

THE ROCKY HORROR PICTURE SHOW

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A SCREENPLAY BY

JIM SHARMAN AND RICHARD O'BRIEN

Adapted from "The Rocky Horror Show" a musical
with Book, Music & Lyrics by Richard O'Brien

1 THE FIRST IMAGE IS A SET OF RED VELVET CINEMA CURTAINS
Soft Drum-Roll.

2 THEY SPLIT OPTICALLY TO REVEAL THE DISTRIBUTION COMPANY LOGO.
Fanfare.

3 A SMALL WHITE SCREEN - ACADEMY SIZE - APPEARS IN THE MIDDLE OF THE
WIDE-SCREEN FORMAT

On the sides of the image are stationary sprocket holes of
celluloid.

SCIENCE FICTION DOUBLE FEATURE * Musical Introduction.

Film head runs down numbers: 10, 9, 8, 7, 6, 5, 4, 3, 2, 1,
START. Very scratched. During the SONG we see snatches of
the films mentioned in SONG. They look old and scratched and
they are INTERCUT with flashes of white screen, burnt
celluloid, etc.

SONG: "SCIENCE FICTION DOUBLE FEATURE"

4 THE DAY THE EARTH STOOD STILL - THE END SEQUENCE OF THE ROBOT
CARRYING THE HERO

VOICE OVER
Michael Rennie was ill.
The day the earth stood still
But he told us where we stand

WIPE TO

5 FLASH GORDON - BUSTER CRABBE IN ACTION

VOICE OVER
And Flash Gordon was there
In silver underwear.

WIPE TO

6 THE INVISIBLE MAN - CLAUDE RAINS IN BANDAGES AND DARK GLASSES

VOICE OVER
Claude Rains was the invisible man.

WIPE TO

7 KING KONG - EMPIRE STATE BUILDING SEQUENCE WITH FAY WRAY

VOICE OVER
Then something went wrong
For Fay Wray and King Kong
They got caught in a celluloid jam.

WIPE TO

8 IT CAME FROM OUTER SPACE - GEODESIC GLOBE ECLIPSING THE EARTH

VOICE OVER
Then at a deadly pace
It came from outer space
And this is how the message ran:

WIPE TO

9 TITLE SEQUENCE - CAST AND WRITING CREDITS

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

WIPE TO

10 TARANTULA - THE MUTATION SEQUENCE

VOICE OVER
I knew Leo G. Carrol
Was over a barrel
When tarantula took to the hills

WIPE TO

11 THE DAY OF THE TRIFFIDS - FIGHT IN THE LIGHTHOUSE

VOICE OVER
And I really got hot
When I saw Jeanette Scott
Fight a Triffid that spits poison and kills.

WIPE TO

12 THE NIGHT OF THE DEMON - SEQUENCE OF "RUNIC WRITING", FLYING INTO THE FIRE

VOICE OVER

Dana Andrews said prunes
Gave him the runes
And passing them used lots of skills.

WIPE TO

13 WHEN WORLDS COLLIDE - ROCKET INVASION SEQUENCE

VOICE OVER

And when worlds collide
Said George Pal to his bride
I'm going to give you some terrible thrills
Like a -

WIPE TO

14 TITLE CONTINUED - TECHNICAL AND PRODUCTION CREDITS

CHORUS

Science Fiction - double-feature
Dr X will build a creature
See Androids fighting Brad and Janet
Anne Francis stars in Forbidden Planet
Oh - at the late-night, double-feature
Picture Show
By RKO O- Oh
At the late-night, double-feature
Picture Show
In the back row
At the late-night, double-feature
Picture Show
I want to go.

DISSOLVE TO

15 EXT. A STILL FRAME OF A DENTON CATHOLIC CHURCH DAY

CHORUS

To the late night double feature
Picture Show.

The SONG ends with church bells ringing joyously as the IMAGE EXPANDS TO WIDE-SCREEN. The STILL FRAME bursts to life as the doors of the Denton Catholic Church are flung open and Mendelssohn's wedding march resounds from the church organ.

The young married couple, RALPH and BETTY HAPSCHATT appear followed by a crowd of friends and well-wishers throwing confetti and shouting excitedly.

The MINISTER shakes RALPH by the hand while RALPH slips him a \$20 bill.

PHOTOGRAPHERS take pictures.

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

RALPH

Well Brad, I guess we made it huh!

BRAD

Well I don't think there was any doubt about that - You and Betty have been almost inseparable ever since you sat in on Dr. Scott's refresher lectures.

RALPH

Tell you the truth Brad, she was the only reason I came in the first place. Science was never one of my favourite subjects but I sure with Dr. Scott could have made it today.

BRAD

Yes, Janet and I are both fond of him. We drove over to see him last vacation. It's a shame his new job took him away from Denton.

BETTY, the bride, throws the bouquet.

JANET catches it. She squeals with delight.

The GUESTS cheer.

RALPH

Hey fella. It looks like it could be your turn next.

BRAD

Who knows...ha ha.

RALPH & BETTY drive off. GUESTS wave and shout, BRAD & JANET with great enthusiasm. GUESTS begin to disperse.

JANET & BRAD linger outside the church. So do 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. FURTER), and the GUESTS all resemble characters we shall meet later at the Frank N. Furter place.

JANET

(who is holding the bouquet)
Oh Brad, wasn't it wonderful.
Didn't Betty look radiantly
beautiful. Just an hour ago she was
plain old Betty Monroe. Now she's
Mrs. Ralph Hapschatt.

BRAD

(Still looking after the car)
Er...yes, Janet.....Ralph's a
lucky guy. (They start to move
d.s.)

JANET

Yes.

BRAD

Everyone knows Betty's a wonderful
little cook.

JANET

Yes.

BRAD

And Ralph himself will be in line for
promotion in a year or so.

JANET

Yes.

FIRST CHORD OF "WEDDING SONG"

16 EXT. CHURCH DAY

"WEDDING SONG" (Silent playback for dialogue)

With great decision BRAD turns on JANET.

BRAD

(spoken)
Hey Janet.

JANET

Yes Brad?

BRAD

I've got something to say.

JANET

Uh huh.

BRAD

I really loved the skilful way
You beat the other girls
To the bride's bouquet.

JANET

Oh Brad.

(Singing begins)

BRAD

The river was deep but I swam it.

FAMILY

(Riff & Magenta)

Janet.

BRAD

The future is ours so let's plan it.

FAMILY

(R & M)

Janet.

BRAD

So please don't tell me to can it.

FAMILY

(R & M)

Janet.

BRAD

I've one thing to say and that's
Dammit, Janet.
I love you.

The road was long but I ran it.
(He runs backwards towards church doors)

FAMILY

(Riff & Magenta)

Janet.

BRAD
 (climbing onto fence)
 There's a fire in my heart
 And you fan it. (Jumps off)

FAMILY
 (Riff & Magenta)
 Janet.

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

FAMILY
 (Riff & Magenta)
 Janet.

BRAD
 (Getting chalk from pocket)
 I've one thing to say and that's,
 Dammit, Janet.

He chalks a heart and arrow on the church door, which Riff Raff proceeds to wipe off.

BRAD (CONT'D)
 I love you.

JANET runs to him, he kneels and produces a ring.

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

CHURCH BELLS Peal out. RIFF & MAGENTA open doors and solemnly enter the church, door closes behind them.

BRAD (CONT'D)
 There's three ways that love can grow.
 That's good bad or mediocre.

JANET grabs the ring as BRAD rises. She throws down the bouquet and would fall into BRAD's arms but he goes to the door to chalk on it again.

BRAD (CONT'D)
 Oh - J - A - N - E - T
 I love you so.

JANET, transfixed, bursts into the church.

17 INT. CHURCH DAY

"WEDDING SONG" Pt. 2

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

JANET
Oh!.....It's nicer than
Betty Munroe had

MAGENTA
(peering up from behind pew)
Oh Brad.

JANET
Now we're engaged and I'm so glad.

MAGENTA & COLUMBIA
Oh Brad. (Both peer up and disappear)

JANET
That you met Mom
And you know Dad.

WHOLE FAMILY
Oh Brad. (peering up together)

JANET
(taking his arm)
I've one thing to say
And that's, Brad
I'm mad,
For you too.

BRAD & JANET start to walk d.s., arm in arm.

The strange FAMILY march slowly across them l/r., in front.

JANET (CONT'D)
(Laying head on Brad's Sh.)
Oh, Brad.

BRAD
Oh Dammit.

JANET
(Caresses his cheek)
I'm mad.....

BRAD
Oh Janet.

JANET

For you.

BRAD

(briefly kisses her)

I love you too-oo-oo.

BRAD takes JANET's hands, turning to her. We are aware of THE FAMILY bringing in coffin in b.g. through vestry door.

BRAD & JANET

There's one thing left to do-ah-oo

(They separate)

BRAD

And that's go see the man
Who began it

FAMILY

(Carrying coffin)

Janet.

BRAD

When we met in his science exam
It -

THE FAMILY move into position behind BRAD & JANET.

FAMILY

Janet.

FAMILY lower coffin onto floor.

BRAD

I've got one thing to say, and that's
Dammit,
Janet.
I love you.

JANET runs to BRAD and he hugs her.

BRAD (CONT'D)

(Circling Janet)

Dammit, Janet.

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

JANET

Oh Brad,
I'm mad.

BRAD

Dammit, Janet.

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

BRAD, JANET, FAMILY
I love you.

BRAD & JANET kiss.

The cross above spits optically.

18 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 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 returns to his desk and places it on a bookstand. He puts on his reading glasses.

NARRATOR (CONT'D)
It seemed a fairly ordinary night when Brad Majors and his fiancée Janet Weiss (two young ordinary healthy kids) left Denton that late November evening to visit Dr Everett Scott, ex. tutor and now friend of both of them. It's true there were dark storm clouds, heavy, black and pendulous, toward which they were driving. It's true also that the spare tyre they were carrying was badly in need of some air. But they being normal kids and on a night out, well they were not going to let a storm spoil the events of their evening.

On a night out.

He closes the book marking the place.

Thunder is heard distantly on the sound track.

NARRATOR
It was a night out they were going to remember for a very long time.

Lighting cracks on the sound track.

WIPE TO

19 EXT. NIGHT

A windscreen wiper working under strain. Torrential rain on the windscreen. BRAD concentrating on visibility. JANET eating chocolates and listening to the car radio playing an Orson Welles serial - The Shadow.

A motorcycle roars past them.

JANET

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

BRAD

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

JANET takes another stick of gum.

Offers BRAD some. He declines.

The car slows to a halt.

JANET

What's the matter Brad, darling?

Headlights on sign reading: "DEAD END".

BRAD

I think we took the wrong fork a few miles back.

JANET

Oh dear! But then where did the motorcyclists come from?

BRAD

Hmmm ... Well, I guess we will have to turn back.

CUT TO

20 EXT. ROAD NIGHT

Car reverses.

BRAD puts his foot on the accelerator. The wheel skids and explodes.

CUT TO

21 INT. CAR NIGHT

JANET
What was that bang?

BRAD
We must have a blow-out.

JANET
Oh...

Pause

CUT TO

22 EXT. ROAD NIGHT

A bolt of lighting strikes a tree.

CUT TO

23 INT. CAR NIGHT

BRAD
You'd better sit here and keep warm while I go for help.

JANET
But 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 might use.

He unbuckles his seatbelt.

JANET
I'm coming with you.

BRAD
There's no point both of us getting wet.

JANET

I'm coming with you.
 (she unbuckles her seatbelt)
 Besides, darling, the owner of the
 phone might be a beautiful woman
 and you may never come back.

BRAD laughs.

A thunderclap.

MUSIC commences and she alights from the car and follows him,
 newspaper over her head.

CUT TO

24 EXT. ROAD NIGHT

SONG: "OVER AT THE FRANKENSTEIN PLACE"

The rain pours off the newspaper down JANET's face. She
 walks along, catching up with BRAD.

She sing plaintively.

JANET

In the velvet darkness
 Of the blackest night
 Burning bright.

We see the two of them - BRAD striding ahead, JANET nearly
 catching up with him.

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

JANET (CONT'D)

There's a guiding star
 No matter 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.

Lightning strikes.

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
Over at the Frankenstein place.

BRAD stares hard.

BRAD
There's a light.

The castle looms closer.

PHANTOM VOICES
Burning in the fireplace.

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

Taking JANET by the hand, BRAD moves off the roadway towards the house.

BRAD
I can see the flag fly
I can see the rain
Just the same
There has got to be
Something better here
For you and me.

Lighting strikes.

JANET jumps towards BRAD.

BRAD & JANET
There's a light.

The castle seems to move forward.

PHANTOM VOICES
Burning in the fireplace.

BRAD
There's a light.

CUT TO

25 EXT. CASTLE DRIVEWAY NIGHT

A motorcycle convoy roars by revealing a hidden road to the castle.

BRAD

A light
In the darkness of everybody's life.

The convoy drives up and disappears into a secret entrance in the rock.

CUT TO

26 EXT. CASTLE FACADE NIGHT

We see a cell-like window near a massive lighted window. A tortured face appears squinting into the darkness.

RIFF RAFF

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

CUT TO

27 EXT. SKY NIGHT

Lightning strikes.

CUT TO

28 CASTLE FACADE NIGHT

RIFF RAFF moves to the lighted window where his hunchbacked shape becomes a giant shadow.

RIFF RAFF

Into my life.

CUT TO

29 EXT. CASTLE DRIVE NIGHT

BRAD and JANET start moving down the driveway.

BRAD & JANET
There's a light.

CUT TO

30 CASTLE FACADE NIGHT
Shadow turns in the window.

PHANTOM VOICES
Over at the Frankenstein place.

CUT TO

31 EXT. CASTLE DRIVE NIGHT
BRAD and JANET approach the gateway to the castle.

BRAD & JANET
There's a light.

CUT TO

32 CASTLE FACADE NIGHT
The shadow slowly covers the whole window.

PHANTOM VOICES
Burning in the fireplace.

CUT TO

33 EXT. CASTLE DRIVE NIGHT
PHANTOM VOICES
There's a light, a light.
BRAD and JANET are at the gate. There is a rusted sign.

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

A bolt of lighting illuminates the sign which reads: FRANK
N. FURTER - SCIENTIST.

WIPE TO

34 INT. STUDY NIGHT

The NARRATOR is in his armchair. He leans forward with some urgency.

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?

Thunderclap.

WIPE TO

35 EXT. FRONT DOOR OF THE CASTLE NIGHT

BRAD rings the doorbell. It makes a strange sound.

JANET

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

BRAD

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

The door opens. Throbbing music is 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 hunch-backed servant, RIFF RAFF.

RIFF RAFF

Hello.

BRAD

Uh - oh - Hi! My name is Brad Majors. And this is my fiancée, Janet Weiss. I - ah - wondered if you could help us. Our car has broken down about two miles up the road. Do you have a phone we might use?

RIFF RAFF

You're wet.

JANET

Yes, the rain has been very heavy.

BRAD
Yes.

RIFF RAFF
Yes.

36 EXT. CASTLE NIGHT

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

37 EXT. FRONT DOOR OF CASTLE NIGHT

BRAD sees them and reacts with surprise.

RIFF RAFF realises BRAD has seen them.

RIFF RAFF
I think you had better both come inside.

JANET
You're too kind.

They enter apprehensively.

DISSOLVE

38 INT. STAIRWAY NIGHT

RIFF RAFF leads them down a stairway and beckons them to follow.

The MUSIC has become louder.

JANET
(sotto voice)
Oh Brad, I'm frightened. What kind of place is this?

BRAD
(sotto voice)
Oh, it's probably some kind of hunting lodge for rich weirdos.

CUT TO

39 INT. HALLWAY NIGHT

They arrive at a hallway at the bottom of the stairs. Another servant, MAGENTA, who bears a striking physical resemblance to RIFF RAFF is vacuuming the stairs.

RIFF RAFF
This way.

JANET steps over the vacuum lead.

JANET
Are you - giving a party?

RIFF RAFF
No. You've arrived on a rather special night. It's one of the master's affairs.

JANET
Oh, lucky him.

MAGENTA
He's lucky.

BRAD and JANET look at MAGENTA, surprised by her voice.

MAGENTA (CONT'D)
You're lucky, I'm lucky, we're all lucky.

40 SONG: "THE TIME WARP"

BRAD and JANET are rather unnerved by this outburst from the domestic. They look back to RIFF RAFF. He is now standing by a set of mirrors reflecting to infinity.

RIFF RAFF
It's astounding
Time is fleeting
Madness takes its toll
But listen closely
Not for very much longer
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)
I remember doing the Time Warp.

BRAD and JANET are amazed.

RIFF RAFF (CONT'D)
 Drinking those moments when
 The blackness would hit me.

MAGENTA half closes her eyes in pleasure.

JANET clings to BRAD.

RIFF RAFF (CONT'D)
 And the void would be calling.

RIFF RAFF opens a set of double doors marked BALLROOM.

41 INT. BALLROOM NIGHT

BRAD and JANET find themselves on a balcony 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 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
 Let's do the Time Warp again.

JANET falls into BRAD's arms.

RIFF RAFF is ecstatic.

BRAD revives JANET.

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

JANET faints again.

CUT TO

42 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

43 INT. BALLROOM NIGHT

The GUESTS leap to the left in one giant step.

GUESTS
(dancing)
And a step to the right - right -
right - right - right.

WIPE TO

44 INT. STUDY NIGHT

NARRATOR points to next step on the chart.

NARRATOR
With your hands on your hips.

CUT TO

45 INT. BALLROOM NIGHT

ALL GUESTS have hands on hips.

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

The rows of GUESTS open out with pelvic thrusts.

GUESTS (CONT'D)
They really drive you insane.

We see them from the balcony and they open out in formation.

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

JANET revives.

The GUESTS re-form.

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

BRAD and JANET make a run out the door.

CUT TO

46 INT. STAIRWAY NIGHT

They collide with MAGENTA who has blocked off the corridor with her vacuum. She sings with menace, waving the cleaner hose dangerously.

MAGENTA

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 (CONT'D)

In another dimension.
(she forces them back
towards balcony)
With voyeuristic intention.

BRAD blushes.

Well secluded I see all
With a bit of a mind flip
You're into the time slip
Nothing will ever seem the same.

They are back at the balcony.

You're spaced out on sensation.

They are at the edge of the balcony.

Like you're under sedation.

They force BRAD and JANET into the Ballroom proper.

The GUESTS turn on them.

GUESTS

Let's do the Time Warp again.

BRAD and JANET are completely dismayed.

GUESTS (CONT'D)

Let's do the Time Warp again.

COLUMBIA, a young girl, is the household groupie. She sings with the band at the end of the Ballroom.

CUT TO

47 INT. BANDSTAND NIGHT

COLUMBIA

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.

CUT TO

48 INT. BALLROOM NIGHT

GUESTS

Let's do the Time Warp again.

BRAD and JANET are reeling.

GUESTS (CONT'D)

Let's do the Time Warp again.

CUT TO

49 INT. STUDY NIGHT

NARRATOR. He has now become rather involved in the dance and is standing on the blotter on the top of his desk.

NARRATOR

It's just a jump to the left.

He jumps to the left.

WIPE TO

50 INT. BALLROOM NIGHT

GUESTS

And then a step to the right.

The GUESTS take one.

WIPE TO

51 INT. STUDY NIGHT

The NARRATOR dancing on the desk.

NARRATOR

With your hands on your hips.

WIPE TO

52 INT. BALLROOM NIGHT

GUESTS

You bring your knees in tight.

OVERHEAD TRAVELLING SHOT.

But it's the pelvic thrust.

LOW TRAVELLING SHOT between their legs.

That really drives you insane.

Let's do the Time Warp again.

Everyone reverses direction.

Let's do the Time Warp again.

All the GUESTS fall to the floor like flies exhausted.

CUT TO

53 INT. BALCONY/HALLWAY NIGHT

JANET

Oh....Say something.

BRAD

Say! Do any of you guys know the
Madison?

No one laughs.

GUESTS turn nasty.

53A INT. HALL/LIFT NIGHT

BRAD and JANET retreat to the hall. Behind them a lift slowly descends bearing a figure in a black cloak and a diamante stiletto heel - beating time to a rhythm the band has started playing.

JANET

Brad, please lets get out of here.

BRAD

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

JANET

But it seems so unhealthy here.

BRAD

It's just a..a party Janet.

JANET

Well I want to leave.

BRAD

We can't go anywhere until I get to a phone.

JANET

Then ask the butler - or someone.

BRAD

Let's wait awhile 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 from our own. - They may do some more folk dancing.

JANET

Brad - I'm cold, I'm wet, and plain scared.

BRAD

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

GUESTS rise, staring mesmerised at the lift.

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

JANET faints.

 GO TO COLOUR AT BEGINNING OF FOLLOWING SCENE

54 INT. LIFT/HALL NIGHT

The figure turns and throws open lift cage door. As camera zooms in to the death mask above them the film changes from black and white to colour. However the only colour in evidence is the red lipstick on the mouth of their host.

SONG: "SWEET TRANSVESTITE"

FRANK

How do you do.
 I see you've met my faithful handyman.
 He's a little brought down -
 Because when you knocked
 He thought you were the candyman.

RIFF RAFF scowls.

54A INT. BALLROOM NIGHT

FRANK

Don't get strung out by the way
 that I look.

FRANK strides across the Ballroom to the throne.

FRANK

Don't judge a book by its cover
 I'm not much of a man
 By the light of day
 But by night I'm one hell of a lover.

JANET gives a silent scream.

FRANK lets the cloak fall onto the throne, which reveals his transvestite attire.

The GUESTS scream with delight.

(MORE)

FRANK (CONT'D)

I'm just a sweet Transvestite
From Transexual Transylvania.

He slowly moves back to BRAD and JANET, doing leg kicks.

Let me show you around, maybe play you a sound
You look like you're both pretty groovie.

He circles them and forces them into the Ballroom

Or if you want something visual
not too abysmal
We could take in an old Steve Reeves movie.

BRAD clumsily attempts to circle around FRANK. FRANK
meanwhile ignores him and greets his other guests.

BRAD

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

JANET joins BRAD.

JANET

Right!

BRAD

We'll just say where we are
Then go back to the car
We don't want to be any worry.

FRANK turns on them.

FRANK

You got caught with a flat
Well how about that
Well babies don't you panic
By the light of the night
It'll seem alright
I'll get you a satanic mechanic.

FRANK turns his back on BRAD and JANET and splitting the
ranks of his GUESTS, departs for the other end of the
Ballroom. Streamers fall.

FRANK

I'm just a sweet transvestite
From Transexual Transylvania.

From the throne he gestures towards BRAD and JANET rather
slowly over the next verse.

FRANK
Why dont'cha stay for the night

RIFF & MAGENTA
"night"

FRANK
Or maybe a bite

RIFF & MAGENTA
"bite"

FRANK
I could show you my favourite obsession
I've been making a man
With blonde hair and a tan
And he's good for relieving my tension.

We view from OVERHEAD as the GUESTS surround him adoringly.

FRANK
I'm just a sweet transvestite
From Transexual Transylvania.

FRANK storms down the Ballroom to the lift.

I'm just a sweet transvestite.

GUESTS
"Sweet Transvestite"

FRANK
From Transexual Transylvania.

GUESTS
"Transylvania"

55 INT. LIFT AREA

FRANK
So come up to the Lab.

CUT TO

56 CHORD: SUBLIMINAL FLASH - LABORATORY

CUT TO

57 INT. LIFT AREA

FRANK
And see what's on the slab.

CUT TO

58 CHORD: SUBLIMINAL FLASH - ROCKY'S BIRTH IN THE LABORATORY

CUT TO

59 INT. LIFT AREA

FRANK
I see you shiver with anticipation

CUT TO

60 CHORD: SUBLIMINAL FLASH OF LOVE MAKING

CUT TO

61 INT. LIFT AREA

FRANK
But maybe the rain

CUT TO

62 CHORD: FLASH - THE CAR AND THE WINDSCREEN WIPERS

CUT TO

63 INT. LIFT AREA

FRANK
Is really to blame

CUT TO

64 CHORD: SUBLIMINAL FLASH - THE WEDDING

CUT TO

65 INT. LIFT AREA

FRANK
So I'll remove the cause
But not the symptom.

CUT TO

66 CHORD: SUBLIMINAL FLASH - THE EXPLOSION

CUT TO

67 INT. BALLROOM NIGHT

On the last chord the lift has disappeared.

The GUESTS applaud ecstatically.

RIFF RAFF and MAGENTA close in on BRAD and JANET. They remove BRAD and JANET's wet clothes.

COLUMBIA moves down from the bandstand and crosses to BRAD and JANET.

She witnesses the undressing.

COLUMBIA
Slowly, slowly. It's too nice a
job to rush.

The GUESTS moan softly as each piece of clothing is removed.

BRAD and JANET stand shivering in their underwear.

There is complete silence.

The GUESTS and SERVANTS are motionless.

BRAD and JANET are the total object of their attention.

CUT TO

68 INT. HALL/LIFT NIGHT

JANET
Oh Brad.

BRAD
 (confidentially)
 It's alright Janet, we'll play
 along for now and pull out the aces
 when the time is right.

He turns to COLUMBIA who has been staring at his underpants.

BRAD
 Ah, hi. My name is Brad Majors and
 this is my fiancée, Janet Weiss.
 You are...

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

RIFF RAFF has opened the cage doors to the lift.

The GUESTS rush for positions.

BRAD
 People like you maybe.

COLUMBIA
 I've seen it.

COLUMBIA escorts them to the lift.

RIFF RAFF throws two GUESTS to the floor to make room for
 them. He slams the cage door.

The two discarded GUESTS cry and claw at the cage door as the
 lift moves off under RIFF RAFF's control.

BRAD and JANET are squashed, arms by their side.

They stare straight ahead.

JANET
 (to Magenta)
 It he - Frank - is he your husband?

General amusement.

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

JANET
 Oh.

The lift grinds to a halt.

They have arrived at the laboratory.

CUT TO

69 INT. LABORATORY NIGHT

The laboratory is somewhere between a student observation operating theatre and a Greek gymnasium. It is pink-tiled throughout, facing the lift 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 dias 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 sellophane - Rocky's presents.

The GUESTS are waiting as the lift arrives.

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

FRANK
Magenta, Columbia, go and assist
Riff Raff.

As he speaks her name each one steps forward out of the lift. They cross to RIFF RAFF behind the tank.

FRANK
I will entertain...ah...

BRAD & JANET step out of the lift.

BRAD
I'm Brad Majors and this
is my fiancée, Janet Vice.

JANET
Weiss.

BRAD
Weiss.

FRANK

(Taking Janet's hand to kiss)
 Encante....How nice. (he circles them)
 And what charming underclothes you both have.
 (He takes two dust coats from Riff
 Raff and hands them to Brad).
 But here, put these on. They'll
 make you feel less vulnerable.

MAGENTA & COLUMBIA cross to the podium.

FRANK

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

BRAD

(Moving towards Frank)
 Hospitality! All we wanted to do
 was use your telephone. A
 reasonable request which you have
 chosen to ignore.

JANET

(Hurrying after Brad)
 Don't be ungrateful Brad.

BRAD

(Stepping closer to Frank)
 Ungrateful!

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

FRANK

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

MAGENTA & COLUMBIA laugh.

You must be awfully proud of him
 Janet.

JANET

Well, yes I am.

THE GUESTS oh and ah appreciatively, BRAD laughs, a little
 embarrassed.

FRANK

Do you have any tattoos Brad?

BRAD
Certainly not!

FRANK
Oh well. How about you. (He laughs)

RIFF RAFF has approached behind FRANK, looming over his shoulder.

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

FRANK drinks his champagne then hands RIFF RAFF the empty glass. RIFF RAFF goes to the control panel and FRANK to the podium.

FRANK
Tonight...One, one, one. Can you
hear me at the back?
Tonight, my unconventional conventionists.

MAGENTA, COLUMBIA and GUESTS laugh politely.

FRANK
Tonight you are to witness a
breakthrough in biochemical
research.

There is a gasp from COLUMBIA, MAGENTA and GUESTS.

FRANK
And paradise is to be mine.

GUESTS and everybody applaud. JANET claps too, but BRAD indicates that she shouldn't.

FRANK
It was strange the way it happened.
One of those quirks of fate really.
One of those moments when you seem
irredeemably lost: you panic;
you're trapped; your back's against
the wall. There's no way out, and
then suddenly, you get a break.
(He cracks the bones in his hand)
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 & COLUMBIA step forward one each side of him.

MAGENTA & COLUMBIA

(Softly)

Am accident.

FRANK

That's how I discovered the secret.
That elusive ingredient, that spark
that is the breath of life.

GUESTS applaud.

FRANK

(Moving to tank)

You see, Brad and Janet, you are
fortunate. For tonight is the night
that my beautiful creature is
destined to be born.

Everybody applauds. FRANK then pulls the cover from the
tank. RIFF RAFF is at the control panel.

70

INT. LABORATORY NIGHT

The tank is revealed. There is something inside it is
immersed in clear fluid. The GUESTS are astonished.

FRANK

Throw open the switches on the
sonic oscillator.

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

FRANK

And step up the reactor power input
three more points.

RIFF RAFF presses a button three times then begins to unwind
a wheel.

FRANK watches excitedly from behind the tank as the
chandelier is lowered. It spurts different coloured liquids
into the tank.

The liquids bubble and change colour. The thing inside
begins to look like a human form.

JANET

Brad...

BRAD

It's alright Janet.

The liquids drain away. The form begins to move.

FRANK climbs the ladder at one end of the tank, RIFF RAFF the other.

ROCKY HORROR sits up, raises his arms, finally stands upright with both arms outstretched.

RIFF RAFF removes the bandage from ROCKY's head. ROCKY looks at RIFF

RAFF then at FRANK. With a gasp he leaps for the chandelier above.

At the same time RIFF RAFF is down the ladder making for the handle. He winds up the chandelier and ROCKY.

71 INT. THE LABORATORY NIGHT

SONG: THE SWORD OF DAMOCLES.

ROCKY HORROR with only his head unbandaged, is hanging on to the handelier which RIFF RAFF is winding upwards.

ROCKY
The Sword of Damocles is
Hanging over my head.

FRANK runs down the ladder and kicks RIFF RAFF who starts to lower the chandelier. FRANK climbs up the other steps to meet his creation coming down. MAGENTA & COLUMBIA cross to the tank.

ROCKY
And I've got the feeling
Someone's going to be
Cutting the thread.

Oh, woe is me.
My life is a misery.

Oh, can't you see
That I'm at the start
Of a pretty big downer....

As ROCKY gets level with him, FRANK lunges for him but lands inside the tank....because...

ROCKY simultaneously abandons the chandelier, lands between MAGENTA and COLUMBIA who now each have a pair of scissors with which they will snip his arm and leg bandages.

ROCKY

I woke up this morning
With a start
When I fell out of bed.

GUESTS

(inc. Riff, Magenta & Columbia)
That ain't no crime.

ROCKY

And left from my dreaming
Was a feeling
Of un-nameable dread.

GUESTS

That ain't no crime.

ROCKY

My high is low.
I'm dressed up
With no place to go.

And all I know
Is I'm at the start
Of a pretty big downer.

FRANK, in the tank behind ROCKY, puts his arms round ROCKY's neck. ROCKY spins away. MAGENTA and COLUMBIA hang on to one end of his chest bandage so that it undoes as he goes.

GUESTS

(inc. RIFF RAFF, MAGENTA & COLUMBIA)
Sha la la la
That ain't no crime.

ROCKY

Oh, no no, no no.

GUESTS

Sha la la la
That ain't no crime.

ROCKY

No no no, no no.

GUESTS

Sha la la la
That ain't no crime -
That ain't no crime.

ROCKY is now unbandaged. He strikes a pose.

During the last sequence, FRANK climbs out of the tank onto RIFF RAFF'S shoulders and purses ROCKY, but they fall.

72 INT. STUDY NIGHT

NARRATOR reading from book.

NARRATOR

Rocky needed peace of mind.
He didn't know
He was doing just fine.

He was the product
Of another time.
And as for feeling down -
Well that's not a crime.

73 INT. LABORATORY NIGHT

FRANK and RIFF RAFF are recovering from their fall.

ROCKY makes a circuit of the GUESTS.

GUESTS

(Riff, Magenta & Columbia)
That ain't no crime.

ROCKY

(To first group of guests)
The sword of Damocles is
Hanging over my head.

GUESTS

That ain't no crime.

ROCKY

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

GUESTS

That ain't no crime.

ROCKY

(To third group)
Oh, woe is me -
My life is a mystery.

(To fourth group)

Oh can't you see
That I'm at the start
Of a pretty big downer.

ROCKY set off at a run as FRANK looms up again.

(FRANK is chasing ROCKY round the lab.)

GUESTS

Sha la la la
That ain't no crime.

ROCKY

Oh no no no no.

GUESTS

Sha la la la
That ain't no crime.

ROCKY

No no no no.

GUESTS

Sha la la la
That ain't no crime.
That ain't no crime.

GUESTS

Sha la la la
That ain't no crime.

ROCKY

No no no no.

GUESTS

Sha la la la
That ain't no crime.

ROCKY

No no no no.

GUESTS

Sha la la la
That ain't no crime -
That ain't no crime.

At the end of number, ROCKY has climbed up the ladder attached to the end of the tank nearest the bridal chambers and FRANK is in a heap below. RIFF RAFF is behind the tank and MAGENTA and COLUMBIA in their positions in front of it.

74 INT. LABORATORY NIGHT

FRANK picks himself up. ROCKY is sitting at the top of the ladder above him, with his perfect limbs near Frank's face.

FRANK

Well. That's no way to
behave on your first day out.

ROCKY looks hurt.

But as you're such an
exceptional beauty I'm
prepared to forgive.

FRANK crosses behind ROCKY to stand next to RIFF RAFF behind
the tank.

I just love success.

RIFF RAFF

(edging up to Frank)
He is a credit to your
genius, Master.

FRANK

Yes.

MAGENTA

(Moving to tank from controls)
A triumph of your vill.

FRANK

Yes.

COLUMBIA

(Who is on opposite side of tank)
He's o.k.

FRANK

O.K? (Moving out behind tank
towards Janet and Brad) I think we
can do a little better than that.

You. (To Janet) What do you think?

JANET

Well. (She looks at Brad) I don't
like men with...er, with too many,
muscles.

FRANK

I didn't make him for you

JANET nods hastily. FRANK moves towards microphone.

He carries the Charles Atlas seal
of approval....And he didn't even
take the lessons.

74A INT. LABORATORY NIGHT

SONG: CHARLES ATLAS (Pt. 1)

As FRANK starts to sing, MAGENTA & RIFF RAFF collect one of ROCKY's presents, the vaulting horse, and place it in front of the podium. COLUMBIA leads ROCKY down from the ladder.

FRANK

A weakling weighing
Ninety eight pounds
Will get sand in his face
When kicked to the ground.
And soon in the gym (ROCKY sits on horse)
With a determined chin
The sweat from his pores
As he works for his ca-ha-hause

MAGENTA & RIFF RAFF now bring the weights.

FRANK

Will make him glisten - thank you -
And gleam.
And with massage
And just a little bit of
Ste-he-he-he-hem...(laughs)
He'll be pink.
And quite clean.
He'll be a strong man -
Oh honey -

GUESTS, RIFF, MAGENTA & COLUMBIA & FRANK
But the wrong man.

FRANK

He'll eat nutritious high protein
And swallow raw eggs.
Try to build up his shoulders,
His chest, arms and legs.

Such an effort -
If he only knew of my plan.
In just seven days,

GUESTS, RIFF, MAGENTA & COLUMBIA & FRANK
I can make you a ma-aa-a-a-an

ROCKY throws down the weights and begins press ups.

FRANK

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

FRANK crosses to JANET & BRAD

He thinks dynamic tension
Must be hard work.
Such strenuous living
I just don't understand.

FRANK moves back to ROCKY who is still pressing up.

When, in just seven days -
Oh baby...(ROCKY jumps up.)

I can make you
A ma-a-a-a-an...(laugh).

75 INT. LABORATORY: REFRIGERATOR NIGHT

The large refrigeration unit door slowly opens, falling like a drawbridge. Inside is a wall of ice and many CocaCola bottles. Through these bursts an icy EDDIE riding a Harley Davidson motor bike, ex World War II, holding a Gibson guitar.

Several guests are crushed to death.

COLUMBIA

Eddie!

EDDIE

Stay cool baby.

JANET

Who's Eddie?

RIFF RAFF

The delivery boy.

MAGENTA

His delivery wasn't good enough
though.

ROCKY looks terrified.

JANET has fainted yet again.

EDDIE comes to life.

76 SONG: "WHAT EVER HAPPENED TO SATURDAY NIGHT"

EDDIE

Whatever happened to Saturday night
When you dressed up sharp
And you felt alright
(MORE)

EDDIE (CONT'D)

It don't seem the same since cosmic light
Came into my life and I thought I was divine.

COLUMBIA leaps on to the pillion seat.

I used to go for a ride with a chick who'd go
And listen to the music on the radio.

The MOTORCYCLISTS GUESTS remember only too well.

EDDIE

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

COLUMBIA rushes to the switchboard, flicks a lighting switch
and all the lights above the stairs start changing colour.

The GUESTS go crazy and rock and roll all over the staircase.

COLUMBIA dances with EDDIE.

Even RIFF RAFF and MAGENTA step it out.

ALL

Hot patootie
Bless my soul
I really love that rock and roll
(four times)

EDDIE (more confident, less frozen) leaps onto the motorbike
in a legs apart guitar strumming pose.

FRANK is getting furious.

ROCKY is perplexed.

EDDIE

My head used to swim
From the perfume I smelled.
My hands kind of fumbled
With her white plastic belt.
I'd taster her baby pink lipstick,
And that's when I'd melt.
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

(MORE)

EDDIE (CONT'D)

It felt pretty good, whoo.
Really had a good ti-i-ime.

EDDIE slips onto the pedal starting the bike. He takes off and roars round the laboratory, even riding up and down the walls.

ALL

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

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

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

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

4 bars instrumental (saxophone)

FRANK steals towards the fridge where he collects an ice pick, innocently.

ALL

Hot patootie
Bless my soul.
I really love that

EDDIE

HOT PATOOTIE -
BLESS MY SO-O-OUL.
rock and roll.

Hot patootie
Bless my soul.
I really love that

HOT PATOOTIE
I LOVE THAT ROCK & ROLL.
rock and roll.

Hot patootie
Bless my soul.
I really love that

HOT PATOOTIE...
I LOVE THAT ROCK & ROLL.
rock and roll.

Hot patootie
Bless my soul.
I really love that

HOT PATOOTIE...
BLESS MY SO-O-OUL.
rock and roll.

Hot patootie
Bless my soul.
I really love that

HOT PATOOTIE..
I REALLY LOVE THAT ROCK & ROLL.
rock and roll.

Hot patootie
Bless my soul.
I really love that

HOT PATOOTIE...
BLESS MY SO-O-OOUUL.
rock and roll.

(MORE)

ALL EDDIE (CONT'D)
 Hot patootie HOT PATOOTIE
 Bless my soul. I LOVE THAT ROCK & ROLL.
 I really love that rock and roll.

Hot patootie HOT PATOOTIE
 Bless my soul. I LOVE-A-LOVE-A-LOVE-A
 I really love that rock and roll.

THAT ROCK AND ROO-AHOUL!

On the last chorus FRANK rushes to EDDIE with the ice pick,
 in a demented fury.

THE GUESTS are unbelieving.

COLUMBIA covers her face with her hands.

EDDIE is dead. FRANK walks away from his body unconcerned.

JANET screams and screams.

77 INT. LAB NIGHT

DIALOGUE SEQUENCE

MAGENTA is very bored and picking up ice cubes and placing
 them in the ice bucket.

FRANK
 One from the vaults.

RIFF RAFF drags EDDIE's dismembered body back into the
 fridge.

And so perish all those who reject
 my love!

ROCKY cowers in terror.

Oh no, my little Adonis -
 You're much too beautiful to be
 destroyed. He had a certain naive
 charm - but no muscle.

ROCKY flexes.

FRANK is thrilled.

78 INT. LABORATORY NIGHT

FRANK
 But a deltoid
 And a bicep,
 (MORE)

FRANK (CONT'D)

A hot groin
 And a tricep
 Makes me - ooh -
 Shake.
 Makes me want
 To take
 Charles Atlas
 By the ha-and.

In just seven days -
 Oh baby -

GUESTS, RIFF RAFF, MAGENTA & COLUMBIA & FRANK
 I can make you a
 Ma-ha-ha-ha-haan.

FRANK
 I don't want no dissension
 Just dynamic tension.

GUESTS, RIFF RAFF, MAGENTA & COLUMBIA & FRANK
 In just seven days
 I can make you
 A ma-ha-ha-ha-haan.

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

CUT TO

79 INT. BRIDAL SUITE NIGHT

RIFF RAFF presses a button and a wall opens revealing a
 bridal suite done out in black silk.

The GUESTS shout their approval.

The end of the SONG turns into Mendelssohn's wedding march
 and FRANK leads ROCKY to his bridal chamber.

The GUESTS throw confetti.

BRAD and JANET look at each other in amazement.

WIPE TO

80 INT. STUDY NIGHT

NARRATOR

There are some people who say that life is an illusion, and that reality is simply a figment of our imaginations! If this is so, then Brad and Janet are quite safe. However, the sudden departure of their host and his creation (into the seclusion of his sombre 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

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

JANET looks lost.

She sits on the end of the bed.

CUT TO

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

BRAD looks lost.

He examines the TV monitor.

83 INT. LABORATORY NIGHT

RIFF RAFF and MAGENTA by the monitor.

They switch from channel to channel.

We see BRAD looking at the TV monitor.

And JANET sitting on the end of the bed.

JANET lies back on the bed and switches off her bedside lamp.

RIFF RAFF and MAGENTA smile at each other.

CUT TO

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

Only a soft glow of moonlight from a barred window. ON the netting round her bed.

There is 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
It's only me, Janet.

She relaxes.

JANET
Oh, Brad, come in, darling.

A silhouette enters and crosses to the bed. It moves onto the bed behind the net curtain.

JANET (CONT'D)
Oh Brad - Mmmm - Oh yes, my darling
- what if...

BRAD
It's alright Janet. Everything's
going to be alright.

JANET
Oh, I hope so my darling. But let
me switch on the light.

BRAD
No, don't do that.

JANET
Oh don't be so shy.

She switches on the light to reveal FRANK.

JANET
YOU!

FRANK sits up.

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

JANET beats his chest with her clenched fists.

JANET

You beast, you monster, what have you done with Brad?

FRANK

Nothing. Why, do you think I should?

JANET

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

FRANK

I know. But it wasn't all bad was it? In fact, I think you found it quite pleasurable. Mmmmm so soft, so sensual.

He re-commences making love to her.

JANET

Oh - Oh - no - stop - I mean help.
I - Brad - Oh.

(she shouts)

Brad.

FRANK places a finger on her lips.

FRANK

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

JANET

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

(pause)

I was saving myself.

FRANK

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

He switches off the light.

CUT TO

85 INT. LABORATORY NIGHT

RIFF RAFF and MAGENTA stare intently at the screen.

They smile at each other.

CUT TO

86 INT. JANET'S ROOM (RED FILTER) NIGHT
Silhouette of FRANK and JANET making love.

JANET
Promise you won't tell Brad.

FRANK
Cross my heart and hope to die.

JANET squeals with excitement.

DISSOLVE TO

87 INT. BRIDAL SUITE ADJOINING LABORATORY NIGHT
We see ROCKY chained to the bed sleeping.
In the background RIFF RAFF and MAGENTA in laboratory.
ROCKY stirs and makes a sound.
RIFF RAFF walks across to the door and stares at the sleeping body.
His eyes are full of hate.
He looks at MAGENTA.
She nods to him.
He releases the chains.
ROCKY stirs.
RIFF RAFF picks up a candelabra from the bedside table and taunts ROCKY.
ROCKY jumps out of the bed, terrified.
RIFF RAFF pushes the candelabra in his face.
ROCKY crashes through the laboratory and escapes.
RIFF RAFF turns to MAGENTA who is now standing in the doorway.

RIFF RAFF puts down the candelabra and they exchange a strange sign.

DISSOLVE TO

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

A knock at the door.

BRAD opens it cautiously.

A shadowy figure moves across the room to the bed.

JANET'S VOICE

(distraught)

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

BRAD takes her hand.

BRAD

Don't worry Janet, we'll be away from here in the morning. Hmmmm, you smell so good.

He gently lays her down on the bed and attempts to caress her.

JANET

Oh Brad. Oh no. Not till after the wedding, Darling.

BRAD sits up.

BRAD

Alright, Janet. I understand.

The shadow rolls over.

JANET

Maybe we could try it this way.

BRAD

(surprised)

Janet! Oh! Yes it's alright. Janet. Everything's going to be alright.

JANET

I hope so my darling.

BRAD reaches out to the light.

No, don't put on the l...

BRAD switches on the bedside lamp and realises he is making love to FRANK wearing a JANET wig.

BRAD

You!

FRANK

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

BRAD grabs FRANK around the throat.

BRAD

Why you - what have you done with Janet?

FRANK

Nothing. Why do you think I should?

BRAD lets him go and turns away humiliated.

BRAD

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

FRANK

I know, but it wasn't all bad was it? I think you found it quite pleasurable.

(he caresses Brad)

Oh so soft. So sensual.

BRAD

Ahhh - no - stop - I mean Janet.

(shouts)

Janet.

FRANK

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

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. It was enjoyable, wasn't it? There's no crime in giving yourself over to pleasure.

(Switches off light)

Oh Brad, you have wasted so much time already. Janet needn't know, I won't tell her.

BRAD

You promise you won't tell?

FRANK

On my mother's grave.

Suddenly the shadows are illuminated by the monitor as an image of RIFF RAFF appears on the screen above the bed.

89 TV MONITOR

RIFF RAFF

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

90 FRAN'S SILHOUETTE THROUGH NET CURTAINS.

FRANK is getting carried away.

FRANK

I'm coming.

91 EXT. CASTLE GROUNDS. NIGHT.

A shot of pack of huge alsations careering around the castle grounds. They are chasing a bewildered Rocky.

WIPE TO

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

JANET is lying on the bed posed in the style of a "True Romance" comic heroine.

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

WIPE TO

92A INT. BRAD'S ROOM (BLUE FILTER) NIGHT

BRAD is posed in the style of a "True Romance" comic hero. He is nervous and smoking. Behind him FRANK is asleep on the bed.

BRAD
 Once in a while she don't want to call you
 Speaking on the telephone
 Once in your life she won't want to know you
 You look around
 The one you've found
 She is gone.

WIPE TO

92B INT. JANET'S ROOM (RED FILTER) NIGHT

JANET is sitting on the end of the bed.

JANET
 I'm engaged to Brad just the same as
 Betty Monroe was to Ralph Hapschatt.
 But Frank's kisses overwhelmed me with
 an ecstasy I've never dreamt of before.
 Hot, burning kisses.

WIPE TO

92C INT. BRAD'S ROOM (BLUE FILTER) NIGHT

BRAD
 And that's all the time that it takes
 For a heart to turn to stone
 The sweeter the wine
 The harder to make the break
 You hear something about someone
 You'd thought you'd known.

WIPE TO

92D INT. JANET'S ROOM (RED FILTER) NIGHT

JANET is at the door.

JANET

I could see Brad's face before me and my
mind screamed No! But my lips were hungry -
too hungry.

WIPE TO

92E INT. BRAD'S ROOM (BLUE FILTER) NIGHT

BRAD

So baby don't cry like there's no tomorrow
After the night there's a brand new day.
And there'll be no pain
And no more sorrow.
So wash your face
And phone my place
It'll be O.K.

WIPE TO

92F INT. CORRIDOR (RED FILTER - OAKLEY COURT) NIGHT

JANET

I wanted to be loved completely.
My body throbbed excitedly. Oh Brad,
Brad my darling, how could I have
done this to you?

WIPE TO

92G INT. BRAD'S ROOM (BLUE FILTER) NIGHT

BRAD

And that's all the time that it takes
For a heart to beat again.
So give me a sign
That a lover makes
You look around
The one you've found
Is back again.

WIPE TO

92H INT. LABORATORY NIGHT

JANET

If only we hadn't made this journey.
 If only the car hadn't broken down.
 If only we were amongst friends or sane persons.

WIPE TO

93 INT. STUDY NIGHT

The NARRATOR is leaning back in his armchair, cool and considerate.

NARRATOR

"If" and "Only", two small words.
 Words which kept repeating
 themselves again and again in
 Janet's thoughts. But it was too
 late to go back now. It was as if
 she were riding a giant tidal wave.
 It would be folly to fight against
 it. Her only chance would be to
 ride it out - adapt - and perhaps
 also to survive.

WIPE TO

94 INT. LABORATORY NIGHT

JANET is pacing around the tank which is covered by a cloth. She becomes aware of the sound of someone crying inside. She pulls the cloth back to reveal ROCKY lying in the tank - exhausted and bleeding.

ROCKY HORROR looks miserable.

JANET

Yes. There you see it's
 instinctive. This room is your
 womb. You returned here for one
 thing - security.

JANET crosses to the TV monitor.

JANET

Oh Brad! What have they done with
 him?

CUT TO

95 TV MONITOR

She switches on the monitor.

She changes the channels on the monitor getting various empty rooms in the castle.

Occasional shot of alsatian dogs.

Till finally she switches into BRAD's bedroom and sees BRAD sitting on the end of the bed and FRANK lying asleep on the bed.

CUT TO

96 INT. LABORATORY NIGHT

JANET

Ahhh!

ROCKY smiles helplessly.

JANET moves away from the monitor and back to ROCKY.

JANET

Oh Brad. How could you?

(she sees Rocky's wounds)

Oh, but you're hurt. Did they do this to you?

ROCKY nods.

JANET

Here, lie down. I'll dress your wounds.

ROCKY smiles at JANET.

A new expression crosses her face.

WIPE TO

97 INT. STUDY NIGHT

NARRATOR

(reads from a dictionary)

"Emotion". Mental agitation - an excited state of.

(he looks up)

(MORE)

NARRATOR (CONT'D)

It is also an irrational and powerful master and from what Janet had witnessed on the monitor, there seemed to be little doubt that she was indeed its slave.

WIPE TO

98 INT. COLUMBIA'S ROOM NIGHT

COLUMBIA and MAGENTA are watching the monitor.

COLUMBIA & MAGENTA

Tell us about it, Janet.

They giggle.

CUT TO

99 INT. LABORATORY NIGHT

SONG: "TOUCH A TOUCH ME"

ROCKY is lying on the operating table.

JANET is dabbing his wounds.

JANET

I was feeling done in
 Couldn't win
 I'd only ever kissed before.

CUT TO

100 INT. COLUMBIA'S ROOM NIGHT

COLUMBIA and MAGENTA.

COLUMBIA

(to Magenta)

You mean she only ever kissed?

CUT TO

101 INT. LABORATORY NIGHT

JANET rips off a piece of her petticoat for a bandage.

JANET

I thought there's no use getting
Into heavy petting.

She rips off another piece of her petticoat.

It only leads to trouble
And seat wetting.

JANET rips another piece off her fast vanishing petticoat.

During the next verse she bandages ROCKY.

JANET (CONT'D)

Now all I want to know
Is how to go
I've tasted blood
And I want more
I'll put up no resistance
I want to stay the distance
I've got an itch to scratch
And I need assistance.

JANET grabs ROCKY's hands and places them on her.

JANET (CONT'D)

Touch-a touch-a touch-a touch me.
I wanna be dirty.
Thrill me, chill me, fulfil me.
Creature of the night.

Then if anything grows (she laughs)
While you pose,
I'll oil you up
And rub you down

RIFF RAFF, MAGENTA, COLUMBIA

Down, down, down.

JANET

And that's just one small fraction
Of the main attraction
You need a friendly hand.
Oh, and I need action.

Touch-a touch-a touch-a, touch me.
I wanna be dirty.
Thrill me, chil me, fulfil me.
Creature of the night.

102 INT. COLUMBIA'S ROOM

COLUMBIA & MAGENTA are watching the TV relay of ROCKY & JANET. They are amused by JANET'S inexperience, parodying her as they sing.

COLUMBIA
Touch-a touch-a touch-a, touch me.

MAGENTA
I wanna be dirty.

COLUMBIA
Thrill me, chill me, fulfil me.

MAGENTA
Creature of the night.

103 INT. LABORATORY NIGHT

JANET
Oh, touch-a touch-a touch-a touch me.
I wanna be dirty.
Thrill me chill me, fulfil me - oh -
Creature of the night.

Creature of the ni-i-ight.

We see JANET'S p.o.v. of all the characters singing the last line:

ROCKY
Creature of the night.

103A B.C.S. BRAD

BRAD
Creature of the night.

103B B.C.S. FRANK

FRANK
Creature of the night.

103C B.C.S. COLUMBIA

COLUMBIA
Creature of the night.

103D B.C.S. RIFF RAFF

RIFF RAFF
Creature of the night.

103E B.C.S. MAGENTA

MAGENTA
Creature of the night.

103F B.C.S. ROCKY

ROCKY
Creature of the night.

103G B.C.S. JANET

JANET
Creature of the night. Oh.

104 INT. COLUMBIA'S ROOM NIGHT

COLUMBIA & MAGENTA's reactions.

105 INT. LABORATORY NIGHT

JANET & ROCKY in each other's arms hear another scream in the distance.

106 INT. CORRIDOR OUTSIDE LABORATORY NIGHT

FRANK is chasing RIFF RAFF with a whip. BRAD is following.

RIFF RAFF rushes into the lift and presses the button desperately but FRANK follows him and so does BRAD. We see the lift descending.

107 INT. LABORATORY. NIGHT

RIFF RAFF slides across the laboratory floor escaping FRANK's whip.

RIFF RAFF
Aaaargh! Mercy.

FRANK
How did it happen? I understood you were to be watching.

RIFF RAFF gets to his feet keeping a careful eye on the whip hand.

RIFF RAFF
I was only away for a minute
Master.

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

CUT TO

108 TV MONITOR

RIFF RAFF switches channels on the monitor.

An image of a middle-aged professorial man in a wheelchair appears.

The man is outside the castle, peering around the trees stealthily.

CUT TO

109 INT. LABORATORY NIGHT

RIFF RAFF
Master, we have a visitor.

CUT TO

110 TV MONITOR

FRANK and BRAD crowd around the monitor.

CUT TO

111 INT. LABORATORY NIGHT

BRAD
Great scott - Scotty - Dr. Everett
Scott.

RIFF RAFF
You know this earth - this person.

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

FRANK

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

BRAD

I told you, my car broke down.

CUT TO

112 TV MONITOR

On the monitor the stranger looks very shifty.

CUT TO

113 INT. LABORATORY NIGHT

FRANK looks BRAD hard in the eye.

BRAD

I was telling the truth.

FRANK

I know what you told me, Brad. But this Dr. Everett Scott. His name is not unknown to me.

BRAD

He was a Science Teacher at Denton High.

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 he, Brad?

BRAD

He might be. I don't know.

FRANK

Hmmmm. He'll be in the Zen Room.

CUT TO

114 TV MONITOR

DR. SCOTT is indeed in the Zen Room.

CUT TO

115 INT. LABORATORY NIGHT

FRANK
Well, let's ask him.

FRANK throws a switch marked "TRIPLE CONTACT ELECTRO MAGNET".

CUT TO

116 EXT/INT. VARIOUS LOCALES NIGHT

We see DR. SCOTT's wheelchair screaming through corridors, rooms and doors and ends up clamped to the electro magnet in the laboratory.

CUT TO

117 INT. LABORATORY NIGHT

BRAD is amazed.

BRAD
Dr. Scott!

DR EVERETT SCOTT is even more amazed.

DR. SCOTT
Brad! What are you doing here?

FRANK releases the electro magnet.

The wheelchair hits the floor.

FRANK
Don't play games, Dr. Scott. You know very well what Brad Majors's 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 there's to be a change of plans. I'm sure you're adaptable, Dr. Scott. I know Brad is.

BRAD looks embarrassed and humiliated.

DR. SCOTT

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

BRAD

Eddie? I've seen him. He's...

FRANK cuts in quickly.

FRANK

Eddie? What do you know of Eddie, Dr. Scott?

DR. SCOTT

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

BRAD

Dr. Scott.

A stifled gasp is heard from JANET behind the curtain.

FRANK is surprised.

FRANK crosses the screen and pulls back the curtain to reveal JANET and ROCKY.

DR. SCOTT

Janet!

JANET

Dr. Scott!

BRAD

Janet!

FRANK

Rocky!

ROCKY reviles FRANK with a look. He puts his arm around JANET.

FRANK is appalled.

FRANK (CONT'D)

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

ROCKY is terrified. He takes his arm away from JANET.

FRANK (CONT'D)
That's better.

A GONG is heard. MAGENTA comes through the broken tiles.

MAGENTA
Master, dinner is prepared.

FRANK & RIFF RAFF exchange a look.

FRANK
Excellent. (moves to Dr. Scott)

Doctor Scott you can sample the speciality of the house - roast loin of pork.

He gives JANET, who is virtually naked, a seering look.

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

FRANK leads the way to the lift.

118 INT. THE STUDY NIGHT

NARRATOR
Food 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. However informal it might appear you can be sure there was to be very little 'bonhomie'.

119 INT. DINING ROOM NIGHT

At the head of a large coffin shaped table sits FRANK. There is an electric carver on the table in front of him. The table is laid for dinner and present are JANET & BRAD on FRANK's right, DR. SCOTT opposite him, ROCKY HORROR on Dr. Scott's right and between ROCKY and FRANK, COLUMBIA. They sit in silence as the double doors open.

RIFF RAFF and MAGENTA enter. RIFF RAFF carries a large joint of meat, MAGENTA the wine, both of which they set down at the head of the table.

RIFF RAFF & MAGENTA pour out the wine and return to the side of FRONT who then rises.

FRANK
A toast to absent friends.

ALL
Absent friends.

FRANK now proceeds to carve the meat. Everyone is quiet and only the buzzing of the electric carver is heard. RIFF RAFF & MAGENTA distribute the slices, then return to their places.

DR. SCOTT
We came here to discuss Eddie.

COLUMBIA
Eddie!

FRANK
(Silencing her with a gesture)
It's a rather tender subject....
Another slice anyone?

Everybody looks at their food carefully.

COLUMBIA rises.

COLUMBIA
Excuse me.

She rushes from from the room with a ghastly cry.

DR. SCOTT
(Turning aside)
I knew he was in with a bad crowd.
But it was worse than I
imagined...(He turns back) Aliens!

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

BRAD & JANET
Dr. Scott!

FRANK
Go on, Dr. Scott - or should I say
doctor von Scott.

BRAD
What exactly are you implying?

FRANK threatens him with the knife.

DR. SCOTT
That's alright Brad.

BRAD
But Doctor Scott...

DR. SCOTT silences BRAD with a gesture.

120 SONG: "EDDIE'S TEDDY"

SCOTT picks up some meat on a fork and regards it.

DR. SCOTT
From the day he was born,
he was trouble.

He was the thorn
In his mutter's side.

She tried in vain.

121 INT. THE STUDY NIGHT

NARRATOR
But he never caused her
Nothing but shame.

122/133 INT. DINING ROOM NIGHT

DR. SCOTT produces scrapbook, opening it at a picture of
Eddie's mother.

DR. SCOTT
He left home the day she died.

From the day she was gone
All he wanted

DR. SCOTT turns page to a picture of a record of Elvis,
singing Teddy Bear.

DR. SCOTT (CONT'D)
Was rock and roll,

He turns the page to porno. magazine.

Porn.

He turns page to show an advertisement for Harley Davidson.

Und a motorbike.

He turns to a still of Eddie as an addict

Shooting up junk

He turns to reveal a newspaper clipping "Thug bashes woman, 66".

He was a low down
Cheap little punk.

Turns the page to Eddie's mug shot.

Taking everyone for a ride.

The page turns again revealing the lyrics.

ALL

When Eddie said
He didn't like his teddy
You knew he was a no good kid.

But when he threatened your life
With a switch blade knife

FRANK

What a guy

JANET

Makes you cry

DR. SCOTT

Und I did.

134/135 INT. COLUMBIA'S ROOM NIGHT

She has a large portrait of EDDIE on the wall.

She is lighting the candles on her dressing table.

COLUMBIA

Everybody shoved him,
I very nearly loved him.
I said, hey listen to me,
Stay sane inside insanity.
But he locked the door
And threw away the key.

She collapses in tears.

136/137 INT. DINING ROOM NIGHT

DR. SCOTT

But he must have been drawn
Into something
(MORE)

DR. SCOTT (CONT'D)
 Making him warn, me,
 In a note

DR. SCOTT produces the note.

Which reads.

ALL
 What's it say,
 What's it say?

138 INSERT EDDIE'S NOTE

EDDIE (V.O.)
 I'm out of my head
 Oh hurry, or I may be dead.
 They mustn't carry out their evil deeds,
 Yaaaow.

139 INT. DINING ROOM NIGHT

DR. SCOTT's hands tremble with the note. JANET & BRAD are now standing one each side of him.

ALL
 When Eddie said he didn't like his teddy
 You knew he was a no good kid.

DR. SCOTT
 Und when he threatened your life
 With a switch blade knife

FRANK
 What a guy

JANET
 Makes your cry

DR. SCOTT
 Und I did.

140 B.C.S. TEDDY AS DR. SCOTT PRODUCES IT.

ALL
 Eddie!

141 INT. DINING ROOM NIGHT

EDDIE'S TEDDY: REPRISE

ALL

When Eddie said he didn't like his teddy
You knew he was a no good kid.

But when he threatened your life
With a switch blade knife

FRANK

What a guy

ALL

Woe woe woe

JANET

Makes you cry

ALL

Hey hey hey

DR. SCOTT

Und I did

ALL

EDDIE!

FRANK suddenly pulls away the tablecloth to reveal a glass coffin containing the decomposed remains of EDDIE.

142 INT. DINING ROOM/HALL/STAIRS

RIF RIFF & MAGENTA laugh. JANET screams and runs to ROCKY who hugs her. BRAD looks shocked. DR. SCOTT wheels back his wheelchair in disgust, FRANK moves d.s. towards ROCKY.

FRANK

Oh Rocky, how could you!

JANET runs out, FRANK in pursuit.

ROCKY smiles wanly.

Encouraged by this, FRANK smashes JANET across the face with the back of his hand.

FRANK (CONT'D)

I'll tell you once,
Won't tell you twice
You'd better wise up
Janet Weiss.

Y'apple pie
Don't taste too nice
You'd better wise up Janet Weiss.

She runs out of room.

CUT TO

143 INT. CORRIDOR NIGHT

JANET runs down corridor - FRANK following her.

FRANK
I've laid the seed
It should be all you need.

BRAD appears, pushing DR SCOTT, in hot pursuit.

FRANK (CONT'D)
You're as sensual
As a pencil
Wound up like an 'E' or first string

JANET arrives at door of laboratory - she can't open it.

FRANK arrives face to face.

FRANK (CONT'D)
When we made it
Did ya hear a bell ring?

The door opens - they fall through.

The door slams in DR SCOTT's face.

144 INT. LABORATORY NIGHT

JANET rushes in, down the ramp, with FRANK in pursuit.

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

DR. SCOTT & BRAD arrive in the lift. FRANK has circled the tank and arrived at the control panel.

FRANK (CONT'D)
The transducer (He slams the handle)
Will seduce yah.

DR. SCOTT, BRAD & JANET find they are stuck to the floor.

JANET
My feet - I can' move my feet.

DR. SCOTT
My wheels - My God, I can't
move my wheels.

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

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

JANET
We're trapped.

FRANK
(Moving to her)
It's something you'll
Get used to.
A mental mind fuck
Can be nice.

JANET
Oh!

FRANK climbs up the ladder beside the tank.

(music under this dialogue)

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,
physiomolecular transport device....

BRAD
You mean...

DR. SCOTT
Yes Brad. It's something we
ourselves have been working on.
But it seems our friend here has
found a way 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
You mean he's gonna send us to
another planet?

FRANK leaps off the tank to the floor.

FRANK
Planet.
Schmanet.
Janet.

FRANK circles JANET, testing her thighs. BRAD struggles in vain.

FRANK (CONT'D)
You'd better wise up,
Janet Weiss.
You'd better wise up,
Build your thighs up.
You'd better wise up.

145 INT. STUDY NIGHT

NARRATOR
Then she cries out -

146 INT. LABORATORY NIGHT

SONG: "HOT DOG"

JANET screams out.

JANET
Sto-o-o-o-o-op.

She cried so loudly that FRANK staggers backwards towards the control panel.

RIFF RAFF & MAGENTA enter through the hole in the tiles - they march to behind the tank and then the control panel.

FRANK
(Singing)
Don't get hot and flustered -
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.

BCS MAGENTA's hand on the transducer switch.

BRAD is turned into a statue.

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

FRANK signals, cut to the switch as it is turned on.

DR. SCOTT is a statue.

JANET
 You're a hot dog...

FRANK signals. C.S. SWITCH.

JANET is stone.

147 INT. LABORATORY NIGHT

DIALOGUE SEQUENCE.

COLUMBIA
 My God! I can't take any more of
 this - first you spurn me for
 Eddie, then you cast him off like
 an old overcoat for Rocky. You
 chew people up and then spit them
 out - I loved you, do you hear me -
 I LOVED YOU - And what did it get
 me - I'll tell you - a big nothing.
 You're like a sponge. You take,
 take, take, take! You drain others
 of their love and emotions. Well,
 I've had enough. You've got to
 choose between me and Rocky - so
 named because of the rocks in his
 head.

FRANK throws a switch, she turns to stone.

FRANK
 It's not easy having a good time.

He crosses over to RIFF RAFF and MAGENTA

Even smiling makes my face ache.

RIFF RAFF and MAGENTA nod sympathetically.

He lies on the operating table.

They massage.

FRANK (CONT'D)

My children turn on me. Rocky's behaving just as Eddie did. Maybe I made a mistake in splitting his brain between the two of them.

MAGENTA

(massaging his temples)

When will we return to Transylvania?
I grow weary of this world.

FRANK

Magenta, I am indeed grateful to both you and your brother Riff Raff - you have both served me well - loyalty such as yours must be rewarded and you will discover when the mood takes me I can be quite generous.

MAGENTA betrays her resentment by digging her fingernails into his neck.

MAGENTA

I ask for nothing, Master.

FRANK leaps up from the table.

FRANK

And you shall receive it - in abundance.
(he goes to the lift)
Come. We are ready for the floor show.
(he slams the lift gate)
Our guests will be growing restless.

The lift moves downwards.

Left alone in the laboratory MAGENTA and RIFF RAFF smile at each other.

They make a special sign and leave by a secret passageway.

WIPE TO

148 INT. STUDY NIGHT

NARRATOR

And so, by some extraordinary coincidence - fate it seems had decided that Brad and Janet should keep that appointment with their friend Dr 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 man of little morals - and some persuasion. What further indignities were they to be subjected to? And what of the sonic transducer and floor show that had been spoken of? What indeed? From what had gone before, it was clear that this was to be no picnic.

WIPE TO

149 INT. BALLROOM (INCLUDING STAGE) NIGHT

MUSIC: "THE FLOOR SHOW"

We see the stage at the end of the ballroom with red velvet curtains.

150 BACKSTAGE NIGHT

FRANK is enjoying dressing the statues which are now on stage. Each one is lovingly fitted with extravagant variations on the stocking and suspender belt variety of his own fantasies.

151 INT. BALLROOM (INCLUDING STAGE) NIGHT

Footlights glowing on the curtains.

CUT TO

152 INT. BACKSTAGE NIGHT

FRANK pulls a switch and the curtains open.

CUT TO

153 INT. BALLROOM STAGE NIGHT

Red velvet curtains open to reveal statues in front of silver drapes. The floor is covered with a light mist.

CUT TO

154 INT. BACKSTAGE NIGHT

FRANK beams and pulls lever.

CUT TO

155 INT. STAGE NIGHT

COLUMBIA's statue comes to life.

COLUMBIA

It was great when it all began
I was a regular Frank fan.
But it was over when he 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.

CUT TO

156 INT. BACKSTAGE NIGHT

FRANK switches. ROCKY leaps to life.

CUT TO

157 INT. STAGE NIGHT

ROCKY

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)
 Is an orgasmic rush of lust
 Rose tints my world keeps me
 Safe from my trouble and pain.

BRAD animated by FRANK

CUT TO

158 INT. STAGE NIGHT

BRAD
 It's beyond me
 Help me Mommy
 I'll be good you'll see
 Take this dream away
 What's this, let's see
 I feel sexy
 What's come over me
 Here it comes again.

CUT TO

159 INT. STAGE NIGHT

JANET animates. She behaves like a sex goddess, completely out of control, as if performing in a burlesque show.

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

160 INT. STAGE NIGHT

We PULL BACK on the whole stage. The velvets open to reveal the 20th Century Fox logo as a stage set.

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

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

FRANK
 What ever happened to Fay Wray
 That delicate satin-draped frame
 (MORE)

FRANK (CONT'D)

As it clung to her thigh
How I started to cry
For I wanted to be dressed just the same.

CUT TO

161 INT. STAGE NIGHT

The floor opens to reveal a swimming pool glistening with chlorine and glitter. He beckons the GUESTS.

In their drugged state they comply with his every wish.

FRANK

Give yourself over to absolutely pleasure
Swim the warm waters of sins of the flesh
Erotic nightmares
Beyond any measure
And sensual daydreams
To treasure forever.

FRANK enters the pool.

Can't you just see it.
Can't you just see it.

They begin to immerse themselves in the pool.

161A Don't dream it. Be it.

ALL

Don't dream it. Be it.

DR SCOTT animates belatedly.

He observes the orgy occurring in the pool.

DR. SCOTT

Ach, we've got to get out of this trap
before this decadence saps our wills.
I've got to be strong and try to hang
on. Or else my mind, may well snap.

The wind machine blows the blanked from his lap and we see legs, stockings and a suspender belt. As in a miracle he can walk again.

DR. SCOTT (CONT'D)

Und my life will be lived,
For the thri-i-i-i-ill...

BRAD surfaces, his face betraying consternation.

BRAD
 It's beyond me
 Help me Mo-ommy.

He is pulled back into the pool.

A thrilled JANET now emerges.

JANET
 God bless Lilly Saint Cyr.

FRANK breaks through the water on a lift from ROCKY.

SONG: FLOOR SHOW PT. 3 - WILD AND UNTAMED THING.

FRANK
 My my my my
 I'm a wild and an untamed thing.
 I'm a bee with a deadly sting.
 Get a hit and your mind goes ping.
 Your heart'll thump and your blood will sing.
 So let the party and the sounds rock on.
 Gonna shake it till the life has gone.

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

FRANK dives into the pool.

During the chorus the whole group are diving in and out of the pool in a frenetic water ballet.

ALL
 I'm a wild and an untamed thing
 I'm a bee with a deadly sting.
 Get a hit and your mind goes ping
 Your heart'll thump and your blood will sing.

They emerge from the pool and form a kick line.

So let the part and the sounds rock on
 Gonna shake it till the life has gone.
 Rose tint my world
 Keep me safe from my trouble and pain.

162 INT. BALLROOM NIGHT

The doors at the opposite end of the ballroom open.

SONG: "RIFF RAFF'S RECIT"

RIFF RAFF and MAGENTA now dressed in military style space suits, face FRANK from the opposite end of the ballroom.

They applaud slowly.

RIFF RAFF has a ray gun.

The characters on stage freeze - terrified.

It's a showdown across the ballroom.

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

FRANK looks stunned.

Your life style's too extreme.

FRANK is guilt-stricken.

I'm your new Commander.
You are now my prisoner.

The GUESTS scramble for the safety of the wings.

We return to Transylvania
(he turns to Magenta)
Prepare the transit beam.

MAGENTA turns to leave.

FRANK
Wait! I can explain.

163 INT. STAGE NIGHT

SONG: "I'M COMING HOME"

FRANK moves slowly to centre stage. During the song he adjusts footlight controls to give him what effects he requires.

The others help FRANK out by singing from the wings. COLUMBIA operates a spotlight.

BRAD closes silver curtains.

FRANK
On the day I went away.

GUESTS
Goodbye

FRANK
Was all I had to say

GUESTS
Now I

FRANK
Want to come again and stay

GUESTS
Oh my, my,

FRANK
Smile and that will mean I may

He kicks on cloud projection. Blue skies appear.

FRANK (CONT'D)
I've seen blue skies
Through the tears in my eyes
And I realise
I'm going home
I'm going home

FRANK falls on his knees.

Everywhere it's been the same

GUESTS
Feeling

FRANK
Like I'm outside in the rain

GUESTS
Wheeling

FRANK
Free to try and find a game

GUESTS
Dealing

FRANK
Cards for sorrow,
Cards for pain.

DR. SCOTT switches on wind machine.

FRANK (CONT'D)
I've seen blue skies
Through the tears in my eyes
And I realise
I'm going home
(MORE)

FRANK (CONT'D)

I'm going home.

I'm going home.

164 INT. BALLROOM NIGHT

MAGENTA who during all this has been filing her nails, looks up at FRANK who is in an attitude of supplication.

MAGENTA

How sentimental.

RIFF RAFF moves slowly to the stage.

RIFF RAFF

And also presumptuous of you. You see when I said "we" were to return to Transylvania, I referred only to Magenta and myself.

FRANK looks appalled.

The GUESTS are deeply troubled, realising that they also are not part of the "We".

RIFF RAFF (CONT'D)

You see, you are to remain here, in spirit anyway.

He produces a ray gun.

DR. SCOTT

Great Heavens, that's a laser.

RIFF RAFF

Yes, Dr Scott. A laser capable of emitting a beam of pure anti-matter.

BRAD

You mean you're going to kill him? What's his crime?

DR. SCOTT

You saw what became of Eddie. Society must be protected.

RIFF RAFF

Exactly, Dr Scott. Now Frank N. Furter, your time has come. Say goodbye to all this and hello to oblivion.

FRANK raises himself to his full height.

FRANK

Do your worst - inferior one.

As RIFF RAFF pulls the trigger, COLUMBIA dashes between them.

She is killed instantly.

RIFF RAFF fires again at FRANK.

FRANK takes a leap from the rope on the curtain. The entire proscenium crashes under the weight. And FRANK is crushed to death among the velvet and glittered facia.

ROCKY breaks down completely. Although he despised FRANK, he was all he had in the world.

He rushes to the body and cradles it in his arms.

RIFF RAFF can stand no more.

He fires a blast of laser beam at ROCKY who starts climbing the stairway towards the fox skyline.

RIFF RAFF fires again and again.

With the body of FRANK in his arms, ROCKY beats on his chest and lets out a wild sound like a giant beast of the jungle.

RIFF RAFF fires a sustained beam.

ROCKY climbs to the top of the Fox sculpture.

RIFF RAFF fires again and again.

They crash to their deaths.

BRAD

Good God.

RIFF RAFF

Yes.

JANET

You've killed them.

MAGENTA has found the entire sequence of events quite distasteful.

MAGENTA

I thought you liked them. They liked you.

RIFF RAFF
They didn't like me. They never
liked me.

DR. SCOTT
(he tries a calming hand)
You did right.

RIFF RAFF
A decision had to be made.

DR. SCOTT
(the big sell-out)
You're OK by me.

RIFF RAFF
Dr Scott I'm sorry about your
nephew.

DR. SCOTT
Yes, well perhaps it was for the
best.

RIFF RAFF
You must leave now Dr Scott while
it's still possible. We are about
to beam the entire house back to
the planet of transexual in the
galaxy of Transylvania. Go now.

The GUESTS flee down the ballroom and out the door.

We see the laughing figures of RIFF RAFF and MAGENTA making a
special sign to each other.

CUT TO

165 INT. CASTLE CORRIDORS NIGHT

We see BRAD and JANET fleeing with DR. SCOTT following
behind.

165A INT. BALLROOM NIGHT

RIFF RAFF and MAGENTA's laughter has subsided.

RIFF RAFF
Our noble mission is almost
completed my most beautiful sister,
soon we will return to the moon-
drenched shores of our
"androgenous" planet.

MAGENTA

Ah - sweet Transexual - land of
night - to sing and dance once more
to your dark refrains. To take
that step to the right...

RIFF RAFF

But it's the pelvic thrust
that really drives you insane.

MAGENTA

And our World will do
the Time Warp again.

165B EXT. CASTLE DAWN

There is a huge explosion.

166 EXT. CASTLE DAWN

We see the entire castle surrounded by a giant beam of light
and then vanish into space.

During the explosion sequence the film reverts optically to
black and white.

DISSOLVE TO

167 EXT. THE CRATER DAY

SONG: "SUPER-HEROES"

BRAD, JANET, and DR SCOTT's bodies are scattered on three
sides surrounding a crater where the castle once was.

The scene is arid and deserted. There are remnants of DR
SCOTT's wheelchair, EDDIE's coffin and broken objects from
the laboratory.

BRAD, tattered and bleeding, lifts himself up.

BRAD

I've done a lot
God knows I've tried
To find the truth I've even lied
But all I know is down inside.

DR. SCOTT drags himself to his knees.

BRAD & DR. SCOTT
I'm bleeding.

JANET
(revives)
And super heroes
Come to feast
To taste the flesh
Not yet deceased
And al I know
Is still the beast

TRIO
Is feeding.

The three of them stand shakily on the perimeter of the crater.

All that is left is dust and sand and wind and the sun.

The CAMERA PANS from face to face in a circular movement getting faster and faster as the trio sing a chorale of hopelessness.

DISSOLVE TO

168 INT. STUDY NIGHT

The CAMERA has spun into a blur but focusses 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 OFF
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.

169 CREDIT SEQUENCE

SONG: "SCIENCE FICTION, DOUBLE-FEATURE"

The cast credits roll up.

VOICE OVER

Science Fiction - double-feature
Frank has built and lost his creature
Darkness has conquered Brad and Janet
The servants gone to a distant planet
Oh - at the late night double-feature
Picture Show - I want to go - Ohh -
To the late night double-feature
picture show.

THE END

MICHAEL WHITE PRODUCTIONS LTD

THE ROCKY HORROR PICTURE SHOW

Script Amendments

September 12, 1974

The following alterations involve discrepancies between the original screenplay and current script revisions and design decisions.

- 1/2 The film will now commence in Black and White on "ACADEMY" format. It will extend to wide screen (1.1 - 85) at Sequence 41, while still remaining in black and white. At Sequence 54 the film changes to colour.
- 15 Now read "Denton Episcopalian Church".
- 23 Brad and Janet will arrive at the gate entrance to Oakley Court. This deletes a later reference to gates in 33. From hereon ignore all references to rock formations etc., as the grounds of Oakley Court are the only location involved in the approach to the house.
- 25 Three motorbikes drive past Brad and disappear around the house.
- 26 This window will be in turret in Oakley Court. Ignore all references to adjoining 'massive lighted window'.
- 30 This shot will be of a Gryphem on the Oakley Court facade.
- 32 This will be of some similar detail to the above.
- 38 "Stairway" references now allude to the front entrance hall of Oakley Court.
- 40 Delete references to "mirrors reflecting to infinity".
- 47 Columbia now is astride a Juke Box. The band are cut.
- 54A Red streamers and Black and White balloons fall. Not just streamers.
- 69 All future references to the operating table in the Lab now should be applied either to the TANK or the vaulting horse (part of the gymnasium equipment) - whichever is applicable.
- 75 Delete references to the Ice-block. Eddie now crashesthrough a wall of Coca Cola bottles and ice. He is also equipped with a saxophone rather than a guitar.

- 87A Rocky now escapes through the lift shaft. This may involve a shot from the vestibule showing Rocky climbing out of lift cage and running out of the house. It may also involve the double bed in the bridal suite collapsing during the escape sequence.
- 91 It is still raining.
- 92 Janet is now stumbling around the staircase in Oakley Court.
- 103 This sequence may now also involve Riff-Raff, Magenta, Columbia, Frank, Brad and selected Transylvanians.
- 106 Will now have Frank, Riff-Raff, and Brad entering the Lab in the lift cage.
- 108 It is still raining.
- 116 Dr Scott will now break through the tiled wall of the laboratory on the area of ramp above the control panel.
- 117 Magenta will now appear through the broken tile area created by Dr Scott.
- 122/140 This sequence will be altered to Dr. Scott holding a photograph album containing a still photograph equivalent of the "flashbacks" referred to in this sequence.
- 143/4 All entrances to the Lab will be via the broken tiled entrance.
- Delete all references to the floor lowering.
- 147 The "secret passage" is now the broken tile entrance.
- 164 Frank tries to scale up the silver drapes which descend on him with Tab tracks, rope supports, etc.

MEMO: SCRIPT ALTERATIONS

FROM: JIM SHARMAN

9.12.74

TO: ALL CONCERNED.

Sc. 148 INT. NARRATOR'S STUDY. N.

As scripted up to; What further indignities were they to be subjected to?

Then please add: 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.

Sc. 97. INT. NARRATOR'S STUDY. N.

Is replaced by the following:

Emotion is a powerful and irrational master, and, from what Magenta and Columbia eagerly viewed on their television monitor there seemed little doubt that Janet was indeed it's slave.

SC. 77 pt.

C.S. FRANK

FRANK

Oh no my baby - don't be upset -
it was a mercy killing. He had
a certain naive charm - but no muscle.