

" F R E D D Y ' S N I G H T M A R E S "

"BLOODLINES"

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"BLOODLINES"

CAST

RECURRING

FREDDY

EPISODIC

JOYCE BURTON

WOODY BURTON

JACK BURTON

WEBB

YOUNG JOYCE

YOUNG JACK

MAGGIE BURTON

PATTY BURTON

BABY PATTY

RADIO ANNOUNCER (VOICE ONLY)

"BLOODLINES"

SETS & LOCATIONS

INT. FOYER/LIVING ROOM - NIGHT/DAY
INT. JOYCE'S BEDROOM - NIGHT
INT. MAGGIE AND JACK'S BEDROOM - NIGHT
INT. PATTY'S BEDROOM - DAY/NIGHT
INT. KITCHEN - DAY
INT. HALLWAY/STAIRWAY - NIGHT

LOCATIONS

EXT. FIELD - DAY/NIGHT
EXT. STREET - NIGHT
INT. CAR - NIGHT
INT./EXT. GRAVE - NIGHT
EXT. CEMETERY - NIGHT

" F R E D D Y ' S N I G H T M A R E S "

"BLOODLINES"

FADE IN:

A1 EXT. SPRINGWOOD - ESTABLISHING (STOCK) A1

BURN-OVER TITLE: "Springwood...Some years ago." *

1 EXT. HOUSE - NIGHT - REVERSE ANGLE - COP/FRONT DOOR 1

as the Cop, WEBB, steps up to the front door and knocks. The revolving blue light from atop his patrol car (parked o.s.) pulses every couple of seconds. Webb sighs wearily; he knocks again. This isn't the first time in his professional life that he's been to this house.

The door opens. JOYCE BURTON regards Webb apprehensively. Joyce, 48, was clearly a beautiful woman -- some time ago. Hard times and ill health have taken their toll on her.

JOYCE

Woody promised he would stay out of trouble, officer. We're supposed to go to the Grand Canyon ...

(running on)

... anyway, he's not home, I don't know where he is, he ...

WEBB

The Grand Canyon? He's headed for the Grand Canyon?

JOYCE

No, Woody wouldn't go to the Grand Canyon without me...

Webb stares at her, confused.

WEBB

Mrs. Burton, your husband broke out of prison this morning. Have you talked to him recently? *

JOYCE *

(quietly)

I haven't seen Woody in a long time.

(CONTINUED)

1 CONTINUED:

1

WEBB

I just wanted you to be aware
that he broke out. I know that
your husband has been a little
rough on you in the past.

(hands Joyce his card)

I'd like you to call us if you
do hear from him. Before anyone
gets hurt.

*
*
*
*
*
*

Joyce stares at the card. But she seems to be looking through
it rather than at it.

WEBB

Also, there will be someone
watching the house, so

(realizes she isn't
listening)

... right. Night, ma'am.

He touches the brim of his cap, turns and exits. It takes Joyce
a moment to realize he's gone. As she closes the door,

CUT TO:

2 INT. HALL OF DREAMS - FREDDY

2

is behind prison bars. He's got a metal cup in his hand which
he scrapes back and forth across the bars.

FREDDY

Hey, warden -- get me outta here!
You promised me time off for good
behavior.

(to camera)

You know, not all prisons have
bars on 'em. Some prisons are
really a matter of genetics. You
can't escape your family ties.

(sneers)

You know, they say that breaking
out is hard to do.

(laughs)

Not for me, it isn't.

He bites into one of the bars and chews on it.

FREDDY

Delicious! I'll be home in a few
minutes, hon'!

As he goes to bite into the bars again,

CUT TO:

3 INT. HOUSE/JOYCE'S BEDROOM - NIGHT - JOYCE 3

in her nightgown at her vanity table. She sets down her hair brush, stands and crosses to the bed. FIND a clock radio on the night table. It's been on the whole time: *

ANNOUNCER (V.O.) *

In local news, a Grand Jury decided today that no indictments will be handed out in the fiery death of child murderer Freddy Krueger. Springwood should rest easier tonight. That's the last we'll hear about that guy.

She pulls down the bedding, plumps up the pillows and climbs into bed. *

ANNOUNCER (V.O.) *

(continuing)

Springwood bank robber Woody Burton escaped this morning from the Federal Penitentiary in Running Creek, 200 miles from Springwood. Police have reported no leads as to Burton's whereabouts. That's news at the top of the hour. And now more easy listening from K-O-Q. *

She sits, propped up by the two pillows. There's a gleam in her eyes now. Reminiscing, she sighs. She reaches over to the nightstand for the photo there. She gazes at it. *

JOYCE

Come home, Woody. Please come home.

MOVE IN on the photo: A much younger Joyce (about 25 years) on her wedding day with a handsome young WOODY. He has a scar on his cheek and a mustache. (NOTE: Joyce in the photo should be another actress, 25; the actor playing JACK should play Woody). Hold on the photo and,

CUT TO:

4 EXT. FIELD - DAY - (BEGIN DREAM SEQUENCE) 4

FIND Joyce (the Joyce at 25) and Woody (the actor playing Jack) lying in the grass, kissing. Woody is ruggedly handsome with a rogueish charisma. But there's also a meanness to him, an unpredictable volatility. Joyce, on the other hand, is delicate, almost fragile. There's nothing she wouldn't do to please Woody. She's wearing a floral summer dress and a matching shawl with a fringe on it. *

(CONTINUED)

4 CONTINUED:

4

WOODY

I don't know ... there's something
about that dress ... Stand up.

Joyce stands. She smiles down at Woody.

WOODY

Turn around.

Joyce turns, modelling the dress. Woody smiles lasciviously.

WOODY

Yeah, now I know what I like about
it. I can practically see right
through it.

JOYCE

Woody!

She looks askance at him -- then jumps on top of him. They
roll, kissing. Woody winds up on top.

(CONTINUED)

4 CONTINUED: (2)

4

WOODY
 You know, when I'm with you,
 Joyce, I feel like nothing could
 possibly go wrong.

Joyce hugs him. She kisses him.

JOYCE
 I want us to be together forever.

WOODY
 Count on it. You and me. Always.
 How does "Mrs. Burton" sound? *

It takes Joyce a moment to realize what he means. She gasps in surprise and jumps on him. They begin to make love. A voice (V.O.) softly calls out:

JACK (V.O.)
 Ma ... Ma

CUT TO:

5 INT. JOYCE'S BEDROOM - NIGHT - ANGLE ON JACK

5

as he leans over his mother. JACK, 25, is the spitting image of his father except Jack has no scar and no mustache. And, just like him, he's ruggedly handsome. But, where Woody was mean, Jack is just plain angry. Life has not been especially kind to him.

JACK
 Ma, you okay? You were talking
 in your sleep again.

Joyce opens her eyes. She looks up at Jack. Dreamily:

JOYCE
 Woody?

Jack sighs impatiently. It isn't the first time they've been through this. Not by a long shot.

JACK
 Ma, he's in jail. I'm your son.
 Jack?

JOYCE
 Are you ready? Are we going to
 the Grand Canyon?

Jack sighs in exasperation.

(CONTINUED)

5 CONTINUED:

5

JACK
C'mon, ma, not this again. We're
not going anywhere!

Joyce looks about as if slowly pulling everything together. She smiles at her son.

JOYCE
You look so much like your father.

JACK
I know -- you've told me that a
million times!
(starts for the door)
Look, I'm sorry I woke you ...

Joyce sits up. For the moment, she knows that Jack is her son. Joyfully:

JOYCE
Your father's coming home!

Jack hesitates by the door. He loves his mother very much but there are times when her tenuous grip on reality can be very trying.

JACK
No, ma, he's not coming home. He's
in jail. He robbed a bank.
Remember?

Joyce continues smiling at him. She's drifting away again.

JOYCE
(blissfully)
No, he's coming home --
(a sudden thought)
-- I should make beef stew. He
loves my beef stew. It'll be just
the way it was.

Jack smiles ingenuously at her.

JACK
(flatly)
Ma, can you remember the way it
was? Can you really remember?

JOYCE
We'll be a family again.

JACK
We were never a family.

(CONTINUED)

5 CONTINUED: (2)

5

Joyce continues smiling at him. Jack shakes his head.

JACK

Right. I'll see you in the morning, Ma. Get some sleep.

He turns out the light and exits.

CUT TO:

6 INT. LIVING ROOM - NIGHT - ANGLE ON JACK

6

He's eating a sandwich with his feet up on the coffee table. The radio plays quietly in the b.g. He takes another bite of his sandwich. He starts to chew. There's a KNOCK at the door.

Jack puts down his sandwich and gets up. Another, louder KNOCK. Jack looks through the peep hole.

JACK'S P.O.V. - THROUGH PEEPHOLE

He sees the very top of a policeman's hat as if the Cop were looking down at his shoes.

JACK

opens the door.

JACK

What do you want? Whatever it is, Webb, I didn't do it.

Webb pushes his way in. The Cop enters behind him.

WEBB

You sound guilty as hell to me. Maybe cause I know you so well.

Jack regards him uneasily. He and Webb go way back.

JACK

I've kept my nose clean.

*
*

WEBB

For now. I guess reform school was good for something.

*
*
*

JACK

Got a warrant? If not, get the hell out of here.

(CONTINUED)

6 CONTINUED:

6

WEBB

What, I need a warrant to use the
bathroom?

JACK

The bathroom? Go use the bushes!
What the hell are you doing here?

(CONTINUED)

6 CONTINUED:

6

WEBB

We're watching the house. *

JACK

Since you're so damn sure I did something, why don't you just arrest me and get it over with. *

WEBB

You?

(laughs)

We're not here for you. We're looking for your old man.

Jack is shocked. Seeing his reaction, Webb frowns.

WEBB

Don't you people talk in this house? Your old man busted out this morning.

Jack gazes at Webb. A knot of terror has just seized hold of his stomach.

JACK

What makes you think he'd come here?

WEBB

It's his home, isn't it? You're his family. *

JACK

Family. Yeah, right. Let me set you straight -- the only reason he'd come here, is if he wanted something.

WEBB

(smugly)

That's exactly what we were thinking.

Jack regards him suspiciously.

WEBB

We never found the money from that bank job.

JACK

You never will.

Webb now regards Jack suspiciously.

(CONTINUED)

6 CONTINUED: (3)

6

JACK
He's too smart for that. It's
probably stashed away in some bank
in Mexico.

Webb looks askance at him. What's the kid getting at?

JACK
Or maybe he had it with him in
his cell. How closely did you
guys look?

Webb glares at Jack. He starts for the door.

WEBB
Thanks anyway for letting me use
your bathroom. Call me if you hear
anything, Jack -- or if you want
to turn yourself in for any
reason.

Webb exits. Jack closes the door behind them.

Jack crosses to a nearby closet and digs into the various boxes stacked inside. He pulls out a shoe box and opens it. Inside is a pistol. Jack checks to make sure it's loaded. As he tosses the shoe box into the closet and closes the closet door, the phone rings. He crosses to it and picks it up.

JACK
Hello? Hey, Maggie ...
(listens; shakes his
head)
I can't ... It's not that I don't
want to spend the night. I can't.

JACK (Cont'd)
(firmly)
Look, I'll call you tomorrow.
I promise. I love you, okay?

He hangs up. He crosses back to the front door and puts on the chain.

He positions a chair so that while sitting in it, he'll be able to see both the front and kitchen doors. *

(CONTINUED)

6 CONTINUED: (4)

6

Jack goes to the window and looks out nervously. He makes sure the window is locked. During all of this, the radio ANNOUNCER has been heard over: *

ANNOUNCER (V.O.)

...The cartel has vowed to boost oil production anyway. In local news, escaped bank-robber Woody Burton was sighted earlier this evening in Harrow. Police there say he robbed a gas station and stole a car. So far, Burton has successfully eluded police. *

Jack turns off the radio. He sits in the chair. He waits.

CUT TO:

7 INT. LIVING ROOM - NIGHT - TIGHT ON JACK - (BEGIN DREAM)

7

Jack is asleep in the chair. A hand reaches into frame and grabs Jack's shirt, wrenching Jack to his feet. Jack finds himself staring into his father's face. Woody, 50, has maintained his good looks though his features have hardened. Jack's gun is in Woody's hand. He puts it to Jack's head.

WOODY

If you're ever going to get the drop on me, punk, at least stay awake.

He pushes Jack back into the chair, jamming the gun's muzzle into Jack's cheek.

WOODY

I want my money, where is it?
It's not where I left it.

JACK

How would I know? You're the one who stole it! *

(CONTINUED)

7 CONTINUED:

7

WOODY
 (angrier)
 You think this is a game? You
 think I'm playing with you?

Woody rears back with his hand (the one with the gun) and smashes Jack across the top of the head. Jack groans and slumps to one side.

JOYCE (O.S.)
 Woody, you're home!

Woody turns -- sees Joyce behind him. He points the gun at her. He bellows at her ferociously.

WOODY
 Where's the damn money!

JACK
 (weakly)
 She doesn't know! Leave her
 alone. *
 *

Joyce continues smiling -- she's oblivious of the gun pointed at her face.

JOYCE
 Woody, it's so good to have you
 back.

WOODY
 (flatly)
 It's great to be back, babe.

He shoots her. Joyce pitches backward to the floor, dead. Jack looks on incredulously. Woody shoves the muzzle of the gun into Jack's mouth.

WOODY
 I want that damned money!

Jack regards him helplessly. Woody's eyes narrow murderously. He's about to pull the trigger when Jack suddenly swipes at the gun, knocking it from Woody's grasp. The gun falls to the floor with a bang. (END DREAM SEQUENCE.)

CUT TO:

8 INT. LIVING ROOM - NIGHT - ANGLE ON JACK

8

He bolts awake suddenly as his gun slips to the floor.

(CONTINUED)

8 CONTINUED:

8

Jack leaps to his feet and looks about fearfully. He's alone -- and okay. He paces, trying to calm himself; and, as he does, he thinks out loud:

JACK

The money ... the money ... Where
would he put the money ... ?

Jack paces from the front door to the area by the kitchen door. As he turns, he starts to remember something -- He can hear his parents' voices arguing upstairs. BEGIN FLASHBACK.

WOODY (O.S.)

Where is he? Where is the little
bastard!

JOYCE (O.S.)

Woody, please --

CUT TO:

9 INT. LIVNG ROOM - NIGHT - ANGLE ON JACK

9

He's 15 -- ten years younger -- cowering in a corner of the living room. His parents' argument continues.

JOYCE (O.S.)

-- He didn't steal your watch!
I gave it to him.

WOODY (O.S.)

I am sick of you defending him.

JOYCE (O.S.)

Woody, no!

Jack can hear his father's fist connect with his mother's face. She cries out in pain. INTERCUT TO:

Jack (age 25). He winces as he relives the moment in his mind. He remembers the sound of FEET SCRAPING on the landing.

INTERCUT TO:

Jack (aged 15) slips from his hiding place. He goes to the bottom of the stairs. He looks up and sees Woody punch Joyce. * She catapults down the stairs. A third of the way down, her * foot crashes through one of the steps -- as if there hadn't been any support beneath the planking. Joyce stumbles forward, pitching downward, striking her head. She remains motionless, a small pool of blood forming on the bottom step.

(CONTINUED)

9 CONTINUED:

9

Jack (age 15) arrives by his mother's side. He looks up toward his father.

JACK'S P.O.V.

As he looks upward, he sees the broken step -- HOLD ON IT -- MOVING IN, we see that the step is a hollow empty space.

ANGLE ON WOODY

He steps over the broken step and brushes past Jack and Joyce.

WOODY

Now I have to fix the step!

As Jack watches after his father, END FLASHBACK and

CUT TO:

10 INT. LIVING ROOM - NIGHT - ANGLE ON JACK

10

as his father's words, "... fix the step!" echo in his ears. He looks slowly toward the steps.

CUT TO:

11 INT. LIVING ROOM/STAIRS - NIGHT - ANGLE ON JACK

11

He counts upward toward the step. He climbs toward it, kneeling on the step below. He applies a screwdriver to the planks and carefully pries them up.

Jack pries up another plank ... He pries up another. As he pries up the last, MOVE IN ON the step -- REVEAL that the area is packed with stacks of money.

Jack looks in the direction of his mother's room.

*

JACK

*

This is a new life for us, Ma.
Our break -- the first good thing
that ever happened to us.

*

*

*

FADE OUT.

END OF ACT I

ACT II

FADE IN:

12 INT. LIVING ROOM - LATER THAT NIGHT - ANGLE ON JACK 12

He's sitting in the chair, waiting -- wide awake. Suddenly, a KNOCK at the door. Jack braces himself. His gun in hand, he goes to the front door and looks out through the peep hole.

JACK'S P.O.V.

He sees the top of Webb's police hat. *

ANGLE ON JACK

He kneels and sticks the gun into his boot. Standing, he undoes the chain lock. He unlocks the door and opens it.

The Cop's head is down as he steps forward. The Cop starts to lift his head -- REVEAL that the Cop is Woody (meaning Woody is wearing Webb's uniform - the name "Webb" is written on the brass name-tag on Woody's chest). Woody still sports a scar and a mustache. Woody shoves Jack backward into the living room and slams the front door shut. *

WOODY
Daddy's home!

Shocked, Jack tries to run. Woody grabs him and shoves him hard against the wall.

WOODY
Where're you going? Aren't you
glad to see me? Don't you got
a kiss for your old man? *

With a laugh, he shoves Jack off to one side. Jack turns -- and lunges for Woody. Woody easily counters, knocking Jack back to the floor. Woody pulls Webb's gun from the waist of his pants. *

WOODY
You're gonna do what I tell you,
got me? Cause you know I wouldn't
think twice about blowing you
away.

Jack stares at him. He isn't going to move a muscle.

WOODY
Where's your mother?

(CONTINUED)

12. CONTINUED:

12

Jack indicates with his head toward Joyce's bedroom. Woody nods.

WOODY
I'd like her to stay there.
Capiche?

Jack nods.

WOODY
Get me a screwdriver.

Jack hesitates.

WOODY
Now!

Jack gets up and crosses to the closet. Woody follows him with the gun.

WOODY
You been working out?
(reminiscing)
I used to work out when I was a
kid.
(smirks)
It seems kind of wasted on you.

*

Jack opens the closet and finds the same screwdriver he used to pry up the planks. He takes it to Woody.

WOODY
There's a little home improvement
I've been thinking about for the
last ten years.
(motioning with gun)
Sit on the couch -- where I can
see you.

Jack obeys. With the gun, Woody counts upward toward the step with the money. He climbs slowly, kneeling at the step below. Putting down his gun, he applies the screwdriver to the planks and begins prying them up. As he works, he continues talking.

WOODY
I don't want any trouble, kid.

Jack slowly eases his hand in the direction of his boot. The handle of his gun is just visible there.

(CONTINUED)

12 CONTINUED: (2)

12

WOODY

I know you and me were never pals
or anything. Then again, I never
really wanted you. Nothing
personal.

(laughs)

You weren't exactly a member of
my fan club either. Were you?

Jack's fingertips are nearly to the handle of the gun.

WOODY

(turning)

Were you?

Jack freezes and looks toward his father.

JACK

(haltingly)

No

Woody gazes at him. From his place on the steps, he can't see
what Jack's up to. Woody turns back to the step.

Jack's fingers curl around the handle.

WOODY

Ah, why does anybody have kids
anyway? Pointless

He struggles with the plank.

Jack's hand wraps around the handle. He glances one last time
toward his father. Jack goes to whip the gun from his boot --
but freezes.

ANGLE ON JOYCE

She's just stepped into the room, coming between Jack and Woody
-- in the direct line of fire. Not seeing Woody yet, she looks *
toward Jack.

JOYCE

Do we have company?

Off of Jack's look -- toward Woody on the stairs -- she turns
and sees Woody. She gasps in delight.

JOYCE

(elated)

Woody! I knew you'd come home.

(CONTINUED)

12. CONTINUED: (3)

12

She goes to Woody (who's still crouched on the step) and wraps her arms around him.

WOODY

Didn't think you'd be so glad to see me after all this time.

Leaving the gun in his boot, Jack sits up.

Joyce continues to hug Woody.

JOYCE

I've missed you so much -- I've never stopped thinking about you! Never!

(a sudden thought)

You know, we could finally take that trip to the Grand Canyon. It won't take me long at all to get ready! You wait right here.

With one final hug, Joyce exits toward her bedroom. *

Woody watches after her incredulously. He looks toward Jack.

WOODY

What the hell is wrong with her?

JACK

You oughta know. You threw her down the steps. *

WOODY

(bristling)

I never threw her down the steps.

(back to step)

As I remember it, we were fighting about you. It was your fault.

With one hard pull, he tears up the plank. He gazes down into the hole.

WOODY'S P.O.V. - THE HOLE

It's empty.

ANGLE ON WOODY

He's angry -- and about to get angrier. He picks up his gun and points it at Jack.

(CONTINUED)

12. CONTINUED: (4)

12

WOODY
(simmering)
Where is it?

JACK
I don't know what you're talking
about.

Woody crosses to the sofa, still pointing his gun at Jack.

WOODY
(with mounting fury)
Where is it?!

Jack stares back silently.

WOODY
(angrier)
I've been waiting for that money
for ten years, you little thief!

Still, Jack stares back silently. Woody looks as if he's about to explode. Suddenly he starts to laugh instead. He straddles the arm of the sofa. Jack regards him nervously.

JACK
What now?

WOODY
We wait.

JACK
For what?

He puts the gun to Jack's head.

WOODY
For you to tell me where the money
is, or for my patience to run out.

CUT TO:

13 INT. JOYCE'S BEDROOM - NIGHT - ANGLE ON JOYCE

13

She's at her vanity, brushing her hair. As she does, SLOWLY
MOVE IN on her reflection.

*

CUT TO:

14 EXT. FIELD - DAY - ANGLE ON WOODY - (BEGIN DREAM SEQUENCE) 14

Woody gazes murderously at Joyce. *

WOODY *

(furious) *

I can't believe you. I told you *

-- no kids -- we're finished! *

He turns and stalks away. Joyce hurries after him. *

JOYCE *

Woody! Please! Wait! *

WOODY *

Get away from me! *

JOYCE *

I'm sorry, Woody. I don't want *

kids either. *

Woody ignores her.

JOYCE *

You're right. I don't know what *

I was thinking. *

(imploring) *

We don't need kids. I don't want *

them. *

Woody stops, looks at her. *

JOYCE *

I mean it. *

WOODY *

(still angry) *

I don't even want to talk about *

kids. They'd only tie us down. *

We don't want that. *

(minipulatively) *

I don't need anybody else if I *

have you. Do you need anybody *

else? *

JOYCE *

(quietly; beaten) *

No. *

WOODY *

You know how it is -- I just don't *

want to share you. Especially *

not with a kid. *

(CONTINUED)

14 CONTINUED:

14

He pulls her around and kisses her. As the kiss becomes passionate, (END DREAM SEQUENCE) and

CUT TO:

15 INT. JOYCE'S BEDROOM - NIGHT - JOYCE'S REFLECTION

15

The CAMERA SLOWLY PULLS BACK. Joyce gazes at her reflection in the mirror as she continues to brush her hair. An idea suddenly occurs to her: She knows what will make Woody really happy.

She puts down the brush and goes to her closet.

(CONTINUED)

15 CONTINUED:

15

She pushes aside several dresses, REVEALING the same floral summer dress from her dreams. On the shelf above the dress are several hat boxes. Joyce searches among them to find just the right one. She sees it and reaches up for it.

CUT TO:

16 INT. LIVING ROOM - NIGHT - ON WOODY

16

His patience has run out.

WOODY

Time's up. *

JACK

Who's time are we talking about? *
Don't you think the cops will *
miss Webb? *

WOODY

I'm not worrying about it. How's *
your memory, kid? *

Jack regards him vacantly.

WOODY

Too bad.
(puts the gun to Jack's
head)
I'll find it anyway.

He's about to pull the trigger when Joyce enters, humming. She's wearing a floral summer dress similiar to the one in her *
dreams, and the shawl, and carrying the hatbox in one hand and *
an old travel guide in the other.

JOYCE

(coyly)
How do I look, Woody?

Woody stares at her as she continues into the room.

JOYCE

How do I look?

She does a delicate pirhouette, dangling the hatbox as she turns.

CLOSE ANGLE ON JACK

He watches his mother uneasily. But it's not exactly his mother's being there that's made him uneasy.

(CONTINUED)

16. CONTINUED:

16

JACK'S POV - CLOSE ON HAT BOX

as Joyce turns.

ANGLE ON JOYCE

As she finishes her turn, acting very much the coquette.

(CONTINUED)

16 CONTINUED: (2)

16

JOYCE

(about the dress)

I just bought this for the trip.
 We don't have kids to hold us
 back; we can just go.

*
*

She sets the hatbox down onto the coffee table by Jack. He gazes at it. Joyce meanwhile has opened the tour book.

JOYCE

I've found a wonderful hotel in
 here -- not far from the Grand
 Canyon. It sounds peaceful ...

(looks at book)

... and looks so romantic!

(puts down book)

I bought a new hat today. I hope
 you like it.

She goes to open the hatbox. Jack is panicked about the hat box.

JACK

Ma -- go back to bed!

JOYCE

(oblivious of Jack)

I bought it just for you, Woody.

She starts to lift the lid of the hatbox. Jack slaps his hand down onto it.

JACK

Ma -- take your damned hat and
 get out of here!

Woody looks askance at Jack. Something's going on here. He points the gun at Jack.

WOODY

Get your hand off the box. If
 your mother wants to show me the
 hat, let her show it to me.

Jack reluctantly moves his hand. Joyce lifts the lid and takes out the hat -- She places it daintily onto her head.

JOYCE

Now how do I look?

Woody steps forward. He starts to smile.

WOODY

You never looked better, babe.

(CONTINUED)

16 CONTINUED: (2)

16

But, Woody isn't looking at Joyce, he's looking in the hatbox.

ANGLE ON HAT BOX

Underneath where the hat had been sitting, the box is filled with sacks of money. *

ANGLE ON JOYCE

She smiles hopefully -- she's truly reverted back to the fragile creature she was 25 years ago.

JOYCE

Do you really mean it, Woody?
(looks down; blushes)
I'll be ready to go in a few minutes.

WOODY

(gazing at Jack)
That's good. You go get ready.

Joyce exits off toward her bedroom. Woody continues to gaze at Jack.

WOODY

(gesturing with gun;
facetiously)
Now how do you suppose the money got from there to here.
(deadly serious)
You're lucky I don't blow your head off.

JACK

You're so tough. Do it already.
Get it over with. Then go and shoot her.

Woody eyes him. He smiles.

WOODY

Niether of you would be worth the bullet. *

He grunts a chuckle and picks up the hatbox. As Woody turns to go, Jack realizes he has a split-second to act and lunges at him. *

But he's no match for Woody. Dropping the hatbox, Woody shoves Jack backward. *

(CONTINUED)

16 CONTINUED: (4)

16

Jack lunges for Woody again -- but Woody is ready. He snaps the handle of the pistol across the top of Jack's head. Jack slumps to the floor.

*
*
*

For a moment, Woody remains poised for action -- but Jack doesn't get up. He doesn't move. Woody switches the gun from one hand to the other and feels for a pulse. He doesn't find one.

He slips his hand under Jack's head so as to lift it -- but there's something wet down there. Woody pulls out his hand -- it's covered with blood.

WOODY
(surprised)
He's dead.

Woody looks up. Joyce is standing there, beaming down at him, completely oblivious of the scene in front of her.

JOYCE
(chirps)
I'm ready to go, honey.

On Woody's reaction,

FADE OUT.

END OF ACT II

ACT III

FADE IN:

17 EXT. DESERTED ROAD - NIGHT - A CAR 17
drives along a deserted stretch of two lane highway.

JOYCE (V.O.)
I've always wanted to take the
donkey ride.

18 INT. CAR - NIGHT 18
Joyce blabbers on excitedly, as if she were there:

JOYCE
The one down into the canyon.
Along the trails. You think
you're going to fall right into
the canyon! *

WOODY
Will you shut up!

Woody sighs in frustration. He peers ahead at the roadway.
He's wearing his street clothes now.

WOODY
Maybe another knock in the head
will put you right.
(to himself) *
Good cover - travelling with a *
woman. They won't be looking *
for that. *
(beat) *
I gotta figure this out. Where *
should I dump these bodies. *

Joyce holds up the tour book, pointing at a picture inside.

JOYCE
You really should look at these
pictures, Woody. They're
beautiful. And it says that ...

Woody grabs the book from her.

WOODY
Shut up already!

(CONTINUED)

18 CONTINUED: 18

He chucks the book into the back seat. Joyce recoils toward the passenger door.

ANGLE ON THE TOUR BOOK

It rests on a blanket on the back seat. PAN DOWN -- REVEAL a hand sticking out from underneath the blanket. MOVE IN ON HAND -- the fingers strain as they move slowly.

CUT TO:

19 INT. CAR - NIGHT - WOODY'S P.O.V. - THRU WINDSHIELD 19

as the car comes to a stop on the edge of a deserted field. HOLD P.O.V. The field is still; the car's headlights cast an eerie pall across the near distance.

19A EXT. CAR - LOW ANGLE ON FRONT DOOR 19A

The driver's door OPENS. All we see of Woody are his shoes as he gets out and heads towards the back of the car.

20 EXT. FIELD - NIGHT - CLOSE ANGLE ON CAR/REAR TRUNK 20

A hand reaches into frame and inserts a key into the lock. The trunk pops open. REVEAL Webb -- he's very dead, his uniform crumpled atop him. Also FIND an overnight bag, the hatbox and * a shovel.

CUT TO:

21 EXT. FIELD - NIGHT - TIGHT ANGLE ON HOLE 21

A jumble of arms and legs. (NOTE: We need not be absolutely clear about what we're seeing at first.) Webb's clothes are off to one side.

PULL BACK SLIGHTLY -- REVEAL Jack's boots -- now FIND his legs. PULL BACK EVEN MORE and FIND the rest of Jack as his body slumps into the hole atop Webb. With his legs curled under, Jack's hand is only a few inches from his boot -- and his gun.

Beat. HOLD ANGLE. The CRUNCH of a shovel digging into dirt. The dirt is tossed past CAMERA and onto the bodies.

ANGLE ON WOODY

He's at the side of the hole -- a shallow, makeshift grave. He shovels another load of dirt onto the bodies.

(CONTINUED)

21 CONTINUED:

21

WOODY

Stupid kid ... Making a move on
me!

He goes for another shovelful of dirt.

He heaves the dirt into the hole. He stops to wipe the sweat from his brow.

WOODY

Right here in this field -- She
promised -- no kids!

A deep breath. He starts to shovel again.

TIGHT ANGLE ON JACK

FIND his hand -- it's edged closer to his boot. His fingers strain toward the gun handle. A shovelful of dirt obscures his hand and his boot.

ANGLE ON WOODY

He digs in the shovel.

WOODY

Should've done this years ago. *

... He shovels the dirt into the hole.

ANGLE ON JACK

He's completely obscured by the dirt -- but we can clearly see movement.

ANGLE ON WOODY

He's about to scoop up more dirt. He notices the movement in the hole. He's shocked.

WOODY

Son-of-a-bitch ... !

He raises the shovel over his head. He starts to deliver a death blow to Jack's head.

ANGLE ON JACK

He fires. A bullet shoots from underneath the dirt. We hear the bullet ricochet off the shovel with a crisp CLANG! HOLD ON DIRT.

Jack fires again. Another bullet shoots from the dirt.

(CONTINUED)

21 CONTINUED: (2)

21

The shovel lands hard, right where Jack's head is.

Jack's hand collapses under the dirt.

All movement stops.

CUT TO:

22 INT. CAR - NIGHT - ANGLE ON JOYCE

22

Gibbering away. She's got the tour book again.

JOYCE

So many lovely restaurants ...
I wonder if we should stop and
make a reservation. I think ribs
would be nice -- yes, ribs would
be very nice for lunch.

HOLD ON JOYCE. The driver's door CLOSES. The CAR STARTS.

JOYCE

How about this hotel!
(points to the book)
They're supposed to have a
wonderful view of the sunrise over
the canyon. What do you think,
Woody. Do you like that?

The CAMERA PANS OVER TO THE DRIVER. It's Jack -- he's covered
in dirt, agitated, exhausted -- but alive.

JOYCE

I hope you won't be upset with
me, Woody, but I'm pregnant. We
can still go on our trip.

*
*
*
*

JACK

How about we just go home, ma.

JOYCE

(back to reverie)
I hope it's a boy. I wonder what
he'll be like.

*
*
*
*

CUT TO:

23 EXT. ROAD/FIELD - NIGHT - THE CAR

23

pulls onto the road and starts away. The headlights momentarily
REVEAL Woody lying by the grave.

(CONTINUED)

23 CONTINUED:

23

ANNOUNCER (V.O.)

On the local front, Jack Burton
was exonerated today in the
shooting death of his father,
escaped bank-robber Woody Burton.
Authorities have also determined
that Woody Burton killed
Springwood Police Officer Alfonz
Webb. At this point, the money
from the bank robbery remains
un-accounted for.

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*

As the car continues on its way, and the announcer's voice
grows fainter...

*
*

CUT TO:

24 INT. HALL OF DREAMS - ANGLE ON PHOTO ALBUM

24

which reads, "The Freddy Krueger Family". PULL BACK to REVEAL Freddy going through it, reminiscing.

FREDDY

(sings)

"M" is for the ways I love to
mangle you ...

He rips a photo from the album, crumples it up, and tosses it over his shoulder.

FREDDY

(continues singing)

... "O" is for the other ways I
mangle you ...

He rips another photo from the album and tosses it.

FREDDY

(continues singing)

... "M" is for the many other ways
I'd like to mangle you. Put them
all together, they spell 'Mommy'!

He takes the whole photo album, smacks it together and chucks it over his shoulder.

FREDDY

(sotto)

Love ya, Ma!

FADE OUT.

END OF ACT III
END OF FIRST HALF HOUR

ACT IV

FADE IN:

25 INT. HOUSE/LIVING ROOM-DAY-(BEGIN DREAM SEQUENCE) 25

sits on the living room couch, nervously waiting. She looks at her watch and sighs impatiently. 30-something, Maggie has been married to Jack Burton for almost five years. Extremely family-minded, she blames herself for her inability to conceive. Though striking, she's allowed those feelings of inadequacy to overlap into her image of herself as a woman.

Maggie hears a CAR pull into the driveway. She leaps to her feet and checks herself in the mirror by the front door, making sure she looks presentable. Unfortunately her hair will never be right.

She hears FOOTSTEPS coming up the walk. She takes a deep breath. She reaches for the doorknob -- and opens the door.

Jack enters. He smiles at her -- in his arms is an infant. This is a very new Jack; in the years since we last saw him, he's gotten his act together, gotten a job, gotten married -- and grown up. He may not be the picture definition of yuppiedom, but it's not for lack of trying.

JACK

Maggie, meet Patty -- your new daughter.

Maggie looks down at the baby in Jack's arms. Her heart's already melting.

MAGGIE

God, she's tiny.

JACK

She won't be for long.
(offers Maggie the baby)
Here -- hold her.

Maggie carefully takes the baby. She can't help gushing. Even * though the baby isn't physically hers, she already feels a kinship with it. Jack smiles proudly at the sight of them.

JACK

You look good together. *

He closes the door and leads Maggie into the living room.

(CONTINUED)

25 CONTINUED:

25

MAGGIE
 She's beautiful, Jack.
 (tickling the baby's
 nose)
 So, who were the parents?

Jack sighs uneasily. This is tenuous territory.

JACK
 Does it matter? She's healthy.
 Look how cute she is. She even
 looks like you.

MAGGIE
 Yeah -- We both have two eyes and
 a nose. So who are her parents?
 Are they from Springwood? Were
 they married?

JACK
 C'mon, I told you how it was going
 to be. That's none of our
 business. We take the baby, no
 questions asked. That's the deal.

Maggie is clearly upset about it.

MAGGIE
 Yeah ... I know. I guess I didn't
 think it would feel so ...
 unsavoury.

JACK
 Look at it this way. She has a
 good home now with loving parents.

MAGGIE
 I'm sorry.
 (hugs Patty tighter)
 It's my fault anyway.

Jack puts his arms around her.

JACK
 No one's at fault.

MAGGIE
 (shrugs; the guilt will
 never go away)
 It's wrong to pay money for a
 baby. Especially that money.

*

(CONTINUED)

25 CONTINUED: (2)

25

JACK

That money was the only good thing that ever came out of my father's whole rotten life. Nobody knows it's stolen, and they never will. Besides, what choice did we have?

*
*
*
*
*
*

MAGGIE.

I know ... It's just that -- it's bad enough that I can't conceive. But we can't even adopt legitimately.

JACK

Agencies aren't interested in fathers who've had a little trouble with the law. They don't think you can ever change. But they're wrong. And now we have our own family.

*
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*
*
*

MAGGIE

It was all supposed to be perfect. (looks at Patty's face) I didn't think I'd feel this way. I need to know who her parents are. What's her background? Is there any special medical history we need to know?

The baby starts to CRY. Maggie pats it gently and cradles it.

JACK

(becoming impatient)
Maggie, even if this was a legitimate adoption, we still couldn't know that. That's for our protection as well as theirs. But most importantly, (indicates Patty) for her protection.

The baby continues to CRY. Maggie has begun to pace with it.

JACK

The only history we need to know begins now.

Maggie glances at him, not totally convinced. The baby is still CRYING.

(CONTINUED)

25. CONTINUED: (3)

25

JACK

We have a baby -- we love our
baby. We're a family.

The baby's CRYING has gotten louder. Maggie paces more quickly.

MAGGIE

Yes, but what kind of family?

(CONTINUED)

25 CONTINUED: (3) 25

HOLD for a beat on Maggie and the crying baby. The baby's crying is getting so loud now, it's excruciating (END DREAM SEQUENCE) and

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*

CUT TO:

26 INT. BEDROOM - NIGHT - MAGGIE 26

awakens in a cold sweat. She sits up suddenly and looks around, trying to reassure herself that it was only a dream. She looks to the other side of the bed -- sees that Jack is still fast asleep.

Now Maggie looks toward her nighttable. She's staring at something there. The CAMERA PANS TO THE NIGHTTABLE. FIND a framed photo there -- of Maggie and Jack. Maggie is holding a baby -- Patty. The photo was taken the day Patty came home.

The CAMERA PANS even further -- FIND a second photo on the nighttable. Maggie and Jack are in similar poses. Except now there's a 6-year-old little girl between them. MOVE IN ON THE PHOTO and

CUT TO:

27 INT. HALL OF DREAMS - HIGH ANGLE ON FREDDY 27

He's sitting in a playpen -- dressed in hat, shirt, glove -- and diaper.

FREDDY (V.O.)

Ah, childhood -- those are the moments of your life. There I am, age two. Oh, and there's my favorite teddy bear.

Freddy, oblivious of the camera, plays with a mangled teddy bear.

FREDDY

(looks at camera)

Ga-ga, goo-goo!

CUT TO:

ANGLE ON FREDDY

He's about ten now, dressed in a little league baseball uniform. He's up to bat. (Note: We don't see the end of the bat yet).

(CONTINUED)

27 CONTINUED:

27

FREDDY (V.O.)
 And there I am in my first season
 of little league.

The CAMERA PULLS BACK. REVEAL that a giant spike protrudes
 through the end of the bat.

FREDDY (V.O.)
 I didn't get any hits, but I sure
 made a mess of that pitcher's
 face.

CUT TO:

ANGLE ON FREDDY

Standing in the hall of dreams, looking at a picture of Patty.

FREDDY
 Isn't that Patty cute. Just wait
 til she grows up. Say about ten
 years. That's when the real fun
 will begin. Look what happened
 to me when I grew up!

Off his gloating smile,

CUT TO:

28 INT. HOUSE/LIVING ROOM - DAY

28

Jack and Maggie enter behind 6-year-old Patty who dashes in
 ahead of them. Patty's become a 24-hour bundle of energy.
 Jack's become an easy-going, laid-back parent. Maggie's become
 a nervous wreck.

JACK
 I don't understand what you're
 so upset about, hon'.

MAGGIE
 (incredulous)
 Our daughter broke another child's
 arm! I don't take things like
 that lightly! And I don't take
 it lightly when my child's school
 principal looks at me like I'm
 the one who did it!

(CONTINUED)

28 CONTINUED:

28

JACK

(shrugs)

You read too much into these things. The way Patty told it, it was an accident.

MAGGIE

That's not the way it sounded to me.

JACK

I can't believe this. We both heard the principal tell us the exact, same thing. I come away thinking it was an accident.

(facetiously)

You come away thinking she's a serial killer.

MAGGIE

(flatly)

I don't think she's a serial killer. I just don't know who she is. That's the way I feel.

*
*

Jack looks up and sees his mother enter.

JACK

Ma, wait, let me help you.

He hurries across the room. Joyce has just entered. The years have not been at all kind to Joyce; her mental health has gotten appreciably worse. As Jack helps her toward the sofa:

JOYCE

Did I tell you I went skiing the other day?

JACK

Ma, it's summer. Have you taken your heart medicine today?

JOYCE

(oblivious; elated)

Oh, Woody, it was so beautiful!

JACK

I'm Jack, ma. Woody's been dead for a long time.

FIND the family cat on the sofa.

*

(CONTINUED)

28 CONTINUED: (2)

28

JACK
Would you please take your cat
off the sofa?

*
*

Maggie picks up the cat and puts it on the floor. Together Jack *
and Maggie help Joyce onto the sofa. *

(CONTINUED)

28 CONTINUED: (2)

28

MAGGIE

She still confuses you with your father. Honestly, Jack, I think your mother should be back in the home. It's hectic enough around here with one child.

*
*

Jack takes a container of pills from his pocket and opens it.

*

JACK

You're really on a roll, aren't you. Look, she wasn't happy there.

Jack takes out a pill and pops it into his mother's mouth.

*

MAGGIE

(caustically)
How could they tell?

JACK

I can tell. She's my mother. You'll excuse me if I feel a certain responsibility for her.

MAGGIE

She's been back three months. And I still don't feel I can leave Patty alone with her.

*
*
*
*

JACK

(glances at Joyce)
Would you mind if we didn't have this argument right in her face.

*

Patty runs into the room.

PATTY

Grandma! Grandma!

Patty stops by Joyce's knees and looks up into Joyce's face. Joyce begins to babble at Patty.

*

JOYCE

Then Little Red Riding Hood and the Three Bears crossed the street and went into the store.

*
*
*

Patty giggles appreciatively -- as if she completely understood what Joyce was saying. To Patty, watching Grandma babble is like watching Saturday morning TV.

(CONTINUED)

28 CONTINUED: (3)

28

PATTY

Tell me again about the Grand
Canyon, grandma!

Joyce's eyes light up.

JOYCE

Oh, it was so beautiful. The
sunrise was magnificent -- we
could see it from our hotel room. *

Watching Patty with Joyce, Maggie bristles. She looks at Jack
(as Joyce continues under).

MAGGIE

This is nuts. She's never even
been to the Grand Canyon!

Before Jack can answer, Maggie exits in a huff. *

CUT TO:

29 INT. LIVING ROOM - DAY - ON MAGGIE - (BEGIN DREAM SEQUENCE) 29

Maggie is asleep on the couch. Joyce's o.s. voice -- and
Patty's giggling -- wake her up.

Maggie gets up and looks around, trying to place the voices.
They seem to be coming from the kitchen. She crosses toward the
kitchen.

CUT TO:

30 INT. KITCHEN - DAY - JOYCE 30

is leaning over the kitchen counter, chopping herbs. Patty is
beside her, watching expectantly. Joyce is lucid.

JOYCE

This is an old family recipe.
You take the herbs and chop them
up.

PATTY

Can I do that part, Grandma?

JOYCE

No, you're doing just fine. Next
time, maybe you can chop and I'll
watch.

(CONTINUED)

30 CONTINUED:

30

The CAMERA SWISH PANS TO ONE SIDE. FIND Maggie in the entranceway, watching them. She's kind of surprised to see Joyce so lucid.

The CAMERA SWISH PANS BACK TO PATTY. She's watching her grandmother with mounting excitement.

The CAMERA SWISH PANS TO JOYCE. With one hand, Joyce brushes the chopped herbs into her other hand. She turns toward the stove. A large, covered pot is simmering on one of the burners.

JOYCE

My mother taught me this recipe
and now I'm teaching you.

Joyce lifts the pot's cover. A billow of steam wafts from the pot. Joyce dumps in the herbs and quickly recovers the pot.

JOYCE

I can already tell this is going
to turn out just perfect!

She turns back to the cutting board.

JOYCE

Now we'll chop up the garlic, dill
and parsley. This is the secret
-- always chop them very finely.
And delicately.

SWISH PAN BACK TO MAGGIE. Maggie tilts her head to one side. Something isn't quite right with this picture.

SWISH PAN BACK TO PATTY. She's holding a clove of garlic in one hand and a sprig of parsley in the other. She holds them up toward Joyce.

PATTY

Here, grandma!

SWISH PAN TO JOYCE as she takes the herbs and starts to chop them up.

SWISH PAN TO MAGGIE. As she continues to watch. Something is very wrong here.

SWISH PAN TO PATTY. She's laughing hysterically. But her laughter is strangely distorted.

SWISH PAN TO JOYCE. She's hacking away at the parsley (with a huge cleaver), cackling hysterically.

(CONTINUED)

30 CONTINUED: (2)

30

SWISH PAN BACK TO MAGGIE.

MAGGIE
(deeply concerned)
What the ... ?

Maggie crosses to the stove, passing Joyce and Maggie who are completely oblivious of Maggie's presence.

PATTY
Is it ready, Grandma? Is it ready?

JOYCE
Yes it is! Especially the secret ingredient.

*
*

Maggie reaches toward the pot. She grabs the lid. She lifts it. A mushroom cloud of steam billows upwards.

Maggie grabs a ladle. She dips it into the pot. She pulls out the ladle -- the cat is hanging from it. END DREAM SEQUENCE.

CUT TO:

31 INT. MAGGIE'S BEDROOM - NIGHT - MAGGIE

31

awakens with a fright. She's in bed. Sweat is running down her face. She gets up and grabs her robe from a chair. She heads for the door.

CUT TO:

32 INT. HALLWAY - NIGHT - MAGGIE

32

pads down the hallway toward Patty's room. As she approaches the door, she hears a strange SQUEAKING sound.

Maggie pushes the door open. The SQUEAKING gets louder. Maggie peers into the room.

MAGGIE'S P.O.V. - PATTY'S ROOM

FIND Patty safely asleep in bed. SLOWLY PAN TO ONE SIDE (we're looking for the source of the continuing SQUEAKING noise). FIND the bottom of a rocking chair, rocking slowly back and forth -- the source of the noise.

PAN UPWARD. Joyce is sitting in the rocking chair. As she rocks backward, her face disappears in the shadows.

(CONTINUED)

32 CONTINUED:

32

As she rocks forward, her eyes are caught by a slash of moonlight -- they're wide open. She stares directly at Maggie. *

FADE OUT.

END OF ACT IV

ACT V

FADE IN:

33 INT. KITCHEN - MORNING - CLOSE ON CLOCK RADIO 33

It's seven a.m. The W-O-Q radio jingle is heard over. Then the ANNOUNCER'S voice is heard:

ANNOUNCER (V.O.)

Good morning, Springwood, it's time for the W-O-Q, Big Q news. Another Springwood High School co-ed has died mysteriously in her sleep. Baffled police report they have no suspects.

*

ANGLE ON JACK

as he pours a cup of coffee from the automatic coffee machine. There's a plate of toast in front of him. FIND Joyce at one end of the kitchen table, methodically eating a bowl of oatmeal. The Radio Announcer continues as Jack adds milk and sugar to his cup and stirs:

*

*

*

ANNOUNCER (V.O.)

On the lighter side, Springwood's economic picture seems to be improving. Though people are moving out, industry is moving back. In particular, the third mortuary in as many months has opened its doors.

*

Maggie enters. The radio continues under (as music).

JACK

Coffee, hon?

She nods. Jack starts to pour her a cup.

MAGGIE

(earnestly)

I've thought about this very carefully, Jack. I want your mother to go back to the home.

Jack holds the milk carton toward her cup. He's trying to ignore the issue.

JACK

Milk?

(CONTINUED)

33. CONTINUED:

33

MAGGIE

I mean it, Jack. Do you know she's
been sleeping in Patty's room?
I don't want her near Patty.

JACK

Don't hide behind Patty. This
has nothing to do with her.

MAGGIE

And I want the name of that
lawyer.

JACK

What lawyer?

MAGGIE

The one who helped you get Patty.

JACK

I'll answer your question right
now. No. To both.

He sits at the table with his coffee and plate of toast.

JACK

Why do you have to know now? For
six years everything has been
fine. Why now?

MAGGIE

I've been having these strange
dreams. I have to make contact
with her parents.

JACK

(incredulous)

Because you're having dreams?

MAGGIE

I know the dreams are related.
I have to know who the parents
are.

*
*
*

JACK

(shakes his head)

You want to know who her parents
are? You're her mother, and I'm
her father.

*

(CONTINUED)

33 CONTINUED: (2)

33

MAGGIE

I don't mean that. Jack, I feel
like ... I don't know her.
Haven't you noticed anything
strange...about the way she is?
I just want to know where she came
from.

He stares at Maggie. He understands what she means. He nods.

(CONTINUED)

33. CONTINUED: (3)

33

JACK
 (reluctantly)
 Okay. I'll make a deal with you.
 I'll find out what I can. But
 as for my mother -- please, keep
 her out of this.

Maggie nods. Jack gets up. He takes a bag of cat food from one of the cupboards and pours some into a bowl.

JACK
 By the way, have you seen the cat
 this morning?

Maggie shakes her head. She begins to think. As Jack crosses the kitchen to put down the cat food, he passes the stove.

HOLD ON THE STOVE. A large, covered pot is sitting on one of the burners, simmering.

As Jack exits:

JACK
 I'm going to take Patty shopping
 now. See you tonight, honey.

*
*

Maggie stares at the pot, a terrible thought running through her mind. She glances at Joyce. Joyce continues methodically eating her oatmeal.

Maggie stands. She reaches toward the pot, dreading what she fears is inside. She grabs the lid and yanks it off.

ANGLE ON THE POT

It's filled with oatmeal.

MAGGIE

covers the pot, relieved. She turns to Joyce. She's determined to get along with her.

MAGGIE
 Do you want your prune juice?

She gets no answer from Joyce.

MAGGIE
 I'll get it. Hold on.

She grabs a glass from the counter and crosses to the refrigerator. To Maggie's surprise, Joyce joins her there, gibbering all the while.

(CONTINUED)

33 CONTINUED: (3)

33

JOYCE
 (very worried)
 I can't find Woody. I've looked
 everywhere. He's not in the
 closet. He's not in the drawers.
 I can't find him anywhere.

Maggie opens the refrigerator and pours a glass of prune juice.

MAGGIE
 (sotto)
 I don't know how much more of this
 I can take.

She hands the glass to Joyce. Joyce takes it. She stares at Maggie.

JOYCE
 (matter-of-factly)
 I know who Patty's parents are. *

Joyce turns and exits. Maggie watches after her, shocked.

CUT TO:

34 INT. KITCHEN - NIGHT - ANGLE ON MAGGIE - BEGIN DREAM SEQUENCE 34

Maggie is setting the kitchen table for dinner. Jack enters. He's a little angry.

JACK
 Our Hawaiiin vacation fund is now
 empty. I hope you're happy.

Maggie doesn't understand. Jack holds up a piece of paper.

JACK
 That's what this little piece of
 paper cost me. I've got the names
 of Patty's parents -- And where
 we'll find them.

Maggie starts to cry. She hugs Jack.

MAGGIE
 Oh, Jack! Thank you!

CUT TO:

35 EXT. DAY - WROUGHT IRON GATE

35

Maggie and Jack are standing in front of the gate. Jack is holding the piece of paper. Maggie looks over his shoulder at it. *

MAGGIE

This is the right address.

JACK

(wearily)

Let's go in and meet ...

(looks at paper)

... the Thorn's..

Jack pushes open the gate. REVEAL that they're standing at the entrance to a cemetery.

Maggie is shocked. The CAMERA ADJUSTS TO REVEAL a large headstone a few feet away. The name chiselled across it is: "THORN". Chiselled below that "BELOVED MOTHER OF PATTY."

JACK

Does this answer your question?

Ignoring Jack, she approaches the two stone tombs in front of the headstone. She puts a hand to the headstone, tracing the name "Thorn" with a finger.

She turns toward one of the tombs. She touches the tomb with both her hands.

MAGGIE

Who are you?

She tries to force the lid from the tomb. Jack helps her. The lid slides off. Inside is a coffin.

Maggie fumbles with the coffin's lid latch. She's desperate to see what's inside.

She slowly opens the top of the coffin. It CREAKS loudly.

She leans over and peers down into the coffin. What she sees horrifies her.

MAGGIE

My god! What is it?!

ANGLE ON COFFIN

Inside are the bones of a jackal.

JACK (O.S.)

It's a jackal.

(CONTINUED)

35 CONTINUED:

35

ANGLE ON MAGGIE

She gazes at the bones in horror. She hears canine GROWLING behind her. She turns -- sees a rottweiler standing atop a nearby tomb. The dog bares its teeth. Growling, it lunges for Maggie.

As Maggie throws up her hands and screams, (END DREAM SEQUENCE) and,

CUT TO:

36 INT. KITCHEN - DAY - MAGGIE

36

awakens with a scream, she's at the kitchen table. She hears * canine BARKING. She looks about in fright -- is she still dreaming? Jack's (o.s.) voice calls out to her from the living room. *

JACK

Honey, come see what I brought home! Patty picked him out herself! She didn't want any of the others. *

Maggie climbs out of bed and throws on her bathrobe. She hurries from the room.

37 INT. LIVING ROOM - MORNING - ANGLE ON MAGGIE

37

as she enters. The sound of BARKING continues. Maggie freezes in the doorway.

JACK

She had to have this one. Isn't he cute? *

MAGGIE'S P.O.V. - PATTY AND THE DOG

The dog is a full-grown rottweiler.

CUT TO:

38 INT. PATTY'S ROOM - NIGHT - ANGLE ON JOYCE

38

She's sitting in the rocking chair, slowly rocking back and forth. The dog sits beside her. Joyce strokes him and whispers into his ear.

(CONTINUED)

38 CONTINUED:

38

JOYCE

It's your turn now. You'll have
to look after her.

Maggie enters. She's distressed to see Joyce talking to the
dog. Maggie approaches the dog but stops a few feet away. She
doesn't dare get any closer to it.

(CONTINUED)

38 CONTINUED:

38

MAGGIE

Shoo! Get out of here!

The dog remains by Joyce's side. He looks up at her. Joyce nods. The dog gets up and quietly exits.

MAGGIE

I need to know who Patty's parents are. Do you know? *

No reaction from Joyce.

MAGGIE

(irritated)

You said you knew. Do you? *

Joyce continues slowly rocking back and forth.

MAGGIE

(angrier)

How do you know them? Answer me! *

She grabs Joyce by the shoulders and starts to violently shake her.

MAGGIE

Who are they? Who are they? *

She shakes Joyce even harder. Joyce begins to convulse. Maggie lets go of her. Joyce gasps and collapses to one side. Maggie stares at Joyce in horror.

Maggie tries to lift Joyce's head. Joyce's head droops. RACK FOCUS to doorway. FIND PATTY standing there, watching.

FADE OUT.

END OF ACT V

ACT VI

FADE IN:

39 INT. PATTY'S ROOM - NIGHT

39

FIND Maggie and Patty by the closet. Maggie is getting Patty ready for bed. The dog lies nearby, between the bed and the rocking chair. *

MAGGIE *

... So that's what happens when people die. And that's what happened to Grandma. You understand, sweetheart? *

Patty nods. Maggie takes her hand and tries to lead her toward the bed. Patty resists. *

MAGGIE *

C'mon, sweetheart. It's time for bed. *

Patty pulls away her hand. She gazes at Maggie accusingly. *

PATTY

(quietly)
You killed grandma.

MAGGIE

(startled)
No, sweetheart, I didn't. I tried to help Grandma. I always tried to help Grandma.

Maggie tries to take Patty's hand; Patty pulls away and runs toward the bed, throwing herself onto it and burying her face in the pillows. *

PATTY *

You killed her! *

MAGGIE *

No, Patty, I didn't... *

As Maggie steps toward the bed, the dog lifts its head and growls. Maggie hesitates. The dog has gotten on its feet. Frightened, Maggie backpedals toward the door. She hesitates there. *

Patty turns and gazes at Maggie. *

(CONTINUED)

39 CONTINUED:

39

PATTY
 (knowingly)
 I saw!

Maggie is stunned.

*

CUT TO:

40 INT. MAGGIE'S BEDROOM - NIGHT - MAGGIE

40

enters. Jack is already in bed. As Maggie gets undressed.

MAGGIE
 You know I did everything I could
 to help your mother. I was
 walking past Patty's room and I
 saw your mother having a seizure.
 I tried to save her, Jack. I did
 everything I could.

JACK
 (genuinely)
 I know you did. It's not your
 fault.

Relieved, Maggie slips into bed. She snuggles against Jack.
 Jack puts his arms around her.

*

*

MAGGIE
 Have you had a chance to track
 down that lawyer?.

*

*

Jack signs uneasily. Maggie senses his unease and looks at
 him.

*

*

MAGGIE
 What? Did you find out anything?
 Tell me!

*

*

*

JACK
 It's irrelevant.

*

*

MAGGIE
 I'll keep that in mind. What did
 you find out?

*

*

*

JACK
 You're better off not knowing.
 Can't you trust me on that?

*

*

*

Maggie is growing impatient.

*

(CONTINUED)

40 CONTINUED:

40

MAGGIE

If it's so irrelevant, just tell me! Jack, you're making it worse! I'm her mother! I'm entitled to know!

*
*
*
*
*

Jack looks away. He knows she's right, but that doesn't make it any easier.

*
*

JACK

Apparently Patty's birth mother was a nurse -- at the Springwood Home For The Criminally Insane. Her father was an inmate -- one of those charming pathological types He lured Patty's mother into an affair. She got pregnant.

*
*
*
*

He stops. He doesn't want to continue.

*

MAGGIE

Go on.

*

JACK

No. Let's just drop it. I should've lied and never gotten into this.

*
*
*

MAGGIE

I have to know. You're going to tell me.

*
*
*

He shakes his head. There's no way out.

*

JACK

(reluctantly)

Patty's mother tried a number of times to end the pregnancy. In the end, they had to restrain her.

*
*
*
*
*

He sees that Maggie is horrified -- but engrossed.

*

MAGGIE

What happened then?

*
*

JACK

When she finally delivered, they showed her the baby. She ran down the hall screaming, "It's a monster!" or something ridiculous like that. They're not exactly sure what she meant.

*
*
*
*
*
*
*

(more)

(CONTINUED)

40 CONTINUED: (2)

40

JACK (Cont'd) *
 Anyway, she killed herself. *
 Jumped out an eighth floor *
 window. *

Maggie stares ahead silently. Jack has confirmed all of her *
 suspicions. A sound by the door startles her. She and Jack *
 look up. *

FIND Patty by the bedroom door. She's been listening the whole *
 time. Seeing them notice her, she turns and pads quickly toward *
 her bedroom. *

Jack is furious. *

JACK *
 See what you've done! *

Maggie leaps out of bed and hurries after Patty. *

40A INT. HALLWAY - NIGHT - MAGGIE

40A

enters the hall just as Patty slips into her bedroom and closes *
 the door. Maggie hurries to Patty's bedroom. She opens the *
 door. *

To Maggie's surprise, the dog is at the other side of the door. *
 It growls menacingly. Maggie slams the door in its face. Jack *
 arrives behind her. He puts a hand to her shoulder. *

JACK *
 Let her go to sleep, Maggie. *
 We'll sort this out in the *
 morning. *

Maggie glances at Patty's door. She'd rather talk about it now *
 -- but she's frightened of the damned dog! She nods. She starts *
 back toward her own bedroom. *

MAGGIE *
 Okay...But one thing's for sure *
 -- I want that damned dog out *
 of here! *

As Maggie continues down the hall, *

CUT TO:

41 INT. MAGGIE'S BEDROOM - NIGHT - (BEGIN DREAM) - MAGGIE 41
 awakens. She's in bed. She can hear a strange, heavy BREATHING. It seems to be coming from out in the hall. Maggie's eyes are fixed on the door. *

MAGGIE
 (whispers) *

Jack! Do you hear that? *

No response from Jack. *

MAGGIE
 Jack? *

Maggie turns to look in his direction. FIND the dog in bed where Jack should be. The dog snarls at her with bared teeth. *

Maggie leaps out of bed. The dog has also gotten up. It stands at the edge of the bed, poised to jump. Maggie backs toward the bedroom door. The dog starts to follow her. *

41A INT. HALLWAY - NIGHT - MAGGIE 41A
 backs down the hallway. The dog follows, growling. Maggie is being backed toward Patty's room. *

41B INT. PATTY'S ROOM - NIGHT - MAGGIE 41B
 backs in. The dog stops in the doorway and sits. Maggie turns -- Patty is standing on the bed. *

PATTY
 Good dog. Stay. *

Maggie struggles not to panic. She's determined to control the situation. *

MAGGIE
 Patty, tell that dog to go away. *

Patty fixes her with an accusing stare. *

PATTY
 You killed grandma. I saw you.
 I saw you kill her. *

MAGGIE
 No, you don't understand,
 sweetheart, mommy... *

42 OMITTED

42

PATTY

You're not my mommy. I hate you!

She raises one hand.

A framed picture on the wall above Maggie suddenly springs from the wall and crashes to the floor, narrowly missing Maggie. Maggie screams and stumbles backward.

The bookcase by the rocking chair topples forward, narrowly missing Maggie. It crashes to the floor. *

Maggie backs toward the bedroom window. *

MAGGIE

Please, Patty, please. *

Patty raises her other hand. *

Maggie suddenly pitches backward, bursting through the bedroom window. END DREAM SEQUENCE and

CUT TO:

43 INT. MAGGIE'S BEDROOM - NIGHT - MAGGIE

43

wakes up, terrified. She's in bed. Jack is asleep beside her. He raises his head groggily.

JACK

What's the matter?

MAGGIE

Patty!

JACK

What? What are you talking about?

But Maggie is already out of bed. She heads for the bedroom door.

MAGGIE

She's got to be stopped. *

CUT TO:

44 INT. PATTY'S ROOM - NIGHT - PATTY

44

is sitting on the floor. The dog has just dropped a ball on the floor beside her. *

(CONTINUED)

44. CONTINUED:

44

PATTY

Good dog. Now fetch this.

She picks up a strap-on roller skate and pushes it toward the door.

PATTY

Fetch!

The dog stays put.

ANGLE ON THE SKATE

It passes from Patty's room into the hallway.

45 INT. HALLWAY/LIVING ROOM - NIGHT - MAGGIE

45

emerges from her bedroom, heading for Patty's room. She doesn't see the skate -- she accidentally steps on it -- and pitches toward the bannister railing. *

Maggie crashes through the bannister and plummets to the floor * below. She lands, dead, her neck broken.

LOW ANGLE SHOT - FROM THE BOTTOM OF THE STAIRS - ON SKATE

IN SLOW MOTION: The skate slowly bumps down the steps.

LOW ANGLE SHOT - FROM THE BOTTOM OF THE STAIRS - JACK

appears at the top of the stairs.

JACK'S P.O.V - MAGGIE

dead at the bottom of the stairs.

ANGLE ON JACK

as he's looking down toward Maggie. He hears a strange SQUEAKING sound coming from Patty's room. He turns and looks off in that direction.

JACK'S P.O.V. - PATTY'S ROOM

Patty rocks slowly back and forth in the rocking chair. The dog sits contentedly beside her. The CAMERA DOLLIES QUICKLY DOWN THE HALLWAY, stopping at the door to Patty's room. There's a strange look in Patty's eyes. She smiles.

CUT TO:

46 INT. LIVING ROOM/STAIRWAY - NIGHT - CLOSE ANGLE ON SKATE 46

IN SLOW MOTION: The skate bumps down the last two steps and lands on the floor. It continues to roll, moving out of frame.

CUT TO:

47 INT. HALL OF DREAMS - CLOSE ANGLE ON THE SKATE 47

as it rolls into frame -- and crashes into Freddy's foot. Freddy bends down and picks it up.

FREDDY

Nobody said having kids was gonna be a piece of cake. Look around. You know anyone who thinks being a parent is easy?

(to camera)

How about you? Have you hugged your kid today? Did they hug you back? Do you really know what they're thinking when they say, "I love you too, mommy!"

He looks at the skate. On his wry, knowing smile,

FADE OUT.

END OF ACT VI
END OF SECOND HALF HOUR