish this tomorrow.

TOM

Yeah, alright, Hendricks. Thank you.

Hendricks gathers his things and heads for the door.

HENDRICKS

Good night, sir.

TOM

Good night.

Tom notices his shaking hand. He clenches it into a fist.