

PHANTASY

"Chapter One"  
(pilot)

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ACT ONE

**EXT. FOREST - DAY**

FREDDY, 10, darts between trees, hot on the trail of a STAGECOACH led by TWO HORSES that clomp the earth.

The stagecoach barrels toward a fallen tree. The horses jump and clear the tree but the stagecoach's wheels smash into pieces, bringing it to a sudden halt.

The DRIVER disembarks, unsheathes his sword and dashes toward Freddy who also draws his sword.

A swashbuckling sword fight unfolds. Daring and impressive, Freddy's moves would make Zorro proud. After a few close calls, the driver admits defeat and scurries off.

Freddy approaches the stagecoach with sword in hand. He opens the door and finds a bound PRINCESS, 13. He unties her.

PRINCESS

Thank you for saving me.

FREDDY

You're welcome, your highness.

PRINCESS

How can I repay your bravery?

FREDDY

It's okay. You don't have to.

PRINCESS

Brave and humble. Your mother must be very proud of you.

She kisses his cheek, causing him to blush and breath heavy.

PRINCESS (CONT'D)

Are you okay?

FREDDY

I'm fine. I just need to sit--

Freddy faints, falls backward out of the stagecoach onto--

**INT. SEVENTH GRADE CLASSROOM - DAY (1995)**

--his classroom floor. Freddy was daydreaming. Kids laugh.

**INT. CAR - DAY - TRAVELING**

An old station wagon with fake wood paneling. MOTHER, 28, drives as Freddy stares out the passenger side window.

MOTHER

Do you want to talk about what happened in school today?

FREDDY

Why can't I be normal like the other kids?

MOTHER

I like your imagination.

FREDDY

Me too but I don't like getting in trouble with my teachers.

The car stops at a red light. She looks over to him.

MOTHER

Do I ever show up in your dreams?

FREDDY

Sometimes. When I get scared, you always show up to help me.

Mother smiles. She points to a bag on the dashboard.

MOTHER

I got you something.

Freddy retrieves a book titled *PHANTASY* -- a heroic knight in battle on the cover.

FREDDY

Cool! Can I read it at the park?

MOTHER

As long as you don't miss dinner.

**EXT. PARK - DAY**

It's empty except for MATILDA, 10, who's enjoying the swing. Freddy scurries past her and sits below his favorite tree.

**TREE - LATER**

Matilda approaches, candy bar in hand.

MATILDA

You want some?

FREDDY

No.

MATILDA

What's your name?

FREDDY

Freddy.

MATILDA

My name's Matilda. Wanna play?

FREDDY

No, thanks. I'm reading my book.

Matilda snatches Freddy's book and runs toward the

**SWING SET**

FREDDY

Give it back!

She takes cover behind the swing set pillar.

MATILDA

Only if you swing with me.

The chase continues.

FREDDY

Stop bullying me!

This catches Matilda off guard. She stops running.

MATILDA

What?

Freddy liberates his book from Matilda's grip.

MATILDA (CONT'D)

I'm sorry, Freddy. I was just playing around.

Freddy storms off.

MATILDA (CONT'D)

Wait. I'm not a bully.

She hurries in front of him and raises her right shirt sleeve, revealing a bruise.

MATILDA (CONT'D)

Look! Now do you believe me? I'm not a bully.

Freddy lifts his left pant leg, also revealing a bruise.

FREDDY

I got this one last week.

(beat)

Do you wanna be friends?

Matilda smiles.

MATILDA

Heck yeah!  
(then, smile fades)  
Oh, no. We can't.

FREDDY

Why not?

MATILDA

I'm not from here.

Freddy, disappointed, checks his Casio calculator watch.

FREDDY

Oh, okay. I have to go.

MATILDA

Hang on.

She hands him a business card with an address on the back.

FREDDY

What's this?

MATILDA

It's my dad's business card. That's  
my address. In case I get lost.

FREDDY

What do I do with it?

MATILDA

Let's be pen pals!

FREDDY

What's that?

MATILDA

You write me a letter and then I  
write you a letter, and then we  
keep going.

FREDDY

For how long?

MATILDA

I don't know. I have a lot of pens.

FREDDY

Uh... Okay.

MATILDA

Great!

Matilda kisses him on the cheek and scampers off before Freddy can react. As she hurries away, Freddy imagines her wearing the same dress as the princess on page one.

MATILDA (O.S.) (CONT'D)

Cooties!

Freddy smiles. His first kiss.

**INT. FREDDY'S CHILDHOOD HOME - LIVING ROOM - DAY**

Cartoons on the TV and a bag of chips next to Freddy.

The sound of mail sliding through the door slot sends him darting toward the front door. He flicks through the letters until he finds the one he's looking for.

**INT. FREDDY'S CHILDHOOD HOME - BEDROOM - DAY**

Freddy plops down on his bed and tears open the letter. The envelope on the bed reveals it's a letter from Matilda. Freddy laughs and smiles, his eyes devouring every word.

**BEDROOM - LATER**

Freddy jots numerous pages, stuffs them in an envelope and addresses it to Matilda.

**EXT. SIDEWALK - DAY**

A bounce in Freddy's step as he makes his way to the mailbox at the end of the block, letter in hand.

He passes a few PIGEONS that SING a happy gospel song. They follow him on his walk. A red carpet unrolls in front of him, leading to the mailbox. A roaring crowd CHEERS him on.

A hand taps Freddy's shoulder, bringing him back to reality.

MAIL CARRIER

Go daydream somewhere else, kid.

Freddy deposits the letter and scurries home.

**SERIES OF SHOTS**

- Freddy gathers the mail at the front door.
- Freddy reads and writes more letters in his bedroom.
- Freddy searches for loose change in the couches.
- Freddy buys stamps.
- Freddy deposits letters into the corner mailbox.

The shots repeat a couple times, but with each iteration, Freddy ages, until he is 17 years old.

**INT. FREDDY'S CHILDHOOD HOME - BEDROOM - DAY**

Freddy, 17, at his desk in front of a finished letter. Two words stand out: I'm sorry. He slides the letter into an envelope and scribbles *Matilda* on it with a red sharpie.

With glazed eyes and a tender smile, Freddy extends his arms and reclines in his chair until it tips backward. A look of relief on Freddy's face.

And before he hits the floor...

FADE TO WHITE:

SUPER: **Thirteen Years Later**

**INT. FREDDY'S BEDROOM - NIGHT - PRESENT DAY**

ADULT FREDDY, 30, shoots up in bed, gasping for air, sweat dripping from his brow.

A KNOCK at his door. It's his roommate, JAY, 29.

JAY (O.S.)  
Hey man, you alright?

Freddy opens his bedroom door.

JAY (CONT'D)  
Another nightmare?

Freddy nods, sits on his bed. Jay enters, settles into a chair and points to a book on Freddy's nightstand.

It's *PHANTASY*.

JAY (CONT'D)  
Maybe you shouldn't read that before bed.

FREDDY  
I've read it a hundred times.

JAY  
And every time you have nightmares.

FREDDY  
That's not true.

It is, but Jay doesn't want to argue. Instead, he shrugs.

JAY  
Yeah, you're right. What do I know?  
(then)  
But you know who would know?

FREDDY

I told you I don't need a shrink.

JAY

She's really good, man.

FREDDY

Even if I wanted to go, it's not like I could afford it.

JAY

I'll let you borrow the money.

FREDDY

You don't have to do that.

JAY

No worries, man. You can pay me back when you find a job.

**INT. DR. SILVA'S PRACTICE - DAY**

A cozy office, like walking into your grandma's living room. DR. SILVA, late 40s, sits across from Freddy, both in chairs.

DR. SILVA

When did the nightmares start?

FREDDY

When I was a kid. I'd be in the middle of a really nice dream and then all of a sudden it would turn into a nightmare.

DR. SILVA

Why do you think that is?

FREDDY

Aren't you supposed to know that?

DR. SILVA

The goal of this session is for you to open up. I need to understand the way your mind works.

FREDDY

We might be here a while, doc.

DR. SILVA

I'll worry about the time. Now what I want is for you to relax and for us to have a conversation.

FREDDY

What was the question again?



DR. SILVA  
 Forget about it for now.  
 (then)  
 I'd like to talk about your mother.

FREDDY  
 Don't bring her into this.

DR. SILVA  
 Why not?

FREDDY  
 Because the nightmares aren't her  
 fault. She tried to protect me.

DR. SILVA  
 From who?

A beat. Freddy's lip quivers. Dr. Silva scribbles something  
 on her yellow legal pad.

FREDDY  
 What did you write?

DR. SILVA  
 I'm taking notes. It's part of the  
 process.

FREDDY  
 Maybe this wasn't such a good idea.

DR. SILVA  
 It's okay if you're not ready to  
 talk about your mother.  
 (then)  
 What do you want to talk about?

FREDDY  
 I don't know. There's not a whole  
 lot going on in my life right now.

**EXT. PARK - DAY**

Freddy spots a WOMAN sitting under his favorite tree. He  
 pauses, as if she seems familiar. He continues walking but  
 changes his mind and approaches her.

**TREE**

The woman recognizes him and smiles. Freddy doesn't notice.  
 Upon closer view it's clear the woman is ADULT MATILDA, 30.

FREDDY  
 Matilda?

MATILDA  
Hey, Freddy.

FREDDY  
Wow, it's really you. How are you?

MATILDA  
Still waiting for your letter.

FREDDY  
Yeah, um, about that...

MATILDA  
Seven years worth of letters and then you just stopped writing.

FREDDY  
It's complicated.

MATILDA  
Oh?

FREDDY  
Can you trust me when I say that things happened the way they did for a reason?

BOY (O.S.)  
Mommy, look!

Matilda gives him a thumbs up.

MATILDA  
Good job, buddy. Keep swinging!

FREDDY  
Is that your son?

MATILDA  
If he's not, I'm going to jail for a long time.

FREDDY  
What's his name?

MATILDA  
Let's go find out.

**SWING SET**

MATILDA  
Come here, sweetie.

ARTHUR, 4, waddles over to Matilda.

MATILDA (CONT'D)  
This is my friend, Freddy.

FREDDY  
Hi, kiddo. What's your name?

ARTHUR  
Arthur. You wanna play?

Freddy looks to Matilda. She nods.

FREDDY  
Sure! What do you wanna play?

ARTHUR  
Push me!

Freddy lifts Arthur into a swing and pushes him.

FREDDY  
So what brings you back after all these years?

MATILDA  
We're just passing through, killing time until my friend up in North Hills gets off work.

ARTHUR  
Higher!

Arthur giggles. Freddy enjoys the moment. And so does Matilda, whose eyes wonder *what could have been*. She smiles.

**EXT. MATILDA'S CAR - LATER**

Matilda straps Arthur into his car seat. Freddy reads Matilda's business card.

MATILDA  
So yeah, if you're interested I can set up an interview.

FREDDY  
Okay, cool. I'll let you know.  
(then)  
I'm glad we got a chance to talk.  
We're okay, right?

MATILDA  
We're okay, Freddy. And regardless of what happens with the job, make sure you stay in touch, okay?

After a quick, awkward hesitation from both sides, they hug.

Freddy smiles as she drives away. Today was a good day.

**INT. FREDDY'S LIVING ROOM - NIGHT**

A fierce Mortal Kombat battle between Freddy and Jay. They button mash their PS4 controllers.

JAY

Sounds like a sweet gig, man.

FREDDY

You think I should go for it?

JAY

It's up to you. But if it were me, I'd be packing my bags right now.

FREDDY

What if I'm not qualified?

JAY

It's a big opportunity, man. You gotta stop psyching yourself out.

**INT. FREDDY'S BEDROOM - NIGHT**

Freddy at his desk. He sends Matilda a video chat invitation. She answers after a few rings. Her face fills up most of Freddy's laptop screen.

MATILDA

Freddy! What's up?

FREDDY

Hey, I wanted to let you know that I'm interested in the job.

MATILDA

That's great. Call me at the office tomorrow morning and we'll set something up.

ARTHUR (O.S.)

Mommy-mommy-mommy-mommy-mommy.

FREDDY

Swing me around.

Matilda points her laptop at Arthur.

FREDDY (CONT'D)

Hi Arthur!

Arthur stops screaming, darts over to the laptop and waves.

ARTHUR  
Hiiii. Mommy says you're my friend.

FREDDY  
Cool! You wanna know a secret?

ARTHUR  
Yeah!

FREDDY  
If you're quiet, your mommy will  
let you eat ice cream.

ARTHUR  
With sprinkles?

FREDDY  
With sprinkles.

ARTHUR  
(whispers)  
Okay. I'll be very quiet.

He returns to his toys. Matilda comes into frame.

MATILDA  
I don't have ice cream.

Freddy laughs.

FREDDY  
You and your husband did a good job  
with him.

MATILDA  
I'll tell him if I ever see him.

FREDDY  
Oh, I'm sorry. I didn't mean to--

MATILDA  
No, it's fine. It is what it is.

FREDDY  
It must be hard being a single mom.

MATILDA  
Only if you let it.

They stare at each other in silence for a few seconds. A nice moment, capped off with two smiles.

**INT. CORNER OFFICE - DAY**

LILIAN KNIGHT, an executive with good taste works here.

Freddy sits across from her in a chair half the size of hers.

LILIAN

You have no writing experience.

FREDDY

Not professionally, no.

LILIAN

Then why should I hire you?

FREDDY

Honestly, if I were you, I wouldn't hire me off my resume. But I'm much more than a piece of paper.

LILIAN

I appreciate your candor.

FREDDY

I'm not sure what Matilda saw in me that made her recommend me for an interview, but you said yes, so you must value her opinion.

LILIAN

I do. Which is why I'm going to make you a proposition. I'll give you a week's time and a budget for you to write something. If you wow me, the job's yours.

FREDDY

That sounds great.

LILIAN

Good. Do you have something in mind that you might want to write about?

FREDDY

Are you familiar with Jimmy Santos?

LILIAN

Yeah, the guy who wrote Phantasy and then disappeared.

FREDDY

I want to find him and interview him, exclusively for your website.

LILIAN

I love that word. Exclusive.

END OF ACT ONE

ACT TWO**INT. CAR - DAY - TRAVELING**

Matilda's behind the wheel. Freddy admires the scenery.

FREDDY

I'm sorry you got sucked into this.

MATILDA

It's part of the job. And I recommended you so you better not let me down.

FREDDY

I won't.

**EXT./INT. CAR - LATER - TRAVELING**

The car veers off the road a bit.

FREDDY

Woh, watch out.

MATILDA

Shut up, stupid.

FREDDY

Don't call me that.

MATILDA

Then stop acting like it.

She punches his shoulder.

FREDDY

Stop.

MATILDA

You gonna cry?

She keeps punching him.

MATILDA (CONT'D)

Come on, stupid. Cry for me.

FREDDY

I told you not to call me that!

MATILDA

Then stop with your stupid dreams.  
You're not a child.

She taps her right cheek.

MATILDA (CONT'D)  
Man up, Freddy. Take a swing.

FREDDY  
I'm not going to hit you.

Matilda's voice now sounds like a MAN's voice.

MATILDA  
It's what you want, isn't it?

Matilda slams on the brakes and reaches for Freddy. He pushes her away and escapes through the window.

**EXT. ROAD - DAY**

Matilda morphs into a LARGE, FACELESS MAN. A dark void, like a black hole, stares back at Freddy.

MAN  
Take a swing, coward.

He barrels toward Freddy and snatches his neck. He struggles to breathe, face whitening with each passing second.

MATILDA (PRE-LAP)  
Freddy, wake up!

**INT. CAR - DAY - TRAVELING**

Freddy opens his eyes, consumed by panic. He catches his breath and rubs his neck.

MATILDA  
Hell of a nightmare. Are you okay?

**INT. DR. SILVA'S PRACTICE - DAY**

The same session from page seven continues.

FREDDY  
I told you I'm fine, okay? How many times do I need to say it?

DR. SILVA  
As many as it takes.

FREDDY  
I was fine when I walked in here and I'll be fine when I walk out.

DR. SILVA  
Where do you see yourself in ten years? Do you think fine is going to get you there? Because I don't.



FREDDY  
Thanks for the support.

DR. SILVA  
I can't help you until you accept  
that you need help. Now are you  
ready to do that or should I make  
another pot of coffee?

**INT. CAR - DAY**

Freddy and Matilda pull into an empty parking spot. Curious  
TOWNSFOLK stare.

**INT. DINER - DAY**

Freddy and Matilda take the corner booth of this diner that  
hasn't been upgraded in decades.

MATILDA  
You sure this is the right place?

Freddy shuffles through a stack of highlighted pages.

FREDDY  
According to this old message board  
thread, he's a regular customer.

A WAITRESS brings them their drinks.

WAITRESS  
Y'all ready to order?

MATILDA  
Two cheeseburgers with fries.

WAITRESS  
Coming right up.

She gathers the menus.

FREDDY  
Before you go, can I ask you a few  
questions?

WAITRESS  
Depends.

MATILDA  
We're looking for someone.

FREDDY  
Jimmy Santos.

WAITRESS  
Doesn't ring a bell.

Her shifty eyes say otherwise.

FREDDY  
Can I pay the bill right now?

WAITRESS  
Sure. It's ten dollars.

Freddy hands her a \$50 bill.

FREDDY  
Keep the change.

A large tip, the cure for amnesia.

WAITRESS  
Lemme see what I can find out.

**DINER - LATER**

Freddy and Matilda finish their meal.

MATILDA  
You think it'll work?

FREDDY  
It always does in the movies.

MATILDA  
Right before the hero gets shot.

FREDDY  
Good thing I brought my guns.

He flexes his thin arms. Matilda shakes her head. The waitress returns, slips Freddy a piece of paper with an address scribbled on it. He shows it to Matilda.

FREDDY (CONT'D)  
Told you.

**EXT. BRICK BUILDING - DAY**

It's clear by the cobwebs that no one's been here recently.

MATILDA  
I don't feel good about this.

FREDDY  
Why? It's just a creepy looking building in the middle of nowhere with no cell phone coverage.

She whips out her phone to confirm. Full bars.

Freddy laughs as he tries the door. Locked. Matilda looks through the window. Too dark and dusty.

FREDDY (CONT'D)  
Let's go around back.

Freddy checks the back door, gives it a good shake.

FREDDY (CONT'D)  
I could probably push it open.

MATILDA  
We're not breaking in.

FREDDY  
How else are we getting inside?

Matilda tries the window. It's unlocked.

FREDDY (CONT'D)  
Don't say a word.

Matilda climbs in and opens the door for Freddy.

**INT. BRICK BUILDING - DAY**

Artwork, art supplies, notebooks, empty bottles. A nearby leather notebook catches his eye. He leafs through it, eyes growing with each passing page.

FREDDY  
It's true!

MATILDA  
What are you talking about?

FREDDY  
He wrote a sequel! The rumors were true. We have to find him.

**EXT. CAR - DAY**

Freddy and Matilda return to find one of their tires slashed.

FREDDY  
Oh come on!

MATILDA  
We must've been followed.

FREDDY  
That damn waitress.

**EXT. DINER - NIGHT**

Closed. Freddy bangs on the door. Matilda stands guard.

FREDDY  
Open the door.

The waitress hurries to the door but doesn't unlock it.

WAITRESS  
We're closed.

FREDDY  
Someone slashed our tire.

WAITRESS  
What's that got to do with me?

FREDDY  
Open the door.

WAITRESS  
Go away or I'm calling the cops.

FREDDY  
Do it. Hell, I'll call them.

Freddy grabs his phone and begins to dial.

WAITRESS  
Wait. Don't.

She opens the door.

WAITRESS (CONT'D)  
There's something you should know.

**INT. DINER - NIGHT**

Lights off. They huddle near the back.

MATILDA  
What's going on?

WAITRESS  
I didn't think they'd go after you.

MATILDA  
Who's they?

FREDDY  
We're just trying to find Jimmy.

WAITRESS  
You need to leave town right now.

FREDDY  
We're not going until we find  
Jimmy. He wasn't at his studio.

WAITRESS  
He wasn't?

MATILDA  
When's the last time you saw him?

WAITRESS  
Been a couple weeks.

Matilda shows her a receipt she grabbed from Jimmy's studio.

MATILDA  
Where's the Sunrise Mini Mart?

WAITRESS  
That's in the next town. 'Bout five  
miles from here.

**INT. CAR - NIGHT - TRAVELING**

On the road toward Sunrise Mini Mart. Matilda's driving.

FREDDY  
This makes no sense. Why would he  
drive five miles when they've got  
their own store in town?

MATILDA  
You don't think he's involved in  
something illegal, do you?

FREDDY  
The man's a writer, not a criminal.

MATILDA  
I didn't mean anything by it. I  
know you're a big fan of his.

FREDDY  
I'm more than just a fan. His book  
got me through some tough times.  
Remember when we first met, you  
snatched a book out of my hands?

Freddy reaches for his bag, pulls out his copy of *PHANTASY*.

In that moment, she realizes how much this means to Freddy.

MATILDA  
We're going to find him.

**EXT. SUNRISE MINI MART - NIGHT**

They park their car and head inside.

A POLICE CAR drives by and parks across the street. An OFFICER, 50s, keeps an eye on them. It's obvious they were being followed this whole time.

**INT. SUNRISE MINI MART - NIGHT**

A mom-and-pop shop. Freddy and Matilda approach the female CASHIER, 60s.

MATILDA

Hello, ma'am, we're reporters writing a story about Jimmy Santos.

CASHIER

Jimmy's gonna be in the papers?

FREDDY

Maybe. Do you know where he lives?

CASHIER

I'm afraid not. Only time I see him is when he comes in for his favorite drink.

FREDDY

When was the last time you saw him?

CASHIER

Must'a been a couple weeks.

MATILDA

Did he say anything out of the ordinary before he left?

CASHIER

He didn't say much. Looked like something was on his mind.

Matilda pulls out the receipt from earlier.

MATILDA

He bought fishing line the last time he was here.

CASHIER

You think that's a clue like on those television programs?

FREDDY

Maybe. Where do people fish around here?

CASHIER

There's a lake near the abandoned summer camp a few miles west of here. Just go back the way you came and hang a left on Willis Road.

**INT. CAR - NIGHT - TRAVELING**

Freddy's behind the wheel. Matilda checks her phone.

MATILDA

My mom was trying to reach me. Do you mind if I call her back?

FREDDY

No, go for it.

Matilda dials her mom's number.

MATILDA

Everything okay, mom?

(listens)

Call me when he wakes up in the morning.

(listens)

I will. Okay. Good night.

She hangs up.

MATILDA (CONT'D)

Arthur wanted to talk to me.

FREDDY

I'm sorry this is taking time away from your son.

MATILDA

It's part of the job.

A frustrated sadness envelops her face.

Then, out of darkness, POLICE LIGHTS flash behind them.

FREDDY

Where the hell did he come from?

MATILDA

You weren't speeding, were you?

FREDDY

I don't think so. I'm sure it's just a routine stop.

MATILDA

At night in the middle of nowhere?

The officer saunters over to Freddy's window.

OFFICER  
License and registration.

Freddy hands him the documents.

OFFICER (CONT'D)  
What are you folks up to tonight?

FREDDY  
We're looking for a hotel.

OFFICER  
At this time of night? You and your  
lady friend take your sins  
elsewhere.

MATILDA  
What's that supposed to mean?

OFFICER  
Did I tell you to talk?

MATILDA  
I don't need your permission.

OFFICER  
Keep your woman in check, boy.

MATILDA  
What?

FREDDY  
Sir, there's no need for that.  
She's my friend and coworker.

OFFICER  
I don't know what you folks are up  
to, but you best not be sticking  
your nose where it don't belong.

FREDDY  
I understand, officer.

OFFICER  
Thing is, I don't think you do.

The officer pulls out a large knife.

OFFICER (CONT'D)  
Next time it won't be your tire  
that gets slashed.  
(to Matilda)  
(MORE)



OFFICER (CONT'D)  
Would hate to ruin that pretty face  
of yours.

MATILDA  
Go to hell.

Uh-oh. The officer clomps over to Matilda's door.

FREDDY  
What are you doing?

Freddy exits the car and follows the officer.

FREDDY (CONT'D)  
Don't touch her!

The officer grabs Freddy and SLAMS him onto the hood.

OFFICER  
Do you wanna die tonight?

**INT. HOLDING CELL - NIGHT**

A concrete shoebox. Two metal benches. The officer slams the holding cell door. LOU, 40s, the town drunk, wakes up.

Matilda and Freddy sit on the bench opposite Lou.

LOU  
You in here for drinkin' too?

FREDDY  
No. I'm not sure why we're here.

LOU  
Officer Chuck sure is greedy.

MATILDA  
Why do you say that?

LOU  
He's gonna want money from you.

MATILDA  
How much?

LOU  
As much as you'll give up.

FREDDY  
What if we don't pay?

LOU  
Then you and that bench gonna spend  
a lot of time together.

**INT. HOLDING CELL - LATER**

Chuck checks in on Matilda and Freddy.

CHUCK  
Looks like you got a warrant on  
your record.

FREDDY  
What are you talking about? I don't  
have a warrant.

CHUCK  
You callin' me a liar, boy?

FREDDY  
I'm not your boy, Chuck.

Chuck gives Lou a dirty look. Lou lowers his head.

CHUCK  
What else you blabber about?

LOU  
Nothin'. I swear.

FREDDY  
Why's it matter if we know your  
name? It's not like you extort  
money from outsiders, right?

Chuck snarls at Lou.

CHUCK  
I'll deal with you later.  
(to Freddy)  
You must think you're a big shot.

FREDDY  
So how does this work? We give you  
a couple hundred bucks and we go on  
our way?

CHUCK  
Five grand. Each.

FREDDY  
What!?

MATILDA  
We don't have that kind of money.

CHUCK  
You're in luck, it's buy one, get  
one free week.

FREDDY

You know damn well no one's ever paid full price. So let's stop wasting each other's time and get to the real number.

CHUCK

You know, I kinda like you. I still wanna punch you in the mouth, but at least I'd apologize after.

(smirks)

Two grand and you're free to go.

FREDDY

I need to make a call.

**EXT. POLICE STATION - DAY**

Freddy and Matilda are greeted by Jay as they walk out.

JAY

What's up, Bonnie and Clyde?

**INT. JAY'S CAR - DAY - TRAVELING**

Jay's driving. Freddy in the front, Matilda in the back.

FREDDY

...And then you showed up. That's the whole story.

JAY

Damn, man. That's messed up.

(to Matilda)

It's nice to finally meet you. Freddy always spoke highly of you.

MATILDA

Oh yeah? Freddy always said nice things about you, too.

JAY

Did he?

MATILDA

No, it just felt like the right thing to say.

Jay laughs.

JAY

(to Freddy)

I like her.

Freddy turns to Matilda.

FREDDY  
I guess she's okay.

They smile at each other. *Jeez, kiss her already!*

JAY  
But seriously, you never mentioned  
me in your letters?

FREDDY  
She's messing with you. Of course I  
mentioned my best friend.

**EXT. SIDE OF THE ROAD - DAY**

Jay drives up behind Freddy's car. Right where he left it.

**INT. JAY'S CAR - DAY**

Matilda exits the car, leaving Freddy and Jay behind.

MATILDA  
I'll be right back.

Freddy spots her in the side-view mirror making a phone call.

JAY  
You should ask her out.

FREDDY  
She's got a kid.

JAY  
So what?

FREDDY  
I'm not ready to be a father.

JAY  
Dude, it's just a date. How old's  
the kid?

FREDDY  
Four-year-old boy.

JAY  
That's perfect. He's not old enough  
to hate you for dating his mom.

FREDDY  
Yeah, maybe.

JAY  
You gotta get back out there, man.  
Besides, you'd make a great dad.

FREDDY  
You really think so?

JAY  
Only one way to find out.

**INT. DR. SILVA'S PRACTICE - DAY**

Back to the session from before.

DR. SILVA  
Why did you feel worthless?

FREDDY  
He said I was wasting my time.

DR. SILVA  
And that's why you never pursued a writing career?

FREDDY  
I tried not to believe him. But the more I thought about it, the more I convinced myself that maybe he was right. I let him get in my head.

Freddy avoids eye contact, bothered by the ugly memory.

DR. SILVA  
If you hadn't given up, what kind of stories would you write?

FREDDY  
Fantasy.

DR. SILVA  
Like Lord of the Rings? That sort of thing?

FREDDY  
Yeah, kind of.

DR. SILVA  
Do you have a favorite book?

FREDDY  
Phantasy, but spelled with a P-H.

DR. SILVA  
And why is it your favorite?

FREDDY  
It reminds me of my mom. There's a character in it that's a lot like her. She has a son, too.

DR. SILVA  
And does he remind you of anyone?

Freddy half-smiles.

FREDDY  
You're good, doc.

DR. SILVA  
You know it's not too late, right?  
You're only thirty. You can still  
be a writer if you want. I know  
it's a cliché but life is short. So  
before it's too late, you need to  
start taking chances.

**EXT. SIDE OF THE ROAD - DAY**

Matilda returns to the car.

FREDDY  
Everything alright?

MATILDA  
Yeah, everything's fine. I'm  
looking forward to getting home.

FREDDY  
But we haven't found Jimmy.

MATILDA  
We got arrested and scammed out of  
two thousand dollars.

FREDDY  
I didn't come this far to give up.

MATILDA  
It's not safe here.

FREDDY  
I'm not leaving until I find him.

MATILDA  
Fine, stay. But I'm going home.  
(to Jay)  
Can you give me a ride?

JAY  
Um...

FREDDY  
It's okay. Take her.

MATILDA

Now's not the time to be a hero. I don't want you to get hurt.

FREDDY

I'll regret it forever if I quit now. You can stay or you can go. But I have to do this.

MATILDA

(beat)

Let's go, Jay.

A dejected Freddy exits Jay's car.

**INT. - FREDDY'S CAR - DAY**

Jay drives by, taps his horn. Freddy watches for a bit as they drive away. But then something inside of him clicks. He shifts into drive and races after them.

He catches up and honks his horn. Both cars pull over. Freddy darts over to Matilda's window.

FREDDY

Don't go.

MATILDA

We just went through this.

FREDDY

Please. I can't do it without you.

MATILDA

Don't guilt me into staying.

FREDDY

I don't know if it's weird for me to do this but I can't let you slip away. I don't wanna make the same mistake twice.

MATILDA

What are you saying?

FREDDY

I'm saying I've never felt as good as I do when I'm near you, and I don't want that to end.

MATILDA

You know I have a son.

FREDDY

And I can't wait to see him again.

Matilda opens her door. Freddy steps back.

MATILDA

Come here.

Freddy gets closer. She stares directly into his soul.

MATILDA (CONT'D)

That boy back home is my life. I've  
been hurt before and I don't want  
to get hurt again.

FREDDY

That won't happen.

MATILDA

Promise me.

Freddy places his hand on Matilda's cheek.

Complete honesty in his eyes.

FREDDY

I promise.

Matilda smiles.

MATILDA

Good. Now kiss me, dummy.

Freddy pulls her close. They kiss. *Finally!*

Jay pokes his head out through the passenger's window.

JAY

Wait, what just happened?

END OF ACT TWO



ACT THREE**EXT. WILLIS ROAD - DAY**

Both cars drive down a winding road until it comes to an end. They park and exit their vehicles.

JAY

No one said hiking would be involved.

MATILDA

Let's go, before the sun goes down.

**EXT. WOODS - LATER**

Matilda and Freddy lead the way. Jay lags behind.

JAY

Is this what exercise feels like?

MATILDA

Do you need a break?

JAY

No, I'm good. Keep going.

Matilda and Freddy continue walking. Jay rests on a rock.

JAY (CONT'D)

I'm right behind you guys.

**EXT. CAMP EVERGREEN - DAY**

Matilda and Freddy arrive at the entrance. FISHING LINE stretches across their path. Low and hidden. CLINK! CLANK! Glass bottles tumble and roll toward them.

MAN'S VOICE (O.S.)

Move and I'll shoot you.

Freddy and Matilda raise their arms.

FREDDY

We're looking for someone. A man named Jimmy Santos.

JIMMY SANTOS, 48, creeps out from a nearby cabin, pointing a rifle at Freddy and Matilda. Freddy recognizes him.

FREDDY (CONT'D)

It's you.

JIMMY

What do you want?

FREDDY  
We just want to talk to you.

Jay slogs up the path and speaks before he sees Jimmy.

JAY  
Hey what was that noise?

Jimmy aims his rifle at Jay.

JAY (CONT'D)  
Woh, hey, don't shoot.

MATILDA  
He's with us.

JIMMY  
Get up here.

Jay creeps over to Freddy and Matilda, arms raised.

JIMMY (CONT'D)  
Who are you?

FREDDY  
That's Jay. My name's Freddy and this is Matilda. We're writing a story about you and Phantasy.

JIMMY  
You read Phantasy?

FREDDY  
It's my favorite book.

Jimmy lowers his rifle.

JIMMY  
Put your arms down.

JAY  
Oh thank God.

MATILDA  
We won't take up much of your time.

JIMMY  
You got ten minutes. Follow me.

**EXT. LAKE - DAY**

They all sit on the dirt, overlooking the tranquil lake.

JIMMY  
Alright, ask your questions.

FREDDY  
Why did you only publish one book?

JIMMY  
I said all I needed to say.

FREDDY  
So the sequel rumors aren't true?

JIMMY  
Is this on or off the record?

FREDDY  
It's all on the record.

JIMMY  
Then, no. There is no sequel.

FREDDY  
If a sequel did exist, what would stop you from publishing it?

JIMMY  
I don't think people care. It's been years since I've gotten fan mail. My agent pretty much forgot all about me. No one cares.

FREDDY  
That's not true. We got arrested trying to find you.

JIMMY  
Well that's just dumb.  
(then)  
Any more questions?

FREDDY  
What's the sequel about?

JIMMY  
I told you there's no sequel.

FREDDY  
Off the record.

JIMMY  
It's about an old man searching for the love of his life.

FREDDY  
Does he find her?

JIMMY  
No. But he tried really hard.

A beat. Matilda picks up on the sadness in his words.

MATILDA  
She's real, isn't she?

Jimmy sighs, nods his head.

JIMMY  
We dated in high school. Then one day when I came home from summer with my grandparents, I went to her house and it was empty. I never heard from her again.  
(then, to Freddy)  
You know, you kinda look like her.

FREDDY  
What was her name?

JIMMY  
Elizabeth.

This catches Freddy off guard. He reaches for his copy of *PHANTASY* and flips it open to the dedication page.

He shows the page to Jimmy. It reads: ***For E.G. Always.***

FREDDY  
Did you dedicate the book to her?

JIMMY  
Yeah, that's her. E.G.

Freddy and Jay's eyes meet. They're thinking the same thing. E for Elizabeth and G for...

FREDDY  
What does the G stand for?

JIMMY  
Gomez.

JAY  
No way.

JIMMY  
What? What's going on?

FREDDY  
That's my mother's name.

Complete silence.

FREDDY (CONT'D)  
When was the last time you saw her?

JIMMY  
4th of July. 1984. I'll never  
forget it.

FREDDY  
And on that day, were you intimate  
with each other?

JIMMY  
Why are you asking me that?

FREDDY  
Because I was born April 17, 1985.

JIMMY  
(*finally* getting it)  
Wait, you don't think--

FREDDY  
I think you're my father.

**INT. DR. SILVA'S PRACTICE - DAY**

The final part of the session.

Freddy's eyes are closed. Dr. Silva writes in her notebook.

DR. SILVA  
Tell me, Freddy, what happened the  
night of the accident.

FREDDY  
It wasn't an accident.

The pain in Freddy's face is evident even with closed eyes.

FREDDY (CONT'D)  
He did it on purpose.

A tear runs down Freddy's face.

FREDDY (CONT'D)  
I'm sorry, I can't do this.

Freddy exits the office in a hurry.

**EXT. LAKE - DAY**

Still gathered by the lake, piecing everything together.

FREDDY  
Why didn't she tell me it was you?

JIMMY  
She didn't know.

FREDDY  
That's impossible.

JIMMY  
It's not. My real name is Miguel  
Santiago.

FREDDY  
Then why did she give me your book?

JIMMY  
It was a best-seller. Lots of  
people bought it.

FREDDY  
Okay then, but that still doesn't  
explain why you left her.

JIMMY  
I told you, I came back that summer  
and she was gone. I would've  
married her if I had the chance.

FREDDY  
You should've kept looking for her.

JIMMY  
I tried. But there's only so much  
heartbreak a man can take.

FREDDY  
And so you just gave up?

JIMMY  
If that's what you want to call it.

FREDDY  
What happens now?

A beat.

JIMMY  
Your ten minutes are up.

Sudden silence. Anger, confusion and sadness slap Freddy  
across the face. He storms off, followed by Jay and Matilda.

Jimmy stays seated, staring off into the distance.

JAY  
Unbelievable. He finds out you're  
his son and that's how he reacts?

MATILDA  
Maybe he just needs some time.

FREDDY

Forget him.

Freddy turns to get one final look at Jimmy and notices that he's loading his rifle. Jimmy aims the rifle at his own head.

Freddy dashes toward Jimmy.

FREDDY (CONT'D)

Stop! What are you doing?

Jimmy aims the rifle at Freddy.

JIMMY

Go home, Freddy. Let me do this.  
It's time.

Freddy takes a step toward Jimmy.

FREDDY

Is that why you came up here?

JIMMY

It's for the best.

FREDDY

You're a selfish man, you know that? My whole life I wondered if I'd ever get to meet my father, and this is how you treat me?

JIMMY

How do I know you're telling the truth? Maybe you're some kind of con artist.

FREDDY

Or maybe I'm your son, and maybe you're my dad, and maybe you're too goddamn stubborn to realize that this is a good thing.

Freddy takes another step forward.

JIMMY

I'm warning you!

FREDDY

I'm not leaving without that rifle.

Freddy lunges for the rifle. A tug of war ensues. Then...

**BANG!**

END OF ACT THREE

ACT FOUR**EXT. LAKE - DAY**

Chaos. Freddy falls to the ground. Jimmy drops the rifle.  
Jay tackles Jimmy and punches him in the face.

MATILDA

Stop!

Jay refrains himself, but only because Freddy needs help.

JIMMY

It was an accident. I swear!

Jay takes off his shirt and applies pressure to Freddy's wound on the lower left side of his torso.

JAY

Hang in there, Freddy.

Freddy's losing consciousness.

**INT. WHITE ROOM - DAY**

*They say your life flashes before your eyes when you die...*

An infinite white room. At the center is Freddy, in a recliner, watching an old tube TV on which flashbacks appear, as if they're TV programs.

Freddy changes the channel with the remote. TV STATIC fills the frame, transitioning to:

**INT. FREDDY'S CHILDHOOD HOME - BACKYARD - DAY - FLASHBACK**

Freddy, 8, plays catch with his mom in the backyard. She tosses a tennis ball high into the air. Freddy locks on but the sun blinds him, causing him to miss the ball.

MOTHER

Come here, sweetie.

She takes a seat at the patio table. Freddy sits on her lap.

MOTHER (CONT'D)

Remember the man who came over to fix the sink?

Freddy nods.

MOTHER (CONT'D)

He wants to take me to dinner.



FREDDY  
Can we get pizza?

MOTHER  
No, sweetie. It's a date. Do you  
know what that is?

Freddy shakes his head.

MOTHER (CONT'D)  
When a person likes another person,  
they go somewhere, usually dinner,  
and they get to know each other.

FREDDY  
Is he going to be my dad?

She chuckles.

MOTHER  
I don't know about that.  
(then)  
Do you want a dad?

He shrugs his shoulders. Translation: yes.

**EXT. STREET - DAY - FLASHBACK**

Freddy, 10, bullets through the middle of the street on his red bicycle. On his tail are THREE OLDER BOYS.

Freddy cuts through a convenience store PARKING LOT where YOUNG JAY is enjoying an ice cream sandwich.

FREDDY  
Help me, please.

JAY  
Hey, leave him alone.

BOY 1  
Shut up, stupid.

Jay tosses his ice cream sandwich, hops on his bicycle and catches up to BOY 1 with ease. With one swift kick he sends Boy 1 flying.

BOY 2 and BOY 3 don't notice and continue after Freddy, pulling up beside him. Freddy's tired and gives up.

The two boys dismount and approach Freddy with balled fists.

JAY (O.S.)  
I wouldn't do that if I were you.

BOY 2  
This ain't your business.

JAY  
It is now.

Boy 3 stomps toward Jay who doesn't wait for him to get closer before hurling his bicycle into the boy's chest.

FREDDY  
Holy crap.

JAY  
(to Boy 2)  
You want some of this?

BOY 2  
No, no, I'm sorry.  
(pointing to Boy 3)  
He made me do it.

Boy 3 limps over to his bicycle.

BOY 3  
You're gonna pay for this.

Boy 2 and Boy 3 scurry away.

JAY  
You okay?

FREDDY  
Yeah. Thanks for helping.

JAY  
No problem. What's your name?

FREDDY  
Freddy. What's yours?

JAY  
Jay.  
(then)  
You owe me an ice cream sandwich.

**INT. FREDDY'S CHILDHOOD BEDROOM - DAY - FLASHBACK**

Freddy, 10, dumps the contents of his backpack onto his bed, searching for something until he finds it: A marker.

He sits on his bed and lifts his shirt, revealing a fist-sized bruise.

As soon as he touches the bruise, it begins to RAIN inside his room. Freddy doesn't mind, as if it's happened before.

He takes the marker and traces the bruise -- almost a circle. He then draws two eyes, a smile, and lines around the circle, transforming it into a happy sun.

The room brightens, defeating the rain cloud. Freddy smiles.

**INT. FREDDY'S CHILDHOOD HOME - KITCHEN - DAY - FLASHBACK**

Freddy, 9, walks in on his mother running her bruised forearm under cold water.

FREDDY  
What happened?

MOTHER  
I burned myself cooking.

Freddy looks at the clean, unused stove, then back at his mother who's holding back tears.

FREDDY  
He used to be nice.

MOTHER  
It's okay. It was my fault.

FREDDY  
I don't like him.

MOTHER  
You have to try.

Freddy hones in on his mother's wedding ring.

FREDDY  
Why did you marry him?

**EXT./INT. FREDDY'S CHILDHOOD HOME - DAY - FLASHBACK/DREAM**

Freddy, 10, hears screaming coming from inside as he enters.

He hurries to his mother and STEPFATHER's bedroom and bangs on the locked door.

FREDDY  
Leave her alone!

STEPFATHER (O.S.)  
Go to your room!

Freddy runs to the kitchen and dials the corded phone.

DISPATCHER  
9-1-1, what's your emergency?

FREDDY  
Help! He's doing it again.

DISPATCHER  
Are your parents home?

FREDDY  
He's hurting her!

DISPATCHER  
Maybe it's your fault, Freddy.

FREDDY  
How do you know my name?

DISPATCHER  
It's all your fault.

FREDDY  
No, it's not. Stop saying that.

DISPATCHER  
You're supposed to protect her.

FREDDY  
I'm trying.

DISPATCHER  
The Giant always wins, Freddy.

FREDDY  
Not if I kill him first.

The dispatcher's voice now sounds like Freddy's stepfather.

DISPATCHER  
YOU. CAN'T. KILL. ME.

Behind him he hears the bedroom door creak open. Freddy drops the phone, his skin pale from absolute fear.

**INT. FREDDY'S APARTMENT - BEDROOM - DAY - FLASHBACK**

The entire room is in black and white. Adult Freddy sits on the edge of his bed, trying to calm himself down. A blood pressure monitor next to him reads 170 over 95.

As his B.P. drops, the color in the room begins to reappear.

**INT. FREDDY'S CHILDHOOD HOME - DAY - FLASHBACK**

Freddy, 10, enters through the open front door.

FREDDY  
Mom, you left the door open.

Freddy hears moans coming from the basement. He opens the door and finds his mother at the bottom of the stairs, crying out for help. Freddy darts downstairs.

FREDDY (CONT'D)  
Mom, what happened?

She's losing consciousness.

FREDDY (CONT'D)  
Mom, wake up! Don't leave me!

Freddy clings to her body.

**INT. WHITE ROOM - DAY**

A SERIES OF SHOTS of Freddy reacting to the flashbacks, ending with him dozing off in his chair.

MATILDA (PRE-LAP)  
Don't fall asleep Freddy.

**EXT. LAKE - DAY**

Back to the accidental shooting.

MATILDA  
We have to get him to a hospital.

Jay tosses his car keys to Jimmy.

JAY  
Go get my car. Now!

Jimmy hurries away.

JAY (CONT'D)  
Do you think he did it on purpose?

MATILDA  
I don't know, but I'm not taking any chances.

Matilda grabs the rifle and heaves it into the lake.

JAY  
What's taking him so long?

Jimmy returns and helps Jay lift Freddy into the backseat. Matilda slides into the driver's seat.

Jay takes Freddy's keys from his pocket, hands them to Jimmy.

JAY (CONT'D)  
Take his car. We'll follow you.

**EXT./INT. CAR - DAY - TRAVELING**

They speed down the highway. 85 mph until a POLICE SIREN. Matilda checks her rear-view mirror. It's Officer Chuck.

MATILDA  
No, no, not now!

Jimmy keeps driving, perhaps thinking the cops are after him.

Matilda pulls over, pops open her door and approaches Officer Chuck as he exits his vehicle.

CHUCK  
Didn't I tell you to leave town?

MATILDA  
I can't believe I'm going to say this but we need your help.

CHUCK  
Why the hell would I ever help you?

JAY (O.S.)  
Hurry up!

MATILDA  
Because as much as you hate me, you're still an officer, and I know deep down inside that means something to you.

CHUCK  
Save your speech. I'll help you if it means you'll finally get the hell out of my town.

They hurry over to Freddy.

CHUCK (CONT'D)  
Jesus Christ, what happened?

MATILDA  
Listen to me. I know you're up to no good, but I don't care. All I want is to get to a hospital and forget that you and this town ever existed. Okay?

CHUCK  
You got yourself a deal.

**EXT. POLICE CAR - DAY - TRAVELING**

Sirens and lights. Chuck leads the way for Matilda.

**INT. HOSPITAL ROOM - DAY**

Jay at Freddy's bedside, his body swarmed by a jungle of cables hooked up to machines.

**SUPER: Two weeks later**

JAY

I don't know if you can hear me,  
man, but you gotta wake up. I'm not  
gonna say goodbye.

**EXT. GRASS FIELD - NIGHT - FREDDY'S DREAM**

Jay appears across from Freddy in the middle of a field. But in reality, Jay's still at the hospital. This is a dream.

JAY

Whatever it takes, I'm here for  
you. Lead the way, Freddy.

**INT. HOSPITAL ROOM - LATER**

Matilda at Freddy's bedside. She grabs Freddy's hand.

MATILDA

Squeeze my hand if you can hear me.  
Show me you're still fighting.

**EXT. GRASS FIELD - NIGHT - FREDDY'S DREAM**

Matilda catches up to Jay and Freddy. But like Jay, she's actually at the hospital.

They're all in the same dream -- Freddy's dream.

MATILDA

We're getting you out of here.

FREDDY

I have to find my mom first.

JAY

Where is she?

Freddy points to a menacing mountain off in the distance.

FREDDY

The Giant took her.

MATILDA

Then let's go save her.

FREDDY

We'll need weapons.

JAY  
What for?

FREDDY  
This place is haunted and filled  
with bloodthirsty creatures.

JAY  
Oh come on, Freddy.

**EXT. VILLAGE - NIGHT**

Medieval meets fairy tale with a dash of Lord of the Rings.

JAY  
Woh, where are we?

FREDDY  
Welcome to **Phantasy**.

MATILDA  
Do you dream of this place often?

FREDDY  
Once in a while. Come on, the  
shop's over here.

**INT. SHOP - NIGHT**

Freddy, Jay and Matilda enter a cozy shop.

MARTHA, a woman wrinkled by time, greets them with a smile.

MARTHA  
Freddy, my dear. How lovely to see  
you again. What can I do for you?

FREDDY  
We need weapons.

MARTHA  
What do you intend to do with them?

FREDDY  
What I should have done years ago.

MARTHA  
I knew this day would come.

Martha scurries into the shop's storage area and returns with  
a beautiful black and silver sword.

MARTHA (CONT'D)  
This is yours. Use it wisely.



FREDDY  
It's perfect.

MARTHA  
And for your friends...

Martha grabs a bow with arrows and hands them to Matilda.

MATILDA  
I don't know how to use this.

Martha grabs Matilda's hands, whispers an inaudible spell.

MARTHA  
You do now.

Martha then hands a battle axe to Jay.

JAY  
Sweet.

Martha hugs Freddy, whispers in his ear.

MARTHA  
Kill the Giant.

**EXT. FOREST - NIGHT**

The same forest from page one. They creep along, step by step, eyes peeled. A full moon lights the way.

Freddy and Matilda step over a large tree branch. Jay tries to do the same but his foot slips, causing him to fall and hit his knee.

JAY  
Ah!

FREDDY  
Keep your voice down.

JAY  
Dude, I hit my knee.

MATILDA  
Are you okay?

A nearby tree rustles before he can answer.

JAY  
What was that?

They stand still, eyes darting around, expecting an ambush.

Another tree rustles, and another.

FREDDY

RUN!

The group scatters. Freddy hides behind a group of large trees. Matilda finds a pile of leaves just large enough to hide in. Jay limps away as fast as he can.

JAY (O.S.)

Get away from me! Help!

Freddy and Matilda hear Jay's plea for help and without hesitating emerge from their hiding spots.

Freddy and Matilda cross paths.

FREDDY

This way!

They spot Jay on the ground as a DEMONIO is about to grab him. Half human, half creature, its body engulfed in flames.

Freddy waves his arms, trying to get the Demonio's attention.

FREDDY (CONT'D)

Hey! Over here!

His plan works. The Demonio dashes toward Freddy and Matilda.

Matilda draws an arrow, aims and fires. The arrow cuts through the air, hits its target in the head. The Demonio explodes into a million pieces.

JAY

Nice shot!

Freddy and Matilda help Jay to his feet.

FREDDY

Can you walk?

JAY

It hurts a bit, but I'll be fine.

**INT. HOSPITAL ROOM - NIGHT**

Jimmy arrives. Jay stands, while Matilda ignores him.

JAY

What do you want?

JIMMY

I wanted to know how he's doing.  
I'll leave if you want me to.

No response. Jimmy looks around the room.

JIMMY (CONT'D)  
Is it just you and Matilda?

JAY  
Who were you expecting?

JIMMY  
You didn't tell his mom?

JAY  
His mom? Oh, that's right, you don't know.

JIMMY  
Know what?

JAY  
What her ex-husband did to her.

JIMMY  
What did he do? Where's Elizabeth?  
(off Jay's look)  
Oh, God, no. Don't tell me...

**EXT. FOREST - LATER**

The group's trek through the forest continues. Then, out of nowhere, as if they were camouflaged, FIVE large, winged creatures (SLASHERS) swoop past them.

JAY  
Great, now what? Giant bats?

Tigers with bat wings and tarantula eyes covered in green slime is how you'd describe a SLASHER if you ever saw one.

SLASHER 1 dives straight at Jay. He swings his battle axe and sends Slasher 1 crashing against a tree. Matilda shoots an arrow into its head. It explodes, splatters slime everywhere.

SLASHER 2 darts head first toward Freddy, teeth ready to devour any and all body parts.

MATILDA  
Behind you!

Freddy turns just in time and swings his sword in a circular motion, cutting off one of its wings. It lands with a thud, recovers and runs toward Matilda.

Jay flings his battle axe at Slasher 2. It slices the creature in two. Some of the death slime hits Jay's face.

JAY  
Oh God, it's in my mouth!

Jay dry heaves and spits.

FREDDY  
There's three more.

SLASHER 3 and SLASHER 4 hover above them.

JAY  
I only see two.

Freddy searches for the fifth Slasher and spots it on the ground, running at full speed toward Matilda. SLASHER 5 leaps forward, jaw wide open.

FREDDY  
Get down!

Matilda dives to the ground.

Freddy, holding his sword like a jousting lance, dashes toward Slasher 5. Before Slasher 5 has time to land, Freddy stabs it through its open mouth. Dead.

JAY  
Heads up!

Slashers 3 and 4 go after Matilda while she's down. She rolls out of the way, readies an arrow and fires. She misses.

The team regroup. Slasher 3 lands and paces while Slasher 4 remains airborne. Jay whistles at Slasher 3.

JAY (CONT'D)  
Come here, boy. Daddy's got a little treat for you.

Slasher 3 lunges for Jay. He swings his battle axe like a baseball bat, smashing the creature high into the air. As it soars through the air, two arrows pin it to a tree.

JAY (CONT'D)  
Matilda with the assist.

Slasher 4 SQUEALS, sending the team to the ground as they cover their ears in agony. Slasher 4 lands atop Matilda. She holds on for dear life.

Freddy considers using his sword but decides against it because Slasher 4 is too close to Matilda. Instead, he tackles it so hard I'm pretty sure it's on ESPN right now.

JAY (CONT'D)  
Damn!

Jay helps Matilda up.

Slasher 4 and Freddy speed toward each other at full speed. As Freddy nears Slasher 4, he slides beneath it, causing the creature to stop mid-flight.

Slasher 4 turns to face Freddy but before it can react, Freddy's sword chops the creature straight down the middle.

Freddy covers himself, expecting a slime explosion. But this time the creature's body simply falls to the ground.

Freddy and Matilda walk back to Slasher 3, which is still pinned to the tree with Matilda's arrows. Jay stays behind.

JAY (CONT'D)  
Dude, look at these teeth.

Jay leans in for a closer look. BOOM! Slime everywhere.

JAY (CONT'D)  
Oh, come on!

Freddy and Matilda laugh. A nice respite from all the chaos.

Jay approaches them, covered in slime.

MATILDA  
What do we do with this one?

FREDDY  
Set it free.

JAY  
So it can eat us?

FREDDY  
It won't.  
(to Slasher 3)  
You're not going to harm us, right?

Slasher 3 somehow understands and shakes its head "no."

FREDDY (CONT'D)  
If you attack us, you know what's  
going to happen.

Slasher 3 nods "yes."

Freddy pulls the arrows out. Slasher 3 lands with a thud.

Then, before their very eyes, it transforms into a WOMAN.

JAY  
Okay, sure. That makes sense.

Jay sits on a nearby rock.

WOMAN

How may I repay your mercy?

FREDDY

Help us get to Nightmare Peak.

WOMAN

That is where the Giant lives.

FREDDY

We know.

**EXT. RIVER - NIGHT**

The river's the only thing in their way before reaching Nightmare Peak atop the towering mountain in the distance.

The woman transforms once more, this time into a GRIFFIN.

JAY

Nope. Not even gonna say anything.

The team jumps aboard. They soar through the moonlit sky above the river, one step closer to defeating the giant.

**EXT. MOUNTAIN - NIGHT**

The Griffin drops them off atop an eerie, black mountain.

JAY

Now what?

FREDDY

She should be here.

They look around for any sign of Freddy's mother. Matilda points to a large GLASS CUBE. Imagine the New York City Apple Store, but this cube's only seven feet tall or so.

MATILDA

I think there's someone inside.

Freddy sprints for the cube. Matilda and Jay trail behind.

As Freddy nears the cube, he recognizes his sleeping mother.

FREDDY

Mom!

Freddy's fists hammer the cube, but his mom doesn't budge.

FREDDY (CONT'D)

Mom, wake up!

Freddy strikes the cube with his sword. Not even a scratch.

JAY

Let me try.

Jay swings his battle axe. Nothing. All three bang on the cube. But, alas, she doesn't wake up.

JAY (CONT'D)

Maybe there's a secret door.

They inspect all four sides. Solid all around.

FREDDY

Gimme a boost.

Jay helps Freddy climb the cube. He searches for a door.

FREDDY (CONT'D)

There's no way in.

Freddy drops to his knees, defeated. He stares at his mom, deep in slumber, like Sleeping Beauty. The person that matters most to him needs help and there's nothing he can do.

A single tear rolls down his cheek--

FREDDY (CONT'D)

I'm so sorry, mom.

--and continues downward, dropping from his face to the top of the glass cube where it pauses for a second before melting a hole in the glass and landing on Freddy's mom's forehead.

Her eyes burst open. The first thing she sees is Freddy.

FREDDY (CONT'D)

She's awake!

Freddy lifts his sword, aims it at the hole left by his tear.

FREDDY (CONT'D)

Mom, stand back.

She hurries to a safe corner. Matilda and Jay step aside.

MOTHER

Be careful, sweetie.

With a single hit, the cube shatters into glass dust that disappears as Freddy lands with both feet on the ground.

His mother hugs him the way only a mother can.

END OF ACT FOUR

ACT FIVE**EXT. MOUNTAIN - LATER**

The team, now joined by Freddy's mother, begins their journey down the mountain.

MOTHER

Aren't you going to introduce me?

FREDDY

Oh, right, sorry. Mom, this is Matilda. And you already know Jay.

MOTHER

Pen pal Matilda?

MATILDA

That's me.

MOTHER

Are you his girlfriend now?

FREDDY

Ma!

MOTHER

What? It's just a question.

Matilda smiles.

MOTHER (CONT'D)

You don't have to say anything. But that smile gives you away.

Jay spots the Griffin off in the distance.

JAY

Hey look, she came back.

The Griffin lands in a hurry.

GRIFFIN

He's coming! Get on!

They climb aboard. The Griffin rockets down the mountain.

**EXT. RIVER - CONTINUOUS**

As they fly over the river, the GIANT emerges from the water.

He's huge! As tall as the Statue of Liberty and as weathered as the Roman Coliseum.

The Giant tries to catch the Griffin but he's too slow.



Instead, he SMASHES the river with his hands, causing a GIANT WAVE to materialize.

The Griffin's flight path is thrown off and is forced to make an emergency landing. The team dismounts and runs for cover.

**EXT. FOREST - CONTINUOUS**

The team scatters into the forest.

Before the Griffin has time to take off, the Giant grabs it and hurls it across the river.

The Giant gives chase, knocking over trees with each step.

It spots Jay on his right and before he can find shelter, the Giant snatches him and SWALLOWS him whole.

FREDDY

NO!

Freddy runs straight for the Giant, sword ready to strike.

He stabs the Giant's foot. A laughable attempt. In fact, the Giant doesn't even notice.

However, he does notice the arrows that whiz past his eyes.

Mother hides near Matilda.

MOTHER

What are you doing? He's going to get you.

MATILDA

I know. This is where you run. Go!

Mother disappears among the trees as Matilda fires another arrow at the Giant.

Freddy tries to warn Matilda from afar.

FREDDY

Run, Matilda!

Matilda fires the rest of her arrows at the Giant. She knows they can't hurt him, but keeps firing, hoping she can distract him long enough for Freddy and Mother to escape.

The Giant grabs Matilda and tosses her hundreds of feet in the air over the river. Her body plummets, SLAMS the water and vanishes beneath.

Frozen from shock and agony for a few seconds, Freddy snaps out of it and runs for his life.

GIANT (O.S.)  
YOU. CAN'T. KILL. ME!

Freddy catches up to his mother.

MOTHER  
We can't run forever.

FREDDY  
How do I stop him?

MOTHER  
Use your imagination! It's time to  
end this nightmare.

Freddy closes his eyes and concentrates.

In an instant, he grows to half the size of the Giant,  
similar to the size difference between 10-year-old Freddy and  
a grown man.

Freddy swings his sword but misses and stumbles forward.

The Giant punches Freddy's back, bringing him to his knees.  
Freddy stays down, waiting for the Giant to approach.

SLASH! Freddy cuts off the Giant's right arm.

The Giant cries out in pain, giving Freddy just enough time  
to SLICE through the Giant's left leg, causing him to fall.

Freddy STOMPS the Giant's remaining arm and aims his sword  
over the Giant's heart.

FREDDY  
You can't hurt us anymore.

The blade becomes engulfed in fire and with one swift motion,  
Freddy STABS the Giant. Its body goes up in flames.

The Giant [**FREDDY'S STEPFATHER**] has been defeated.

Freddy shrinks down to human size. Tired and bruised, he  
struggles to stand. Freddy's mother holds him in her arms.

FREDDY (CONT'D)  
I miss your voice.

She smiles and puts her hand over Freddy's heart.

MOTHER  
It's time to wake up.

DOCTOR (PRE-LAP)  
Clear!

**INT. HOSPITAL ROOM - NIGHT**

The Doctor jolts Freddy with a defibrillator.

**HE WAKES UP!**

The doctor works his magic. All of it's a blur to Freddy.

**INT. ASSISTED LIVING FACILITY - HALLWAY - DAY**

Vibrant in color, serving to contrast the depressing reality behind each door.

**SUPER: Six Months Later**

Freddy, Matilda and Arthur head to a room at the end of a hallway where Jimmy paces, waiting.

FREDDY  
Are you ready?

JIMMY  
What if she doesn't recognize me?

FREDDY  
You're not gonna find out standing out here. Remember, she hasn't spoken in years, so don't freak out or anything.

JIMMY  
Are you coming with me?

FREDDY  
We'll give you two some time.

JIMMY  
Thank you, Freddy. For everything.

Jimmy enters the room, leaving the door ajar.

**INT. ASSISTED LIVING FACILITY - ELIZABETH'S ROOM - CONTINUOUS**

He tries not to cry as he sees Elizabeth hooked up to machines, permanent reminders of her ex-husband's assault.

He grabs her hand. His backlog of tears floods his face.

JIMMY  
I'm so sorry.

It's clear her mental capacity is not one hundred percent, but the more she looks at him, the more focused her stare becomes, as if she's remembering something.

Then...

ELIZABETH

Miguel.

Reminder: Jimmy Santos' birth name is Miguel Santiago.

JIMMY

Yes! Yes, it's me!

A huge smile stretches across Jimmy's face.

**INT. ASSISTED LIVING FACILITY - HALLWAY - CONTINUOUS**

Matilda and Freddy peek through the door.

MATILDA

She spoke!

Freddy smiles and nods.

MATILDA (CONT'D)

You should go in there.

FREDDY

Not yet. Let him enjoy the moment.

Freddy grabs Arthur's hand.

FREDDY (CONT'D)

You wanna get some ice cream?

ARTHUR

With sprinkles?

FREDDY

With sprinkles.

Matilda smiles, grabs Arthur's other hand.

Freddy kisses Matilda as they walk down the hallway.

Arthur, in the middle, looks up at them.

ARTHUR

Cooties!

They laugh and continue on their way, hand in hand...

**FADE TO BLACK.**

END OF EPISODE