

NIGHTMARE: THE BEGINNING #1**Andy Mangels**

Page One:

This page will have five panels. Bleed page black.

(Panel) 1.

Nightmare Border. Maybe these panels are sepia toned too? We're in the dark and dusty Freddy workshop from Freddy's Dead and the opening credits of Nightmare 1. Please reference both. Cobwebs and dust abound. Close-up on Freddy's real glove lying in the dust on a table.

(Panel) 2.

Real world. Full bleed. Tight close-up of Maggie's (from Freddy's Dead) closed eyes as she sleeps. Her eyebrows are very slightly quizzical.

(Panel) 3.

Nightmare Border. A hand, not really male or female, reaches for the glove.

(Panel) 4.

Real world. Full bleed. Tight close-up of Maggie's closed eyes as she sleeps. Her eyebrows are more quizzical.

(Panel) 5.

Nightmare Border. The hand picks up the glove, shaking the dust off it. The blades scramble. We can see this partially in a dirty and broken wall mirror, halfway up the wall. We still do not know what sex the character is, nor really what they're wearing except dark clothes.

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Page Two:

This is page has four panels. Bleed page black.

(Panel) 1.

Real world. Full bleed. Tight close-up of Maggie's closed eyes as she sleeps. The quizzical is becoming concern.

(Panel) 2.

Nightmare Border. Pulling in closer. In the immediate foreground, the left hand is pulling the glove onto the right hand. Reflected in the background mirror is a thin shadowed body.

(Panel) 3.

Real world. Full bleed. Tight close-up of Maggie's closed eyes as she sleeps. She's scared now and freaking in her sleep. Sweat beads her brow.

(Panel) 4.

Nightmare Border. Biggest panel. The glove scrapes down the mirror, pulling cobwebs with it. In the reflection, we see the body has moved forward. Can we almost (but not quite) make out that this is not Freddy, but Maggie in the shadows, an evil grin and lit-up yellow eyes as she claws the mirror?

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Page Three:

This is a full-page splash and title .

(Panel) 1.

A full-bleed page shot as Maggie screams bolt upright in bed, sweat molding her white nightgown to her body. She's scared of her dream, but most horrified that she's holding up her right hand, and it's got Freddy's glove on it! Her bedroom was in Freddy's Dead. The comforter is slashed to bits, her extra pillow belching feathers which hang in the air. Sunlight streaks in lazily through the window, the beams spotlighting the carnage of her bed.

MAGGIE: HAAAAAAGGHHHHH

Try to put the title and credits in an interesting way. Maybe we see a doll and skull with the titles, echoing the cover. Maybe the title is slashed in like the first Nightmare logo.

TITLE:CREDIT BOX:

Dark Genesis Pt. I: Remembrances of Things Best Forgotten

ANDY MANGELS -- writer, DAVID and DAN DAY -- pencillers,

RAYMOND KRYSSING -- inker, Vickie Williams -- letterer, TOM

O'CONNER -- colorist, DAVID CAMPITI -- editor, DAVE IMHOFF

-- New Line consultant

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Page Four:

This page will have panels.

(Panel) 1.

Maggie storms through the corridors of the Youth shelter. She really looks like Hell (not that she's terribly attractive anyhow). She's carrying something wrapped in a bundle of cloth.

Kelly (the bearded guy in Freddy's Dead) pops out of a doorway to stop her, but she brushes him off.

KELLY: Maggie, what's up? You look like. . .

MAGGIE: Not now, Kelly. If you need me, I'll be in Doc's office.

(Panel) 2.

Maggie stands in the doorway to Doc's room, reaching to close the door.

MAGGIE: Good. Glad you're both here.

(Panel) 3.

Tracy lounges on the couch next to Doc's desk, while he looks contemplative behind it. We see this over Maggie's shoulder as she walks in.

TRACY: What's wrong with you? You look like. . .

MAGGIE: I don't want to hear it, Tracy.

DOC: What's so urgent, Maggie?

(Panel) 4.

Maggie unrolls and shakes out the cloth, fully expecting something to fall out onto Doc's desk. She's looking at his face as she does so, but he's looking down to see what it is.

MAGGIE: This is. It came out of my dream this morning.

(Panel) 5.

There's nothing there.

DOC: I don't see what you mean.

(Panel) 6.

Maggie collapses into a chair, hand to her forehead. Doc looks concerned.

MAGGIE: Oh, crap. It was there. I wrapped it up to show you and . . .

DOC: What was there?

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Page Five:

This page will have six panels.

(Panel) 1.

Doc and Tracy both look shocked, color draining from their faces. Tracy stands and unwittingly moves into a hostile fighting stance.

MAGGIE: Freddy's glove!

MAGGIE: I brought it out of my dream!

(Panel) 2.

Doc turns his back, and Tracy protests.

DOC: That's impossible!

TRACY: Freddy's body turned into dust after we killed him! So did his glove.

(Panel) 3.

Doc questions Maggie, holding her hollow face up with his cupped hand. He's concerned.

DOC: Have you been seeing Freddy in your dreams, Maggie? Is he back?

MAGGIE: No. . . not exactly.

(Panel) 4.

Horizontal big panel. We see all three of them in the room as Maggie stands, explaining.

MAGGIE: But I have been seeing things about him. I've been having. . . flashbacks, I guess you could call them. They're about Freddy, but he's not there. . .

(Panel) 5.

Maggie stops and looks blankly at them. Behind her is a patch of blank wall where the portrait of the Dream Demons hung in Freddy's Dead. It's obviously empty, as there are other pictures and masks and stuff all over the place otherwise.

MAGGIE: . . . I am.

MAGGIE: I've been dreaming about Freddy's past, but I've been in it instead of him! It's like I'm reliving his life.

(Panel) 6.

On Doc and Tracy as their jaws drop open.

MAGGIE: (off-panel) He said "it" was in my blood. . . whatever "it" is.

MAGGIE: I'm scared he's taking over my mind to somehow come back to life.

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Page Six:

This page will have six panels.

(Panel) 1.

Tracy is pissed, but Doc cautions her with a hand on her arm.

TRACY: That's a load of crap! He was just saying that to. . .DOC: Tracy, hold on.

(Panel) 2.

Doc sits on the edge of the desk, leans over for a pair of 3-D glasses sitting on a two-drawer filing cabinet next to it. Maggie looks pensive, while Tracy is restless.

DOC: Maggie, let's look at the facts. As far as we know, you are Fred Krueger's daughter. There is a blood link there.DOC: He used you to get out of Springwood, inside your subconscious.

(Panel) 3.

From his pov as he holds a pair of 3-D glasses up towards Maggie. We see her through the lenses.

DOC: We turned the tables on him though, when you used these to get inside his head, into his subconscious.

(Panel) 4.

Tracy interrupts.

TRACY: You said you had seen into his memories when you were there. Maybe 'cause he was in your head and you were in his, you're still connected to him, even though he's dead.

(Panel) 5.

Maggie laughs, holding the 3-D glasses in both hands by her waist. It's a joyless laugh, of desperation.

MAGGIE: Hah! He was dead before, and that didn't stop him!

(Panel) 6.

Tracy turns towards us, hurt, while in the b.g., Doc puts his hand on Maggie's shoulder to calm her.

DOC: Hey, it's over. He's gone.DOC: Tracy's probably got some handle on it. It's most likely some kind of psychic resonances or stray electrical impulses inside your head.DOC: Didn't you say there was some kind of electrical storm inside his mind?

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Page Seven:

This page will have six panels.

(Panel) 1.

Maggie has had it. She's on the verge of tears.

MAGGIE: Look, it's not just in my head! In my dream, I put his glove on, and when I woke up, I had it on my hand! When I was awake!

(Panel) 2.

She collapses in grief into a chair, and Tracy is at her side to comfort her, an odd picture given their ages.

MAGGIE: I'm not afraid he's coming back. . .

(Panel) 3.

Close-up. Maggie is crying now, looking up at Doc.

MAGGIE: I'm afraid he's turning me into him.

(Panel) 4.

On Doc.

DOC: I'm. . . I. . .

(Panel) 5.

We see them as the survivors of Freddy in the office. Tracy has her arm around Maggie, Doc looks helpless, and they all look somewhat defeated, unsure. Tracy looks the strongest. A very lonely and forlorn picture.

DOC: I'm not sure what to do.

(Panel) 6.

Close-up of Maggie's eyes, bright with tears, yet perhaps a fierce determination to regain control. And is that an idea creeping in?

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Page Eight:

This page will have seven panels.

(Panel) 1.

Later. From behind Maggie as she gathers a few items on her desk. She has a big purse/duffel bag there. Tracy is rapping on the door frame in the half-open door.

SFX: nok nokTRACY: Maggie?

(Panel) 2.

Maggie looks up, caught.

MAGGIE: Yes?TRACY: You're going back, aren't you? To Springwood?

(Panel) 3.

Close-up as Maggie shoves some papers into the bag. We see a handgun inside.

MAGGIE: I have to. Maybe if I can figure out who and what my fath. . . Freddy was, I can get a handle on what's going on in my own life.

(Panel) 4.

Maggie hoists the bag and comes towards Tracy, a grim, humorless smile on her face.

MAGGIE: You know, I feel kind of like Luke Skywalker . . .MAGGIE: . . . only I don't have a Yoda or Ben Kenobi to help save me from the Dark Side.

(Panel) 5.

Tracy brightens up a little, holding up her own backpack.

TRACY: Yeah, but you got yourself one Hell of a Han Solo to back you up!

(Panel) 6.

Maggie is horrified.

MAGGIE: No way. You're not going with me.

(Panel) 7.

Tracy fights back. The girl sizzles.

TRACY: Oh, cut the "poor me" lone-wolf crap, Maggie. You need someone else with you. I'm the only other person you know who's been to Springwood, faced Freddy, and lived to keep my mouth shut about it.TRACY: To tell you the truth, I always thought you were a bitch, but I've learned to deal with it.TRACY: You need me there to help. You deal with that.

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Page Nine:

This page will have seven panels.

(Panel) 1.

No panel borders. They're driving in Maggie's car, some sporty little yup-number. Tracy's leaning her head on the window, looking out. It's Fall. Maggie's wearing a hair scarf or something, trying to disguise her hair. Sunglasses too, though not round-Lennon glasses. Maybe Tom Cruise glasses.

(Panel) 2.

Maggie looks over at her, almost bemused, not sure what to say.

(Panel) 3.

From outside the windshield looking in. Maggie speaks, and Tracy is roused out of her thoughts.

MAGGIE: So, you thought I was a bitch, huh?

(Panel) 4.

Tracy looks slightly apologetic, almost blushing. She wears a cloth baseball cap, bill turned up.

TRACY: Well, you . . . you've always been pretty high strung.

(Panel) 5.

From behind them as Tracy points ahead, to the left. Some workmen are putting up a new sign down the road. We see their work pick-ups. In the back of one is the sign for the other side of the road.

MAGGIE: Tracy, sometimes being a counselor is really difficult. Everyone looks at you to help them with their problems -- and you want to -- but sometimes you've got problems of your own.TRACY: Yeah, well. . .TRACY: Hey, look up ahead.

(Panel) 6.

Maggie slows the car as they drive by. It's a new "Welcome to Springwood" sign, but this one's cleaner, more high-tech. It now reads "Welcome to Springwood (top line), Hidden Pride of Ohio (second line)" It bears very little resemblance to the old 50's-style sign which now lies on the shoulder of the road where the workmen have torn it down (see Freddy's Dead #1 and 2). One of the workmen, a shirtless hairy-chested good-looker with a moustache waves at Tracy as they drive by.

(Panel) 7.

On the old road sign lying in the dust. There are four slashes down the face of it, across the smiling family. It looks benign though now, covered with dust and powerless.

MAGGIE: (off-panel) I guess there's been some changes since we were last here.

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Page Ten and Eleven:

This is a double-page spread, with panels along the bottom.

(Panel) 1.

Big panel spreading out across the top of page ten and eleven. The car is on top of a slight hill overlooking (but not by much. Hills here are really small) Springwood. We see the town from a long view. Remember that the town is big enough for a community college, two hospitals, a mental hospital, a nunnery, etc. Maybe originally a town of 152, 650 (as is on the original town sign), but it's much smaller now.

TRACY: Let's hope we've got better luck today.

TRACY: It didn't do any of the guys' health any good last time we visited.

(Panel) 2.

Bottom of page 10. Tracy questions Maggie as they drive through the streets. In Freddy's Dead, things were bleak and abysmal in the town. Things seem to be picking up now. There are still no kids around, but at least the adults seem less haggard and weird now. The town is being revitalized without Freddy's shadow over it.

TRACY: What exactly are we looking for? And where are we going to look?

TRACY: Your old house?

(Panel) 3.

Bottom of page 10. Behind them, as Maggie responds.

MAGGIE: No. I . . . I don't want to go there first. I want to do a little research before we go anywhere.

TRACY: Where?

(Panel) 4.

Bottom of page 10. Maggie rolls down the window to ask an old-timer directions.

MAGGIE: Excuse me. Can you tell me how to get to the library?

MAN: Oh, ayup. Jes' head down Oak to Market, take a right, and go four. . . no five stoplights. That's Rooney Street. Named after the actor it was.

(Panel) 5.

Bottom of page 11. The old-timer points, but looks at Maggie distractedly. She pushes her sunglasses up farther, trying to disguise herself.

MAN: It's down a couple of blocks. Can't miss it.

MAN: Say, haven't I seen you somewheres afore?

MAGGIE: No, I don't think so. Thanks for your help.

(Panel) 6.

Bottom of page 11. Maggie zooms on, leaving the old-timer looking after her as she drives away.

TRACY: Well, the look may be changing, but the people are still weird.

(Panel) 7.

As they pull up to the medium-sized two-story library, someone's actually re-painting the peeling lawn sign that says "Springwood Public Library" on it. A pile of leaves is in a pile on the lawn, raked up and waiting for disposal.

TRACY: I wonder what they're going to say when you ask for the Freddy Krueger file?

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Page Twelve:

This page will have six panels.

(Panel) 1.

The librarian helping them out for the story is me. See reference pictures. I'm dressed kind of casually, in a nice shirt (aqua-blue and black plaid) and black jeans. I'm kind of surprised to hear what they're asking for. The backs of their heads are towards me as I stand up behind a counter.

ANDY: The Krueger file? I'm not sure what we've got, but I'll give it a look.

(Panel) 2.

I pull out a few file folders from a bank of cabinets as I talk to them.

ANDY: Are you two from out of town?

MAGGIE: We're just here for a few days. Why?

ANDY: You look like city. I'm not used to it here myself, yet. I just moved here with my boyfriend. We bought a bunch of houses that we're fixing up. The real estate here is dirt cheap.

(Panel) 3.

I give them a thin folder, empty, and they look disappointed.

ANDY: Sorry there's not much here. It looks like this folder has been pulled before, except the clippings weren't returned.

TRACY: I knew this would happen.

ANDY: We can go through the old newspapers on microfiche.

(Panel) 4.

I remember.

ANDY: Oh, wait a minute. Freddy Krueger? He was the town serial killer back in the sixties, right? Now I know where I heard the name before.

ANDY: Everyone talks like he was still around until a few months ago. . .

(Panel) 5.

I pull out a brown paper sack from on a bookshelf behind the counter, as I talk to them.

ANDY: . . . but I heard he died a long time ago.

ANDY: This was in a bunch of books the high school sent for our files a few weeks ago.

(Panel) 6.

Inside is a scrapbook of clippings, the scrapbook seen in the schoolroom in Freddy's Dead. I pull it out and hand it to them.

ANDY: It's full of clippings about this guy. Maybe it'll help you.

MAGGIE: John's book. . .

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Page Thirteen:

This page will have seven panels.

(Panel) 1.

Maggie holds the book, possessively.

ANDY: Excuse me?

MAGGIE: This is John's book.

(Panel) 2.

She doesn't want to let go of the book.

ANDY: You know the guy who put this together?

TRACY: He was. . . he died the last time we were here.

(Panel) 3.

I start to usher them out, a little disconcerted. Maggie seems almost in a trance, not connecting.

ANDY: Well, why don't you take it with you. I can't exactly put it on the shelves, and it may help you with your research. . .or whatever it is you're doing. Bring it back before you leave though, huh?

TRACY: Thank you.

(Panel) 4.

I wave at them from the door. Maggie walks forward, starting to page through the book.

Tracy waves back.

ANDY: Let me know if you need anything more.

TRACY: Thanks a lot.

(Panel) 5.

From in front of Maggie as she stops at a page maybe six or seven pages in. Tracy's coming up on her. In the background, I watch from the glass library door.

TRACY: Maggie, what's wrong?

(Panel) 6.

Maggie's finger traces a news clipping. It's dated February 15, 1966. The headline reads "Alice Neeley, 6, still missing" Underneath is a picture of the little ghost girl from Nightmare 2: Freddy's Revenge. This is victim #1.

MAGGIE: (to herself) . . . the first one. . .

(Panel) 7.

From in front as Maggie starts to turn as Tracy comes up behind her, calling her name.

Maggie has a cold look in her eyes.

TRACY: Maggie?

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Page Fourteen:

This page will have six panels. Do something to let us know we're in the flashback world. It's 1966.

(Panel) 1.

Maggie's in the flashback. She turns to see little Alice Neeley standing before Freddy, pre-burn, pretty in her white dress and red hair ribbons (like we see her ghost in Nightmare 2). She's smiling up at him, reaching up to take something he's got behind his back.

(Panel) 2.

She takes an all-day sucker from his left hand. He's in a red-and-green striped sweater, with a battered fedora on. We don't see his right hand, hidden behind his back.

ALICE: (ghostly) Thank you.

(Panel) 3.

He gestures (left hand) towards an ice cream-style truck, his long shadow on the side of it. The little girl backs away, not really frightened, just distracted. Maggie calls to her.

FREDDY: Why don't you get in and I'll take you home?

MAGGIE: No! Little girl, don't!

(Panel) 4.

The girl starts to turn away, and Freddy reaches for her, about to catch her hair in his left-hand fingers.

ALICE: No, I'm gonna run home and show Mommy this sucker!

(Panel) 5.

The girl fights, pulls away, and starts to run, scared. She's heading right towards Maggie, who's holding out her arms to catch her.

ALICE: Owwww! Stop it!

(Panel) 6.

Freddy reaches for her with his right hand, his shadow towering over her as he runs after her. We can tell we're going to connect with her shoulder. On our right hand is the bladed glove. She runs through Maggie, phasing. Maggie catches the red ribbon on her hand.

ALICE: Leave me alone!

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Page Fifteen:

This page will have seven panels. Bleed page black.(Panel) 1. **NIGHTMARE: THE BEGINNING #1**

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Page Fifteen:

This page will have six panels.

(Panel) 1.

Real world. Maggie falls forward to the ground as if tackling something. The red ribbon is in her hand.

MAGGIE: Little girl!

(Panel) 2.

Tracy comes up behind her, to help her up.

TRACY: Maggie! What's going on?

(Panel) 3.

Maggie turns over, half-sitting up, and holds up the red ribbon. She's freaked.

MAGGIE: Oh crap. I did it again, Tracy! I was back in his mind!MAGGIE: I brought this out!

(Panel) 4.

The ribbon fades away. Tracy's eyes get big and she backs away.

TRACY: Shhhiiiiiiiiit.

(Panel) 5.

Maggie gets up and grabs the scrapbook from off the sidewalk.

MAGGIE: We've got to get over to my. . . to Freddy's house!

(Panel) 6.

She reaches for Tracy's arm, but Tracy shrinks away as Maggie heads for the car.

TRACY: I thought you didn't want to go over there.MAGGIE: I changed my mind. Come on!

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Page Sixteen:

This page will have six panels.

(Panel) 1.

They're back in the car, driving (North) along a suburban street . They're about to turn right (East), on the corner of eighth (N-S) and Elm (E-W). Tracy's driving, and Maggie's freaked out, staring out the window.

MAGGIE: This is her. Alice Neeley. She was seven.

TRACY: Who?

(Panel) 2.

Maggie is looking in the scrapbook, oblivious to the almost completely deserted neighborhood, houses with "For Sale" signs dotting every yard.

MAGGIE: The little girl I saw Freddy chasing. She was his first victim, in February, 1966.

MAGGIE: They didn't find her for two months.

(Panel) 3.

On Maggie's side (South) we see Tina Grey's house (the first victim in the film Nightmare 1). A high fence borders the driveway and goes on behind the house. A house-sign hangs from the porch roof, by one hook, tilted and dirty. It reads "Grey." Someone still lives here.

MAGGIE: When I think what her parents were going through. . .

TRACY: Sometimes parents aren't all they're supposed to . . .

(Panel) 4.

We're in front of them as they're coming up on a stop sign at 14th and Elm. The sign is rusted, four ragged streaks on it.

TRACY: Sorry. I wasn't thinking.

(Panel) 5.

Tracy looks out the window on her side to see Nancy's house (#1428), empty and vacant.

TRACY: We're getting close. I remember this neighborhood.

(Panel) 6.

No panel border, full-bleed picture. They're through the stop-signed intersection of 16th and Elm, and Maggie points at a house on her side, coming up halfway down the block. It's Freddy's house (#1635), also very empty, but with no "For Sale" sign out front. See description next page.

MAGGIE: That's it up there.

MAGGIE: It looks less threatening in the daytime.

TRACY: (unsure) . . yeah. . .

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Page Seventeen:

This page will have six panels.

(Panel) 1.

Big shot as they come up the walk towards Freddy's house (#1635). It looks stylistically like Nancy's house (look at the burned "nightmare" Freddy house, and make this one similar enough), almost looking as if designed by the same person. The movies have always juxtaposed Nancy and Freddy's house, but they're not the same. Tracy is holding her arms folded, as if cold. Behind the house, in the distance we can see the Water Tower.

MAGGIE: . . . my home . . . I don't . . .TRACY: If you start seeing things, tell me, okay?TRACY: Maggie?

(Panel) 2.

Maggie is on the porch, turning around at the noise.

SFX: (from behind) thonkFREDDY: Stupid!

(Panel) 3.

From her pov, Tracy is no longer there. It's 1951, and young Freddy is stomping on something (a family of ants) on the sidewalk on his way home from school. He's dressed poorly, has a black eye, and carries some beat-up books. We should feel sorry for him. . . almost.

SFX: thonk thonkFREDDY: Stupid boys! Stupid girls!FREDDY: Smash you. . . hurt you. . . you'll see

(Panel) 4.

Maggie whirls as the screen door of the house (not there in the present) slams open and Freddy's step-dad, Alice Cooper, stumbles out. He's bleary-eyed, unshaven, and dressed sloppily in a rumpled red and green striped sweater. He yells at Freddy.

DAD: Freddy!DAD: What the Hell is takin' you so long?DAD: Get your worthless ass in here!

(Panel) 5.

His dad cuffs him upside the head as Freddy tries to scoot past him into the house. Freddy's head is knocked into the doorframe.

DAD: Looks like the girls beat you up agin, huh?SFX: Krak

(Panel) 6.

Close-up as Freddy turns, hurt and anger in his eyes, rubbing his head. He won't cry though.

DAD: (off-panel) Guess ya ain't learnin' your lessons good enuff. . .

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Page Eighteen:

This page will have six panels. Bleed page black.

(Panel) 1.

It's dark in the basement. Same close-up, only now it's 1957, and Freddy's 17 (as in Freddy's Dead). His face is splattered with traces of blood, which he's reaching up to wipe away. The same hurt is in his eyes, but now his face reads a maniacal glee.

FREDDY: Hee hee

(Panel) 2.

Down shot. Pull up to see Maggie on the stairs looking down at the scene (moments after we saw the earlier scene in Freddy's Dead). Freddy stands over the dying body of his father, who convulses on the ground, a straight-razor through his eye and into his brain. Freddy is gleeful, reaching down for the razor.

FREDDY: No, you don't see, do you "Dad."

(Panel) 3.

He holds the razor up in his right hand, ready to bring it down to strike, and we see in this the seeds of his glove planted.

FREDDY: I learned my lessons good, didn't I?

(Panel) 4.

Freddy slashes viciously at his father's throat and chest, as his father dies.

FREDDY: I

FREDDY: learned

FREDDY: my

FREDDY: lessons!

(Panel) 5.

One final savage slash as blood sprays up onto Freddy. He smiles and laughs, a bloody and ghoulish apparition.

FREDDY: Ha ha ha ha ha

(Panel) 6.

Another down-shot, very dramatic. Freddy stands in the carnage, holding up the razor as if it were part of his later glove, yelling to the world. Maggie is horrified.

FREDDY: I took my medicine!

FREDDY: I learned my lessons!

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Page Nineteen:

This page will have five panels. Bleed page black.

(Panel) 1.

Big shot, bleeds to edges. Maggie watches with horror as mists arise around the basement. Out of them arise the Dream Demons, swirling insubstantially around the grisly scene. They are different than the movie versions. Their bodies are snakelike, yet we sense this isn't their only form. Vestigial limbs of some unimagineable kind sprout from below their heads. Their faces are similar to those in the film, but will be changing as we go along. Freddy is listening to them intently, an insane gleam in his eyes.

DEMON 1: GoooooodDEMON 2: RaaaagggeeeeDEMON 3: The first. . .

(Panel) 2.

One flies towards Freddy's face, and in its eyes we see the horrors of the ages, deep pools of blackness and pain. He doesn't flinch.

FREDDY: It was beautiful, just like you said it would be.DEMON 1: Beauty In Death . . .DEMON 2: It isn't over. . .

(Panel) 3.

Another licks the blood off his cheek, twined around his body, as the first whispers seductively in his ear.

DEMON 2: He still has power. . .DEMON 3: Still has life. . .DEMON 2: Control his power. . .

(Panel) 4.

Freddy starts to drag his father's body towards the workshop door near the stairs (see Freddy's Dead comic #2, pg. 16). It's only a darkened workroom with shelves at this point. One Demon swirls ahead of him, into the room.

DEMON 1: Consume his life. . .

(Panel) 5.

Maggie starts down the stairs towards the workroom, intent on what's happening as the third Demon flows into the room on a sea of dark mist. A shadow falls over her from above, but she does not notice. It reaches for her.

MAGGIE: What the Hell?

NIGHTMARE: THE BEGINNING #1**Andy Mangels**

Page Twenty:

This page will have five panels. Bleed page black.

(Panel) 1.

And in reality, the shadow connects as Tracy's hand lands on Maggie's shoulder. Maggie starts, awake. She's sweating, and angry -- her face contorted enough to scare Tracy a bit.

TRACY: Maggie!MAGGIE: Haaaghhh!

(Panel) 2.

She yells at Tracy. Tracy reacts, angry, and a little scared.

MAGGIE: Damn it, Tracy! I almost saw what they were going to do! Why'd you have to...TRACY: Screw you! I'm trying to help.

(Panel) 3.

Maggie recovers, apologizing to Tracy. Down the stairs, it's dusty and cob-webbed (the way it is in Freddy's Dead comic #2, pg. 16). A pile of bricks leads into the darkened workroom where Maggie had opened the facade in the comic.

MAGGIE: I'm. . . I'm sorry. Something's not right.TRACY: What did you see?

(Panel) 4.

They venture through the doorway, Tracy following Maggie. We see that the bricks were a facade put up to cover the original wall, thus hiding Freddy's lair.

MAGGIE: Freddy killed his father. . . or his step-father. . . those weird demon things I saw before were here.MAGGIE: He dragged the body in here . . .

(Panel) 5.

Maggie's been here before, but Tracy hasn't. Big panel shot of them in the room, as in comic and film. De-emphasize the prototype Freddy gloves, please. They're in shadow, and very old and rusty. Make the room a lot creepier than it was in the comic. On the shelves are jars of unidentified things floating in liquid. Newspaper scraps and clippings are all over the place. Unlike the way it was done in the comic, reference the movie, where the lair opened up into another part of the basement on the other side, which had a stairway going up and out the barn-cellar doors. There's a broken-handled shovel leaning someplace, unobtrusively.

MAGGIE: . . . but you stopped me before I could find out why.TRACY: Whoooah

NIGHTMARE: THE BEGINNING #1**Andy Mangels**

Page Twenty-One:

This page will have seven panels. Bleed page black.

(Panel) 1.

Tracy looks at the clippings, while Maggie looks on the shelves.

TRACY: This was where he killed people?MAGGIE: No, I don't think so. I think it's where he came after he killed them.

(Panel) 2.

Tracy starts pulling down the clippings.

TRACY: It's almost like a trophy room or something.TRACY: All these poor kids. . .

(Panel) 3.

Maggie is concentrating as Tracy turns to question her.

TRACY: See anything?

(Panel) 4.

She opens them again, as Tracy reacts.

MAGGIE: Only fleeting images.MAGGIE: I keep feeling like his father's here.TRACY: You said he was dead.

(Panel) 5.

She looks, spotting the shovel.

MAGGIE: Hm! I think my conceptions of death and life have taken on a lot of new meanings lately.

(Panel) 6.

She lifts up her arm to ram the shovel into the middle bare part of the floor, as Tracy looks on.

TRACY: What are you doing?MAGGIE: He's here. . . underneath us.MAGGIE: Freddy buried him in his own basement?

NIGHTMARE: THE BEGINNING #1**Andy Mangels**

Page Twenty-Two:

This page will have seven panels. Bleed page black.

(Panel) 1.

She rams the shovel into the hard dry earth, burying it halfway. The room shakes.

SFX: thukSFX: (room, quiet) rrrrrrrruuuuuuuuuu

(Panel) 2.

Dust falls from the rafters of the room, as Tracy covers her eyes, squinting up.

TRACY: Something weird is going on, Maggie.

(Panel) 3.

Maggie pulls out the first shovelful of dirt.

MAGGIE: Tell me something I don't know.SFX: (shovel dirt) kffummpSFX: (room, quiet) rrrrrrrruuuuuuuuuu

(Panel) 4.

Tracy sweeps the dirt aside as Maggie shovels it out

SFX: thukSFX: (room, less quiet) rrrrrrrruuuuuuuuuuTRACY: What good will digging him up do?MAGGIE: I'm not sure. I just feel like I should.

(Panel) 5.

The room shakes even more, and more dust comes down, as Maggie hits something.

SFX: thukSFX: (room, less quiet) rrrrrrrruuuuuuuuuuTRACY: What if those feelings are coming from the wrong places?MAGGIE: I . . . there's something here.

(Panel) 6.

She clears away the dirt with Tracy's help, uncovering a trap covered-something (a body).

TRACY: Are you sure we should do this?

(Panel) 7.

Maggie reaches in to pull up the corner of the tarp.

MAGGIE: No.MAGGIE: But we're going to.

NIGHTMARE: THE BEGINNING #1

Andy Mangels

Page Twenty-Three:

This page will have six panels. Bleed page black.

(Panel) 1.

And she uncovers the remains of Freddy's father, thirty years buried and rotted, but still somewhat intact. Tracy holds her nose as more dust comes down.

TRACY: Phheewww

SFX: (room, louder) rrrrkkkkkrrrrrrrruuuuuuuuuu

(Panel) 2.

A light gleams in the skeleton's mouth and eyes, a rotten burnt light that is about to erupt.

SKELTON: (spiralling out of mouth, ethereal) ffffffffffffffffffffffffffffffffff

(Panel) 3.

No borders, full bleed. Maggie and Tracy fall backwards, both from the force of the room which is shaking quite a bit now, violently, and from the spirit rising from the corpse. It is the spirit of Freddy's step-father, Alice Cooper, finally freed. It is a horrible sight, and yet we also finally know he's ostensibly found his peace, so it is wonderful in a way. It screams light, rising towards the ceiling.

SKELETON: (ethereal) fffffffffrrrrrrrrreeeeeeeeeeeeeeeeeeee

SFX: (room, loudly) kkkkkrrrrr kkkbbboooooo thooooooomm

MAGGIE: (partially obscured by SFX sounds) Holy Shit!

(Panel) 4.

A support beam cracks and falls in front of the other exit (to the back yard), as the spirit rises through the ceiling of the room. Tracy grabs Maggie, pulling her out the way they came in.

The place is coming apart.

SFX: (beam) fffrrrooomkkkttsh

TRACY: Maggie, come on! This place is falling apart!

SFX: (room, loudly) reeeeeeeekkkk uuunnnnnnnnnkkk trrrrroooomm

(Panel) 5.

They're at the top of the stairs, as the house rocks and the stairway collapses.

SFX: (room, loudly) kkkkkrrrrreeeeooooo thoooooooomm

(Panel) 6.

They're running out the front door as the house shifts and shakes.

SFX: (room, loudly) eeeeeerrrrr uuunnnnnnnnnkkk

NIGHTMARE: THE BEGINNING #1**Andy Mangels**

Page Twenty-Four:

This page will have three panels. Bleed page black.

(Panel) 1.

Full bleed panel. The house implodes, falling into a jumbled heap. Make this spectacular, like the end of Poltergeist but without the magical portal overtones. None of the houses nearby seem affected. Through the back yard, we can see the Water Tower rising over the fence. Maggie and Tracy are running towards us to escape.

SFX: (house, loudly) ffaaaquuuuuuooooooooommmmm kkkessshhh krrroooooom
fwwoommm

(Panel) 2.

As they turn to watch, no one on the entire street (what few houses have lights on) come out to watch the spectacle. They're alone.

(Panel) 3.

Close-up of Maggie and Tracy, mouths agape, watching.

TRACY: So. . .

TRACY: . . . what's next on the agenda?