

THE  
ROCKY HORROR  
PICTURE SHOW

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

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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 (Cont)  
And Flash Gordon was there  
In silver underwear.

WIPE TO

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

VOICE OVER (Cont)  
Claude Rains was the invisible man.

WIPE TO

7 KING KONG - EMPIRE STATE BUILDING SEQUENCE WITH FAY WRAY

VOICE OVER (Cont)  
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 (Cont)  
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 (Cont)

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 (Cont)

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 (Cont)

And when worlds collide  
Said George Pal to his bride  
I'm going to give you some terrible trills  
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 (Cont)

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 and Magenta)

Janet.

BRAD (Climbing onto fence)

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

FAMILY (Riff and Magenta)

Janet.

BRAD

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

FAMILY (Riff and 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

I love you.

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

BRAD

Here's a ring to prove that  
I'm not joker.

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

BRAD

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

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 (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.

BRAD

Made me give you the eye  
And then panic,

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 (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

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 windshield wiper working under strain. Torrential rain on the windshield. 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

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.

RUFF 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 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.

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

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

I remember doing the Time Warp.

BRAD and JANET are amazed.

RIFF RAFF

Drinking those moments when  
The blackness would hit me.

MAGENTA half closes her eyes in pleasure.

JANET clings to BRAD.

RIFF RAFF

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

(repeating action)

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.

WIPE 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)

They really drive you insane.

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

GUESTS (Cont)

Let's do the Time Warp again.

JANET revives.

The GUESTS re-form.

GUESTS

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.

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

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  
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.

FRANK

I'm just a sweet Transvestite  
From Transsexual 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"  
Or maybe a bite

RIFF & MAGENTA

"bite"  
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 (Cont)  
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 (Cont)  
I see you shiver with anticipation

CUT TO

60 CHORD: SUBLIMINAL FLASH OF LOVE MAKING

CUT TO

61 INT. LIFT AREA

FRANK (Cont)

But maybe the rain

CUT TO

62 CHORD: FLASH - THE CAR AND THE WINDSCREEN WIPERS

CUT TO

63 INT. LIFT AREA

FRANK (Cont)

Is really to blame

CUT TO

64 CHORD: SUBLIMINAL FLASH - THE WEDDING

CUT TO

65 INT. LIFT AREA

FRANK (Cont)

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 (continues)

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 (Hurring 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'r

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)

An 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 chandelier 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.

FRANK

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  
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.

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  
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	EDDIE
Hot patootie	HOT PATOOTIE -
Bless my soul.	BLESS MY SO-O-OUL.
I really love that rock and roll.	

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 THAT ROCK & ROLL.
I really love that rock and roll.	

Hot patootie	HOT PATOOTIE...
Bless my soul.	BLESS MY SO-O-OUL.
I really love that rock and roll.	

Hot patootie	HOT PATOOTIE..
Bless my soul.	I REALLY LOVE THAT ROCK & ROLL.
I really love that rock and roll.	

Hot patootie	HOT PATOOTIE...
Bless my soul.	BLESS MY SO-O-OOUUL.
I really love that rock and roll.	

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,

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.

I don't want no dissension  
Just dynamic tension.

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 p.

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

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.

FRANK (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)

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  
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  
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

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

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

FRANK

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

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/ INT. DINING ROOM NIGHT

133

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

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/ INT. COLUMBIA'S ROOM NIGHT

135

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/ INT. DINING ROOM NIGHT

137

DR. SCOTT

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 (VO)

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 guy

JANET

Makes you 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

RIFF RAFF & 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

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.

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  
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  
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

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 statute.

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

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

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  
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

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

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.

I've seen blue skies  
Through the tears in my eyes  
And I realise  
I'm going home  
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  
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 worse - 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 fro 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

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MICHAEL WHITE PRODUCTIONS LTD

-----  
THE ROCKY HORROR PICTURE SHOW  
-----

Script Amendments  
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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 crashes through 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.

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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.