

"THE ROCKY HORROR PICTURE SHOW"

Written by

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FOX LOGO

Black screen.

BLOOD RED LIPS EMERGE from the void. The lips sing:

LIPS

Michael Rennie was ill
The day the earth stood still
But he toldus where we stand
And Flash Gordon was there
In silver underwear
Claude Rains was the Invisible Man;
Then something went wrong
For Fay Wray and King Kong
They got caught in a celluloidjam
Then at a deadly pace
It came from outer space
And this ishow the message ran.

LIPS FREEZE and DISSOLVE to B&W as CAST CREDITS are SUPERED
in blood red lettering.

CHORUS (V.O.)

Science Fiction -double-feature
Dr. X will build a creature
See Androids fighting Brad and
Janet
Anne Francis stars in Forbidden
Planet
Ahhaho -
At the late night, double-feature
Picture Show.

COLOR IN as LIPS ANIMATE and continue signing:

LIPS

I knew Leo G. Carrol
Was over a barrel
When tarantula took to the hills
And I really got hot
When I saw Jeanette Scott
Fight a Triffid that spits poison
and kills
Dana Andrews said prunes
Gave him the runes
And passing them used lots of
skills
But when worlds collide
Said George Pal to his bride
I'm going to give you some terrible
thrills
Like a -

LIPS FREEZE and DISSOLVE to B&W as TECHNICAL, WRITING and PRODUCTION CREDITS are SUPERED.

CHORUS (V.O.)

- Science Fiction - double-feature
 Dr. X will build a creature
 See Androids fighting Brad and Janet
 Anne Francis stars in Forbidden Planet
 Oh Ho - at the late-night, double-feature Picture Show
 By R.K.O. Oh Ho. Ho.
 To the late-night, double-feature Picture Show
 In the back row.
 Ahhaho.

CHORUS (V.O.)

To the late-night, double-feature Picture Show.

LIPS FADE INTO BACKGROUND.

DISSOLVE TO:

A CROSS

On the spire of the Denton Episcopalian Church. CRANE DOWN TO REVEAL a wedding party EMERGING from the church.

The young married couple, RALPH and BETTY HAPSCHATT, APPEARS followed by a crowd of friends and well-wishers throwing confetti and shouting excitedly. TWO PHOTOGRAPHERS stand near the church.

PHOTOGRAPHER (HENRY)

Here they come.

The Photographer waves his hand, summoning the family together for a picture.

PHOTOGRAPHER (HENRY) (CONT'D)

... the parents... the grandparents... yes, all the close family.

Ralph and Betty pose on the steps of the church among their family; they pose for the photograph.

BRAD MAJORS, a young, slightly awkward clean-cut American in his mid-twenties, comes over to congratulate RALPH. BRAD and RALPH shake hands.

BRAD

Hey Ralph.

RALPH

Well I guess we really did it, huh?

BRAD

I don't think there's any doubt about that - You and Betty have been almost inseparable since you met in Doctor Scott's refresher courses.

RALPH

Well to tell you the truth Brad, that was the only reason I showed up in the first place.

BETTY

Okay you guys... this is it. Are you ready?

RALPH

Hey Brad, Betty's going to throw her bouquet.

BETTY, the bride, throws the bouquet.

JANET catches it. She squeals with delight.

JANET

I've got it. I've got it.

The GUESTS cheer.

RALPH

Hey big fella, looks like it could be your turn next, eh?

BRAD

Who knows?

RALPH

So long - see you Brad.

A car pulls INTO SCENE.

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

We'd better get going now Betty. Come on. Hop in.

As Betty is helped into the car by the chauffeur, the GUESTS begin to chant:

GUESTS

(chanting)

Hapschatt, Hapschatt.. Rah, rah,
rah.

RALPH

See you, Brad.

CAMERA PANS WITH RALPH & BETTY as they drive OFF.

GUESTS (O.S.)

(chanting)

Hapschatt, Hapschatt. Rah, rah,
rah.

HOLD on notice board reading: "BE JUST AND FEAR NOT."

The GUESTS run after the car, waving and taking pictures.

JANET and BRAD linger outside the church. So does a strange FAMILY: An old man with a pitchfork and his wife and daughter. They resemble the Quaker family in "American Gothic," a painting.

The MOTHER (MAGENTA) and FATHER (RIFF RAFF) stand outside the church doors. Their DAUGHTER (COLUMBIA) goes inside. The FAMILY, and the MINISTER (FRANK N. FORTER), and the GUESTS all resemble characters we shall meet later at the Frank N. Furter place.

BRAD waves a last wave.

JANET

(who is holding the
bouquet)

Oh, Brad, wasn't it wonderful?
Didn't Betty look radiantly
beautiful? Oh, I can't believe
that an hour ago she was plain old
Betty Monroe, and now... now she's
Mrs. Ralph Hapschatt.

(sighs)

BRAD

(still looking after the
car)

Yes, Janet. Ralph's a lucky guy.

They walk through the church graveyard.

JANET

Yes.

An OLDER COUPLE passes them.

ELDERLY WOMAN

- I always cry at weddings.

BRAD

Er. Everyone knows Betty's a wonderful little cook.

JANET

Yes.

BRAD

Why Ralph, himself, he'll be in line for a promotion in a year or two.

JANET

Yes.

They stop in front of a sign: "DENTON: THE HOME OF HAPPINESS." With great decision BRAD turns to JANET.

BRAD

Hey Janet.

JANET

Yes, Brad.

BRAD

I've got something to say.

JANET

Uh-huh.

BRAD

I really loved the
(pause)
Skillful way you beat the other girls to the bride's bouquet.

JANET

Oh... oh Brad.

BRAD

(sings)
The river was deep but I swam it.

RIFF RAFF & MAGENTA

(sing)
Janet.

BRAD

(sings)
The future is ours so let's plan it.

RIFF RAFF & MAGENTA (O.S.)
 (sing)
 Janet.

BRAD
 (sings)
 So please don't tell me to can it.

RIFF RAFF & MAGENTA (O.S.)
 (sing)
 Janet.

BRAD
 (sings)
 I have one thing to say and that's
 dammit Janet. I love you.

JANET leans forward to kiss BRAD, but he backs away to the church steps.

BRAD (CONT'D)
 (sings)
 The road was long but I ran it.

RIFF RAFF & MAGENTA
 (sing)
 Janet.

BRAD
 (sings)
 There's a fire in my heart
 And you fan it.
 (jumps off)

RIFF RAFF & MAGENTA (O.S.)
 (Sing)
 Janet.

BRAD
 (sings)
 If there's one fool for you
 Then I am it.

RIFF RAFF & MAGENTA
 (sing)
 Janet.

BRAD
 (sings)
 I've one thing to say and that's...

BRAD chalks a heart on the church door, which RIFF RAFF proceeds to wipe off.

BRAD (CONT'D)
 (sings)
 Dammit, Janet.
 I love you.

JANET
 Ooh.

BRAD picks up Janet and swings her around; kneels down.

JANET (CONT'D)
 Ooh.

BRAD produces a ring.

BRAD
 (sings)
 Here's a ring to prove that
 I'm no joker.

JANET (O.S.)
 Ohh.

BRAD (O.S.)
 (sings)
 There's...

CHURCH BELLS PEAL OUT. RIFF RAFF and MAGENTA OPEN doors and solemnly ENTER the church, door closes behind them.

BRAD (CONT'D)
 (sings)
 ... three ways that love can grow.
 That's good...

JANET
 Oh... oh... oh...

BRAD
 (sings)
 ... bad or...

BRAD goes to put the ring on JANET'S finger and drops it.

BRAD (CONT'D)
 (sings)
 ... mediocre.

JANET
 Oh.

BRAD bends down to pick up ring. JANET crouches beside him. He puts the ring on her finger.

BRAD
 (sings)
 Oh - JANET
 I love you so.

JANET
 Oh.

JANET, transfixed, bursts into the church.

INT. CHURCH - DAY

JANET bursts into the church, hypnotized by the ring. BRAD follows her.

JANET
 (sings)
 OH! It's nicer than
 Betty Monroe had.

MAGENTA & COLUMBIA
 (Sing)
 Oh Brad.

JANET
 (sings, turning to Brad)
 Now we're engaged and I'm so glad.

MAGENTA & COLUMBIA
 (Sing)
 Oh Brad.

JANET
 (sings)
 That you met Mom
 And you know Dad.

WHOLE FAMILY (O.S.)
 (sings)
 Oh Brad.

JANET
 (sings)
 I've one thing to say
 And that's...

RIFF RAFF and COLUMBIA rise from pew and move o.s. MAGENTA follows them. JANET takes BRAD'S arm.

JANET (CONT'D)
 (sings)
 ...Brad,
 I'm mad,
 For you too.

BRAD & JANET walk forward, arm in arm.

JANET (CONT'D)
 (sings)
 Oh, Brad.

BRAD
 (sings)
 Oh dammit.

BRAD moves o.s. between rows of pews. RIFF RAFF, followed by COLUMBIA and MAGENTA, EXITS through door.

JANET
 (sings)
 I'm mad...

BRAD
 (sings)
 Oh Janet.

JANET
 (sings)
 For you.

JANET holds her hand up to BRAD's face and looks at her ring as she takes her hand down.

BRAD
 (sings)
 I love you too-oo-oo.

BRAD & JANET
 (sing together)
 There's one thing left to do-ah-
 ooh.

We are aware of THE FAMILY bringing in coffin in B.G. through vestry door.

BRAD
 (sings)
 And that's go see the man
 Who began it.

FAMILY
 (Sing)
 Janet.

BRAD
 (sings)
 When we met in his science exam
 It-

THE FAMILY moves into position behind coffin in b.g.

FAMILY
 (sings)
 Janet.

BRAD
 (sings)
 Made me give you the eye
 And then panic.

FAMILY
 (sings)
 Janet.

BRAD
 (sings)
 Now I've one thing to say, and
 that's Dammit,
 Janet.
 I love you.

JANET runs to BRAD; he hugs her. BRAD circles JANET.

BRAD (CONT'D)
 (sings)
 Dammit, Janet.

JANET circles BRAD twice; admiring her ring on the way.

JANET
 (sings)
 Oh Brad,
 I'm mad.

BRAD
 (sings)
 Dammit, Janet.

BRAD & JANET kneel together with each following word until they are kneeling on the floor.

BRAD & JANET
 (sing together)
 I love you.

BRAD & JANET kiss.

The CROSS above SPLITS OPTICALLY, REVEALING:

INT. A STUDY - NIGHT

Mahogany bookcases, a large desk with a prominent globe of the world. A well-padded armchair has its BACK TO the CAMERA. It swings around REVEALING the NARRATOR. He is in his smoking jacket. He speaks directly to us.

NARRATOR

I would like, heh, if I may to take you on a strange journey.

He CROSSES to the bookshelf. He selects a dossier.

We SEE the title: "THE DENTON AFFAIR". He turns TOWARD CAMERA and opens the dossier; turns over pages showing photographs of RALPH & BETTY's wedding. He stops at a photograph of BRAD.

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

It seemed a fairly ordinary night when Brad Majors and his fiancée...

He turns the page REVEALING a photograph of JANET.

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

... Janet Weiss (two young ordinary healthy kids)...

We SEE the NARRATOR as he looks over the dossier.

NARRATOR (CONT'D)

... left Denton that late November evening to visit a Doctor Everett...

The NARRATOR turns a page to REVEAL photograph of DR. SCOTT.

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

... Scott, ex-tutor and now friend to both of them.

The NARRATOR closes the dossier and rests it on the table.

NARRATOR (CONT'D)

It's true there were dark storm clouds, heavy, black and pendulous, toward which they were driving.

(places dossier on book stand)

It's true also that the spare tire they were carrying was badly in need of some air.

(MORE)

NARRATOR (CONT'D)
 But, eh, they being normal kids and
 eh on a night out, well they were
 not going to
 let a storm spoil the events of
 their evening. On a night out.

He leans forward toward CAMERA.

NARRATOR (CONT'D)
 It was a night out they were going
 to remember for a very long time.

WIPE TO:

EXT. COUNTRY ROAD - NIGHT

A windshield wiper working under strain. Torrential rain on the windshield. BRAD concentrating on visibility. JANET is reading a newspaper and ignoring the Richard Nixon resignation speech, BARELY AUDIBLE from the car RADIO. We pick it up from the phrase "I have never been a quitter..."

PRESIDENT'S VOICE
 (over car radio)
 I have never been a quitter, to
 leave office before my term was
 completed is abhorrent to every
 instinct in my body. But as
 President I must put the interests
 of America first. America needs a
 full-time President and a full-
 time ...

A MOTORCYCLIST approaches and drives past the car.

PRESIDENT'S VOICE (CONT'D)
 (over car radio)
 ... Congress particularly at this
 time ...

We SEE JANET through the windshield.

PRESIDENT'S VOICE (CONT'D)
 (over car radio' b.g.)
 ... almost totally absorb the time
 and attention of both the President
 and Congress in a period...

JANET
 Gosh. That's the third motorcyclist
 that's passed us. They sure do take
 their lives in their hands. What
 with the weather and all.

BRAD

Yes, Janet. Life's pretty cheap to that type.

JANET raises a bar of chocolate; takes a bite and chews it.

JANET

What's the matter Brad, darllng?

Headlights on sign reading: "DEAD END."

BRAD

Hmm. We must've taken the wrong fork a few miles back.

JANET

Oh but then where did that motorcyclist come from?

BRAD

Hmmm ... Well, I guess we'll just have to turn back.

CUT TO:

EXT. ROAD - NIGHT

Car reverses. Brad puts his foot on the accelerator. THE WHEEL SKIDS and EXPLODES.

CUT TO:

EXT. CAR - SHOOTING THROUGH WINDSCREEN - NIGHT

JANET

What was that bang?

BRAD

(as he bangs on
the back of the seat)
We must have a blowout. Dammit, I knew I should have gotten that spare tire fixed. Well you just stay here and keep warm, and I'll go for help.

JANET

Where will you go? We're in the middle of nowhere.

BRAD

Didn't we pass a castle back down
the road a few miles? Maybe they
have a telephone I could use.

JANET starts to unbuckle her seat belt.

JANET

I'm going with you.

BRAD

Oh no darling. There's no sense in
both of us getting wet.

JANET

I'm coming with you.

She unbuckles her seat belt; BRAD turns off the ignition.

JANET (CONT'D)

Besides darling, the owner of that
phone might be a beautiful woman
and you might never come back
again.

BRAD laughs and gets out of the car. JANET puts the newspaper
over her head and follows him out.

EXT. ROAD - NIGHT

BRAD kicks the flat tire. BRAD and JANET approach a tree; a
bolt of lightning strikes it.

WIPE TO:

EXT. CASTLE GATES - NIGHT

BRAD and JANET stop by the castle gates.

BRAD reads a sign on the gate: "ENTER AT YOUR OWN RISK."
JANET sees it too.

A bolt of lightning strikes, lighting up the sign. HOLD on
sign.

CUT TO:

EXT. CASTLE GROUNDS - NIGHT

The rain pours off the newspaper down JANET's face. She walks forward; collides with a tree branch, then continues forward. CAMERA TRACKS BACK.

JANET

(sings)

In the velvet darkness
Of the blackest night
Burning bright.
There's a guiding star
No matter...

A flash of lightning. JANET moves forward, catching up with BRAD.

Behind them on the side of the road, sparse trees and rock formations.

JANET (CONT'D)

(sings)

... what or who you are.

They have passed a row of trees. A rock formation in the shape of a castle is silhouetted against the sky. It has a flag flying from the turret.

A glow of light appears in a window. It illuminates a path to the castle.

BRAD and JANET turn.

The castle is in the distance between the two of them.

BRAD & JANET

There's a light.

The castle looms in the distance.

PHANTOM VOICES (O.S.)

Over at the Frankenstein place.

BRAD stares hard.

BRAD

There's a light.

The castle looms closer.

PHANTOM VOICES (O.S.)

Burning in the fireplace.

JANET
(looks to Brad)
There's a light, a light
In the darkness of everybody's
life.

JANET and BRAD look at one another; then move off the road to allow MOTORCYCLISTS to ride past them. As they ride away, CAMERA TILTS UP and ZOOMS IN on RIFF RAFF at the castle window.

RIFF RAFF
Darkness must go
Down the river of nights dreaming
Flow morphia. slow
Let the sun and light come
streaming Into my life.

Flashes of lightning.

RIFF RAFF (CONT'D)
Into my life.

CUT TO:

EXT. CASTLE DRIVE - NIGHT

BRAD and JANET start moving down the driveway.

BRAD & JANET
There's a light.

CUT TO:

CASTLE FACADE - GRIFFIN - NIGHT

Shadow turns in the window.

PHANTOM VOICES (O.S.)
Over at the Frankenstein place.

CUT TO:

EXT. CASTLE DRIVE - NIGHT

BRAD and JANET approach the gateway to the castle.

BRAD & JANET
There's a light.

CUT TO:

CASTLE FACADE - NIGHT

CAMERA TRACKS IN and TILTS UP to the roof. Flashes of lightning.

PHANTOM VOICES (O.S.)
 Burning in the fireplace.
 There's a light... a light...

BRAD and JANET turn to face one another.

BRAD & JANET
 In the darkness of everybody's
 life.

WIPE TO:

INT. STUDY - NIGHT

The NARRATOR is in his armchair. He leans forward.

NARRATOR
 And so it seemed that fortune
 had smiled on Brad and Janet and
 that they had found the assistance
 that their plight required - or
 had they?

THUNDER CLAP.

WIPE TO:

EXT. FRONT DOOR OF THE CASTLE - NIGHT

BRAD and JANET approach the front door. She lowers the paper from her head; he takes off his glasses and wipes them with his handkerchief.

JANET
 Oh, Brad. Let's go back. I'm cold
 and I'm frightened.

BRAD
 Just a moment, Janet. They may have
 a telephone.

He puts on his glasses and presses the DOORBELL.

INT. CASTLE - NIGHT

RIFF RAFF'S hand ENTERS SCENE; opens door to REVEAL BRAD and JANET. VOICES are HEARD in the background as if there is a party going on in the distance.

The figure we have SEEN at the window EMERGES. He is a hunchbacked servant, RIFF RAFF.

RIFF RAFF

Hello.

BRAD

Hi my name is Brad Majors, uh, this is my fiancée, Janet Weiss. I wonder if you might help us. You see, our car broke down a few miles up the road. Do you have a phone we might use?

RIFF RAFF

You're wet.

JANET

Yes. It's raining.

BRAD

Yes.

RIFF RAFF

Yes.

CUT TO:

EXT. CASTLE - NIGHT

A bolt of lightning illuminates a row of vehicles parked by the castle.

EXT. FRONT DOOR OF THE CASTLE - NIGHT

BRAD sees them and reacts with surprise.

RIFF RAFF realizes BRAD has seen them.

RIFF RAFF

I think perhaps you'd better both come inside.

JANET

You're too kind.

They ENTER apprehensively.

DISSOLVE TO:

INT. FRONT ENTRANCE HALL - FRANKENSTEIN'S CASTLE - NIGHT

RIFF RAFF beckons them to follow.

We HEAR MUSIC becoming LOUDER.

JANET

(sotto voce)

Oh Brad, I'm frightened. What kind of place is this?

BRAD

(sotto voce)

Oh, it's probably some kind of hunting lodge for rich weirdos.

JANET

Oh!

RIFF RAFF slams the doors behind them.

RIFF RAFF

This way.

As RIFF RAFF walks forward, below the staircase, MAGENTA, another servant, is REVEALED on the stairs, holding a duster.

JANET

Are you having a party?

RIFF RAFF

You've arrived on a rather special night. It's one of the master's affairs.

JANET

Oh. Lucky him.

MAGENTA

You're lucky. He's lucky. I'm lucky. We're all lucky.
(she laughs)

MAGENTA slides down banister, tossing the mop to RIFF RAFF, who catches it.

CLOCK in the shape of an upright coffin STRIKES TWELVE.

Skeleton REVEALED as lid/door opens - RIFF RAFF dusts.

BRAD and JANET are rather unnerved by this outburst from the domestic. They look back to RIFF RAFF.

RIFF RAFF

(sings)

It's astounding
Time is fleeting
Madness takes its toll...

MAGENTA

Ahh....

RIFF RAFF

(sings)

But listen closely...

MAGENTA

(sings)

Not for very much longer...

RIFF RAFF

(sings)

I've got to keep control.

MAGENTA gives RIFF RAFF a strange signal.

RIFF RAFF starts to dance in an extraordinary fashion.

RIFF RAFF (CONT'D)

(sings)

I remember doing the Time Warp.
Drinking those moments when
The blackness would hit me.

MAGENTA pushes JANET and BRAD before her. She turns to RIFF RAFF and they dance after BRAD and JANET toward a door in b.g.

RIFF RAFF & MAGENTA

(sing together)

And the void would be calling.

INT. BALLROOM - NIGHT

The doors open REVEALING BRAD and JANET at the doorway of a huge black-and-silver ballroom. At the furthest end is a throne-like chair and, surrounding it, a theatre proscenium. In the body of the room are TRANSYLVANIAN GUESTS. They are the people BRAD and JANET passed on the road.

They are the Transylvanian Secret Agents - assembled on this special occasion from all over the earth.

It is the Annual Transylvanian Convention - announced by an official banner suspended over the ballroom. They are all dressed in strange but elegant evening wear. They are a distorted version of the GUESTS from the Denton wedding. A party spirit prevails, they throw their arms out in a plea to RIFF RAFF on the balcony.

GUESTS

(sing)

Let's do the Time Warp again.

BRAD and JANET walk forward into the room. The doors close behind them.

GUESTS (CONT'D)

(sing)

Let's do the Time Warp again.

WIPE TO:

INT. STUDY - NIGHT

The NARRATOR moves from his desk to the wall behind him. He pulls down a chart with illustrated dance steps on it. He gestures to the appropriate section of the diagram with the pointer.

NARRATOR

It's just a jump to the left.

WIPE TO:

INT. BALLROOM - NIGHT

The GUESTS leap to the left in one giant step.

GUESTS

(sing)

And then a step to the right.

WIPE TO:

INT. STUDY - NIGHT

The NARRATOR puts his hands on his hips.

NARRATOR

With your hand on your hips.

CUT TO:

INT. BALLROOM - NIGHT

All GUESTS have hands on hips.

GUESTS

(sing)

You bring your knees in tight.
But it's the pelvic thrust.

The rows of GUESTS open out with pelvic thrusts.

GUESTS (CONT'D)

(sing)

They really drive you insane.

A MAN wearing dark glasses and holding a plate of sausages puts food into his mouth. JANET faints into BRAD's arms.

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

(sing)

Let's do the Time Warp again.

The GUESTS turn to FACE CAMERA and hold up their right hands.

GUESTS (CONT'D)

(sing)

Let's do the Time Warp again.

JANET, in BRAD's arms, revives. MAGENTA begins to dance forward as if in a trance as RIFF RAFF pushes BRAD and JANET forward.

MAGENTA

(sings)

It's so dreamy
Oh, fantasy free me
So you can't see me
No not at all.

BRAD and JANET look at each other in alarm. MAGENTA moves counter-clockwise as she sings.

MAGENTA (CONT'D)

(sings)

In another dimension
With voyeuristic intention.
Well secluded I see all...

RIFF RAFF

(sings)

With a bit of a mind flip...

MAGENTA

(sings)

You're into a time slip...

RIFF RAFF

(sings)

And nothing can ever be the same.

MAGENTA dances forward.

MAGENTA

(sings)

You're spaced out on sensation.

JANET faints again in BRAD's arms.

RIFF RAFF

(sings)

Like you're under sedation.

CAMERA PANS with RIFF RAFF and MAGENTA as they dance past BRAD, still holding JANET in his arms, toward COLUMBIA, a young girl - the household groupie - sitting on a juke box at the end of the ballroom.

GUESTS

(sings)

Let's do the Time Warp again.

Let's do the Time Warp again.

COLUMBIA

(sings)

Well, I was walking down the street

Just having a think

When a snake of a guy

Gave me an evil wink.

Well it shook me up

It took me by surprise

He had a pick-up truck

And the devil's eyes

He stared at me

And I felt a change

Time meant nothing

Never would again.

A line of GUESTS turns to FACE CAMERA.

GUESTS

(sing)

Let's do the Time Warp again.

Let's do the Time Warp again.

CUT TO:

INT. STUDY - NIGHT

The NARRATOR jumps to his left.

NARRATOR
It's just a jump to the left.

CUT TO:

INT. BALLROOM - NIGHT

A line of GUESTS jumps to their left.

GUESTS
(Sing)
And then a step to the right.

CUT TO:

INT. STUDY - NIGHT

The NARRATOR stands with his hands on his hips.

NARRATOR
With your hands on your hips.

CUT TO:

INT. BALLROOM - NIGHT

The GUESTS put their hands on their hips and start to dance.

GUESTS
(Sing)
You bring your knees in tight.
But it's the pelvic thrust...

RIFF RAFF and MAGENTA dance INTO SCENE in front of the line of GUESTS.

GUESTS (CONT'D)
(sing)
Let's do the Time Warp again.

COLUMBIA climbs down from the juke box and starts to dance.
As she takes off her hat:

COLUMBIA
Ah!

CAMERA MOVES DOWN to SEE COLUMBIA'S legs and feet dancing.

COLUMBIA (CONT'D)
Oh! Oh! Yeoooww...

The GUESTS watch COLUMBIA dancing. She gives a WHOOP and starts to spin around. CAMERA PANS with her as she spins.

COLUMBIA (CONT'D)
Ahhhh.

She fallsdown on the stairs.

GUESTS
(sing)
Let's do the Time Warp again.

COLUMBIA puts on her top hat, rises from the stairs. The GUESTS bow to her.

GUESTS (CONT'D)
(sing)
Let's do the Time Warp again.

CUT TO:

INT. BALLROOM - NIGHT

The GUESTS and COLUMBIA take a jump. BRAD and JANET react.

GUESTS (O.S.)
(sing)
And then a step to the right.

CUT TO:

INT. STUDY - NIGHT

The NARRATOR stands on his desk, waving his arms about.

NARRATOR
With your hands on your hips.

CUT TO:

INT. BALLROOM - NIGHT

THREE GUESTS put their hands on their hips. CAMERA TRACKS with BRAD and JANET as they move away.

GUESTS (O.S.)
(sing)
You bring your knees in tight.

The THREE GUESTS, hands on hips, rook forward.

GUESTS (CONT'D)
 (sing)
 But it's the pelvic thrust
 They really drive you...

CUT TO:

INT. STUDY - NIGHT

The NARRATOR stands atop his desk, dancing.

GUESTS (O.S.)
 (sing)
 ...insane.

CUT TO:

INT. BALLROOM - NIGHT

BRAD and JANET move backward up the steps.

GUESTS
 (sing)
 Let's do the Time Warp again.

RIFF RAFF and COLUMBIA dance.

GUESTS (CONT'D)
 (sing)
 Let's do the Time Warp again.

All the GUESTS fall to the floor.

Janet nudges Brad.

JANET
 Say something.

BRAD
 Say I

THREE GUESTS lying on the floor sit up.

BRAD (CONT'D)
 Do any of you guys know how to
 Madison?

The GUESTS MUTTER amongst themselves. JANET pulls BRAD back towards the door.

JANET

Brad, please let's get out of here.

BRAD

For God's sake keep a grip on yourself Janet.

JANET

(as she opens door)
But it seems so unhealthy here.

BRAD

It's just a party Janet.

Behind them an elevator slowly descends bearing a figure in a black cloak and stiletto heels - FRANK - her foot tapping in time to the RHYTHM.

JANET

Well I want to go.

BRAD

Well, we can't go anywhere until I get to a phone.

JANET

Well then ask the butler - or someone.

BRAD

Just a moment Janet. We don't want to interfere with their celebrations.

JANET

This isn't the Junior Chamber of Commerce Brad.

BRAD

They're probably foreigners with ways different than our own. They may do some more folk dancing.

JANET

Look - I'm cold, I'm wet, and I'm just plain scared.

JANET looks at the elevator; she turns TOWARD CAMERA, reacting.

BRAD

I'm here, there's nothing to worry about.

GUESTS rise, staring mesmerized at the elevator.

JANET sees the shoe, looks up at the face of its owner.

She puts her hand up to her head and SCREAMS. CAMERA ZOOMS IN on FRANK in the elevator. JANET slumps TOWARD CAMERA and faints.

FRANK turns and throws open elevator cage door.

FRANK
 (sings)
 How do you do?
 I see you've met my faithful...

RIFF RAFF and MAGENTA; she looks towards her.

FRANK (O.S.) (CONT'D)
 (sings)
 ... handyman.

CAMERA PANS with FRANK as she walks toward BRAD; stops next to him.

FRANK (CONT'D)
 (sings)
 He's a little brought down -
 Because when you knocked
 He thought you were the candy man.
 Don't...

FRANK walks AWAY FROM CAMERA. CAMERA TRACKS with her as she moves towards the throne in b.g.

FRANK (CONT'D)
 (sings)
 ... get strung out by the way I
 look. Don't judge a book ...

BRAD helps JANET up and they walk down the steps.

FRANK (CONT'D)
 (sings)
 ...by its cover. I'm not...

FRANK turns to face CAMERA.

FRANK (CONT'D)
 (sings)
 ... much of a man
 By the light of day
 But by night I'm one hell of a
 lover.

FRANK throws her cloak back onto the throne, REVEALING her transvestite attire.

FRANK (CONT'D)
 (sings)
 I'm just a sweet transvestite
 From Transsexual Transylvania.

BRAD and JANET react.

FRANK (O.S) (CONT'D)
 Ahha ...

FRANK walks down the steps from the throne between two lines of GUESTS. CAMERA TRACKS BACK before her. She walks between BRAD and JANET, then turns.

FRANK (CONT'D)
 (sings)
 Let me show you around, maybe play
 you a sound.
 You look like you're both pretty
 groovy.

She circles them and forces them into the ballroom.

FRANK (CONT'D)
 (sings)
 Or if you want something visual
 that's not too abysmal
 We could take in an old Steve
 Reeves movie.

FRANK turns and moves away; BRAD and JANET follow her. Frank stops by a wine dispenser. She picks up a mug and bends down to the dispenser to fill it.

BRAD
 I'm glad we caught you at home
 - could we use your phone? We're
 both in a bit of a hurry.

BRAD puts his arm around JANET. FRANK straightens up; looks at them, then drinks.

JANET
 Right!

BRAD
 We'll just say where we are,
 Then go back to the car...

TWO GUESTS approach FRANK; she shakes hands with them.

BRAD (CONT'D)
We don't want to be any worry.

FRANK throws the wine at CAMERA, then turns on BRAD and JANET.

FRANK
(sings)
Well you got caught with a flat
Well how about that
Well babies don't you panic...

FRANK walks to the throne; BRAD and JANET follow her.

FRANK (CONT'D)
(sings)
By the light of the night
It'll all seem all right
I'll get you a satanic mechanic.

FRANK turns her back on BRAD and JANET. She and COLUMBIA walk up the steps to the throne and turn to face CAMERA. They dance.

FRANK (CONT'D)
(sings)
I'm just a sweet transvestite
From Transsexual Transylvania. Ha.
Ha.

She sits on the throne, swings her legs up over the arm.

FRANK (CONT'D)
(sings)
Why don't you stay for the night?

RIFF RAFF
(sings)
"night"

FRANK
(sings)
Or maybe a bite.

COLUMBIA
(sings)
"bite"

FRANK
(sings)
I could show you my favorite
obsession I've been malting a man
(MORE)

FRANK (CONT'D)
 With blonde hair and a tan
 And he's good for relieving my
 tension. I'm just a sweet
 transvestite...

FRANK stands up. COLUMBIA and RIFF RAFF stand; COLUMBIA sits
 on arm of throne.

FRANK (CONT'D)
 (sings)
 From Transsexual Transylvania.

FRANK storms down the ballroom to the elevator.

FRANK (CONT'D)
 (sings)
 I'm just a sweet transvestite.

MAGENTA, COLUMBIA, RIFF RAFF & GUESTS
 (O.S.)
 "Sweet transvestite."

FRANK
 From Transsexual...

MAGENTA, COLUMBIA, RIFF RAFF & GUESTS
 "Transylvania."

FRANK gets into the elevator. BRAD and JANET exchange
 glances.

MAGENTA, COLUMBIA, RIFF RAFF & GUESTS
 (O.S.) (CONT'D)
 (sing)
 Ha. Ha.

On each STRONG CHORD, INTERCUT increasingly TIGHT C.U.s of
 FRANK with reactions from BRAD, JANET and TRANSYLVANIANS.

FRANK
 (sings)
 So come up to the Lab.
 (CHORD)
 And see what's on the slab
 (CHORD)
 I see you shiver with
 antici...pation.
 (CHORD)
 But maybe the rain
 (CHORD)
 Is really to blame.
 (CHORD)
 (MORE)

FRANK (CONT'D)
So I'll remove the cause
But not the symptom.
(CHORD)

FRANK closes the door; the elevator ascends.

The GUESTS applaud ecstatically.

RIFF RAFF and MAGENTA close in on BRAD and JANET. They remove BRAD and JANET's wet clothes. RIFF RAFF rubs JANET'S hair with a bloody towel.

JANET
Thank you.

MAGENTA dusts BRAD off with her apron. She moves behind him and starts to take off his jacket.

BRAD
Thank you very much.

JANET throws the towel down. RIFF RAFF reaches around her waist to her belt. She hits him on the shoulder.

JANET
Oh. Oh. Oh. Brad.

BRAD
It's all right Janet.

MAGENTA is undoing his belt and fly.

BRAD (CONT'D)
We'll play along for now and pull
out the aces when the time is
right.

MAGENTA pulls down his trousers. COLUMBIA comes forward to witness the undressing. RIFF RAFF takes off JANET's dress.

JANET
Whatohl

COLUMBIA
Oh slow]y, slow]y. It's too nice a
job to rush.

COLUMBIA puts out her hand to BRAD. BRAD holds his hand out to her as MAGENTA pulls his sweater over his head.

BRAD
Hi. My name is Brad Majors
and this is my fiancee, Janet
Weiss.

JANET

Hmm.

MAGENTA unbuttons BRAD's shirt, takes it off and throws it over COLUMBIA's arm.

BRAD

Eh you are?

COLUMBIA

You're very lucky to be invited up to Frank's laboratory. Some people would give their right arm for the privilege.

BRAD

People like you maybe.

MAGENTA takes off his vest and throws it to COLUMBIA.

COLUMBIA

Huh I've seen it.

JANET

Huh! Oh!

COLUMBIA throws the clothes on the floor. JANET and BRAD reach for them. BRAD gets his shoes; MAGENTA pushes them toward the elevator.

RIFF RAFF stands in the elevator drinking from a bottle. COLUMBIA ushers BRAD and JANET toward the elevator.

COLUMBIA

Come along. The Master doesn't like to be kept waiting.

COLUMBIA ENTERS elevator. MAGENTA pushes BRAD and JANET in.

MAGENTA

Shift it.

They all ENTER the elevator! RIFF RAFF steps inside after them. He slams the cage door, trapping them in the elevator. They ascend.

INT. LIFT - NIGHT

BRAD and JANET are squashed, arms by their side. They stare straight ahead.

JANET
 (to Magenta)
 Is she, um, Frank I mean - is she
 your wife?

MAGENTA laughs.

RIFF RAFF
 The Master is not yet married. Nor
 do I think she ever will be. We are
 simply her servants.

JANET
 Oh.

The ELEVATOR GRINDS to a halt.

They have arrived at the laboratory.

CUT TO:

INT. LABORATORY - NIGHT

The laboratory looks like something between a student
 observation operating theatre and a Greek gymnasium.

It is pink-tiled through out. Facing the elevator entrance is
 a circular area containing a TANK on pedestals which though
 screened at this stage will be REVEALED to contain the body
 of ROCKY submerged in chemicals. The wall to one side
 contains a raised dais area for the GUESTS, and facing one
 end of the tank, the operational controls, monitor, and a
 giant refrigerator.

A chandelier hangs above the tank.

On the podium in front of FRANK's chambers there is a stand
 microphone. Near the podium are some weights. Behind the tank
 is a vaulting horse. These are wrapped in cellophane -
 ROCKY'S presents. The GUESTS are waiting as the elevator
 arrives.

FRANK, now in surgeon's outfit, stands in the middle of the
 room. RIFF RAFF gets out of the elevator first, with a glass
 of champagne which he hands to FRANK.

FRANK
 Magenta, Columbia, go and assist
 Riff Raff.

As she speaks her name each one steps forward out of the
 elevator. They CROSS to RIFF RAFF behind the tank.

FRANK (CONT'D)

I will entertain... em... em.

FRANK holds out her hand and laughs. BRAD and JANET step out of the elevator. BRAD shakes FRANK's hand.

BRAD

This is my fiancée Brad Majors.
Janet Vice.

JANET

Weiss.

BRAD

Weiss.

FRANK

(taking Janet's hand to
kiss)

Enchante.

JANET giggles as FRANK circles them.

FRANK (CONT'D)

Well how nice and what charming
underclothes you both have.

(she takes two white
coats from Riff Raff and
hands them to Brad)

But here... Put these on. They'll
make you feel less, um, vulnerable.

GUESTS in the gallery laugh. JANET and FRANK button up the coats.

FRANK (CONT'D)

It's not often we receive
visitors here. Let alone offer them
hospitality.

FRANK sips champagne; BRAD moves toward her.

BRAD

Hospitality. All we wanted to
do was to use your telephone
goddammit. A reasonable request
which you've chosen to ignore.

JANET

Brad, don't be ungrateful.

BRAD

Ungrateful!

BRAD angrily whips off his glasses.

The room falls silent. All eyes are on FRANK, waiting for her reaction. A smile breaks on her face.

FRANK

How forceful you are Brad. Such a perfect specimen of manhood. So dominant.

A WOMAN in the gallery takes off her dark glasses, raises a lorgnette. GUESTS o.s. laugh.

FRANK (CONT'D)

You must be awfully proud of him, Janet.

JANET

(simpering)

Well... yes I am.

FRANK laughs.

FRANK

Do you have any tattoos Brad?

BRAD

Certainly not.

FRANK

Oh well...

BRAD turns to JANET. She laughs.

FRANK (CONT'D)

How about you?

JANET laughs; RIFF RAFF approaches behind FRANK, looming over her shoulder.

RIFF RAFF

Everything is in readiness, Master. We merely await your word.

FRANK drinks her champagne then hands RIFF RAFF the empty glass. RIFF RAFF goes to the control panel and FRANK to the podium. FRANK, standing between MAGENTA and COLUMBIA, who both wear masks, takes the microphone.

FRANK

Tonight, my unconventional conventionists...

GUESTS laugh politely o.s.

FRANK (CONT'D)
 ... you are to Witness a new
 breakthrough. In biochemical
 research.
 (throws her head back)
 And paradise is to be mine.

FRANK clasps her hands together. MAGENTA and COLUMBIA clap.

ANGLE ON GUESTS

Clapping and shouting.

ANGLE - LOUDSPEAKER

FRANK (O.S.) (CONT'D)
 It was strange the way it happened.

BACK TO SCENE

FRANK (CONT'D)
 Suddenly you get a break.
 (she stretches and snaps
 her rubber gloves)
 All the pieces seem to fit into
 place. What a sucker you've been.
 What a fool. The answer was there
 all the time. It took a small
 accident to make it happen. An
 accident!

MAGENTA and COLUMBIA step forward one each side of her
 putting their hands on her shoulders.

MAGENTA & COLUMBIA
 (softly)
 An accident.

BRAD and JANET look at one another, then back to FRANK.

FRANK
 And that's how I discovered the
 secret. That elusive ingredient,
 that spark that is the breath of
 life... Yes, I have that knowledge.
 I hold the secret to life itself.

GUESTS applaud o.s. JANET starts to applaud.

FRANK (CONT'D)
 Hey oh.

BRAD pulls JANET toward him and stops her from clapping. O.S.
 the GUESTS continue to applaud.

CAMERA TRACKS with FRANK as she moves to the tank, followed by MAGENTA and COLUMBIA.

FRANK (CONT'D)
 You see, you are fortunate. For
 tonight is the night...
 (pulls at her glove)
 ..that my beautiful creature is
 destined to be born.

FRANK throws her arms in the air. Everybody applauds; they wave, rattle, whistle and cheer.

MAGENTA, standing at the far end of the tank, stops clapping. FRANK turns to face the tank. The men stop waving their rattles. A DRUM ROLL begins.

MAGENTA and COLUMBIA bend down to the red covering over the tank and begin to gather it up.

FRANK (CONT'D)
 Hoopla!

MAGENTA and COLUMBIA raise the red cover; it falls from the tank to REVEAL a bandaged figure floating within. The GUESTS "ooh" and "aah" in astonishment o.s.

FRANK (CONT'D)
 (pointing)
 Throw open the switches on the
 sonic oscillator.

RIFF RAFF flicks the switch to activate the oscilloscopes in the panel.

FRANK (CONT'D)
 And step up the reactor power input
 three more points.

RIFF RAFF presses a button three times, then begins to unwind a wheel, lights flashing on and off.

FRANK (CONT'D)
 Oh.

JANET and BRAD are bathed in brilliant light. JANET raises her arm to shield her eyes. She clings to BRAD. He looks from JANET up to the chandelier.

JANET
 Oh Brad ...

BRAD
 It's all right Janet.

FRANK raises her arms up and laughs.

RIFF RAFF continues the turn the wheel at the control panel; the lights flash on and off as the chandelier descends TOWARD CAMERA.

FRANK

Oh.

FRANK clasps her hands together; the light goes off. She looks down at the tank, then turns the taps on the chandelier. It spurts different colored liquids into the tank.

RIFF RAFF presses down on a lever at the control panel. Lights flash on and off. The light increases until it FLARES IN CAMERA.

INSIDE THE TANK the figure begins to move. A hand comes up and grips the side of the tank as the lights continue to flash on and off.

JANET puts her hand up to her face as the figure stands up in the tank. FRANK climbs up a ladder at the side of the tank; RIFF RAFF climbs the ladder at the opposite side.

The figure turns to face CAMERA. Lights flash on and off; o.s. GUESTS clap and cheer.

RIFF RAFF removes the bandages from the figure's face and head to REVEAL ROCKY HORROR. O.s. GUESTS react.

FRANK (CONT'D)

Oh Rocky.

ROCKY makes a GROWLING noise. At the same time RIFF RAFF is down the ladder making for the handle at the control panel.

ROCKY HORROR, with only his head unbandaged, is hanging onto the chandelier which RIFF RAFF is winding upwards.

ROCKY

(sings)

The Sword of Damocles is
Hanging over my head.
And I've got the feeling
Someone's going to be
Cutting the thread.

FRANK runs down the ladder and kicks RIFF RAFF.

RIFF RAFF

Oh!

RIFF RAFF sprawls forward onto the floor.

ROCKY
 (sings)
 Oh woe is me
 My life is a misery.
 Oo... oh.

RIFF RAFF gets up off the floor. He moves to the control panel and turns the wheel as FRANK climbs up ladder on end of tank in b.g.

ROCKY hangs from the chandelier as it begins to descend.

ROCKY (CONT'D)
 (sings)
 Oh, can't you see
 That I'm at the start...

ROCKY lands at the edge of the tank.

ROCKY (CONT'D)
 (sings)
 Of a pretty big downer...

As ROCKY gets level with her, FRANK lunges for him. ROCKY simultaneously abandons the chandelier, lands between MAGENTA and COLUMBIA who start to undo the bandages on his arms. FRANK lands in the tank.

ROCKY (CONT'D)
 (sings)
 I woke up this morning
 With a start
 When I fell out of bed.

GUESTS
 (Sing)
 That ain't no crime.

COLUMBIA and MAGENTA kneel and start to undo the bandages from ROCKY's legs. FRANK watches from inside the tank.

ROCKY
 (sings)
 And left from my dreaming
 Was a feeling
 Of unnameable dread.

GUESTS
 (sing)
 That ain't no crime.

ROCKY
 (sings)
 My high is low
 I'm dressed up
 With no place to go.

COLUMBIA rises and starts to undo the bandage around ROCKY's chest.

ROCKY (CONT'D)
 (sings)
 And all I know
 Is I'm at the start
 Of a pretty big downer.

COLUMBIA holds one end of the chest bandage; ROCKY spins away to undo the wrapping.

GUESTS
 (sing)
 Sha la la la
 That ain't no crime.

ROCKY (O.S.)
 (sings)
 Oh, no no no no.

As ROCKY spins away, undoing the chest bandage as he goes, FRANK ENTERS sitting atop RIFF RAFF's shoulders- they fall down.

GUESTS
 (sing)
 Sha la la la
 That ain't no crime.

ROCKY
 (sings)
 No no no, no no.

GUESTS
 (sing)
 Sha la la la
 That ain't no crime
 That ain't no crime.

ROCKY is now unbandaged. He strikes a pose, then makes a circuit of the GUESTS.

ROCKY
 (sings; to first
 group of GUESTS)
 The Sword of Damocles is
 Hanging over my head.

GUESTS (O.S.)
 (Sing)
 That ain't no crime.

ROCKY
 (sings: to second group)
 And I've got the feeling
 Someone's going to be Cutting the
 thread.

FRANK climbs up the ramp TO CAMERA.

GUESTS (O.S.)
 (sing)
 That ain't no crime.

ROCKY
 (sings: to third group)
 Oh, woe is me -
 My life is a mystery.

ROCKY goes down on one knee to the GUESTS.

ROCKY (CONT'D)
 (sings)
 And can't you see
 That I'm at the start
 Of a pretty big downer.

ROCKY sets off at a run as FRANK looms up again, shakes her fist at him and falls down.

GUESTS (O.S.)
 (sing)
 Sha la la la
 That ain't no crime.

FRANK ENTERS SHOT and CROSSES lab at a run, screaming.

COLUMBIA, RIFF RAFF and MAGENTA dance by the side of the tank.

GUESTS, COLUMBIA, RIFF RAFF & MAGENTA
 (Sing)
 Sha la la la...

FRANK chases ROCKY up the ramp. CAMERA PANS with them.

GUESTS (O.S.)
 (Sing)
 That ain't no crime.

ROCKY
 (sings)
 No no no no.

CAMERA PANS with FRANK as she runs past the GUESTS.

GUESTS
 (sing)
 Sha la la la
 That ain't no crime.

GUESTS, COLUMBIA, RIFF RAFF & MAGENTA
 (sing)
 That ain't no crime.

GUESTS
 (sing)
 Sha la la la
 That ain't no crime.

ROCKY runs TOWARD CAMERA and OVER it. FRANK runs TOWARD CAMERA and falls down.

ROCKY
 (sings)
 No no no no.

GUESTS
 (Sing)
 Sha la la la
 That ain't no crime.

ROCKY climbs up the ladder at the end of the tank. FRANK, lying on the ramp, gets up and moves toward ROCKY.

ROCKY
 (sings)
 Nono.

GUESTS
 Ooh. Sha la la...

FRANK (O.S.)
 Well really!

ROCKY is sitting at the top of the ladder above her, with his perfect limbs near FRANK'S face. COLUMBIA, RIFF RAFF and MAGENTA stand at the side of the tank.

FRANK (CONT'D)
 That's no way to behave on your first day out.

ROCKY looks hurt. FRANK clasps his leg.

FRANK (CONT'D)

Oh well but mm... since you're
such an exceptional beauty, I'm
prepared to forgive you.

COLUMBIA and MAGENTA take off their aprons and throw them
into the tank. RIFF RAFF and MAGENTA move to stand near FRANK
at the tank. COLUMBIA climbs up the ladder at the side of the
tank.

FRANK (CONT'D)

Oh I just love success.

RIFF RAFF

He is a credit to your genius
Master.

FRANK

Yes.

MAGENTA

A triumph of your vill.

FRANK

Yes.

COLUMBIA

He's okay.

FRANK

Okay?

(bangs her fist on the
tank)

Okay?

CAMERA PANS with FRANK as she moves closer to ROCKY.

FRANK (CONT'D)

I think we can do better than
that.

ROCKY climbs down from the tank.

FRANK (CONT'D)

Come on.

CAMERA TRACKS with FRANK and ROCKY as they walk past JANET
and BRAD.

FRANK (CONT'D)

Well Brad and Janet... What do
you think of him?

JANET

Well.

(she looks at Brad)

I don't like men with too many
muscles.

GUESTS laugh o.s.

FRANK

I didn't make him for you.

JANET gasps. FRANK takes ROCKY'S hand and leads him away.

FRANK (CONT'D)

He carries the Charles Atlas seal
of approval.

In the gallery, the GUESTS applaud. FRANK pulls a red cloth from a stand bearing a set of weights. ROCKY looks down at the weights, then up at FRANK.

FRANK (CONT'D)

(sings)

A weakling...

FRANK (CONT'D)

(sings)

... weighing ninety-eight pounds
Will get sand in his face
When kicked to the ground.

ROCKY laughs.

FRANK (CONT'D)

(sings)

And soon in the gym
With a determined chin...

FRANK chucks ROCKY's chin; ROCKY takes a card from the stand and looks at it.

FRANK (CONT'D)

(sings)

The sweat from his pores

INSERT: CARD

The card in ROCKY'S hand reads: "HAPPY BIRTHDAY ROCKY."

BACK TO SCENE

FRANK (CONT'D)

(sings)

As he works for his cau...

FRANK picks up two small weights and hands them to ROCKY.

FRANK (CONT'D)
 (sings)
 ... ause...
 Will make him glisten and gleam.

ROCKY looks down at the weights in his hands. FRANK puts her hand out to ROCKY.

FRANK (CONT'D)
 (sings)
 And with massage
 And just a little bit of stea-e-
 eam...

ROCKY raises the weights above his head. FRANK'S hand traces a line down ROCKY's body. ROCKY pumps the weights up and down. FRANK laughs; stands upright.

FRANK (CONT'D)
 (sings)
 He'll be pink and quite clean.

FRANK moves forward as ROCKY continues to pump the weights up and down.

FRANK (CONT'D)
 (sings)
 He'll be a strong man...
 Oh honey....
 (turns away)
 ... but the wrong man.

GUESTS
 (sing)
 But the wrong man.

FRANK pulls a trolley cart from the far side of the elevator. CAMERA TRACKS with her.

FRANK
 (sings)
 He'll eat nutritious high protein
 And swallow raw eggs...

FRANK whips the cloth off the trolley, REVEALING a gym horse. ROCKY runs INTO SCENE and sits on the horse. COLUMBIA moves behind him.

FRANK (CONT'D)
 (sings)
 Try to build up his shoulders,
 His chest, arms and legs.
 (MORE)

FRANK (CONT'D)
 Such an effort -
 If he only knew of my plan.

FRANK turns away to face GUESTS in the gallery. COLUMBIA begins rubbing oil on ROCKY, still sitting on the horse.

FRANK (CONT'D)
 (sings)
 In just seven days.

GUESTS, RIFF RAFF, MAGENTA, COLUMBIA &
 FRANK
 (Sing)
 I can make you a ma-aa-a-a-an.

ROCKY gets off the horse and lies on the floor to do push-ups.

FRANK
 (sings)
 He'll do press-ups and chin-ups,
 Do the snatch, clean and jerk.

FRANK jumps up onto the horse and does exercises. ROCKY gets up off the floor.

FRANK (CONT'D)
 (sings)
 He thinks dynamic tension
 Must be hard work.
 Such strenuous living
 I just don't understand.
 When, in just seven days ...
 (gets off horse)
 Oh baby...

FRANK pushes the horse OUT OF SHOT and pulls ROCKY toward a red refrigerator in b.g.

FRANK (CONT'D)
 (sings)
 I can make you
 A ma-a-a-a-an...
 (laughs)

INT. LABORATORY - REFRIGERATOR - NIGHT

The large refrigeration door slowly opens, falling like a drawbridge.

FRANK
 Aaaah!

MAGENTA and COLUMBIA guide JANET and BRAD o.s. The refrigerator door falls down. GUESTS in the gallery scream.

COLUMBIA

Edie!

INT. REFRIGERATOR - NIGHT

Inside is a wall of ice. Through this bursts an icy EDDIE riding a motorcycle, ex- World War II; he carries a saxophone.

INT. LABORATORY - NIGHT

EDDIE bursts through the ice at the door of the refrigerator. GUESTS in the gallery scream as EDDIE rides forward, ice falling from him. He puts kickstand down, takes off his goggles and helmet and throws them down.

EDDIE

Ooh.

COLUMBIA stands smiling at the ladder.

EDDIE (CONT'D)

(sings)

Whatever happened to Saturday night
When you dressed up sharp
And you felt all right...

CAMERA PANS with EDDIE as he moves toward ROCKY.

EDDIE (CONT'D)

(sings)

It don't seem the same since
cosmic light
Came into my life and I thought I
was divine.
I used to go for a ride with a
chick...

EDDIE beckons to COLUMBIA. He picks her up and swings her onto his motorcycle.

EDDIE (CONT'D)

(sings)

... who'd go
And listen to the music on the
radio.

The MOTORCYCLIST GUESTS remember only too well.

EDDIE (CONT'D)

(sings)

A saxophone was blowing on a rock
and roll show,
And we climbed in the back seat
And we really had a good time.

EDDIE holds his hand out to COLUMBIA.

ALL

(sing)

Hot patootie
Bless my soul...

EDDIE points to BRAD and JANET. Still on the motorcycle,
COLUMBIA holds onto his hand.

ALL (CONT'D)

(sing)

I really love that rock and roll.

COLUMBIA gets off the bike and dances with EDDIE.

EDDIE & GUESTS

(sing)

Hot patootie
Bless my soul
I really love that rock and roll.

The GUESTS in the gallery dance.

EDDIE & GUESTS (CONT'D)

(sing)

Hot patootie
Bless my soul...

COLUMBIA and EDDIE dance.

EDDIE & GUESTS (CONT'D)

(sing)

I really love that rock and roll.

The GUESTS in the gallery dance; EDDIE and COLUMBIA dance.

EDDIE & GUESTS (CONT'D)

(sing)

Hot patootie
Bless my soul
I really love that rock and roll.

The GUESTS in the gallery dance as EDDIE plays the SAXOPHONE.

GUESTS

Lovely party.

CAMERA TRACKS with EDDIE, REVEALING JANET and BRAD.

EDDIE

(sings)

My head it used to swim
From the perfume I smelled.
My hands kind of fumbled
With her white plastic belt.

(he hands his saxophone to
BRAD)

I'd taste her baby pink lipstick
And that's when I'd melt.

(stops by COLUMBIA)

And she'd whisper in my ear
Tonight she really was mine
Get back in front and put
Some hair oil on.

Buddy Holly was singing
His very last song.

With your arms around your girl
You tried to ah sing along.
It felt pretty good, whoo.

He turns to COLUMBIA who jumps on him.

EDDIE (CONT'D)

(sings)

Really had a good ti-i-ime...

TWO GUESTS dance; CAMERA PANS to TWO more GUESTS dancing.

ALL

(Sing)

Hot patootie Bless my soul.
I really...

EDDIE and COLUMBIA dance.

ALL (CONT'D)

(Sing)

... love that rook and roll.

EDDIE lies on top of COLUMBIA on the floor. He sits up; she hangs onto his scarf.

ALL (CONT'D)

(sing)

Hot patootie
Bless my soul...

COLUMBIA pulls EDDIE down on top of her.

RIFF RAFF and MAGENTA dance in the refrigerator.

ALL (O.S.) (CONT'D)
 (Sing)
 I really love that rook and roll.

ROCKY dances; FRANK watches him.

ALL (CONT'D)
 (sing)
 Hot patootie
 Bless my soul...

EDDIE rises; COLUMBIA pushes him down and rolls on top of him.

ALL (O.S.) (CONT'D)
 (Sing)
 I really love that rook and roll.

GUESTS in the gallery and on the ramp dance.

COLUMBIA breaks away from EDDIE.

COLUMBIA
 Rocky.

FRANK pushes ROCKY into the elevator and closes the gate. AD-LIB shouts o.s.

EDDIE kicks down on the motorcycle's starter.

ALL (O.S.)
 (sing)
 Hot patootie...

CLOSE ON EDDIE'S HAND

with the word "LOVE" tattooed on his fingers, pulls up the clutch.

ALL (O.S.) (CONT'D)
 (sing)
 Bless my soul...

ANGLE - MOTORCYCLE

The headlamp lights up.

ANGLE - TWO GUESTS

Dancing on the ramp.

ALL (O.S.) (CONT'D)
 (sing)
 I really love that rock and roll.

CLOSE ON EDDIE'S HAND

as it twists the accelerator on the motorcycle's handlebar.
The motorcycle moves o.s.

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

(Sing)
Hot patootie
Bless my soul
I really love that rock and roll.

The GUESTS on the ramp react as EDDIE rides past them.

ALL (CONT'D)

(sing)
Hot patootie
Bless my soul...

EDDIE rides his bike up the ramp and into the gallery; CAMERA
PANS with him.

ALL (CONT'D)

(Sing)
I really love that rock and roll.

GUESTS move out of EDDIE'S path as he rides along the
gallery.

ALL (CONT'D)

(sing)
Hot patootie
Bless my soul
I really love that rock and roll.
Hot...

FRANK moves into the refrigerator and stops RIFF RAFF and
MAGENTA dancing. They move forward out of the refrigerator.

ALL (CONT'D)

(sing)
...patootie
Bless my soul
I..

CAMERA PANS with him as EDDIE rides his bike up the ramp and
into the gallery.

ALL (CONT'D)

(sing)
... really love that rock and roll.
Hot patootie
Bless my soul
Bless my so-o-...

RIFF and MAGENTA stand at the entrance to the refrigerator.
FRANK walks forward to them.

ALL (CONT'D)
(sing)
...ooouul
I really love that rock and roll.

ROCKY, in the elevator, RATTLES the GATE.

ALL (CONT'D)
(sing)
Hot patootie...

EDDIE rides his bike INTO SCENE and stops. COLUMBIA runs towards him; he gets off the bike, picks her up and swings her into the saddle.

ALL (CONT'D)
(sing)
Bless my soul
I really love that rock and roll.
Hot patootie
Bless my soul
I really love...

CAMERA TRACKS BACK with FRANK as she walks forward past MAGENTA and RIFF RAFF.

ALL (CONT'D)
(Sing)
...that rock and roo...

COLUMBIA sees EDDIE and moves away. CAMERA PANS with him.

ALL (CONT'D)
(sing)
...ahoull

FRANK moves forward, an ice-pick raised. SCREAMS from o.s.

COLUMBIA puts her hands to her face and screams.

CAMERA PANS with EDDIE as he backs away toward the refrigerator. He turns, continuing toward refrigerator. SCREAMS from o.s.

FRANK, BACK TO CAMERA, strikes down with the ice-pick; RIFF RAFF and MAGENTA standing nearby. SCREAMS from o.s.

EDDIE gets up and moves into the refrigerator. SCREAMS from o.s.

CAMERA TRACKS BEFORE FRANK as, still holding the ice-pick, she moves forward into smoke. SCREAMS from o.s.

COLUMBIA screams again; puts her hands up to her face.

There's a trickle of blood on the floor between RIFF RAFF'S and MAGENTA'S legs. FRANK moves forward to the entrance of the refrigerator; stops and drops the ice-pick.

FRANK

One from the vaults.

She tries to take off his blood-stained rubber gloves; MAGENTA helps pull them off. ROCKY RATTLES the GATE in the elevator.

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

Oh!

FRANK stands between RIFF RAFF and MAGENTA; moves forward.

FRANK moves o.s., REVEALING Eddie's body lying on the floor at the back of the refrigerator.

ROCKY RATTLES the GATE in the elevator. FRANK goes to the elevator, opens the gate, then leans against the elevator.

FRANK (CONT'D)

Don't be upset. It was a mercy killing. He had a certain naive charm - but no muscle.

ROCKY flexes his arm and puts it on FRANK'S shoulder.

FRANK (CONT'D)

Ooooh.

FRANK moves forward and flexes her right arm; feels her muscle. MAGENTA moves INTO SCENE.

FRANK (CONT'D)

(sings)

But a deltoid and a bicep
A hot groin and a tricep
Makes me ooooh...

(crouches down; then
stands)

... shake ...

RIFF RAFF ENTERS SCENE; follows FRANK.

FRANK (CONT'D)

(sings)

Makes me want to take
Charles Atlas by the ha...aa...nd.

ROCKY flexes his arm again. FRANK holds out her arms and
MAGENTA and RIFF RAFF take off her surgeon's gown.

FRANK & ALL

(sing)

In just seven days
Oh baby-
I can make you a
Ma-ha-ha-ha-haan.

FRANK

(sings; dancing to ROCKY)

I don't want no dissension
Just dynamic tension.

JANET

(sings)

I'm a muscle fa-ha-an.

MAGENTA AND RIFF RAFF move after JANET.

FRANK & GUESTS (O.S.)

(Sing)

In just seven days
I can make you
A ma-ha-ha-ha-haan.

FRANK pulls ROCKY to the stand.

FRANK

(sings)

Dig it. I f you ca-ha-ha-an.

GUESTS

(sing)

In just seven days
I can make you
A ma-ha...

Curtains in b.g. draw back REVEALING a bridal chamber.

FRANK & GUESTS

(sing)

... ha-ha-haaan.

FRANK and ROCKY, arms intertwined, walk forward between two
lines of GUESTS who throw confetti at them.

GUESTS

Rah rah rah
 Rocky and Frank Rah rah rah
 Rocky and Frank Rah rah rah
 Rocky and Frank Rah rah rah

As ROCKY and FRANK ENTER the bridal chamber the curtains begin to close. Just before they do, FRANK jumps into ROCKY's arms.

WIPE TO:

INT. STUDY - NIGHT

The NARRATOR sits at his desk.

NARRATOR

There are some people who say that life is an illusion, and that reality is simply a figment of the imagination. If this is so, then Brad and Janet are quite safe. However, the sudden departure of their host and her creation (into the seclusion of his somber bridal suite) had left them feeling both apprehensive and uneasy. A feeling which grew as the other guests "departed" and "they" were shown to their separate rooms.

WIPE TO:

INT. JANET'S ROOM (RED FILTER) - NIGHT

The door opens and JANET is pushed into the room by COLUMBIA. She throws a kimono to JANET and EXITS, closing the door behind her.

CUT TO:

INT. LABORATORY - NIGHT

MAGENTA and RIFF RAFF watch a T.V. monitor with static showing JANET in her room.

RIFF RAFF

Oh ho ho.

JANET puts on the kimono.

CUT TO:

INT. BRAD'S ROOM (BLUE FILTER) - NIGHT

The door opens and BRAD is pushed into the room by COLUMBIA. She throws a kimono to him and EXITS, closing the door after her. BRAD looks down at the kimono.

CUT TO:

INT. LABORATORY - NIGHT

MAGENTA and RIFF RAFF watch the t.v. monitor. JANET gets ready for bed; climbs into the bed.

MAGENTA

Haha.

CUT TO:

INT. JANET'S ROOM (RED FILTER) - NIGHT

We SEE JANET in SILHOUETTE on the netting around her bed. She lies in bed when there's a KNOCK at the DOOR.

JANET sits up.

JANET

Who is it? Who's there?

BRAD'S VOICE from behind the door.

BRAD'S VOICE (O.S.)

It's only me, Janet.

She relaxes.

JANET

Oh, Brad, darling, come in.

A silhouette ENTERS and CROSSES to the bed. It moves onto the bed behind the net curtain.

JANET (CONT'D)

Oh Brad -mmmm - oh... oh yes, my darling - oh but what if...

BRAD'S VOICE

It's all right Janet. Everything's going to be all right.

JANET

Oh, I hope so my darling. Oh Oh oh oh!!

Her silhouette struggles and FRANK rises off of her.

JANET (CONT'D)

Oh it's...

FRANK

I'm afraid so, Janet. But isn't it nice?

She lies down on top of her. JANET beats her chest with her clenched fists. She laughs.

JANET

Oh oh you beast, you monster.
(pushes her away;
sits up)
What have you done with Brad?

FRANK

Eh well nothing. Why do you think I should?

JANET

You tricked me - I wouldn't have -
I've never - never...
(she cries)

FRANK

Yes, yes I know. But it isn't all bad, is it?

She pushes her down on the bed and lies on top of her.

FRANK (CONT'D)

I think you really found it quite pleasurable.

She recommences making love to her.

JANET

Oh...

FRANK

Oh...

JANET

Stop - I mean help. Oh Brad, oh
Brad.

She sits up; FRANK places a finger on her lips.

FRANK

Ssssh. Brad's probably asleep by
now. Do you want him to see you
like this?

She pulls off her nightdress.

JANET

Oh like this - like how? It's your
fault. You're to blame.

(pause)

I was saving myself.

FRANK

(laughs)

Well, I'm sure you're not spent
yet.

JANET

Promise you won't tell Brad.

FRANK

Cross my heart and hope to die.

She pushes her down on the bed and recommences making love to
her.

JANET

Ohoh.

(laughs)

CUT TO:

INT. LABORATORY - NIGHT

The T.V. Monitor has interference on the screen. JANET and
FRANK laugh o.s.

MAGENTA mops the floor; RIFF RAFF dusts the control panel. He
walks to MAGENTA; hands her the duster and walks o.s.

CUT TO:

INT. BRIDAL CHAMBER - NIGHT

MAGENTA leans on her mop. RIFF RAFF walks to the foot of the bed where ROCKY lies asleep, face-down on the bed, chained by the ankles. He touches a candelabra to ROCKY's sleeping form; ROCKY awakens and sits up. RIFF RAFF smiles and jerks the candelabra toward ROCKY.

ROCKY puts his hand to his face and backs away from the flame. RIFF RAFF laughs.

ROCKY stands on the bed and pulls at the chain around his ankle. RIFF RAFF laughs again, thrusting the candelabra toward him. ROCKY breaks the chain and the bed starts to collapse. He escapes through the curtain.

The BED COLLAPSES on RIFF RAFF.

CUT TO:

INT. LABORATORY - NIGHT

ROCKY runs toward the elevator shaft. CAMERA PANS with him as he climbs down the shaft. MAGENTA and RIFF RAFF, still holding the candelabra, ENTER. He stomps on ROCKY's hand and throws a candle down the shaft after him.

CUT TO:

INT. LIFT SHAFT - NIGHT

ROCKY climbs down the shaft with chains hanging from his ankles.

CUT TO:

INT. LABORATORY - NIGHT

MAGENTA and RIFF RAFF make a strange sign with the hands and arms; RIFF RAFF puts his arms around MAGENTA and kisses her neck. She gasps.

CUT TO:

INT. HALL - NIGHT

ROCKY jumps down from the elevator shaft and runs toward the front door.

CUT TO:

INT. BRAD'S ROOM (BLUE FILTER) - NIGHT

We SEE BRAD'S SILHOUETTE lying in bed on the net curtain surrounding him. A woman's silhouette moves forward and climbs into bed with him.

JANET'S VOICE

(distraught)

Oh Brad, it's no good here. It will destroy us.

BRAD

Don't worry Janet, we'll be away from here in the morning.

JANET'S VOICE

Oh Brad, you're so strong and protective. Hmm. Hmm. Oh!

BRAD

You!

He pushes FRANK away.

FRANK

I'm afraid so, Brad. But isn't it nice?

BRAD grabs FRANK around the throat and pushes her away, then sits up.

BRAD

Why you - what have you done with Janet?

FRANK

Nothing. Why do you think I should?

BRAD

You tricked me. I wouldn't have - I've never - never - never.

BRAD lets her go and turns away, humiliated.

FRANK

Oh yes I know, but it isn't all bad, is it? Not even half bad.

(both lie back on the bed)

I think you really quite enjoyed it.

(she caresses Brad)

Mmm so soft. You're so sensual.

BRAD
 (shouts)
 "Janet",
 (then Frank mutters...)

He half sits up.

FRANK
 Shush. Janet's probably asleep by
 now. Do you want her to see you
 like this?

FRANK pulls at BRAD's clothes.

BRAD
 Like this.
 (throwing Frank aside)
 Like how? It's your fault - you're
 to blame. I thought it was the real
 thing.

FRANK
 Oh come on, Brad, admit it. You
 liked it, didn't you? There's no
 crime in giving yourself over to
 pleasure.
 Oh Brad, you have wasted so much
 time already. Janet needn't know, I
 won't tell her.

BRAD
 Well you promise you won't tell?

FRANK
 On... on my mother's grave.

A BEEPING NOISE o.s. Suddenly the shadows are illuminated by
 the monitor as an image of RIFF RAFF APPEARS on the screen
 above the bed.

T.V. MONITOR

RIFF RAFF
 Master, Rocky has broken his chains
 and vanished. The new playmate is
 loose and somewhere in the castle
 grounds. Magenta has just released
 the dogs.

FRANK'S & BRAD'S SILHOUETTES THROUGH NET CURTAINS

FRANK is getting carried away.

FRANK
Hmmm. Coming. Oh.
(laughs)

T.V. MONITOR

Inference on screen.

CUT TO:

INT. JANET'S ROOM (RED FILTER) - NIGHT

JANET
What's happening here? Where's
Brad? Where's anybody?

CUT TO:

EXT. CASTLE GROUNDS - NIGHT

A SHOT of pack of huge Alsatians careening around the castle grounds. They are chasing a bewildered ROCKY.

CUT TO:

INT. HALL NEAR LIFT - ON JANET - NIGHT

JANET gets into the elevator, closing the door behind her.

JANET
Oh Brad. Brad my darling. Oh how
could I have done this to you.

She presses a button and the elevator ascends to the laboratory.

CUT TO:

INT. LABORATORY - NIGHT

The elevator stops; JANET opens the gate. CAMERA PANS with her as she moves out of the elevator, puts her hand to her head.

JANET
Oh if only we hadn't made this
journey.

JANET stands in front of the control panel.

JANET (CONT'D)
If only the car hadn't broken down.

JANET moves to the tank.

JANET (CONT'D)
If only we were amongst friends or
sane persons.

She clasps her hands together, turns TO CAMERA.

JANET (CONT'D)
Oh Brad.

CAMERA PANS with her to t.v. monitor.

JANET (CONT'D)
What have they done with him?

JANET switches on the t.v. monitor. Interference clears to REVEAL FRANK lying on the bed in BRAD'S room; BRAD sitting on the edge of the bed.

JANET (CONT'D)
Oh Brad. Oh Brad.

She switches the monitor off.

JANET (CONT'D)
How could you?

She starts to cry; stops as she hears moaning from o.s.

ANGLE - ROCKY

He lies moaning in the tank covered with a red cloth. ROCKY throws the cloth back.

JANET (CONT'D)
Oh!

ROCKY sits up out of the tank.

JANET (CONT'D)
Oh, you're hurt.
(looks at his hand)
Did too do this to you?

ROCKY nods; she bends down.

JANET (CONT'D)
Here...

CLOSE ON JANET'S HANDS

... as they tear a piece from the bottom of her petticoat.

JANET (O.S.) (CONT'D)
... I'll dress your wounds.

BACK TO SCENE

ROCKY sits in the tank rubbing his wounds with the piece of JANET's petticoat. He strokes her hand.

JANET (CONT'D)
Poor baby. There.

NARRATOR (V.O.)
Emotion - Agitation - or
disturbance of mind...

WIPE TO:

INT. STUDY - NIGHT

The NARRATOR looks down at a book.

NARRATOR
... vehement or excited mental
state.
(turns TO CAMERA)
It is also a powerful and
irrational master; and from what
Magenta and Columbia eagerly viewed
on their television monitor...

WIPE TO:

INT. COLUMBIA'S ROOM - NIGHT

MAGENTA sits on a sofa, COLUMBIA painting her toenails.

NARRATOR (V.O.)
... there seemed little doubt that
Janet...

ANGLE ON T.V. MONITOR

JANET and ROCKY on the screen.

NARRATOR (V.O.)
...was indeed its slave.

BACK TO COLUMBIA & MAGENTA

COLUMBIA & MAGENTA
Tell us about it, Janet.

They laugh.

CUT TO:

INT. LABORATORY - NIGHT

JANET strokes the back of ROCKY's hand with the piece torn from her petticoat.

JANET
(sings)
I was feeling done in
Couldn't win
I'd only ever kissed before.

CUT TO:

INT. COLUMBIA'S ROOM

COLUMBIA and MAGENTA

COLUMBIA
You mean she's...?

MAGENTA
(sings)
Huh. Huh.

JANET (V.O.)
(sings)
I thought there's...

CUT TO:

INT. LABORATORY - NIGHT

JANET stops stroking ROCKY's hand.

JANET
(sings)
...no use getting
Into heavy petting
It only leads to trouble
And seat wetting.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA painting MAGENTA'S toenails. MAGENTA laughs.

JANET (V.O.)
 (sings)
 Now all I want to know is...

CUT TO:

INT. LABORATORY - NIGHT

JANET and ROCKY, her hand on his shoulder.

JANET
 (sings)
 ... how to go - I've tasted blood
 And I want more.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA and MAGENTA sing.

COLUMBIA & MAGENTA
 (Sing)
 More... More... More...

CUT TO:

INT. LABORATORY - NIGHT

JANET sits on the edge of the tank tearing off another piece of her petticoat.

JANET
 (sings)
 I'll put up no resistance
 I want to stay the distance

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA and MAGENTA

COLUMBIA & MAGENTA

More.

CUT TO:

INT. LABORATORY - NIGHT

JANET and ROCKY.

JANET

(sings)

I've got an itch to scratch.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA and MAGENTA smiling.

CUT TO:

INT. LABORATORY - NIGHT

JANET and ROCKY.

JANET

(sings)

I need ass...

JANET sits on the edge of the tank, puts her arms around ROCKY's neck and her legs around his body.

JANET (CONT'D)

(sings)

...istance.

Touch-a touch-a touch-a touch me.

I wanna be dirty.

ROCKY turns away from her.

JANET (CONT'D)

(sings)

Thrill me...

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA strokes MAGENTA'S leg.

JANET (V.O.)
 (sings)
 ...chill me, fulfill me. Creature
 of the night.

T.V MONITOR

ROCKY ducks down under JANET's leg; JANET gets up from the edge of the tank and stands inside it.

CUT TO:

INT. LABORATORY - NIGHT

ROCKY and JANET in the tank.

JANET
 (sings)
 Then if anything grows...

She turns away from ROCKY and laughs; then turns back to him.

JANET (CONT'D)
 (sings)
 While you pose,
 I'll boil you up
 And rub you down.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA and MAGENTA sing.

COLUMBIA & MAGENTA
 (sing)
 Down down down.

CUT TO:

INT. LABORATORY - NIGHT

CAMERA TRACKS BACK from ROCKY and JANET.

JANET
 And that's just one small fraction
 Of the main attraction.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA and MAGENTA sing.

COLUMBIA & MAGENTA
Hooray.

CUT TO:

INT. LABORATORY - NIGHT

CAMERA TRACKS IN on ROCKY and JANET.

JANET
(sings)
You need a friendly hand
(places her hand on her
breasts)
Oh, and I need action.
Touch-a touch-a touch-a touch me.

ROCKY puts his hands on JANET's breasts.

JANET (CONT'D)
(sings)
I wanna be dirty
Thrill me, chill me, fulfill me.
Creature of the night.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

COLUMBIA and MAGENTA parody JANET.

COLUMBIA
(sings)
Touch-a touch-a touch-a, touch me.

MAGENTA
(sings)
I wanna be dirty.
(laughs)

COLUMBIA
(sings)
Thrill me, chill me, fulfill me.

MAGENTA
(sings)
Creature of the night.

T.V. MONITOR

JANET being caressed by ROCKY, ending with him kissing her.

JANET
 (sings)
 Oh, touch-a touch-a. touch-a touch
 me I wanna be dirty
 Thrill me...

BACK TO COLUMBIA & MAGENTA parodying JANET.

JANET (V.O.)
 (sings)
 ... chill me, fulfill me.

CLOSE ON JANET

JANET
 (sings)
 Creature of the ni-i...

CLOSE ON ROCKY

JANET (O.S.) (CONT'D)
 (sings)
 ...ight.

ROCKY
 (speaks)
 Creature of the night.

DISSOLVE TO:

CLOSE ON ROCKY

lying face-down, JANET's hands twisting about on either side of him.

DISSOLVE TO:

CLOSE ON BRAD

BRAD
 (speaks)
 Creature of the night.

DISSOLVE TO:

JANET

Puts her head back.

FRANK
(speaks)
Creature of the night.

DISSOLVE TO:

ROCKY

Kissing JANET.

DISSOLVE TO:

MAGENTA

As CAMERA TRACKS IN on her.

MAGENTA
(speaks)
Creature of the night.

DISSOLVE TO:

ROCKY

lying face-down, JANET'S hands twisting about on either side of him.

DISSOLVE TO:

CLOSE ON RIFF RAFF

RIFF RAFF
(speaks)
Creature of the night.

DISSOLVE TO:

COLUMBIA

COLUMBIA
(sings)
Creature of the night.

DISSOLVE TO:

ROCKY

face-down; JANET'S hands move about on either side of him.

DISSOLVE TO:

ROCKY

ROCKY
(sings)
Creature of the night.

JANET

JANET
(sings)
Creature of the night... oh...

JANET'S head flops down o.s.

CUT TO:

INT. LABORATORY - NIGHT

The elevator comes up and stops. RIFF RAFF cries out as FRANK hits him with a whip. BRAD stands in b.g. wearing blue kimono. RIFF RAFF opens the elevator gate and moves out of elevator, CAMERA TRACKING with him.

RIFF RAFF
Mercy.

He sprawls on the floor; FRANK EXITS the elevator. RIFF RAFF gets up; FRANK hits him with the whip.

RIFF RAFF (CONT'D)
Oh...

FRANK
How did it happen.
I understood you were to be...
(hits RIFF RAFF with the
whip)
... watching.

RIFF RAFF
I was away only for a minute
Master.

FRANK
Well see if you can find him on
the monitor.

FRANK hits RIFF RAFF with the whip; RIFF RAFF moves away to b.g.; FRANK hits him with the whip again.

FRANK (CONT'D)

Keep it.

RIFF RAFF moves o.s.

T.V. MONITOR

showing a man in a wheelchair.

RIFF RAFF (O.S.)

Master... Master...

BACK TO SCENE

RIFF RAFF stands near the t.v. monitor. He pushes a lever up.

RIFF RAFF (CONT'D)

... we have a visitor.

FRANK and BRAD peer at the t.v. monitor.

T.V. MONITOR

A man in a wheelchair.

BRAD (O.S.)

Hey Scotty.

BACK TO SCENE

BRAD puts on his glasses and laughs.

BRAD (CONT'D)

Doctor Everett Scott.

RIFF RAFF

You know this earthling...

FRANK hits the monitor with her whip.

RIFF RAFF (CONT'D)

... this person.

BRAD

I most certainly do. He happens to be an old friend of mine.

FRANK

I see.

(leaning back)

(MORE)

FRANK (CONT'D)

So this wasn't simply a chance meeting. You came here with a purpose.

She pushes BRAD.

BRAD

I told you, my car broke down. I was telling the truth.

FRANK

(prodding BRAD with the whip)

I know what you told me, Brad; but this Doctor Everett Scott... His name is not unknown to me, eh?

BRAD

He was a science teacher at Denton High School.

FRANK

And now he works for your government, doesn't he, Brad? He's attached to the Bureau of Investigation of that which you call U.F.O's. Isn't that right, Brad?

She pushes BRAD down on the steps.

BRAD

He might be.

FRANK

You...

She gestures with her whip hand.

BRAD

I don't know.

RIFF RAFF

The intruder is entering the building Master.

He pulls up the lever, switching off the picture on the t.v. monitor.

FRANK

He'll probably be in... in the Zen Room.

WIPE TO:

INT. ZEN ROOM - NIGHT

DR. SCOTT picks up cigarette end with tweezers and examines it under a magnifying glass. He looks up.

WIPE TO:

INT. LABORATORY - NIGHT

BRAD lies on the steps. FRANK walks to the control panel and pushes a knob.

FRANK

Shall we enquire of him in person?

FRANK throws a switch marked: "TRIPLE CONTACT ELECTRO MAGNET." The electro magnets come out.

CUT TO:

INT. HALL & STAIRS - NIGHT

DR. SCOTT in his wheelchair comes up the first flight of stairs.

CUT TO:

INT. STAIRS - NIGHT

DR. SCOTT in wheelchair comes up second flight of stairs.

CUT TO:

INT. FIRST FLOOR LANDING - NIGHT

DR. SCOTT in wheelchair moves around the first floor landing.

CUT TO:

INT. COLUMBIA'S ROOM - NIGHT

MAGENTA & COLUMBIA sit on the sofa. DR. SCOTT ENTERS in his wheelchair, circles around them and moves o.s.

CUT TO:

INT. THIRD FLIGHT OF STAIRS - NIGHT

DR. SCOTT in wheelchair continues to move up the stairs.

CUT TO:

INT. LABORATORY - NIGHT

DR. SCOTT in wheelchair bursts through the laboratory wall.

BRAD rises up INTO FRAME.

BRAD

Great scott!

DR. SCOTT comes down the ramp, passes BRAD and moves toward the control panel, stopping by the magnets.

DR. SCOTT

Frank N. Furter... we meet at last.

BRAD

(offers his hand to SCOTT)

Doctor Scott.

DR. SCOTT

(shakes BRAD's hand)

Brad, what are you doing here?

FRANK interrupts their handshake with the butt-end of her whip.

FRANK

Don't play games, Doctor Scott. You know perfectly well what Brad Majors is doing here. It was part of your plan, was it not, that he and his female should check the layout for you? Well, unfortunately for you all the plans are to be changed. I hope you're adaptable, Doctor Scott. I know Brad is.

BRAD turns away, embarrassed and humiliated.

DR. SCOTT

I can assure you that Brad's presence here comes as a complete surprise to me. I came here to find Eddie.

BRAD
Eddie! I've seen him . He's...

FRANK cuts in quickly.

FRANK
(interrupting)
Eddie... What do you know of Eddie,
Doctor Scott?

DR. SCOTT
I happen to know a great deal about
a lot of things. You see Eddie
happens to be my nephew.

FRANK
Oh!

FRANK bangs on the control panel.

FRANK (CONT'D)
Oh.

DR. SCOTT starts to move back; JANET SCREAMS o.s.

FRANK (CONT'D)
(looking o.s.)
Oh!

BRAD
Doctor Scott.

CAMERA PANS and TRACKS IN with FRANK as she looks in tank.

JANET (O.S.)
Oh. Oh.

JANET and ROCKY stand up in the tank.

BRAD
Janet.

JANET
Doctor Scott.

BRAD
Janet.

JANET
Brad.

FRANK
Rocky.

DR. SCOTT
Janet.

JANET
Doctor Scott.

BRAD
Janet.

JANET
Brad.

FRANK
Rocky.

DR. SCOTT
Janet.

JANET
Doctor Scott.

BRAD
Janet.

JANET
Brad.

FRANK
Rocky. Listen, I made you, and
I can break you just as easily.

ROCKY is frightened.

MAGENTA hits a GONG. They all react.

MAGENTA
Master, dinner is prepared.

FRANK and ROCKY exchange a look.

FRANK
Excellent.

She gives JANET, who is virtually naked, a searing look.

FRANK (CONT'D)
Under the circumstances, formal
dress is to be optional.

JANET pulls the red cloth around her. FRANK moves o.s.; JANET
and ROCKY exchange glances.

NARRATOR (V.O.)
Food...

WIPE TO:

INT. STUDY - NIGHT

NARRATOR
... has always played a vital role
in life's rituals. The breaking of
bread - the last meal of the
condemned man - and now this meal.

WIPE TO:

INT. DINING ROOM - NIGHT

DR. SCOTT sits at the end of the table. BRAD and JANET sit on
the far side; FRANK sits at the opposite end. ROCKY and
COLUMBIA sit on the near side, BACKS TO CAMERA.

NARRATOR (V.O.)
However informal it might appear
you can be sure there was to be
very little "bonhomie."

They sit in silence as the double doors open.

RIFF RAFF and MAGENTA ENTER. RIFF RAFF lifts the cover from a
large joint of meat, places the tray down in front of FRANK.

FRANK rises, picking up an electric meat carver. She begins
to slice the meat.

MAGENTA and RIFF RAFF walk down either side of the table
pouring wine. FRANK puts down the carving knife and picks up
her glass.

FRANK
A toast to absent friends.

ALL
... to absent friends.

FRANK
And Rocky.

FRANK clasps her hands together, puts on a birthday hat and
begins to sing:

FRANK (CONT'D)
 (sings)
 Happy birthday to you...

ALL
 (sing)
 Happy birthday to you.
 Happy birthday dear Rocky.
 Happy birthday to you.

FRANK abruptly interrupts the song.

FRANK
 (overlapping)
 Shall we...?

RIFF RAFF serves the meat to BRAD, then to DR. SCOTT.

ROCKY eats the meat, held in his hand. COLUMBIA signals him to use his fork. He picks it up and stabs at the meat on his plate.

DR. SCOTT
 We came here to discuss Eddie.

COLUMBIA
 Eddie!

She looks o.s. at the SOUND of the ELECTRIC CARVER.

FRANK sits between RIFF RAFF and MAGENTA, her hand on the carving knife.

COLUMBIA (O.S.) (CONT'D)
 (gasps)
 Oh!

FRANK switches off the electric knife; looks at DR. SCOTT.

FRANK
 (silencing her with
 a gesture)
 That's a rather tender subject.

BRAD pauses with his fork to his mouth. DR. SCOTT and ROCKY look down at their plates.

FRANK (CONT'D)
 Another slice anyone?

Everybody looks at their food carefully.

COLUMBIA rises.

COLUMBIA

Excuse me.

She rushes from the room with a ghastly cry. FRANK puts ketchup on her meat.

DR. SCOTT (TO CAMERA)

I knew he was in with a bad crowd.
But it was worse than I imagined.
Aliens!

BRAD and JANET look at each other, then at DR. SCOTT.

BRAD

Dr. Scott!

FRANK

Go on, Doctor Scott - or should I
say Dr. En Scott.

DR. SCOTT grips the arms of his chair.

BRAD (O.S.)

Just what exactly are you implying?

FRANK (O.S.)

It's all right.

BRAD (O.S.)

But Doctor Scott...

DR. SCOTT silences BRAD with a gesture.

DR. SCOTT

That's all right, Brad.
(laughs; then, sings)
From the day he was born
He was trouble.
He was the thorn
In his mutter's side.
She tried in vain.

CUT TO:

INT. STUDY - NIGHT

NARRATOR

(sings)
But he never caused her
Nothing but shame.

WIPE TO:

INT. DINING ROOM - NIGHT

DR. SCOTT
 (sings)
 He left home the day she died.
 From the day she was gone
 All he wanted was

WIPE TO:

INT. STUDY - NIGHT

CLOSE on dossier; a record on the lefthand side; a porn magazine on the right.

DR. SCOTT (V.O.)
 (sings)
 ... rock and roll,
 Porn...

The NARRATOR turns the page to show photographs of motorcycles.

DR. SCOTT (V.O.)
 (sings)
 ...and a motorbike.

He turns the page to a still of EDDIE as an addict.

DR. SCOTT (V.O.)
 (sings)
 Shooting up Junk.

He turns the page again to REVEAL two photographs of EDDIE as a convict. CAMERA TRACKS BACK to REVEAL NARRATOR.

NARRATOR
 (sings)
 He was a low down
 Cheap little punk.

WIPE TO:

INT. DINING ROOM - NIGHT

DR. SCOTT
 (sings)
 Taking everyone for a ride.
 (sits back in his chair)
 When Eddie said...

FRANK sits between RIFF RAFF and MAGENTA. They sing; FRANK does not.

DR. SCOTT & ALL

(sing)
 He didn't like his teddy
 You knew he was a no good kid.
 But when he threatened your llie
 With a switch blade knife...

FRANK

(sings)
 What a guy...

WHIZ PAN TO JANET

JANET

(sings)
 Makes you cry.

WHIZ PAN TO DR. SCOTT

DR. SCOTT

(sings)
 And I did.

WIPE TO:

INT. COLUMBIA'S ROOM - NIGHT

She sits at her dressing table, a picture of EDDIE on the wall in b.g.

COLUMBIA

(sings)
 Everybody shoved him,
 I very nearly loved him.

She rises and walks to the picture of EDDIE on the wall.

COLUMBIA (CONT'D)

(sings)
 I said, hey listen to me,
 Stay sane inside insanity.

CAMERA TRACKS IN and PANS with her to sofa. She throws herself upon it in tears.

COLUMBIA (CONT'D)

(sings)
But he locked the door
And threw away the key.

WIPE TO:

INT. DINING ROOM - NIGHT

DR. SCOTT

(sings)
But he must've been drawn
Into something.
Making him warn me...
(pulls out note from
inside pocket)
In a note
Which reads:

ALL

(sing)
What's it say?

Everyone moves in close to DR. SCOTT to get a look at the note.

ALL (CONT'D)

(sing)
What's it say?

EDDIE'S VOICE (V.O.)

(sings)
I'm out of my head.

INSERT: EDDIE'S NOTE

It reads:
"I'M OUT OF MY HEAD
HURRY OR I MAY BE DEAD
THEY MUSTN'T CARRY OUT THEIR EVIL DEEDS.
LOVE, EDDIE"

EDDIE'S VOICE (V.O.)

(sings)
Oh hurry, or I may...

BRAD & JANET

look at each other, then down at the note.

EDDIE'S VOICE (V.O.)

(sings)
... be dead.

ANGLE ON FRANK

Between RIFF RAFF and MAGENTA.

EDDIE'S VOICE (V.O.)
 (sings)
 They mustn't carry out their evil
 deeds, Yaa...

BRAD & JANET

look at one another and sing.

EDDIE'S VOICE (V.O.)
 (sings)
 ... aow.

ALL
 (sing)
 When Eddie said he didn't like his
 teddy you knew he was a no good
 kid.

ANGLE ON FRANK

sitting between RIFF RAFF and MAGENTA. She is not singing.

ALL (CONT'D)
 (sing)
 And when he threatened your life
 With a switch blade knife...

FRANK
 (sings)
 What a guy.

ANGLE ON BRAD & JANET

He holds up the teddy.

DR. SCOTT
 (sings)
 And I did.

ALL
 (sing)
 When Eddie said he didn't like his
 teddy you knew he was a no good
 kid.

DR. SCOTT moves the teddy aside to REVEAL he is holding a
 switch blade knife in his left hand.

ALL (CONT'D)

(sing)
But when he threatened your life
With a switch blade knife

FRANK

What a guy.

ALL

(sing)
Woe woe woe. Woe oh oh.

JANET

(sings)
Makes you cry.

ALL

(sing)
Hey hey hey.

DR. SCOTT

(sings)
And I did.

FRANK rises and moves o.s. leaving MAGENTA and RIFF RAFF whispering together. MAGENTA laughs.

ALL (O.S.)

(sing)
EDDIE!

MAGENTA

Ah.

FRANK reaches forward and seizes the tablecloth. She pulls it away, REVEALING a glass coffin containing the decomposed remains of EDDIE. JANET runs o.s. screaming.

DR. SCOTT pushes his chair back in disgust. JANET runs back INTO SCENE and throws herself into ROCKY'S arms, still screaming.

FRANK rises from the table, removes her hat.

FRANK

Oh Rocky. How could you!

FRANK grabs ROCKY and hurls him away from JANET.

ROCKY moves to JANET. She runs forward, screaming and goes o.s. followed by FRANK. BRAD moves to DR. SCOTT, turns his wheelchair toward the open door in b.g. and pushes him out of the dining room. DR. SCOTT points.

DR. SCOTT
This way... this way...

MAGENTA and RIFF RAFF laugh.

CUT TO:

INT. HALL & STAIRS - NIGHT

JANET climbs the stairs, followed by FRANK. She catches her at the bottom of the second flight of stairs. She holds her as she struggles.

FRANK
(sings)
I'll tell you once,
I won't tell you twice
You'd better wise up
Janet Weiss.

JANET screams.

FRANK (CONT'D)
(sings)
Your apple pie
Don't taste too nice.

JANET screams.

FRANK (CONT'D)
(sings)
You'd better wise up Janet Weiss.

JANET breaks free and runs up the stairs TOWARD CAMERA.

CUT TO:

INT. LIFT - HALL - NIGHT

BRAD and DR. SCOTT in the elevator. BRAD closes the gate and presses a button. The elevator starts to ascend.

CUT TO:

INT. CORRIDOR - NIGHT

JANET, screaming, runs INTO SCENE followed by FRANK. They run around the elevator shaft as the elevator slowly rises. CAMERA PANS with them as FRANK runs up the last flight of stairs and o.s., followed by JANET.

FRANK

(sings)

I've laid the seed
It should be all you need.
You're as sensual
As a pencil
Wound up like an "E" or first
string
When we made it
Did ya hear a bell ring?

CUT TO:

INT. LABORATORY - NIGHT

JANET runs INTO SCENE at the top of the ramp, followed by FRANK. CAMERA TRACKS with them past the elevator shaft as the elevator continues to rise.

FRANK

(sings)

Y'got a block,
Well take my advice.
You'd better wise up,
Janet Weiss.

JANET trips and falls at the bottom of the ramp. CAMERA PANS with FRANK to control panel. BRAD pulls DR. SCOTT, in his wheelchair, out of the elevator and they move to JANET as she gets up.

FRANK (CONT'D)

(sings)

The transducer
Will seduce yah.

FRANK presses the lever down.

JANET pulls at her feet; she can't move them. CAMERA TILTS UP to her face.

JANET

My feet - I can't move my feet.

DR. SCOTT tries to move the wheels on his wheelchair.

DR. SCOTT

My wheels. My God, I can't move
my wheels.

CAMERA TILTS with BRAD as he bends, trying to move his feet, then straightens back up.

BRAD

It's as if we were glued to the spot.

FRANK

You are - so quake with fear, you tiny fools.

JANET straightens up, puts her hand to her head.

JANET

Oh we're trapped.

FRANK

It's something you'll
Get used to
A mental mind fuck
Can be nice.

JANET

(screams)

Oh!

CAMERA PANS with MAGENTA as she ENTERS through the hole in the wall, followed by RIFF RAFF and then COLUMBIA.

DR. SCOTT

You won't find earth people quite the easy mark you imagine. This sonic transducer - it is, I suppose, some kind of audio-vibratory, physio-molecular transport device...

BRAD

You mean...

BRAD puts his hand on DR. SCOTT'S shoulder. DR. SCOTT turns to BRAD.

DR. SCOTT

Yes Brad. It's something we ourselves have been working on for quite some time. But it seems our friend here has found a means of perfecting it. A device which is capable of breaking down solid matter and then projecting it through space, and - who knows - perhaps even time itself.

JANET puts her hand on DR. SCOTT'S shoulder.

JANET
 You mean he's gonna send us to
 another planet?

FRANK leaps off the tank to the floor and moves to JANET.

FRANK
 Planet.
 Schmanet.
 Janet.
 (sings)
 You'd better wise up
 Janet Weiss
 You'd better wise up...

JANET & FRANK

Frank feels her thighs.

FRANK (CONT'D)
 (sings)
 Build your thighs up.
 You'd better wise up.

WIPE TO:

INT. STUDY - NIGHT

NARRATOR
 And then she cried out -

,

WIPE TO:

INT. LABORATORY - NIGHT

JANET screams as BRAD struggles to get to FRANK. FRANK
 staggers to RIFF RAFF and MAGENTA at the control panel.

JANET
 (screams)
 Sto-0-0-0-0-0-op.

FRANK
 (sings)
 Don't get hot and flustered.

CAMERA PANS with FRANK as she moves in front of BRAD.

FRANK (CONT'D)
 (sings)
 Use a bit of mustard.

BRAD
 You're a hot dog
 But you'd better not
 Try to hurt her,
 Frank Furter.

FRANK signals to MAGENTA.

MAGENTA presses a switch down and then up.

INSERT: CLOSE SHOT

The MEDUSA MACHINE.

DR. SCOTT (O.S.)
 (sings)
 You're...

FRANK moves away from BRAD, now turned into a statue; stands in front of DR. SCOTT. He signals to MAGENTA.

DR. SCOTT (CONT'D)
 (sings)
 ...a hot dog
 But you'd better not
 Try to hurt her,
 Frank Furter.

FRANK nods her head. MAGENTA presses the switch down and then up.

JANET
 You're a hot dog...

FRANK signals again to MAGENTA. JANET and DR. SCOTT are turned into statues.

COLUMBIA
 My God. I can't stand any more of
 this.

CAMERA PANS with COLUMBIA as she moves down the ramp.

COLUMBIA (CONT'D)
 First you spurn me for Eddie and
 then you throw him off like an old
 overcoat for Rocky. You chew
 people up then you spit them out
 again... I loved you. Do you hear
 me?

(MORE)

COLUMBIA (CONT'D)

I loved you and what did it get me.
Yeah I'll tell you. A big
nothing. You're like a sponge - you
take, take, take, and drain others
of their love and emotion. Yeah,
well I've had enough. You've got to
choose between me and Rocky. So
named because of the rocks in his
head.

FRANK nods his head to MAGENTA; she pulls the lever down and
up again. COLUMBIA is turned into a statue.

FRANK turns to face CAMERA.

FRANK

It's not easy having a good time.

FRANK nods again; ROCKY is turned into a statue.

FRANK (CONT'D)

Even smmng makes my face ache.

FRANK walks away to the red refrigerator door.

FRANK (CONT'D)

And my children turn on me. Rocky's
behaving just the way that Eddie
did. Do you think I made a mistake
splitting his brain between the two
of them?

MAGENTA (O.S.)

I grow weary of this world.

MAGENTA ENTERS SCENE followed by RIFF RAFF.

MAGENTA (CONT'D)

When shall we return to
Transylvania, huh?

FRANK

Magenta, I am indeed grateful to
both you and your brother Riff Raff
- you have both served me well -
loyalty such as yours shall not go
unrewarded. You will discover that
when the mood takes me I can be
quite generous.

MAGENTA

I ask for nothing, Master.

FRANK

And you shall receive it - in abundance.

(she goes to the elevator)

Come. We are ready for the floor show.

(she slams the elevator gate)

RIFF RAFF holds MAGENTA's hand up. CAMERA PANS with them as they walk toward DR. SCOTT as a statue. They raise their arms over his head; walk into b.g. up the ramp and EXIT.

NARRATOR (V.O.)

And so, by some extraordinary coincidence -

WIPE TO:

INT. STUDY - NIGHT

The NARRATOR sits at a table.

NARRATOR

...fate it seems had decided that Brad and Janet should keep their appointment with their friend Doctor Everett Scott. But it was to be in a situation which none of them could have possibly foreseen. And just a few hours after announcing their engagement, Brad and Janet had both tasted forbidden fruit. This in itself was proof that their host was a woman of little morals -and some persuasion. What further indignities were they to be subjected to? And what of the floor show that had been spoken of? In an empty house in the middle of the night, what diabolical plan had seized Frank's crazed imagination? What indeed? From what had gone before it was clear that this was to be no picnic.

WIPE TO:

INT. BALLROOM - NIGHT

Stage in b.g.

INT. BACKSTAGE - NIGHT

BRAD, as a statue, stands BACK TO CAMERA. FRANK enters, puts a boa around her shoulders, then pushes a trolley to ROCKY, CAMERA PANNING with her. She adjusts ROCKY's costume, then moves past DR. SCOTT to the control board, CAMERA PANNING with her. She pulls down levers.

CUT TO:

INT. BALLROOM - NIGHT

The stage lights go on and the curtains part to REVEAL COLUMBIA, BRAD, JANET and ROCKY, all as statues, on stage.

INSERT: FRANK'S HAND

in a red rubber glove pulls down the DE-MEDUSA SWITCH.

BACK TO SCENE

COLUMBIA as a statue comes to life. She dances and sings.

COLUMBIA

(sings)

It was great when it all began
I was a regular Frankie fan
But it was over when she had the
plan
To start working on a muscle-man
Now the only thing that gives me
hope
Is my love of a certain dope
Rose tints my world keeps me
Safe from my trouble and pain.

INSERT: FRANK'S HAND

pulls the DE-MEDUSA SWITCH down.

BACK TO SCENE

The ROCKY statue comes to life. CAMERA TRACKS before him as he moves forward.

ROCKY

(sings)

I'm just seven hours old
Truly beautiful to behold.
And somebody should be told
My libido hasn't been controlled
Now the only thing I've come to
trust

(MORE)

ROCKY (CONT'D)
 (takes boa from his neck)
 Is an orgasmic rush of lust
 Rose tints my world, keeps me safe
 from my trouble and pain.

INSERT: FRANK'S HAND

pulls down the DE-MEDUSA SWITCH, then pushes it up.

BACK TO SCENE

BRAD's statue comes to life.

BRAD
 (sings)
 It's beyond me
 (waves his boa around)
 Help me Mommy
 I'll be good and you'll see
 Take this dream away...

BRAD sits down on the stage and sticks his leg up in the air.

BRAD (CONT'D)
 (sings)
 What's this, let's see
 I feel sexy.
 (gets to his feet)
 What's come over me. Whoa.
 Here it comes again.

INSERT: FRANK'S HAND

pulls down the DE-MEDUSA SWITCH; pulls it up again.

BACK TO SCENE

JANET's statue comes to life. She behaves like a sex goddess, completely out of control, as if performing in a burlesque show.

JANET
 (sings)
 Oh I... I feel released
 Bad times deceased
 My confidence has increased.
 Reality is here
 The game has been disbanded
 My mind has been expanded
 It's a gas that Frankie's landed
 Her lust is so sincere.

INT. STAGE - NIGHT

We PULL BACK on the whole stage. The velvets open to REVEAL the RKO Radio Picture Tower as a stage set.

At the top of the staircase FRANK APPEARS bathed in light.

She wears a dazzling version of the national costume and a chiffon cloak which billows in the breeze from a wind machine. She is reminiscent of a '30's film star.

FRANK

Whatever happened to Fay Wray
That delicate satin-draped frame
As it clung to her thigh
How I started to cry
'Cause I wanted to be dressed just
the same.

FRANK's leg kicks a lever. A section of the stage in front of her rises up and descends TOWARDS CAMERA to produce a diving board. FRANK moves forward onto the diving board.

FRANK (CONT'D)

(sings)

Give yourself over to absolute
pleasure
Swim the warm waters of sins of the
flesh
Erotic nightmares
Beyond any measure
And sensual daydreams
To treasure forever
Can't you just see it. Oh, oh, ho
...

Smoke surrounds FRANK, still standing on the diving board. She throws her boa away and dives into the smoke - DISAPPEARING.

FRANK (CONT'D)

(sings)

... ooo. Oh.

DISSOLVE TO:

INT. SWIMMING POOL - NIGHT

SHOOTING DOWN on smoke. It clears to REVEAL FRANK lying in a rubber ring in the pool.

FRANK

(sings)

Don't dream it. Be it.
 Don't dream it. Be it.
 Don't dream it. Be it.
 Don't dream it. Be it.

COLUMBIA & BRAD turn to face CAMERA

ALL

(sing)

Don't dream it.

JANET and ROCKY walk forward.

ALL (CONT'D)

(sing)

Be it.

ROCKY and JANET walk to one end of the pool; COLUMBIA walks to the other.

ALL (CONT'D)

(sing)

Don't dream it.

FRANK lies in the ring in the pool. ROCKY and JANET jump in from one end; BRAD and COLUMBIA jump in from the other.

ALL (CONT'D)

(sing)

Be it.

ALL (CONT'D)

(sing)

Don't dream it. Be it.

CUT TO:

INT. SWIMMING POOL - UNDERWATER SHOT

FRANK, COLUMBIA, BRAD, JANET and ROCKY with their arms around one another - general kissing.

ALL

(sing)

Don't dream it.

ALL (CONT'D)

(sing)

Be it. Don't dream it.

CUT TO:

DOCTOR SCOTT (STATUE)

ALL (O.S.)
 (sing)
 Be ...

INSERT: THE DE-MEDUSA

SWITCH It falls down.

ALL (O.S.) (CONT'D)
 (sing)
 ... it.

DR. SCOTT

comes to life. Smoke blows ACROSS FRAME. All continue to sing
 in b.g.

DR. SCOTT
 (speaks)
 Ach, we've got to get out of this
 trap...

CUT TO:

INT. SWIMMING POOL - UNDERWATER SHOT

DR. SCOTT (O.S.)
 ... before this decadence saps our
 wills.

CUT TO:

DR. SCOTT

In his wheelchair.

DR. SCOTT
 I've got to be strong and try to
 hang on.

CUT TO:

INT. SWIMMING POOL - UNDERWATER SHOT

DR. SCOTT (O.S.)
 Or else my mind may well...

CUT TO:

DR. SCOTT

In his wheelchair.

DR. SCOTT

...snap.
 (sings)
 And my life will be lived
 (raises his leg)
 For the thrill

DR. SCOTT pulls back the rug from his raised leg to REVEAL that he is wearing high-heeled shoes and silk stockings.

DR. SCOTT (CONT'D)

(sings)
 ...i-ill.

COLUMBIA & BRAD

Kissing. They raise up their heads.

BRAD

It's beyond me
 Help me Mo-ommy.

COLUMBIA pushes BRAD down in the pool and kisses him. CAMERA PANS to JANET and FRANK.

JANET

God bless
 Lilly Saint Cyr.

DR. SCOTT feels his raised leg with his hands.

FRANK rises from the pool, arms raised above her head.

FRANK

(sings)
 My my my my my my...

DR. SCOTT in his wheelchair, lowers his leg.

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

(sings)
 ...my my my...

ANGLE ON FRANK

in the pool on ROCKY's shoulders. FRANK waves her arms about.

FRANK (CONT'D)

(sings)
 My...

(MORE)

FRANK (CONT'D)

I'm a wild and an untamed thing
 I'm a bee with a deadly sting.
 You gotta hit and your mind goes
 ping
 (climbs out of pool)
 Your heart'll thump and your blood
 will sing.
 So let the party and the sounds
 rock on
 We're gonna shake it till the life
 has gone.

FRANK stands in front of the RKO Radio Tower.

FRANK (CONT'D)

(sings)
 Rose tint my world
 Keep me safe from my trouble and
 pain.

FRANK spins around to face the Radio Tower; then back around
 to face CAMERA.

ROCKY and COLUMBIA climb out of one end of the pool; JANET
 and BRAD climb out of the other end. They link arms and start
 to dance.

ALL

(sing)
 We're wild and untamed things
 We're bees with a deadly sting.

DR. SCOTT kicks his leg up in the air.

ALL (CONT'D)

(sing)
 You gotta hit and your mind goes
 ping

CUT TO:

PROSCENIUM STAGE WITH FLASHING LIGHTS

The group dances; DR. SCOTT comes onto the stage and CROSSES
 behind the dancers.

ALL

(sing)
 Your heart'll thump and your blood
 will sing
 So let the party and the sounds rock
 on
 We're gonna shake it till the life
 has gone.
 Rose tint my world
 Keep me safe from my trouble and
 pain.

JANET and BRAD dance; the group dances forward.

ALL (CONT'D)

(sing)
 We're wild and untamed things...

ROCKY and COLUMBIA dance; ROCKY moves o.s.

ALL (CONT'D)

(sing)
 We're bees with a deadly sting
 You gotta...

DR. SCOTT moves in front of the dancing group.

ALL (CONT'D)

(sing)
 ...hit and your mind goes ping
 Your heart'll thump and your blood
 will sing.

FRANK dances.

ALL (CONT'D)

(sing)
 So let the party and the sounds
 rock on...

DR. SCOTT EXITS in his wheelchair.

ALL (CONT'D)

(sing)
 We're gonna shake it till the life
 has gone, gone, gone.
 Rose tint my world
 Keep me safe from my...

FRANK and JANET dance. FRANK dances o.s.; BRAD dances INTO SCENE.

ALL (CONT'D)
 (sing)
 ... trouble and pa-a-ai...

FRANK twirls around.

ALL (CONT'D)
 (sing)
 ... i-in.

The doors to the ballroom open. RIFF RAFF and MAGENTA, now dressed in military- style spacesuits, face FRANK from the opposite end of the ballroom.

RIFF RAFF has a ray gun.

The characters on stage freeze - astonished.

RIFF RAFF
 (sings)
 Frank N. Furter
 It's all over
 Your mission is a failure.

COLUMBIA draws closer to FRANK. She puts her hand up to her head.

RIFF RAFF (O.S.) (CONT'D)
 (sings)
 Your life style's too extreme.

ANGLE - RIFF RAFF & MAGENTA

He lowers his ray gun.

RIFF RAFF (CONT'D)
 (sings)
 I'm your new Commander.
 (points)
 You now are my prisoner.

FRANK crosses her arms over her chest. BRAD and JANET draw back away from her.

RIFF RAFF (O.S.) (CONT'D)
 (sings)
 We return to Transylvania..
 (to MAGENTA)
 Prepare the transit beam.

MAGENTA turns to leave.

FRANK (O.S.)
 Wait.

MAGENTA stops and turns TOWARD CAMERA.

FRANK (CONT'D)
I can explain.

RIFF RAFF picks up his ray gun. MAGENTA moves forward to him. RIFF RAFF and MAGENTA look at each other, then o.s. to FRANK.

FRANK turns to COLUMBIA, whispers something in her ear. She runs o.s. FRANK whispers to ROCKY; he moves o.s. FRANK turns TO CAMERA and shields her face with her hands.

COLUMBIA turns a spotlight on; ROCKY moves to the control panel and begins pressing switches.

As FRANK lowers her hands from her face, the curtain drops behind her.

FRANK (CONT'D)
(sings)
On the day I went away.

GUESTS
(sing)
Goodbye...

FRANK
(sings)
... was all I had to say.

COLUMBIA & GUESTS
(sing)
Now I... I...

FRANK
(sings)
... I want to come again and stay.

GUESTS (O.S.)
(sing)
Oh my, my.

FRANK
(sings)
Smile and that will mean I may
'Cause I've seen...

FRANK walks forward and kicks on a CLOUD PROJECTION.

FRANK (CONT'D)
(sings)
Oh...

Blue sky and clouds APPEAR on the CURTAIN at the rear of the stage. FRANK moves to the projected image.

FRANK (CONT'D)
 (sings)
 Blue skies.

A scarf is thrown INTO SHOT; FRANK catches it and wraps it around her neck as:

FRANK (CONT'D)
 (sings)
 Through the tears in my eyes...

MAGENTA puts her hand up to her mouth, yawning.

FRANK (CONT'D)
 (sings)
 And realize I'm going home.

ANGLE - BALLROOM

RIFF RAFF and MAGENTA stand in the doorway in b.g. We SEE rows of empty deck chairs.

GUESTS
 (sing)
 I'm going home.

RIFF RAFF and MAGENTA FADE OUT. A PHANTOM AUDIENCE in formal evening wear of an earlier era materializes to fill the rows of deck chairs.

FRANK
 (sings)
 Everywhere it's been the same.

FRANK sits at the front of the stage, his head lowered.

GUESTS (O.S.)
 (sing)
 Feeling...

FRANK
 (as she raises her head;
 sings)
 Like I'm outside in the rain.

GUESTS (O.S.)
 (sing)
 Wheeling...

FRANK
 (sings)
 Free to try and find a game.

GUESTS (O.S.)
 (sing)
 Dealing...

FRANK
 (pantomimes dealing cards;
 sings)
 Cards for sorrow,
 Cards for pain.
 'Cause I've seen oh blue skies.
 Through the tears in my eyes
 And I realize I'm going home.

CAMERA PANS past FRANK to audience; they start to rise from their seats. FRANK walks forward along an aisle through the audience; CAMERA TRACKS BACK with her.

FRANK & GUESTS
 (sing)
 I'm going home
 I'm going home.

As FRANK reaches the spotlight she turns; the light FLARES INTO CAMERA.

FRANK & GUESTS (CONT'D)
 (sing)
 I'm going home.

An ovation from the audience; FRANK raises her arms in acknowledgment.

RIFF RAFF & MAGENTA standing in b.g.

MAGENTA
 How sentimental.

FRANK turns to her, then back TO CAMERA. CAMERA PANS over rows of now-empty deck chairs.

RIFF RAFF
 And also presumptuous of you.

RIFF RAFF and MAGENTA walk forward; CAMERA TRACKS BACK with them.

RIFF RAFF (CONT'D)
 You see when I said "we" were to return to Transylvania., I referred only to Magenta and myself.

FRANK begins to back away, appalled.

RIFF RAFF (CONT'D)
I'm sorry however if you found my
words misleading, but you see, you
are to remain here, in spirit
anyway.

RIFF RAFF points his ray gun at FRANK; FRANK backs away and
falls down on the steps to the stage.

JANET, BRAD, ROCKY & DR. SCOTT

DR. SCOTT
Great heavens, that's a laser.

RIFF RAFF (O.S.)
Yes, Doctor Scott.

RIFF RAFF & MAGENTA

RIFF RAFF (CONT'D)
A laser capable of emitting a beam
of pure anti-matter.

BRAD (O.S.)
You mean you're going to kill him?

JANET, BRAD, ROCKY & DR. SCOTT

BRAD (CONT'D)
What's his crime?

DR. SCOTT
(looks up at Brad)
You saw what became of Eddie.
Society must be protected.

RIFF RAFF & MAGENTA

RIFF RAFF still pointing his laser at FRANK.

RIFF RAFF
Exactly, Doctor SCott. And now
Frank N Furter, your time has come.
Say goodbye to all of this and
hello to oblivion.

FRANK raises herself to her full height. JANET raises her
hand to her mouth.

CLOSE ON MAGENTA'S EYES

She raises her eyelids.

CLOSE ON RIFF RAFF'S MOUTH twitching.

BACK TO SCENE

RIFF RAFF brings the ray gun up so that both hands are now on the gun.

COLUMBIA SCREAMS o.s. At the SOUND, RIFF RAFF spins around and FIRES the ray gun. CAMERA ZOOMS BACK to REVEAL COLUMBIA as the rays hit her; CAMERA TILTS with her as she drops down dead.

FRANK

Ahm.

RIFF RAFF returns his attention to FRANK; points the ray gun again. FRANK backs away, bumping into the stage curtain.

FRANK (CONT'D)

No! No! No!

She turns and begins to climb the curtain. RIFF RAFF FIRES the ray gun, hitting FRANK on the curtain. FRANK screams and slides down the curtain. Her head hits the stage and rolls TOWARD CAMERA. She is dead.

JANET buries her head in BRAD's chest. DR. SCOTT puts his hands to his face.

The curtain falls over FRANK's lifeless body, followed by a rope which snakes down and coils itself over the curtain.

ROCKY moans, pushes BRAD and JANET aside; CAMERA PANS with him as he crawls to FRANK's body and throws the curtain from her. ROCKY breaks down completely. He cradles FRANK'S body in his arms.

RIFF RAFF can stand no more.

He fires a blast of laser beam at ROCKY, now standing with FRANK'S body in his arms. The rays hit their target; ROCKY moves to the end of the swimming pool, the RKO Radio Tower in b.g.

RIFF RAFF FIRES again, hitting ROCKY as he walks along the edge of the pool. ROCKY is hit again and again as he climbs onto the diving board and moves forward along it.

FRANK's body slung over his shoulder, ROCKY begins to climb up the RKO Radio Tower. He moans and shakes his fist at RIFF RAFF; continues to climb. As more rays hit his body the tower starts to fall forward.

The tower falls forward and into the swimming pool.

CUT TO:

INT. SWIMMING POOL - UNDERWATER SHOT - NIGHT

FRANK'S body floating under the water.

CUT TO:

EXT. SWIMMING POOL - NIGHT

SHOOTING DOWN at the pool, ROCKY'S body floats face-down to the surface.

MAGENTA & RIFF RAFF stand at the edge of the swimming pool. JANET, BRAD and DR. SCOTT watch from b.g.

BRAD
... Good God.

JANET
You've killed them.

MAGENTA has found the entire sequence of events quite distasteful.

MAGENTA
(to Riff Raff)
But I thought you liked them. They liked you.

RIFF RAFF
They didn't like me. They never liked me.

DR. SCOTT
(tries a calming hand)
You did right.

RIFF RAFF approaches DR. SCOTT with laser.

RIFF RAFF
A decision had to be made.

DR. SCOTT
You're okay by me.

DR. SCOTT holds out his hand to RIFF RAFF.

RIFF RAFF

Doctor Scott, I'm sorry about your nephew.

DR. SCOTT

(lowering his hand)

Eddie - yes , well perhaps it was for the best.

(laughs)

RIFF RAFF

You should leave now, Doctor Scott, while it is still possible. We are about to beam the entire house back to the planet of Transsexual in the galaxy of Transylvania. Go now.

BRAD pushes DR. SCOTT in his wheelchair o.s.; JANET follows.
CAMERA TRACKS IN on MAGENTA and RIFF RAFF.

ANGLE -FRANK'S BODY

floating face-down in the swimming pool. RIFF RAFF laughs o.s.

RIFF RAFF (O.S.) (CONT'D)

Our noble mission...

MAGENTA & RIFF RAFF

RIFF RAFF (CONT'D)

...is almost completed my most beautiful sister and soon we shall return to the moon-drenched shores of our beloved planet.

MAGENTA

(sings)

Ah - sweet Transexual-land of night -

(spoken)

...to sing and dance once more to your dark refrains. To take that step to the right... Ha.

RIFF RAFF and MAGENTA step to the right; THREE GUESTS step to the right as well.

RIFF RAFF

But it's the pelvic thrust
That really drives you insane.

The GUESTS begin to dance.

MAGENTA
And our World will do
The Time Warp again.

CUT TO:

EXT. CASTLE - DAWN

BRAD and JANET help DR. SCOTT out of the castle.

There is a HUGE EXPLOSION. We SEE the ENTIRE CASTLE surrounded by a giant beam of light and then VANISH into space.

DISSOLVE TO:

EXT. THE CRATER - DAY

BRAD, JANET and DR. SCOTT'S bodies are scattered on three sides surrounding a crater where the castle once was. DR. SCOTT lies on his back in his now-wrecked wheelchair.

The SCENE is arid and deserted. There are remnants of EDDIE'S coffin and broken objects from the laboratory.

The CAMERA PANS from face to face in a CIRCULAR MOVEMENT getting FASTER and FASTER, SPINNING like a globe, until:

DISSOLVE TO:

INT. STUDY - NIGHT

The CAMERA has spun into a BLUR but FOCUSES on a spinning globe of the earth on the NARRATOR'S desk.

The NARRATOR puts his hand on the globe, stopping it.

He is standing over his lectern reading from his book like a preacher in a pulpit.

NARRATOR
And crawling... on the planet's
face.
Some insects... called the human
race ... lost in time, and lost in
space ... and meaning.

He turns and goes to the door of the study.

He switches off the light.

VOICES (O.S.)

Meaning.

He leaves the study, shutting the door.

It's almost dark in the study. Only a sinister glow inside the globe of the earth remains.

REPRISE: "SCIENCE FICTION, DOUBLE FEATURE"

ROLL FULL CAST and CREDITS.

THE END

FADE TO BLACK.