

THE WITCH'S KISS

by

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THE WITCH'S KISS

(Prologue)

FADE IN:

EXT. SALEM, MASS. 1692 - LATE AFTERNOON

On a cold and dreary, overcast afternoon, a cloaked, lonely female hurries along the muddied, cobblestone streets. Her head down, she keeps her business to herself, ignoring the malevolent stares of the women and the leering eyes, and occasional whistles from the men.

NARRATOR

(Sam Jackson-esque voice)

IT IS THE HEIGHT OF THE SALEM
WITCH TRIALS, AND YOU BETTER
WATCH YO ASS! IT'S A BAD TIME
FOR FREE THINKERS AND
INDEPENDENT MINDS, ESPECIALLY IF
YOU'RE A CHICK. A SLIP OF THE
TONGUE, AND YOU COULD LOSE IT,
OR WORSE. ONE FALSE ACCUSATION
FROM THAT BITCH NEXT DOOR COULD
TOSS YOU RIGHT INTO THE CLUTCHES
OF THE PURITAN TOWN ELDERS.
AND SO WITH TREPIDATION, YOUNG
AND BEAUTIFUL ABIGAIL PURIFY,
THE LOCAL HOT VIRGIN, HURRIES
ALONG THE COBBLESTONE STREETS,
TO PLEAD HER CASE TO THE
REVEREND DEMONICAS.
MAYBE HE CAN SAVE HER...

CUT TO:

INT. RECTORY - DAY

THE REVEREND DEMONICAS is seated at his desk, quill pen in hand, scratching away at some paperwork. He pauses, sniffs the air. A devious smirk curls the corner of his upper lip. He knows who's coming to visit. The music for "A MAIDEN'S PLIGHT" begins, and the Rev. sings:

(CONTINUED)

CONTINUED:

REVEREND DEMONICAS
THE SMELL OF DESPERATION'S COMING,
WALKING DOWN THE STREET.
PRETTY ABIGAIL LOOKING GOOD ENOUGH TO EAT.
HAUNTED BY CONFUSION AND WRACKED WITH FEAR
SEEKING ABSOLUTION, SHE THINKS SHE'LL FIND IT HERE

ABIGAIL
EVERYBODY'S WATCHING WHAT I'M GONNA DO
THINK THEY'VE GOT THE ANSWER, BUT THEY DON'T HAVE A CLUE
JUDGING, EVERY MOVE I MAKE
MISJUDGING, 'CAUSE THEY JUST CANNOT SEE THAT
THEY'RE THE ONES WHO ARE FAKE

REVEREND DEMONICAS
I SENSE SHE'S FAST APPROACHING,
SOON SHE'LL KNOCK UPON MY DOOR
BEGGING FOR FORGIVENESS JUST LIKE THE TIME BEFORE
BUT I'M NOT GONNA GIVE IT, SHE CAN TAKE THE PAIN
SCORNE ME ONCE BEFORE, BUT NOT AGAIN!

ABIGAIL
PEEKING THROUGH THE KEYHOLES, TALK BEHIND YOUR BACK
PEOPLE WITHOUT SOULS, ALWAYS ON ATTACK AND
MEN WON'T LEAVE ME ALONE
AGAIN, LEFT OUT ON MY OWN TO
FEND OFF ALL THE DIRTY PERVERTS AND END THIS PATTERN OF
ABUSE AND IF IT'S ANY USE I'LL ASK THE REVEREND

CUT TO:

EXT. STREET - LATE AFTERNOON

The church bell gongs ominously in the background as the young lady makes her way to the rectory, and knocks on the door. Hearing no answer, she looks warily around, and knocks again. This time louder.

CUT TO:

INT. RECTORY - DAY

THE REVEREND DEMONICAS still seated at his desk, casually puts his pen down, and answers the KNOCK at the door.

(CONTINUED)

CONTINUED:

REVEREND DEMONICAS

Come in.

The door opens and in walks the young beauty. The Reverend looks up, and feigns surprise.

REVEREND DEMONICAS (Cont'd)

Ah, young Abigail Purify. You look troubled my dear. What can I do to help you? Please, come in and have a seat. Close the door.

Abigail closes the door, demurely walks in and sits opposite the Reverend.

ABIGAIL

Oh, Rev Demonicas, I am so troubled. The men in town are so persistent, ruthless almost, in their pursuit of me.

REVEREND DEMONICAS

Well, Abigail, thou art the sweetest slice of pie in town. It's natural that men should wish to court and marry you.

ABIGAIL

Court and marry? Lust and fornication is all that's on their dirty little minds.

REVEREND DEMONICAS

Are you sure? Are you sure there wasn't a part of you that was enticing them? Maybe even wanting it yourself?

ABIGAIL

But Reverend, I'm a virgin! I've never done such things.

(CONTINUED)

CONTINUED: (2)

REVEREND DEMONICAS

Well, perhaps you haven't done them physically, but maybe there's a part of you that would like to. You know, just to see what it would be like. How it would feel.

ABIGAIL

Well, I guess everyone, at one time or another, wonders what it would feel like. But that doesn't mean I would actually DO it. Not until I was married. That would be a sin!

Abigail suddenly notices the Reverend's shadow against the wall as it morphs into a sinister figure. The skull grows horns, and the arms reach out like tentacles. Alarmed, but before she can react, the Reverend appears behind her, and gently kneads her shoulders. She slips into a trance, as he continues.

REVEREND DEMONICAS

Yes, it would be. And if you actually were thinking those unclean, impure thoughts, you would have to pay penance. Tell me truthfully my dear, have you had those actual thoughts? Be honest now.

ABIGAIL

Well, yes, I guess I have. Sometimes, I have very lust-filled dreams.

REVEREND DEMONICAS

Ah, tell me about those dreams.

ABIGAIL

If you insist. I'm, uh, I'm in the barn with the livery boy. He's very strong and handsome. He grabs me and forcefully kisses me.

(CONTINUED)

CONTINUED: (3)

REVEREND DEMONICAS
You don't pull away from him, or
try to stop him?

ABIGAIL
No, I don't, uh, I, I rather
like it.

The Reverend is getting excited.

REVEREND DEMONICAS
Go on.

ABIGAIL
Then he tears open my blouse and
kisses my breasts.

REVEREND DEMONICAS
Yes? Yes?

ABIGAIL
Then he pushes me down onto a
bale of hay and he, he pulls up
my skirt and then he....

Abigail's head is spinning, recalling her lust-filled
dream. Before she knows it, she is reclining on the
bench and the Reverend is between her legs, having
replaced the livery boy. She's startled to her senses.

ABIGAIL (Cont'd)
Reverend! What are you doing?!
Stop!

REVEREND DEMONICAS
You have sinned! You must
repent! I must drive out your
impure thoughts!

ABIGAIL
But Reverend, you are a man of
the cloth!

REVEREND DEMONICAS
Exactly! That's why it won't be
a sin! Submit to me and your
soul will be cleansed!

(CONTINUED)

CONTINUED: (4)

His lust reaches a fever pitch. As he attempts to sexually subdue her, Abigail knees him in the crotch. They tumble off the bench and onto the floor, with her now on top. Suddenly, the door bursts open and there stand three of the TOWN ELDERS, aghast. The Reverend panics, thinks fast. He pushes Abigail off him and waves a furious finger at her.

REVEREND DEMONICAS (Cont'd)

Witch! Witch! Demon seductress!
You men saved me just in time!
This lust-filled wench was
trying to seduce me! She must
burn for her evil, wicked ways!

CUT TO:

EXT. THE TOWN SQUARE - NIGHT

A large gathering fills the village square. TOWNSPEOPLE form a circle. In the middle, is Abigail, tied to a post with kindling at her feet. She cries, begs for her life.

ABIGAIL

No, please! You've got to
believe me! It was the Reverend
who tried to seduce me!

The townspeople are not buying it. They chant and sneer.

TOWNSPEOPLE

Burn the witch! Send her to
hell!

One of the men approaches the kindling at Abigail's feet with a large torch, and sets it on fire.

At the outskirts of the crowd are CASSANDRA (who we will see in a later incarnation) and her TWO SISTERS. They are crying in sympathy for Abigail.

A cynical Cassandra scans the crowd until she locks eyes with Reverend Demonicas. She gives him an evil nod, knowing the truth. He sneers back at her. The crowd keeps chanting, as the flames consume Abigail.

(CONTINUED)

CONTINUED:

TOWNSPEOPLE (Cont'd)

Burn her! Burn her! Burn her!

NARRATOR

THAT VILLAINOUS CREEP, REVEREND
DEMONICAS DIDN'T GET TO SEAL THE
DEAL WITH OUR COMELY VIRGIN.
BUT HE WAS ABLE TO TURN THE
TABLES ON HER, AND DAMN HER WITH
THE TOWN ELDERS.

THE DEVIL'S DISCIPLE SCORED A
MOMENTARY VICTORY OVER HIS
VIRTUOUS VICTIM, BUT THE BOOK IS
NOT CLOSED WITH HIS MISOGYNIST
TRIUMPH.

AU CONTRAIRE. FOR HE HATH
UNLEASHED THE FERAL FEROCITY OF
HIS FEMINIST ADVERSARIES, AND
INSTIGATED AN AGES TO COME...
"BATTLE OF THE SEXES".
POOR ABIGAIL SUFFERS THE FATE OF
MANY INNOCENTS. BUT HER SPIRIT
LIVES ON.

The chant carries us into the next scene. The chanting
evolves into the SOUND of an ALARM CLOCK.

FADE INTO:

EXT. UPPER-CLASS NEIGHBORHOOD - MORNING, SOUTHERN
CALIFORNIA, LATE 1970'S

INT. BEDROOM - MORNING

It's a young woman's room, all decorated in "girly"
stuff. PAN ACROSS various artifacts and art, and LAND ON
a bedside stand with the ALARM CLOCK RINGING at 7 AM.

Abigail, now RACHAEL, startles herself awake, and paws
at the clock before finding the 'off' button.

RACHAEL

Wow, that dream just keeps
haunting me.

(CONTINUED)

CONTINUED:

She sits upright on the edge of the bed, dressed in sexy lingerie.

CAMERA PULLS BACK slowly to reveal Rachael, still seated on the edge of the bed, as she alternately stretches and massages herself.

CONTINUE PULL BACK as she stands INTO FRAME. She walks AWAY FROM CAMERA and into her bathroom.

INT. BATHROOM

With her BACK STILL TO CAMERA, she undresses and steps into the shower. The frosted glass shower door affords us 60% clarity in our VIEW of her bathing. Parts of her body occasionally brush against the glass.

A SERIES OF SHOTS

We don't quite see Rachael's face or full shots of her body as Rachael showers, steps from the tub, dries off, applies her makeup, and gets dressed.

Rachael sings (during above):

RACHAEL

WHERE IS MY LIFE GOING?
EVERYTHING I DO I'VE DONE BEFORE
NO PROGRESS SHOWING, I WANT SO MUCH MORE
I HOPE TODAY BRINGS SOMETHING NEW
SURPRISES ARE SO FEW
MAYBE A BRAND NEW VIEW WILL TELL A NEW TALE OR TWO

IS WHAT I WANT WHAT I NEED
THINGS AREN'T ALWAYS WHAT THEY SEEM
BE CAREFUL WHAT YOU WISH FOR, OPEN THE WRONG DOOR
AND IT'LL COME BACK TO BITE YOU

JUST LIKE IN FAIRY TALES, I WISH UPON A STAR
MAGICAL SHIPS WITH PUFFY WHITE SAILS
BUT THEY SEEM SO FAR AWAY. BUT IT'S A BRAND NEW DAY
I HOPE AND PRAY THINGS JUST DON'T STAY THE SAME

(CONTINUED)

CONTINUED:

IS WHAT I WANT WHAT I NEED
THINGS AREN'T ALWAYS WHAT THEY SEEM
BE CAREFUL WHAT YOU WISH FOR. OPEN THE RIGHT DOOR
AND SEE WHAT'S WAITING FOR YOU

WATCH WHAT YOU WISH FOR. TO YOURSELF BE TRUE
DON'T HIDE YOUR DESIRES. THEY DON'T DEFINE YOU
WATCH WHAT YOU WISH FOR. SEEK SOMETHING NEW

THE SMOLDERING FIRES OF HIDDEN DESIRES
ARE COMING TO FIND YOU

IF WHAT I WANT'S NOT WHAT I NEED
SEARCH FOR A NEW DREAM
LOOK FOR THE RIGHT DOOR, TAKE A CHANCE, TRY A NEW DANCE
AND SEE WHAT'S WAITING FOR ME

Rachael picks up her kitty and snuggles it, says:

RACHAEL (Cont'd)
What do you think, Alfred?

CUT TO:

INT. FOYER - MORNING

Like a modern-day princess, Rachael descends the stairs
in a picture of morning glory.

She's carrying a small suitcase.

When she reaches the bottom of the stairs, she stops and
looks around; the coast is clear. She tiptoes toward the
front door. She just makes it to the door and thinking
"free," when the VOICE she didn't want to hear rings
out:

VOICE (O.S.)
Rachael. Come in here, please.

RACHAEL
(mutters)
Oh, shit.

Rachael rolls her eyes and pouts, then does what she's
told.

(CONTINUED)

CONTINUED:

She drops her suitcase by the front door, and heads off toward the dining room, (the direction of the voice).

INT. DINING ROOM - MORNING

A sumptuous spread of breakfast food is laid out on a table off to the side of the room. In the center of the room, at the dining table, sits UNCLE FRED, 40's. The unfortunate victim of the car accident that killed her parents, he sits in his wheelchair and directs his cynical view of the world behind rose-colored glasses.

Rachael paints on a smile as she enters the room. She greets her uncle and benefactor with a hug and a kiss.

RACHAEL

Good morning, Uncle Fred.

He near shrugs off her hug, says nothing, but gives her outfit the once-over. He doesn't approve.

UNCLE FRED

Ugh. I really don't see why you have to advertise the product in such a cheap and obvious manner.

Rachael is getting herself some breakfast.

RACHAEL

You think this outfit was cheap? Besides, there's nothing wrong with a little advertising.

Rachael sits at the dining table with her breakfast.

UNCLE FRED

And who's going to do the buying? I know you think I'm old-fashioned, but I'm not that much older than you. I am your father's younger brother, God bless his soul, and I don't think either of your parents would approve of your outfits.

(CONTINUED)

CONTINUED:

RACHAEL

My mother was a rebel who smoked pot, and burned her bra. We're not that different.

UNCLE FRED

At least put a sweater on, or something.

RACHAEL

It's 90 degrees out.

UNCLE FRED

I know you're proud of all that, but do you need to put out a full-page ad in the *Times*: 'Over here, guys'. I think you're overcompensating for that dream/persecution complex you keep having.

RACHAEL

You're the one over-reacting, Uncle Fred.

UNCLE FRED

Hey, I was a young man, once.

(in a near daze)

I know what those urges were all about. I remember the lure of a nice rack. They're a trap. They'll become the only thing a man can think about, and the only thing he wants.

RACHAEL

(teasing)

Jeez, Uncle Fred, sounds like you've been there.

Uncle Fred comes back to earth.

UNCLE FRED

Huh? Uh, no, uh, what? I mean, sure, I appreciate the female form, like any man. (Looks down) Well, almost.

(MORE)

(CONTINUED)

CONTINUED: (2)

UNCLE FRED (CONT'D)

I'm just not obsessed like a lot of young men are these days. And you're not helping, you're only encouraging their feeding frenzy.

RACHAEL

They don't need any encouraging.

UNCLE FRED

(acquiesces)

Oh, never mind. I swear, if we split your head open, there'd be a party going on. Anyway, are you and the rest of those dropouts going camping this weekend?

RACHAEL

Yeah, we're still on for that. We're leaving this morning, remember? Why?

UNCLE FRED

Because I want to know everything about it, that's why. I want to know who all's going. Where exactly this campground is, the address and the phone number.

RACHAEL

Jeez, Uncle Fred, lighten up!

UNCLE FRED

Lighten up?! I remember what you did last time, and so do you! We're not going through that again, young lady! As long as I'm your guardian and you live under my roof, you'll live by my rules. Understand?

Rachael backs down.

RACHAEL

Yes, Uncle Fred.

(CONTINUED)

CONTINUED: (3)

UNCLE FRED

I took on a heavy burden, taking
you in. But you are my brother's
child, and I have an
obligation... to look out for
you. I know you're to receive...

RACHAEL

I know, I know, five million
bucks for my next birthday,
blah, blah.

UNCLE FRED

That's right, and I just don't
want to see you blow it. Take it
seriously child.

Their breakfast is interrupted by the sound of a car
horn, outside.

UNCLE FRED (Cont'd)

Don't your friends know how to
knock?

Rachael doesn't hear him, just tidies up her plate:

RACHAEL

There's the girls. Gotta go.

She jumps up from the table, pulls a slip of paper from
her back pocket, and hands it to her uncle.

RACHAEL (Cont'd)

Here's the info — Paradise
Hills. I knew you'd want it.

UNCLE FRED

(mimics a Dumbell)

Okay, Uncle Fred, I'm off with
Heather and Ashley.

(back to normal voice)

You and those other brain
surgeons have a good time.

Rachael kisses him on the cheek as she exits. He near
cringes.

(CONTINUED)

CONTINUED: (4)

RACHAEL

Don't wait up. Back Sunday
night.

He calls after her.

UNCLE FRED

(droll)

Be safe, have fun.

INT. CAR - DAY (TRAVELING)

Rachael and her equally hot girlfriends, HEATHER, an African-American beauty, and ASHLEY, a slightly ditzy, but lovable redhead, speed along in Heather's gleaming convertible.

RACHAEL

I don't know why he's so
uptight!

HEATHER

Dear old Uncle Fred doesn't want
to let go, does he?

ASHLEY

I bet he's just sure you're
gonna run off and join some sex-
crazed, satanic cult, or
something.

RACHAEL

I'm going to, if he doesn't
relax.

(mimicking Uncle Fred)

Where are you going?! When are
you coming home? Who are you
going with? Who's their parents?
How do they vote? Where did they
go to school? Ahh! He drives me
nuts! And the worst thing, he
criticizes my outfits!

They all fake-shudder.

(CONTINUED)

CONTINUED:

ASHLEY

He needs to get laid.

RACHAEL

I don't think he can get it up.

They all snicker.

ASHLEY

Too bad. You know he's not bad looking for an old fart.

HEATHER

So you'd do him?

ASHLEY

Only for his money.

RACHAEL

Hey! That is my uncle.

ASHLEY

Not your money, just his. Jeez. Just kidding.

HEATHER

So, is he bitter about being stuck in a wheelchair?

RACHAEL

A bit, and he never lets me forget. He's always reminding me how he's responsible for me.

ASHLEY

That's sweet, actually. He really cares about you, and you're all he has.

RACHAEL

Yeah, I guess so. But he's so stifling. I can't wait 'til my birthday.

(beat)

Anyway, enough of depressing Uncle Fred. What time do we meet the guys?

(CONTINUED)

CONTINUED: (2)

HEATHER

Six-ish. We'll have some drinks,
and take it from there.

ASHLEY

You mean we can all go off and
fuck.

HEATHER

Yeah, something like that.

Heather and Ashley chuckle and steal silent glances in the rear-view mirror. Wishing to change the subject, Rachael ignores them, and looks straight ahead.

CUT TO:

EXT. PARADISE HILLS CAMPGROUNDS - DAY - TO ESTABLISH.

INT. RECREATION ROOM - DAY

The girls' dates await their arrival. They are JOSH CARVAJAL, Rachael's Hispanic/American boyfriend; MIKE, an African-American, is Heather's boyfriend; and sandy-haired surfer EVAN, is Ashley's boyfriend. These guys are like the "Three Musketeers". They are shooting pool and drinking beer, as they await the arrival of the girls. Josh is shooting, as Mike and Evan stand off to the side.

JOSH

Watch this. Ten bucks says I can
bank the eight into the corner
pocket.

MIKE & EVAN

You're on.

JOSH

Get ready to lose your
allowance.

Josh lines up the shot and confidently shoots.
He misses. Mike and Evan yell.

(CONTINUED)

CONTINUED:

JOSH (Cont'd)

Fuck! Double or nothing.

MIKE

Okay, but then out comes the green.

They nod in agreement.

Josh grabs the eight ball and lines it up the way it was last time. He looks at them for approval; they nod. He shoots and this time it goes in.

JOSH

Ha ha. Suckers. Let's see the dough, boys.

Mike and Evan look at each other, slightly perplexed. "Is that how it works?" Unsure, they both curse as they pull their money out and hand it to him.

Evan checks his watch.

EVAN

So when are the girls supposed to get here?

MIKE

Around six or so. What's the matter, can't wait?

EVAN

I can but my dick can't. I haven't hooked up with Ashley in over two weeks. I tell ya, I'm about to go blind. When she gets here, that cabin's gonna be a-rockin', so don't bother... botherin' us.

Mike steps up to the table, and takes a shot.

MIKE

It's been that long for me an' Heather, too.

(MORE)

(CONTINUED)

CONTINUED: (2)

MIKE (CONT'D)

Her folks pulled her away for that family retreat, and I've been pettin' the pooch myself.

EVAN

Well, the drought's about to end, right boys?! This weekend, we're gonna have the time of our lives!

Mike cheers along with Evan, they high-five. Josh is silent.

MIKE

(to Josh)

Hey man, what's up?

JOSH

I got a confession to make. Me an' Rachael...

(beat)

Ain't never done it, you know, all the way.

EVAN

You're kidding. Still stuck on third base, huh?

JOSH

I'm not kidding. And I think she thinks I'm expecting it to happen this trip.

CUT TO:

INT. CAR - AFTERNOON

The three girls are now driving down a country road, trying to find their way. Rachael is looking at a homemade map, turning it upside down, and all around, trying to understand what she's looking at.

(CONTINUED)

CONTINUED:

RACHAEL

I don't know which one of those idiots drew this map, but I'm going bug-eyed trying to make sense of this stupid thing.

ASHLEY

Cool. We're lost, but we're making good time.

HEATHER

There's a little market up ahead, let's ask them.

Heather pulls their car up to the roadside market. There's also a gas station, and a couple of shops grouped together.

EXT. MARKET - DAY

The girls get out of their car to be greeted by two of the locals, lounging on a bench on the porch of the old market. These guys are straight out of "Deliverance", and boy do they perk up when they see the girls.

Sputtering and stuttering, the two try but fail to get a coherent word out, attempting to hit on the girls as they sashay by, on their way into the store.

INT. MARKET - DAY

The three girls enter the market, grabbing the attention of the CLERK and a couple of shoppers, a MOTHER and her ten-year-old SON. She shields the boys eyes as he gawks at the three beauties, and quickly ushers him out of the store. The clerk resembles the two on the porch but can actually talk.

CLERK

Can I help you ladies?

HEATHER

(to Rachael)

Here, let me see that.

(CONTINUED)

CONTINUED:

She takes the map from Rachael, and walks over to the clerk. Rachael and Ashley disperse; Ashley to the drinks, Rachael to a shelf of locally-made trinkets.

Heather is at the counter, talking to the clerk, showing him their homemade map.

HEATHER (Cont'd)

Can you make any sense out of this? We're totally lost. We're looking for...

CLERK

Paradise Hills, right?

The clerk butts in, pleased with his anticipation, while leering at Heather. She becomes a bit guarded, hesitant.

HEATHER

Yeah, right. You've heard of it.

The clerk pulls back a bit, realizing he was a little eager. He genuinely tries to help.

CLERK

Here, let me see that.

Heather hands him the map, he takes one glance and immediately turns it upside down.

CLERK (Cont'd)

It goes this way. Actually it's not a bad map. You're here.

(points)

Just go out here to the right. About three miles to the Old Dirt Road. Go right again about five more miles, and you'll see the turn-off to the campground on your left.

HEATHER

Okay, thanks.

Heather relaxes a little bit as she makes sense of his directions.

(CONTINUED)

CONTINUED: (2)

She goes to the aisle in the market where Ashley has joined Rachael, checking out the knickknacks.

RACHAEL

Any help?

HEATHER

Yeah. I know where to go now.

Heather and Ashley glance mischievously at each other. Heather takes a gamble.

HEATHER (Cont'd)

So, Rachael, are you and Josh gonna —

RACHAEL

(interrupting)

I told you, I don't want to talk about that.

CUT TO:

INT. RECREATION ROOM - DAY

MIKE

So, you ain't never slipped her the big one? Or in your case, average.

JOSH

Funny. I mean, really, it's 1978 for Christ's sake. The pill's been around for almost twenty years.

MIKE

And we ain't kids.

JOSH

Exactly. You guys and every other young couple are bangin' away.

(MORE)

(CONTINUED)

CONTINUED:

JOSH (Cont'd)

But nooo, not me an' Rachael.
And get this, she actually
brings up - waiting for
marriage? Seriously?!

MIKE

Oh no. Still quotin' the Pope,
huh.

EVAN

(In a phony Italian
accent)

He no play-a-da game, he no make-
a-da rules.

JOSH

Yeah, well, tell that to
Rachael. I swear, I get freezer
burn, every time I reach for
home plate. Man, you'd think
with all this Gloria Steinham,
women's lib stuff, she might
loosen up.

EVAN

I'm all for women's lib and
equality. I don't mind if they
want to be on top sometimes.`

INT. MARKET - DAY

ASHLEY

Oh, come on, Rache, you gotta
give it up sometime. Josh is a
great guy. Besides, you don't
open up the buffet soon, he
might go shopping somewhere
else.

RACHAEL

I'm not listening to you. I'm
saving my ace-in-the-hole for
when I get married.

CUT TO:

INT. RECREATION ROOM - DAY

EVAN

Sounds like a lotta blue balls
an' jerkin' off to me.

JOSH

Blue? They're almost purple.

CUT TO:

INT. MARKET - DAY

ASHLEY

I'm just trying to be helpful.
(giggles)
You don't know what you're
missing.

RACHAEL

That's what you keep telling me.
Besides, I have my other talent
that keeps him happy.

Heather makes throat noises; they all laugh.

CUT TO:

INT. RECREATION ROOM - DAY

JOSH

But she's got her way to please.
She knows how to 'sing into the
microphone.'

The music for "SHE WON'T GIVE IT UP" begins. This scene
cuts back and forth between the guys in the rec room,
and the girls at the market.

JOSH (Cont'd)

(sings to Evan and Mike)

RACHEL'S A REFRIGERATOR, NEVER NOW BUT MAYBE LATER
I'M ABOUT TO BUST A NUT, CAUSE SHE WILL NEVER GIVE IT UP
I CAN'T FIGURE WHY SHE'S WAITING
WHAT'S WITH ALL THIS HESITATING

(CONTINUED)

CONTINUED:

CAN'T SHE SEE THAT I'M THE ONE WHO SHOULD GET THE PRIZE

COLD SHOWERS, TOO MUCH PORN
GOD I LOVE HER BUT MAN I'M TORN
REAL SWEET, GOTTA SAY
IF SHE COULD ONLY GO ALL THE WAY

ASHLEY AND HEATHER

(To Rachael)

JOSH IS A REAL NICE GUY, I CAN'T SEE A REASON WHY
YOU DON'T GIVE IT UP TO HIM, C'MON GIRL, LET HIM IN
LET HIM FILL YOUR TREASURE BOX,
I'M TELLING YOU IT REALLY ROCKS
IF YOU'RE ONLY KISSING,
YOU DON'T KNOW WHAT YOU'RE MISSING

EVAN AND MIKE

(to Josh)

RACHEL'S ALMOST TWENTY-FIVE, HOW CAN SHE SURVIVE
IF SHE AIN'T NEVER FELT THE PLEASURE COMIN' UP THE DRIVE
YOUR PATIENCE MUST BE WEARING THIN
IF SHE AIN'T NEVER LET YOU IN
TAKE A RIDE INSIDE HER PRETTY LITTLE HONEY PIE

TAKE CHARGE, LET HER KNOW
TIME TO PUT OUT, OR GOTTA GO
I KNOW IT'S TOUGH, DRAW THE LINE
THAT PRETTY GIRL, SHE'S OH SO MIGHTY FINE

RACHAEL

(to Heather and Ashley)

I'VE HEARD ALL OF THIS BEFORE,
HE'S STILL NOT GETTING IN THAT DOOR
I'LL KEEP IT UNDER LOCK AND KEY,
UNTIL HE SAYS HE'LL MARRY ME
I KNOW YOU THINK THAT'S OLD FASHIONED.
BUT I'M NOT GIVING IN TO PASSION.
HE DON'T GET THE MAJOR BLING,
TIL I SEE A RING.

All five are now singing to Rachael.

ALL FIVE

(to Rachael)

GIVE IT UP. OPEN UP.
LET ME IN. DRIVE IT IN.

(CONTINUED)

CONTINUED: (2)

OPEN WIDE. SLIP AND SLIDE.
TAKE IT ALL. INSIDE YOUR WALLS.
SETTLE BACK. JUST RELAX.
FEEL THE HEAT. FROM THE MEAT.
RIDE IT HOME. PLEASURE DOME.
NOW THE FUN HAS JUST BEGUN.

CUT TO:

INT. MARKET - DAY

After the musical number ends, the girls head for the exit.

RACHAEL

Ha ha. I'm still not convinced.

Just then a homely old lady appears as if from nowhere. She startles the girls with her sudden appearance, then shrieks, cat-like, waving a crooked finger at Rachael.

Rachael is taken aback by this strange behavior, but is really stunned when the old lady makes the sign of the cross, then firmly taps Rachael on the forehead, and scurries out of there.

All three girls stare at each other in bewilderment.

ASHLEY

What the hell was that?

RACHAEL

I don't know. She came out of nowhere.

HEATHER

(to clerk)

Who was that? She from around here?

CLERK

Oh, don't mind her. She's always seeing things. Freaks people out.

(CONTINUED)

CONTINUED:

RACHAEL

Who is she?

CLERK

Runs a little curio shop down
the street. She's a little odd,
but she's harmless.

Rachael is visibly a bit shaken; Ashley tries to
reassure her.

ASHLEY

Relax, will ya. Some crazy old
lady. Seen plenty of them in
L.A. Didn't bother you then.

RACHAEL

This was different.

ASHLEY

That's true. They don't usually
smack you on the head.

HEATHER

Anyway, let's get going, before
I forget what this guy just told
me.

EXT. MARKET PORCH

The two locals on the porch once again fall over
themselves, as the three beauties stroll past, on their
way to the car.

INT. CAR - DAY

Heather drives them out of there, juggling the map with
her driving. On their way past the curio shop, the last
on the way out of the little rest stop, Rachael looks at
the barren storefront. As they are just past the shop,
Rachael looks in the sideview mirror, and sees...

(CONTINUED)

CONTINUED:

RACHAEL'S POV THROUGH MIRROR

... The little old lady from the market, running after the car, waving her arms, a terrified look on her face.

RESUME SCENE

Rachael is shocked. She whips around and looks out the window, but the lady is gone. Heather NOTICES Rachael's shock.

HEATHER

(to Rachael)

You okay, hon? You look like
you've seen a ghost.

Rachael doesn't say anything, just looks straight ahead.

CUT TO:

EXT. WOODS - EVENING

An attractive couple, mid-20s, stroll through the woods on a beautiful, balmy, moonlit night. The female is obviously in charge.

HER

Now, you know what you'll have
to do, if you want to play in my
Garden of Eden.

HIM

I know. Do what you say, when
you say it, cause you're the
boss.

HER

Very good. You catch on quick.
You just might make the cut.

HIM

Yes dear. But then I get to play
in your garden of earthly
delights, right?

(CONTINUED)

CONTINUED:

HER

Yes you may. But remember, a gentleman always let's a lady come first.

HIM

Of course dear. Always you first.

Unbeknownst to the couple, they have been stalked all this time by a mysterious, cloaked female. They stop in a small clearing and begin to kiss. The male caresses her buttocks, runs his hands up her back, but when he tries to reach around front for her breasts, she puts on the breaks.

HER

Hold it right there, Tonto. I was talking about later. None of that funny stuff happens until a shimmering rock lights up my hand.

She holds up her left hand and indicates her ring finger. He harumphs and drops his hands.

HIM

Jeez, not even a little test drive?

HER

Nope. And no train in the tunnel until we get to the station.

The cloaked figure moves in on the couple. She stops a few yards away, shielded by the brush. She pulls back her hood, revealing herself to be CASSANDRA, from the prologue. She raises her chin, narrows her eyes and sniffs the wind, her senses keen and alert.

Quickly Cassandra moves toward the couple. She discards her cloak and drops on all fours. As she hits the ground, she morphs into a large, ferocious wolf and charges. The couple hear the commotion in the brush and turn, terrified at what they see.

(CONTINUED)

CONTINUED: (2)

A dark hooded MAN with a gleaming, sharp machete has closed in on them. Just as he raises his weapon to strike, the wolf leaps from the bushes and chomps on his arm. He howls in pain and falls to the ground, the wolf on top of him. The couple scream in fright and run off.

The wolf tears at the man's throat until his writhing ceases. The wolf backs away and rears up. As it does this, it morphs back into an upright Cassandra. She pulls out a colorful scarf, wipes the blood from her mouth, then tosses the bloodied scarf onto the dead man's face.

Cassandra reaches into her belt and pulls out a bejeweled dagger. Kneeling over her victim, she carves into his groin. She stands, holds up a severed scrotum and dangles it over the dead man. A TINKLE BELL is heard on the SOUNDTRACK.

CASSANDRA

You won't be needing these.

She raises the scrotum, aiming it at her unseen enemy off in the distance, the bloodied dagger hanging from her other hand. The music begins to play for the next song, "HERE WE GO AGAIN". Cassandra tucks the scrotum into a pouch on her belt. She sings:

CASSANDRA

HERE WE GO AGAIN, IT'S A CALL TO ARMS

THE DEVIL'S WORK IS NEVER DONE

IF HE WANTS A WAR, WE'LL GIVE HIM ONE

DON'T THEY EVER LEARN, WHEN YOU PLAY WITH FIRE

THAT'S WHEN YOU GET BURNED

YOU BUILT YOUR OWN FUNERAL PYRE

(CONTINUED)

CONTINUED: (3)

FREEDOM FROM EVIL. SEND THEM BACK TO THEIR HOVEL
REASON IS FUTILE. THEY POISONED THE WELL
WE'LL BANISH THEM BACK TO HELL!

TOO MANY CHANCES WE'VE GIVEN TO THEM
NO MORE ROMANCES, I'VE HAD IT WITH MEN
COOK AND WE CLEAN, WE'RE NO MORE THAN A MAID
THEY KNOW NOT OF LOVE, THEY JUST WANT TO GET LAID

DONE WITH CLENCHED FIST, IT'S JUST NOT ENOUGH
GOT TO DO MORE, NOW IT'S TIME TO GET TOUGH
A SHOUT FROM A WHISPER, OUR VOICE WILL BE HEARD
THEY'LL LEARN THAT LOVE IS MORE HAN A FOUR LETTER WORD

TRY TO BE KIND, TENDER AND SWEET
BUT STILL WE FIND OURSELVES UNDER THEIR FEET
TAKE WHILE WE GIVE, IT'S NOT A FAIR DEAL
THE HEART OF OUR SOUL, YOU WILL NEVER STEAL

I'M ALWAYS HERE TO FIGHT THIS WAR
LIKE A THOUSAND TIMES BEFORE
THE DEVIL'S HERE, HE PLAYS FOR KEEPS
DON'T LET HIM GET IN TOO DEEP

(CONTINUED)

CONTINUED: (4)

I'LL FIND THE ONE TO FILL THE ROLE

ONE WHO'S PURE OF HEART AND SOUL

A QUEEN FOR HER NEW GENERATION

TREAT THIS ROLE WITH VENERATION

When the song ends, Cassandra shakes her fist once more in the direction of her unseen foe, turns and disappears into the forest.

CUT TO:

EXT. HAUNTED HOUSE - EVENING - ESTABLISHING

An ancient, rundown haunted house, straight out of Grimm's Fairy Tales, perches on the top of a hill, surrounded by creaky old trees. A single light glows from the upstairs window.

INT. HAUNTED HOUSE - EVENING

In the upstairs room, a modern version of Reverend Demonicas, from the prologue, sits at an old desk, scribbling on a parchment. There is a knock at the door. In a low rumble, The Rev., now DEMON MASTER answers.

DEMON MASTER

Come in.

The door opens slowly and his hunchback servant, CECIL, timidly enters the room.

CECIL

Forgive me, Master. I have news;
some good, some not-so-good.

DEMON MASTER

Out with it. The bad, first.

(CONTINUED)

CONTINUED:

CECIL

It seems your latest minion was
not so successful in his quest
to serve you.

Cecil holds up the blood-soaked scarf that Cassandra
left on the dead man's body. The Demon Master motions
for the servant to bring it to him. The hunchback
sheepishly delivers the token of bad news to his master,
then quickly retreats.

The Demon Master inspects the scarf. He sniffs it.
Growls.

DEMON MASTER

HER again! That bitch has been
hounding me for eons. I suppose
she took a souvenir?

The hunchback nods.

DEMON MASTER (Cont'd)

And that last lackey you brought
me! HA! I'd hate to see the shit-
pile you dug him out of.

(pause, groans)

You mentioned something about
good news?

The servant is pleased to have something positive to
report.

CECIL

Oh yes, master, yes. I have the
new conscript you've been
expecting. Ohh, is he prime for
your powers! And he has quite an
axe to grind. I believe you'll
find him most accommodating. He
is waiting for you in the spa.

The Demon Master rises from his desk. As he passes the
hunchback on his way out the door, he feigns a swipe at
his crippled servant, who flinches in fear.

(CONTINUED)

CONTINUED: (2)

DEMON MASTER

You better be right this time,
or you'll feel the lash!

CUT TO:

INT. MEDIEVAL STYLE DUNGEON

A lone, naked man kneels in the center of a room, bathed in an eerie reddish-orange glow. He is surrounded by a five-pointed star in a circle on the floor. We never see the face of the penitent man.

A heavy wooden DOOR CREAKS open, and The Demon Master and his servant enter the room. The kneeling figure shudders, and keeps his head down. A dark raspy voice speaks:

DEMON MASTER

So, you come to me seeking
freedom from your uh,
predicament, hmm? What price
won't we pay, to achieve even if
only temporarily, a state of
normalcy. To have all of one's
faculties returned. To feel
whole again. Intoxicating, isn't
it?

KNEELING MAN

I'm here to serve you, master.
Whatever grace you bestow upon
me is but a measure of your
unlimited generosity.

DEMON MASTER

Fabulous! I love the enthusiasm.
You are fully aware of the
bargain you have struck with me?

KNEELING MAN

Yes master. Your servant has
made clear what is expected.

(CONTINUED)

CONTINUED:

DEMON MASTER

Excellent! Failure is not an
option. Now, you must endure,
let's say, what a college
fraternity might call "hazing."
Here, it's a bit more.

CRACK!! Goes the whip! The sneering hunchback, all full
of snickering, gloat, and schadenfreude, has morphed
into a larger, more monstrous version of his former
self. Cecil is now the torturer, and gleefully inflicts
whiplashes on the kneeling man's back.

KNEELING MAN

Thank you, master. May I have
another?

He is obliged by more lashes, as the Demon Master
circles him, uttering incantations in a bizarre
language. His dialogue grows louder and louder, as more
lashes are inflicted on the kneeling man. The music for
"SOLD YOUR SOUL" begins. The Demon Master sings:

DEMON MASTER

HERE, YOU'VE COME TO BEG AND PLEAD
ON YOUR KNEES, PREPARED TO BLEED
MAKE ME WHOLE, YOU IMPLORE ME
LOSE YOUR SOUL WHILE YOU ADORE ME

BATTLE RAGES ON, IT'S EITHER US OR THEM
KEEP THEM IN THEIR PLACE OR BE A SLAVE TO QUIM
THERE'S NO TURNING BACK ONCE YOU HAVE MADE THIS DEAL
YOU ARE NOW MY BITCH, AND YOU'LL BE MADE TO HEEL

AND NOW THE TIME HAS COME FOR YOU TO
GO AND SERVE ME WELL
DO NOT FAIL, OR YOU WILL BURN IN HELL
SUFFER DIRE CONSEQUENCE
I DEMAND OBEDIENCE!

It all reaches a fever pitch, and the kneeling man
collapses to the ground, curled up in a fetal position.

(CONTINUED)

CONTINUED: (2)

The Demon Master waves his hand over the fallen man's body as he walks out the door. Cecil has returned to his former self, and follows.

DEMON MASTER (Cont'd)

Don't forget our bargain.

The scars are seared onto the man's back as he slowly pulls himself up off the ground. The man stands erect. He looks down toward his feet, then throws his head back, his arms up, and howls a primal scream.

FADE TO BLACK

INT. RECREATION ROOM - DAY

MIKE

I'm tellin' ya, man. There's gotta be somethin' to this shit. These stories don't all come outta nowhere.

EVAN

There is something kinda creepy about this place.

JOSH

(mocking)

Yeah, right.

(phony English accent)

Beware the moors! It's a full moon an' all that bullshit.

Josh steps up, and indicating the pool table, elbows Mike out of the way.

JOSH (Cont'd)

Step aside, there, junior. You pussies need to get back to your mommies.

(mocking)

There's a boogie man out there. I'm scared!

(CONTINUED)

CONTINUED:

MIKE

I've heard the stories. This old witch, she takes different shapes: an old woman, a beautiful lady, then lures you into the woods.

JOSH

(pretending serious)
Yeah? Does she give good head?

MIKE

Oh, blow it out your ass. You always gotta make a joke out of everything.

Evan tries to get back to serious.

EVAN

What happens? Do they ever find the body?

MIKE

Yeah, in pieces, if at all.

JOSH

Ah, fuckin' grow a pair. I think you lost yours somewhere. Besides, you better hope it's not true. Remember, in horror films, the black guy always gets it first.

MIKE

(half-joking)
Ha ha. Yeah, well when she drags your ass off, screaming into the night, you'll be ready to kiss mine.

JOSH

And you can kiss your ass goodbye right now!

Josh sinks the eight-ball. Ha!

(CONTINUED)

CONTINUED: (2)

EVAN

(to Mike)

So why pick this place, if it's
so fuckin' freaky?

MIKE

I got us a deal. Ah, don't take
me so seriously. It's just all
the shit I heard about this
place. That's all.

Mike shifts into macho. He puts on a brave face, but
doesn't quite believe his own cover-up.

Josh and Evan snicker. They all turn to see two of the
girls, standing in the doorway, holding their bags.

RACHAEL

I hope you're all having a good
time. We couldn't find anybody
to help us with our bags.

Josh is the first to rush over to help. He takes
Rachael's suitcase, snuggles her ear, then says:

JOSH

Ah, are there no strapping young
men out there to help these
lovely damsels in distress?

HEATHER

No, just a bunch of frustrated
jocks in here, reliving their
glory days.

Mike strides over, kisses Heather, takes her bags, and
chides:

MIKE

And don't forget subjugating
women, too.

Ashley enters last.

(CONTINUED)

CONTINUED: (3)

ASHLEY

Where is everybody? It's like a
morgue out there. Have you guys
checked in yet?

Evan steps up, kisses Ashley. She drops her bag as he
reaches for it. She joins the others as he picks up her
bag, and says:

EVAN

Yeah, there's this guy that runs
the place — Romney, but I'm
about to call him Norman Bates.
Creepy.

Evan turns to find ROMNY standing behind him. Tall and
pale, his eyes look as if they go in two different
directions. Starting with Evan, he gives all of his new
guests a good look-over. He steps forward.

ROMNY

(droll)

I'm Romney, I run the place.
Here are your keys — cabins one,
two, and three. They're all
pretty much the same. Don't get
too loud, and don't trash the
place. After that, I don't much
care. Breakfast tomorrow at 8
o'clock. After that, I'll show
you around the place.

Romney turns and hands Evan the three sets of keys.

ROMNY (Cont'd)

(to Evan)

Like I never heard the Bates
thing before. Wanna meet my
mother?

Evan swallows his ego, and takes the keys. Romney leaves.
Evan hands out the keys, keeping cabin one for himself
and Ashley. He tosses the other keys randomly to the
other couples. They all disperse.

(CONTINUED)

CONTINUED: (4)

EVAN

Let's check into our rooms.
We'll meet up later.

EXT. CAMPGROUND - EVENING (LATER)

The six of them are sitting around a fire ring, in pairs, at the edge of the campground, enjoying hot dogs and beer.

Evan is finishing up a ghost story as the others listen.

EVAN

... And so the ghost of his best friend that he accidentally killed thirteen years before, came back at just the right moment, and released his spirit from the curse that kept him enslaved for all that time.

They all sit on the edge of their seats, but the ending is anti-climactic.

MIKE

That was lame.

EVAN

Sorry if I'm not Stephen fucking King. You got a better one?

ASHLEY

Why does everyone always have to tell ghost stories, an' try to scare the hell out of you?

JOSH

What else kind of stories do you tell around a campfire at night? You want to hear what's happening on Wall Street?

EVAN

Don't give her a headache.

Ashley elbows Evan.

(CONTINUED)

CONTINUED:

ASHLEY

Shut up. I'm not stupid.

EVAN

I know, dear, just innocent,
trusting, gullible, naive,
easy...

ASHLEY

Okay, okay, enough of the
compliments.

HEATHER

I like scary stories. I like
being scared. Makes me want to
cuddle up for safety.

Heather burrows into Mike's chest.

MIKE

There's enough stories about
this place to make a movie.

JOSH

Oh shit, you gonna start that
again. I swear, if I hear about
another fucking witch I'm gonna
shoot the messenger.

MIKE

Hey, don't listen if you don't
want to, but other people like
to hear these stories.

JOSH

Stories are one thing, but you
believe this shit.

MIKE

Not necessarily. I'm just
sayin', these old folk tales
gotta start from somewhere.

Rachael has been in a world of her own since Josh
mentioned witches. She comes out of her haze.

(CONTINUED)

CONTINUED: (2)

RACHAEL

I'd like to hear more about
witches.

JOSH

What's with this sudden
fascination with witches?

RACHAEL

I don't know. It's just that
today...

HEATHER

Some creepy old lady scared the
shit out of her.

JOSH

What? What are you talking
about?

RACHAEL

At the market some little old
lady freaked out when she saw
me.

MIKE

Freaked out? What do you mean?

HEATHER

She crossed herself, and smacked
Rachael on the brain. It was
like she was protecting her from
a curse, or something.

EVAN

Who was the lady?

RACHAEL

The guy at the store said she
owned some shop nearby.

ASHLEY

He said she was nuts.

(CONTINUED)

CONTINUED: (3)

RACHAEL

Not nuts. Just kinda in a world
of her own. He said she sees
things.

JOSH

What kind of things? Pretty
nubiles she'd love to get her
lecherous little hands on.

Josh grabs Rachael around the waist and pulls her near.
She playfully fights him off.

RACHAEL

I'll tell ya. There was
something bizarre about that
lady. Either that or I'm going
nuts myself.

(a beat)

On our way out of there, I saw
her empty store-front with
nobody around. When we passed, I
looked in the side-view mirror,
there she was, running after,
screaming bloody murder. But
when I turned around and looked
again, there was nobody there.

Rachael comes to an abrupt halt with her story, and
looks around. Everyone is speechless. The other girls
are scared silent, Mike and Evan are mystified, and Josh
is skeptical. Mike feels vindicated for his attitude on
the subject. Confidently:

MIKE

I bet that's the witch they're
always talking about; the one
that lives in the woods.

JOSH

(playing along)

Yeah, but this one lives in
town.

(CONTINUED)

CONTINUED: (4)

MIKE

(taking the bait)

They can be in two places at once, you know. Or transport their spirit from one place to another.

JOSH

(now teasing)

And gobbling up small children, grinding their bones to mulch!

MIKE

Oh, blow me.

JOSH

C'mon. Give me a break. I don't believe in Santa Claus, or the tooth fairy, either.

MIKE

I'm just saying, there are things that happen that you can't always explain. I'm not saying it has to be something supernatural, or whatever. Could be just your good old everyday, maniac, serial killer.

JOSH

Now, that I can believe in, you see some of the characters around, like at that store? Thought I heard a banjo playing.

RACHAEL

You know, what Mike says is true. A real witch can change her shape. She can appear as she wants to whomever. It's both as a lure, and a type of camouflage. They needed that in the old Salem witch-hunt days, to keep from getting caught, and burned at the stake.

(CONTINUED)

CONTINUED: (5)

This last dialogue Rachael delivers as if in a trance, enlightening the others to a couple of coven secrets. The others sit, awestruck by Rachael's decree. Rachael stares into space for a second, then comes back to earth. She's not quite sure of the words she just spoke. Oh, well. Ashley is bored.

ASHLEY

Can we get off this witch shit?
I'd like to be able to sleep
tonight. Let's have some music.

Ashley reaches around behind Evan, and clicks on their boom box. A catchy little tune begins, and they all get up as partners, and sing and dance to "LOVE TAKES TWO".

GUYS

I KNOW SOMETIMES WE ACT A LITTLE SELFISH
YOU'D THINK WE THINK THE WORLD REVOLVES AROUND US
TAUGHT TO BE STRONG. NEVER LOOK WEAK
YOU CAN BET OUR PROMISES WE KEEP

GIRLS

YOU'RE OFTEN RUNNING LATE, AT TIMES YOU COME TOO SOON
I STILL GET GIDDY WHEN YOU WALK IN THE ROOM
WHEN I GET MOODY, LESS THAN PLEASANT
YOU JUST SMILE AND BRING A PRETTY PRESENT

IF YOU COULD SEE DEEP WITHIN MY HEART
MY LOVE FOR YOU, IT'LL NEVER PART
GIVE US TIME WHEN WE MAKE YOU MAD
WHOLE LOTTA LOVE. WE'RE REALLY NOT THAT BAD
CHORUS

(CONTINUED)

CONTINUED: (6)

(GUYS) GIVE MY LIFE FOR YOU

(GIRLS) YOU KNOW WE KNOW IT

(GUYS) SOMETIMES IT'S JUST

(GIRLS) HARD TO SHOW IT

(ALL) I'M NOT PERFECT, NEITHER ARE YOU

WE FIT TOGETHER, 'CAUSE PERFECT LOVE TAKES TWO

GIRLS

I LOVE THE WAY YOU HUG ME WHEN I'M HAPPY

EVEN MORE WHEN I'M FEELING SAD

YOU ALWAYS SEEM TO KNOW JUST WHAT I NEED

SOMETIMES YOU BUG ME BUT, YOU'RE REALLY NOT THAT BAD

CHORUS

(GUYS) GIVE MY LIFE FOR YOU

(GIRLS) YOU KNOW WE KNOW IT

(GUYS) SOMETIMES IT'S JUST

(GIRLS) HARD TO SHOW IT

(ALL) I'M NOT PERFECT, NEITHER ARE YOU

WE FIT TOGETHER, 'CAUSE PERFECT LOVE TAKES TWO

BRIDGE

ALL

THERE'S NO WAY TO HIDE, WHAT I FEEL INSIDE

YOU'RE THE ONE FOR ME

LIVES HAVE JUST BEGUN. LOVE WON'T BE UNDONE

(CONTINUED)

CONTINUED: (7)

A BETTER WORLD FOR ME AND YOU

'CAUSE PERFECT LOVE TAKES TWO

HERE WE ARE, LOVERS AND FRIENDS

AND SO WE'LL STAY UNTIL THE END

GOOD AND BAD TIMES, WE'LL SEE THEM THROUGH

THREE PERFECT PAIRS. WE KNOW THAT LOVE TAKES TWO

The song ends, and they all laugh and hug each other. Ashley picks up the boom box, the other girls join her, while the guys douse the campfire. They head back...

EXT. PARADISE HILLS CAMPGROUND - EVENING

... Across the compound, and to their respective cabins.

INT. CABIN THREE - EVENING

Ashley enters the dark cabin first, Evan right behind her. After Evan shuts the door, he reaches for the light switch, but Ashley removes his hand and places it on her breast.

ASHLEY

I think we've got enough light.

A beautiful streak of silvery moonlight through the window, bathes the room in a soft, romantic glow. They begin to kiss, fondle and undress each other, as they cross the room to the bed. Evan unbuttons Ashley's shirt, slowly peels it off each shoulder, while kissing her neck.

EVAN

(softly)

The little soldier has been
lonely for too long.

(CONTINUED)

CONTINUED:

ASHLEY

Well, let's just see if we can
make him stand at attention.

Ashley reaches down and rubs Evan's crotch, while he
buries his face in her bosom. She moans with delight.

ANOTHER ANGLE

Visually, all of a sudden, we see the same scene from a
DIFFERENT VIEW; a second source with more of a HOME
SUPER 8 LOOK.

CUT TO:

INT. CABIN TWO

Josh is being ultra-romantic with Rachael, kissing her
neck and running his hands up and down from behind.
She's swooning, guiding his hands.

JOSH

I was worried maybe your uncle
wasn't gonna let you come.

RACHAEL

He just takes special handling.
I usually get what I want.

Rachael is enjoying Josh's caresses, but when his hands
begin to wander south, she grabs them before they get
where he wants to go.

RACHAEL (Cont'd)

Let's just keep those hands
north of the border for now.

She places his hands back over her breasts. Josh is not
to be deterred. He finds a new strategy, Rachael's
weakness:

JOSH

(coos)
You know what?
(MORE)

(CONTINUED)

CONTINUED:

JOSH (CONT'D)

Before you girls got here, I was out looking around, and you know what I found?

RACHAEL

What?

JOSH

A barn.

Rachael smiles, knowing what's coming next. Josh knows he's got her.

JOSH (Cont'd)

That's right, horses.

Rachael is swooning.

RACHAEL

(sighs)

Horses?

JOSH

Oh, yeah. And not just any horses, but also that big, beautiful black stallion you love so much.

RACHAEL

Ooh.

(sighs)

I love those.

JOSH

I know. I think we should go check them out. What do you think?

RACHAEL

We can go see them now? It's kind of late.

JOSH

Of course we can see them now. Paid enough for this place.

(CONTINUED)

CONTINUED: (2)

Rachael turns and faces Josh. She kisses him on the lips.

RACHAEL

Let's go.

After a few beats, Josh breaks their embrace, and leads Rachael out of their cabin.

CUT TO:

INT. CABIN ONE

A single lit candle casts a pale, golden glow across the room. Mike is in his shorts, Heather is topless. They stand face-to-face, kissing and running their hands all over each others' neck, shoulders, arms and back.

Slowly, Mike kisses down her stomach as he drops to his knees. Her hands caress his head, running her fingers through his hair. He reaches up under her skirt and slowly peels her panties out from underneath. When he has them off, he lifts a long, sultry leg, and places it on his shoulder as he kisses her inner thigh.

This scene also appears through the poor SUPER 8 IMAGE.

DISSOLVE TO:

INT. SECRET ROOM

Now we see where those video images are coming from. Romney is sitting in a small, private room next to the main office.

In front of him are a couple of video monitors, receiving a live feed from his Super 8 film cameras, displaying the activities of the individual cabins, as well as the compound.

We watch Romney as he watches Heather and Mike. Romney starts to rub himself through his jeans. He switches his attention to another monitor and spies on Evan and Ashley.

(CONTINUED)

CONTINUED:

Now, Romney is getting real excited. He shifts back to the other monitor, and watches Mike and Heather, as they continue their love-making.

Romney is trying to get a monitor to get Rachael and Josh but it just goes blank.

Romney is getting frustrated. Still keeping himself busy with one hand, his other hand frantically punches buttons on the console. He punches a wrong button, and cabin one goes blank. He tries to get that back, but ends up with a TV commercial selling cars.

ROMNY

Shit!

He punches another button and a HOT CHICK in a "Party Line" commercial pops up.

HOT CHICK

Call me.

ROMNY

Damn it!

He over-excites himself and starts punching at the controls. To his dismay, both monitors go blank.

ROMNY (Cont'd)

Ah, fuck! Goddamn it, I hate it when that happens. Cheap piece of shit!

Romney is wearing dark pants and a shirt. He shuts down his bank of monitors, throws on a dark, hooded sweatshirt and storms out of the room.

CUT TO:

INT. CABIN THREE - EVENING

Evan and Ashley move their foreplay to the bed. As they sit and continue their kissing, a strange low rumbling sound emerges from a dark corner of the room. They never noticed this spot in their room before. They pause, look at each other, and begin to rise off the bed.

(CONTINUED)

CONTINUED:

Their curiosity takes them to the corner. They bend over a bit to peer into the darkness, when the rumbling turns into a monstrous growl, and the hideous figure that was once the earlier hunchback character, Cecil, comes flying out of the corner, and attacks them, like a huge defensive lineman tackling a small quarterback.

The two struggle helplessly against the creature's tremendous strength, as it drags them both back into the dark corner, and disappear.

CUT TO:

INT. CASTLE, STAIRWAY, EVE.

"Hulk" Cecil strides down a rock stairway, like in a ROBIN HOOD type castle; effortlessly carrying Evan and Ashley, one under each arm, like a large sack of potatoes. He disappears into a nebulous end at the bottom of the stairway.

CUT TO:

INT. BARN - EVE

Rachael and Josh are investigating the barn. Josh carries a Coleman lantern in one hand, Rachel's hand in his other. As they walk by each stall, the horses come out to greet them. Rachael just loves horses. Then her favorite comes out to the edge of his stall, and Rachael ah-struck by the majesty of this beautiful creature. This is becoming an aphrodisiac to her, and Josh knows it.

By the time they reach the back of the barn, Rachael is on fire, and so is Josh. He sets the lantern down and takes Rachael in his arms. Passionately, they kiss, his hands roving over her back, neck, and buttocks.

Hungrily, he kisses her neck, opens her blouse. She moans in ecstasy, but when he tries for her pants, she puts on the brakes, just like before.

(CONTINUED)

CONTINUED:

JOSH

Ah, come on, babe, let me in.
Let me give it to you.

RACHAEL

I'm not ready for that. I've
told you. Please.

JOSH

Oh baby, you're driving me crazy
over this. You know you want it,
too. You know you want me to
give it to you.

The music for "LET ME GIVE IT TO YOU" begins.

JOSH (Cont'd)

CAN'T YOU SEE BY THE LOOK IN MY EYES
DON'T BE AFRAID OF THAT URGE INSIDE
WHY HOLD OUT ON THE GRAND PRIZE
DON'T LET THOSE FEELINGS BE DENIED
YOU KNOW HOW MUCH YOU MEAN TO ME, GIRL
YOU KNOW MY LOVE IS TRUE. LET ME GIVE IT TO YOU

RACHAEL

I DON'T QUESTION YOUR LOVE FOR ME
BUT IT'S TRADITION, DARLING, CAN'T YOU SEE
THERE'S JUST SOMETHING DEEP INSIDE
THAT TELLS ME I'M NOT READY TO TAKE THAT RIDE
MY MIND IS MADE UP, THERE'S NOTHING NEW
STOP TRYING. I CAN'T GIVE IT TO YOU

JOSH

DON'T SHOW ME A HEART OF STONE
I AM ONLY MADE OF FLESH AND BONE

RACHAEL

I AM WELL AWARE OF YOUR ANATOMY
AND HOW YOU'D LIKE TO PUT IT INSIDE OF ME

JOSH

IT'S NOT THE END, JUST THE BEGINNING

RACHAEL

BUT I CAN'T PRETEND I WON'T BE SINNING

(CONTINUED)

CONTINUED: (2)

JOSH

C'MON RACHEL, GIVE ME A CHANCE
I WANT TO SHOW YOU MY ROMANCE
THE FULL EXTENT OF MY INTENT
EVERY INCH YOU'LL KNOW I'VE MEANT
YOU KNOW OUR NAUGHTY PARTS WERE MEANT TO MINGLE
LET THEM TINGLE. I WANT TO GIVE IT TO YOU

RACHAEL

I'VE HEARD ALL OF THESE WORDS BEFORE
BUT I DON'T NEED TO HEAR THEM ANYMORE
NOTHING'S CHANGED WITHIN MY MIND
THE MORE YOU TRY, THE MORE YOU'LL FIND
I CAN'T GIVE IT UP, IT'S NOT JUST YOU
DON'T BE BLUE, I CAN'T GIVE IT TO YOU

ENDING TOGETHER: RACHEL: I CAN'T GIVE IT TO YOU

JOSH: I WANNA GIVE IT TO YOU

After the song ends, Josh continues singing a Capella.

JOSH

(singing)

Spread your wings, unfurl your
sails, I want to swim up your
love canal...

RACHAEL

Alright, stop, stop. The music's
over. I'm not unfurling anything
and you don't get to swim in my
canal.

JOSH

Jeez. I really don't understand
why the big no-can-do. It can't
just be the marriage thing. You
know I love you, but I'm just
not that stable enough myself to
launch into the biggest
commitment two people can make.
There's gotta be something else
going on here.

Rachael turns inward, reflective.

(CONTINUED)

CONTINUED: (3)

RACHAEL

Honestly, Josh, there is something else, and I can't explain it. Not even to myself. It comes from somewhere else. I don't know. It's like this voice inside just says I have to keep that door closed for now.

JOSH

Sounds cosmic. Did it sound something like, "Rachael, Rachael, don't fuck."? Something like that?

RACHAEL

Don't be sarcastic.

JOSH

I'm frustrated, baby. We're a hot young couple in our prime. We should be like rabbits. That's what young couples do.

RACHAEL

Oh, honey. I know. But there is that special thing I do with my throat that you love so much.

Rachael grabs Josh's hand, folds out his middle finger and deep throats it. Ultra-sexy, she says:

RACHAEL (Cont'd)

Something like that?

Josh gets weak in the knees.

JOSH

Yeah, and that used do it, but I need the "Full Monty", baby-cakes.

Rachael gives Josh a sexy look, and starts to kneel down. Josh gently holds her up.

(CONTINUED)

CONTINUED: (4)

JOSH (Cont'd)

I don't mean to sound
ungrateful, but that's not
enough any more, Rachael. I want
to make love with you.

Rachael gives Josh an inquisitive look.

RACHAEL

You're not giving me an
ultimatum, are you?

JOSH

I don't know what I'm doing.

Josh turns in frustration, and walks toward the front of
the barn. Rachael can't believe Josh would walk away,
and gets a bit teary.

Josh gets to the front of the barn when reality hits
him. He stops abruptly, and mutters:

JOSH (Cont'd)

What am I doing?

He turns and faces Rachael. She looks up as if to say,
"Do you love me or not?". He strides toward her.

JOSH (Cont'd)

Oh, baby, I'm so sorry. I'll
wait, I don't care. I love...

Josh doesn't get the last word out, as a DARK FIGURE
quickly emerges from the shadows and deftly slices
Josh's head from his shoulders. His body lands in a heap
at Rachael's feet.

Rachael recoils in shock as blood squirts across her
chest. Before she can scream, the dark figure distracts
her when he catches Josh's head as it spins in the air.
He holds it up by the hair, the face looking directly at
Rachael.

DARK FIGURE

Not the kind of head you had in
mind, I'm sure.

(MORE)

(CONTINUED)

CONTINUED: (5)

DARK FIGURE (CONT'D)

(beat)

Batter up!

He tosses Josh's head in the air, like you're tossing yourself a softball, and with the flat part of his sword, swats Josh's head off into the darkness.

DARK FIGURE(Cont'd) (Cont'd)

It's outta here!

Rachael finally gathers her wits, and screams. She jumps to her feet as the villain turns to confront her. He raises his sword, but Rachael's awkward reflex saves her, as she shoots out a spastic kick, and catches the dark figure in the groin. His eyes cross, as he howls and drops immediately to his knees.

Rachael quickly looks around, NOTICES a back door, and escapes through it. The dark figure is momentarily stunned, but after a few seconds, gathers himself, picks up his sword and takes off after Rachael.

EXT. REAR BARN - EVENING

Not more than twenty yards separate the barn from the forest that skirts the compound. Rachael instinctively heads for the woods.

Running for her life, she barely stays two steps ahead of the dark figure. She can't even get up the strength to scream, she's running so hard.

EXT. WOODS - NIGHT

Rachael tears through the woods, her path illuminated by the full moon. Her pursuer swings his sword wildly as he chases her, barely missing her at times. She cuts quickly from side to side, like a pro football player eluding the defense. Only this time the "end zone" means her life!

Ominous clouds begin to circle above the trees. They soon take the shape of the Demon Master's face, sporting a sinister grin.

(CONTINUED)

CONTINUED:

As Rachael runs through the woods, the trees grow faces, their branches form claws, grasping at Rachael, scraping and cutting at her and her clothes.

Then the clouds begin to disperse and the hallowed image of Cassandra appears in the sky. She hurls a comet fireball at the Demon Master, chasing him away. Magically, the trees return to their normal form, allowing Rachael to move freely.

She skirts, dodges, and moves with surprising agility, as she manages to elude her attacker. She makes a sudden right turn between two trees. Cassandra lends another helping hand.

The dark figure turns quickly between the two trees, but doesn't see the branch that Cassandra has lowered into his path. Wham! The branch catches the dark figure right across the forehead, and knocks him out.

EXT. WOODS - NIGHT

Rachael keeps running until she accepts that he's not behind her. She stops running, but keeps walking at a brisk pace. She talks to herself:

RACHAEL

Poor Josh, didn't get to finish.
Hell, didn't even get started.

(beat)

I gotta get to the police, but
oh yeah, they're gonna believe
this. 'Honest, Officer, I was
just about to blow my boyfriend,
when some ninja fucker cut his
head off, and played baseball
with it!' Jeez, I hardly
believe it myself.

Just then, Rachael sees a light shining through the trees. She hurries through the woods and finds a quaint cottage in a clearing.

EXT. COTTAGE - NIGHT

Rachael runs up to the porch. Sympathetic, flowered vines caress and console her scraped ankles, while twinkling fairies hover above her, illuminating her path. She knocks on the door, frantically.

RACHAEL

Help me, please! Is there anyone
in there?!

The front door opens, and a beautiful, exotic LADY dressed in scarves and lace, looking like a story-book Gypsy, greets Rachael. She is the witch, Cassandra, from the prologue.

CASSANDRA

Easy, child, easy. Come in,
please.

INT. COTTAGE

Rachael welcomes the refuge, and enters the enchanting cottage. Inside, she is instantly taken in, and mesmerized by all the mystic statues and cosmic symbolism that adorn the place, particularly the female deities: Isis, Aphrodite, Athena, and ancient Anglo-Saxon goddesses.

On one of the tables containing feminine knickknacks is a jar with a pair of testicles floating in a clear fluid. This raises an eyebrow as Rachael notices them.

CASSANDRA

Have a seat, my child, here by
the fire.

As she seats Rachael, the FIRE MAGICALLY IGNITES in the fireplace.

Cassandra goes to her stove and pours a cup of tea. She produces a curious-looking leather pouch, pulls out some herbs and sprinkles them into the tea.

(CONTINUED)

CONTINUED:

RACHAEL

That's an interesting little herb pouch. What is it?

CASSANDRA

Scrotum.

RACHAEL

Oh.

CASSANDRA

You are in much distress. I can help you. Here, drink this tea. It'll help you relax .

RACHAEL

Excuse me, but what's in this tea isn't what used to be in that pouch, is it?

CASSANDRA

Oh, no, no. It's an old family recipe.

RACHAEL

'Cause I'm really not that mad at men.

Rachael takes the tea, and drinks.

RACHAEL (Cont'd)

It was terrible. Um, not the tea.

CASSANDRA

I know. Violence is always terrible.

Rachael is perplexed.

RACHAEL

How do you know?

CASSANDRA

You told me... everything, even without speaking. And the blood on your blouse.

(CONTINUED)

CONTINUED: (2)

Rachael is taken aback.

RACHAEL

Who are you? And how do you know about me?

CASSANDRA

I am Cassandra. And I know many things that would seem quite extraordinary to most people.

Rachael is still a little skeptical.

RACHAEL

Oh, really? What are you? A witch or something?

CASSANDRA

Or something. You are here for a reason, Rachael. This is no coincidence, your ending up at my doorstep. You are here for me to show you the power you possess in your womanhood.

RACHAEL

Huh? And you know my name?

CASSANDRA

Come, let me cleanse you, body and soul.

Cassandra directs Rachael to a large tub that has MATERIALIZED right next to the fire. Rachael is in a trance, and willfully submits to Cassandra's ministrations. Cassandra undresses Rachael and places her in the tub. The music for "THE TIDE HAS TURNED" begins. She sings while bathing her.

CASSANDRA (Cont'd)

TOO MANY YEARS WE'VE BEEN THE ONES TO BLAME
FOR CERTAIN THOUGHTS WE'RE MADE TO FEEL SHAME
BUT WE NO LONGER NEED TO PLAY THAT GAME
THINGS ARE NEVER GOING TO BE THE SAME

AND NOW THAT WE HAVE GOT OUR LESSON LEARNED
WE'VE FELT THE FIRES, AND WE'VE BEEN BURNED

(CONTINUED)

CONTINUED: (3)

OUR EQUALITY, WE HAVE EARNED
WATCH OUT MEN, THE TIDE HAS TURNED

FREEDOM RING. SEE HOW FAR WE'VE COME
HEAR US SING. WE CANNOT BACK DOWN

ALL DOWN THROUGH HISTORY, IT'S NOT A MYSTERY
OUR CONTRIBUTIONS SINCE THE DAWN OF MAN
WE'VE HAD TO FIGHT FOR LAWS,
THAT CELEBRATE OUR CAUSE
THEY TRY TO TELL US NO, BUT YES WE CAN

AND NOW THE TORCH WILL BE PASSED TO YOU
THE RIGHT THING I KNOW YOU WILL DO
DEEP INSIDE YOU KNOW YOUR HEART IS TRUE
YOU AND I ARE OF THE PRECIOUS FEW.

FREEDOM RING. SEE HOW FAR WE'VE COME
HEAR US SING. WE CANNOT BACK DOWN

CASSANDRA (Cont'd)

All through the centuries, men
have oppressed women.

She continues bathing Rachael. As she speaks, mystical visions appear behind them. The walls become a tapestry of evolving scenes. One of them shows "The Garden of Eden" with Eve taking the apple from the serpent and enticing Adam with it. The next depicts Pandora, opening "The Box" and releasing all sorts of demons and evil spirits.

CASSANDRA (Cont'd)

We're always catching the shit.
Eve biting the apple. Pandora's
Box. Know why? ?

Rachael follows along like a pupil.

RACHAEL

No, why?

(CONTINUED)

CONTINUED: (4)

CASSANDRA

Because they're scared, that's why.

RACHAEL

Scared? I don't understand.

CASSANDRA

Because men, especially any clergy, are afraid of women, and to admit how much they need us. They're a slave to vagina, and they know it. And they'll do anything to get it. Like a drug. And then it's a weakness, and they hate weakness, oh yeah, especially in themselves. So they blame us for that weakness, and try to keep us down, barefoot and pregnant.

Cassandra continues to bathe Rachael, only now more erotic, as she cleans and massages Rachael's shoulders and breasts. Rachael is putty in her hands.

CASSANDRA (Cont'd)

And then there's men and their dicks. Their little symbol of power. Some, it's really little. They want to go around and stick it in everything. Not always a bad thing. It can be quite pleasurable. But then it becomes their own personal metaphor for power. 'Cause whatever they stick it in, they think they own it. It's like a divining rod looking for trouble.

(PAUSE)

Women need to realize what weapons they have between their lips and legs.

Her hands dip into the water between Rachael's legs, as Rachael lets out an "Ooh."

(CONTINUED)

CONTINUED: (5)

CASSANDRA

You've remained pure. That's good. Men are so easy, they'll do anything. Get 'em by the gonads, and they'll follow you anywhere.

Rachael is really getting into it, the spiritual as well as the sensual.

RACHAEL

Tell me more!

Cassandra continues to bathe her body and her mind.

CASSANDRA

Men fail to see the spirituality of women.

RACHAEL

(interjects)

Or they do and they're afraid to admit it.

CASSANDRA

Ego won't let them.

Rachael is awestruck by Cassandra's tutelage.

RACHAEL

You're amazing! It's like you have the wisdom of the ages.

CASSANDRA

Centuries, honey. I've seen many things through the years. I've had sisters, tried as witches, burned at the stake.

RACHAEL

That's terrible, innocent people treated like that.

Rachael recalls her dream/vision from the prologue with Demonicas, as Cassandra continues.

(CONTINUED)

CONTINUED: (6)

CASSANDRA

Oh, they weren't exactly
innocent, they were witches.

Rachael is taken off guard.

RACHAEL

Huh?

CASSANDRA

Yeah, me an' my sisters are
witches; well, just me now. Two
got burned at the stake in
Salem, 1692. I'm 356 years old,
but you wouldn't know it to look
at me, would you?

Rachael just accepts this. She's not sure why, but she
does. Cassandra grabs a large towel.

CASSANDRA (Cont'd)

C'mon, let's get you dried off.

Cassandra wraps the towel around Rachael as she rises
from the tub. We only catch glimpses of her body as
Cassandra helps her dry off.

CASSANDRA (Cont'd)

My sisters and I were part of a
coven. We had a Warlock in
charge. Men again. He couldn't
keep his trousers up and got
caught screwing the parson's
daughter. The town was going to
burn him, so he betrayed us,
saying we had corrupted him. I
got away, but my sisters didn't.
So I'm here to help other women
realize their true inner female
strength, and not be intimidated
by men.

RACHAEL

You don't like men much, do you?

(CONTINUED)

CONTINUED: (7)

CASSANDRA

Oh, sure, I like to drive stick now and then. And there are some good ones. But sometimes you just have to get a little superior if you want the pendulum to swing back to even.

RACHAEL

I see.

CASSANDRA

And there's nothing wrong with using our feminine wiles. Otherwise, why do we have them? When all else fails, a little cleavage doesn't hurt.

With that, Cassandra ceremoniously strips the towel from around Rachael, exposing her beautiful body. She beams as Cassandra stands behind her, rubbing her shoulders. A new-found feeling of power overwhelms her.

CASSANDRA (Cont'd)

They're more than just fun-bags for your boyfriend. They're the food of life. Your first meal. Your first comfort zone when your mother held you close. Honey, this is where your power lies. Remember that.

Rachael becomes enchanted, Cassandra continues to caress her shoulders from behind. She turns Rachael to face her, and moves in deliciously close. Rachael is a little stunned, then succumbs to The Witch's Kiss. They share a passionate love scene, during which Cassandra empowers Rachael to carry the female torch into battle.

DISSOLVE TO:

INT. CASSANDRA'S CABIN (LATER)

Standing in front of a MIRROR that has APPEARED, Cassandra is back in her Gypsy garb;

(CONTINUED)

CONTINUED:

Rachael is in black leather pants, knee-high boots, a billowing white pirate shirt, and a leather vest. A female buccaneer.

Cassandra produces a large, beautifully-ornate sword, and places it in Rachael's hands. Immediately, Rachael feels its power. She takes a few practice swings as Cassandra instructs:

CASSANDRA

You must be swift and true.
Your enemy may be as
supernaturally-charged as you.
So don't hesitate. You won't be
killing a person. He only
carries human form. And don't be
swayed by any change of
appearance; the enemy can assume
many guises.

RACHAEL

But then how will I know him?

CASSANDRA

You'll know him when he tries to
kill you. I'm just saying, he
may not look like what you'd
expect. And don't forget your
secret weapons.

An ultra-empowered Rachael turns and plants a passionate kiss on Cassandra.

RACHAEL

Thanks.

She turns, and, wielding her mighty sword, marches out the front door and straight into the woods. Cassandra proudly watches her latest protege, and smiles with confidence as Rachael marches off.

EXT. WOODS, EVENING

Rachael, all full of vim and vigor, strides confidently in the direction of the campground.

(CONTINUED)

CONTINUED:

But soon the gravity of what she is about to attempt takes over, and a bit of doubt creeps in. The music for "BELIEVE" begins. Rachael sings:

AND NOW THE TORCH HAS BEEN PASSED TO ME
CASSANDRA OPENED MY EYES TO SEE
UNLOCKED THE DOOR AND HANDED ME THE KEY
STIRRED MY SOUL AND SET MY SPIRIT FREE

FREEDOM RING, HOW FAR HAVE I COME
HERE I SING, WILL I NOT BACK DOWN
HEAVY WEIGHS THE CROWN

WHAT DO I THINK I'M DOING, IS THIS REALLY ME?
MAYBE I'M TOO BEWITCHED TO BELIEVE THIS IS MEANT TO BE
I WEAR A BRAVE FACE, BUT I CONFESS
MY CONFIDENCE IS A BIT SHAKEN, NOT AT MY BEST

MY STRIDE IS STRONG AND STEADY
BUT I CAN'T HELP FEEL THAT I'M NOT READY
TO WIELD THIS SWORD THE WAY THAT I SHOULD
BUT THIS FEELS REALLY GOOD

NO JOKE, IT'S NOW OR NEVER
WHAT I'M ABOUT TO DO WILL LIVE FOREVER
RID THIS WORLD OF A TERRIBLE CURSE
BEFORE IT GETS ANY WORSE

CASSANDRA SEEMS SO SURE, I DON'T THINK SHE'D DECEIVE ME
FROM ONE WHOSE HEART IS PURE
I TRUST WHEN SHE SAYS SHE BELIEVES IN ME

BELIEVE, BELIEVE, YOU KNOW YOU ARE THE ONE
NOW GO AND GET IT DONE
BELIEVE, BELIEVE, CASSANDRA ISN'T WRONG
YOU REALLY ARE THAT STRONG

BELIEVE, BELIEVE, THERE IS NO TURNING BACK
IT'S NOW FULL ON ATTACK
BELIEVE, BELIEVE, WHAT ARE YOU WAITING FOR
NOW GO KICK DOWN THAT DOOR

Rachael gathers her self, and continues her journey.

EXT. PARADISE HILLS GROUNDS - EVENING

The dark figure, still a little woozy, emerges from the woods, and follows the shadows until he gets to cabin three. He doesn't come out.

CUT TO:

INT. DEMON MASTER STUDY

The Demon Master sits at his desk, scratching away at a parchment with his quill pen. The Dark Figure stands with his back to us, facing the Demon Master, who does not look up, but keeps writing while delivering his message.

DEMON MASTER

You are taking liberties that are not yours to take. There is a time and place for every move. I know what you were thinking. You wanted to impress me by moving ahead on your own. You are here to remove the threat known as Rachael, however, she is not the threat until she has been turned by the Uber Witch, Cassandra.

DARK FIGURE

My apologies, Master. You have given me new life. Powers I haven't felt in a long time. And even more than before. I was anxious to try them out.

DEMON MASTER

I got that. Try to curb your enthusiasm. I can live with the boyfriend gone, but it's a good thing Rachael escaped. That would have spoiled everything. And you would no longer serve any purpose.

(CONTINUED)

CONTINUED:

DARK FIGURE

But Master, have I not fulfilled
my part of the bargain so far?

DEMON MASTER

Yes, you have. And so far, the
plans have come together, even
though YOU ALMOST FUCKED IT ALL
UP BY REMOVING THE SUBJECT
BEFORE IT'S TIME!

DARK FIGURE

My apologies, Master. My
newfound gifts will not get the
better of me.

DEMON MASTER

Your personal grudge can
increase your incentive, but it
can't lead you to a mindless
vendetta. Be patient, your time
will come. You'll get your
opportunity to impress me.

The Dark figure stands there, not sure what to do. The
Demon Master decides for him. Without looking up:

DEMON MASTER (Cont'd)

Still here?

The Dark Figure immediately turns and leaves.

INT. CABIN ONE - EVENING

Inside, Mike is finishing up his sex with Heather.
After a brief respite in each others' arms:

MIKE

Could've measured that one on
the Richter scale. (Pause) I
know. Let's go for a walk.

(CONTINUED)

CONTINUED:

HEATHER

Oh God, you can't be serious.
I'm laying here, naked and
beautiful, and you want to go
for a walk?!

MIKE

Yeah, let's go outside for a
little walk, recharge the
batteries for the next round.
Some fresh air. It's a beautiful
night.

HEATHER

Okay. Hey, I have an idea. Let's
be real quiet, and see if we can
sneak up on the others, and
catch them makin' the beast with
two backs.

MIKE

My goodness, you are a devious
little tart.

HEATHER

And that's just the tip.

MIKE

Wow, can't wait for the rest.

EXT. CABIN PORCH - NIGHT

Mike and Heather tiptoe out of the cabin and silently
make their way along to the other cabins. They pause
along side number two, Rachael and Josh's. Giggling and
shushing each other, they stick their heads up, and peak
into the window. The room is empty, and the bed has not
been disturbed. They look at each other.

MIKE

And the drought continues.

Heather gives him a playful elbow, and they continue on
to number three, Evan and Ashley's cabin.

EXT. CABIN THREE

Again, they sneak up on the window, and peer over the edge. The bed covers have been turned over, there are clothes on the floor, but no Evan or Ashley. They look at each other, perplexed. Mike motions to Heather. She follows him around to the front door. He taps on the door. No answer. One more time. The same. Mike looks back to Heather, and she looks at him, and shrugs. He grabs the door handle, looks back to Heather, she nods, he opens the door with a creak. This time, Mike breaks the silence:

MIKE

(quietly)
Anybody home?

Mike looks back at Heather, nods toward the door, she nods yes, he steps in, she follows. Looking around:

MIKE (Cont'd)

This seems really strange.

HEATHER

It feels really creepy. I mean,
like really.

Then they hear the same rumbling low moan, like earlier with Evan and Ashley. They look in the direction of the sound, and trace it to that same nebulous, dark corner of the room. Almost like a magnet, they are pulled toward the sound, which now grows stronger into a growl. They both stop, look at each other, knowing something evil portends. But as they turn to flee, the same ferocious beast, Cecil on Steroids, comes flying out of the corner, all gnashing teeth, and flailing arms. The overwhelming onslaught takes the two by complete surprise, as all they can do is desperately gasp, grasp, and flail at this devilish creature, as it drags them both, kicking and screaming into the black void. The last we see is Heather's upper torso and head, screaming with her arms outstretched, scratching and clawing at the floor, leaving a broken nail. A last grasp. Then nothing.

INT. CASTLE STAIRWAY

Like before, "Hulk" Cecil strides down the precarious staircase in the ROBIN HOOD type castle, this time, carrying Mike and Heather under each arm.

EXT. CAMPGROUND - EVENING

Rachael emerges from the dark woods into the pale evening light. She enters the compound a new woman. She surveys the grounds, then heads for where the cabins are located.

EXT. CAMPGROUND, CABINS, EVE.

Rachael strides up to cabin number one, and knocks on the door.

RACHAEL

Heather, Mike, you in there?
Hello.

Rachael gets no answer, so she looks inside. Mike and Heather's cabin is in slight disarray, but nothing alarming. She turns and leaves. As she does, she barely hears, but feels a light rumble, coming from somewhere.

Rachael makes her way to cabin two, hers and Josh's, and walks right in the door. She looks around hopefully, but knows he won't be there. She sees his open suitcase with a few of his belongings around it. She gets misty, but gathers herself, and walks purposely out the door.

CUT TO:

CABIN THREE,

Rachael approaches the front door, and the rumbling increases. She stops, looks around for the source. It seems to be coming from inside. She knocks on the door.

RACHAEL (Cont'd)

Ashley, Evan, anybody home?
Hello!

(MORE)

(CONTINUED)

CONTINUED:

RACHAEL (CONT'D)

(to herself)

Where is everybody?

Rachael checks the doorknob, it's open. She pushes slowly against the door, as it creaks open, the rumbling becomes louder. She steps in and looks around.

She doesn't see anything out of the ordinary. The bed blankets are pulled back, but the sheets haven't been disturbed. Curious. Rachael makes another visual pass of the room, but this time she sees something peculiar.

Rachael slowly moves toward the dark corner of the room, and sees some scraping and scratching on the floor leading in that direction. Upon further investigation, she sees one of the fake fingernails that Heather always wears, stuck into the floorboard.

Alarmed, she quickly pulls back from the dark corner. Rachael's senses are now on high alert. There's something about that corner. Warily, she prowls a tight semi-circle, a few feet away. She bends down and tries to peer into the corner.

Then she hears what sounds like the rumbling is turning into a growl. She pulls back a bit, and the growling subsides. A step closer, and again the growling increases. She decides to play with whatever mystery resides in that corner.

Rachael stays a safe distance, but taps on the floor with her sword in front of the dark corner. The growling picks up. She taps again, and so does the growl.

RACHAEL (Cont'd)

Alright. Enough of this
bullshit. Let's see what you
are.

Rachael grabs a chair, places it across the room at a straight line from the dark corner. She sits in the chair, and staring at that corner, begins tapping on the floor with her sword.

There's a bit of a rumble. Rachael taps louder, the rumble turns to a growl. She taps louder, and so grows the growl. A louder tap, the growl is growing.

(CONTINUED)

CONTINUED: (2)

Rachael prepares herself. Still seated, she plants her feet. She's now banging on the floor, and the growl rises as the monster flies out of the corner. Rachael is ready, and springs to her feet to meet the challenge.

A quick flurry of indistinguishable action and sounds, and the screen goes black.

INT. CASTLE STAIRWAY

When the scene comes back to life, it shows the same ROBIN HOOD type rock stairway, as twice before. But this time, it's Rachael; carrying her sword in one hand, and the monster's head in her other, as she descends the stairway.

INT. CASTLE.

At the bottom of the stairs, and twenty feet in front Rachael is more castle wall with a large, oak door in the middle. Rachael strides right up to it, and kicks it down.

INT. CASTLE, LODGE

The door lands with a thud and a cloud of dust. Rachael stands atop the door, tosses the monster's head into the room and surveys the place.

RACHAEL

Alright, where is that asshole?

INT. CASTLE MAIN HALL - EVENING

Rachael crosses the main room of the castle hall, a large room with chairs, tables, couches, deer heads on the wall, a large, stuffed bear. It's the setting for a ROBIN HOOD movie.

INT. HALLWAYS AND OFFICES - EVENING

Rachael keeps her sword at the ready as she examines one of the hallways, leading to a couple of offices, but at the end of the hallway, a different type of door. Rachael slowly pushes the door open, revealing Romney's secret hideaway, and his monitors focused on a couple of the cabin interiors.

RACHAEL

Slimy little pervert.

INT. CASTLE, MAIN ROOM

Rachael halts at the edge of the main room, and carefully peers in. She sees a dark figure moving about in the pale light.

Rachael leaps forward with her sword, and poises its tip right under the chin of the hooded stranger. He freezes.

RACHAEL (Cont'd)

Show yourself, evil villain!

The stranger carefully lifts the hood from over his head. Ta-da! What?! It's Romney?

RACHAEL (Cont'd)

Romney! What the hell are you doing here? I know YOU'RE not the bad guy. But I did see your little fantasy Wacken-Shack back there. Recording us all, you sick fuck! Giving your pathetic little willy a free ride.

Suddenly, a majestic VOICE booms out from the dark corner of the room.

VOICE (O.S.)

Never mind him, you moron! That little panty-waste couldn't beat his meat!

(CONTINUED)

CONTINUED:

Rachael and Romney both turn to see the true dark figure as he emerges from the shadows, brandishing his sword.

RACHAEL

Who the fuck are you?

Still dressed in black from head to toe, only his piercing blue eyes showing, the dark figure steps forward majestically, like Moses, and proclaims:

DARK FIGURE

I am The Male Avenger! The
pointy end of the men's
movement.

Rachael assumes an attack-ready stance.

The dark figure steps closer.

DARK FIGURE (Cont'd)

I'm here to rid the world of you
castrating trollops, and those
pussy-whipped eunuchs
masquerading as men!
(indicates Romney)

Romney takes exception to this remark, and foolishly confronts the villain.

ROMNY

No, you're just a fucking
psycho!

Romney steps forward, but the villain is lightening quick and hits Romney in the forehead with the sword handle; sending him flying and knocking him out.

DARK FIGURE

I'll kill him later. Feed his
nuts to my cat.

He turns his full attention to Rachael. She raises her sword. They circle each other as the dialogue continues:

DARK FIGURE (Cont'd)

You've been to see the witch in
the woods, haven't you, my dear?
(MORE)

(CONTINUED)

CONTINUED: (2)

DARK FIGURE (CONT'D)

She's been poisoning your weak
little mind with all sorts of
female supremacy bullshit!

Rachael is perplexed at the dark figure's knowledge of her rendezvous with Cassandra. She recalls the witch's words about her foe being supernaturally charged. She decides to take the offensive.

RACHAEL

Cut the crap. Show me your face.

The dark figure makes a move in Rachael's direction. She snaps into a defensive posture, highlighting her sword. The dark figure stops.

DARK FIGURE

So, you want to see the man
behind the mask? Well, you have
known him all your life!

With that, he peels off the mask and hood. It's Uncle Fred! Rachael is flabbergasted.

RACHAEL

Uncle Fred! How did you... how
can you... you're supposed to be
in a wheelchair! Crippled!

UNCLE FRED

I made a deal with a witch, too.
A male witch, a warlock, to be
precise. They have them, believe
it or not.

(beat)

I made a pact to get my legs
back.

RACHAEL

And he said you could go around
killing everybody?!

UNCLE FRED

Not everybody. Just the
troublemakers, like you and your
hedonistic friends.

(MORE)

(CONTINUED)

CONTINUED: (3)

UNCLE FRED (CONT'D)

And I give no quarter to any men, either, who are weak and submissive to women. Like I said, I know you've been to see that bitch in the woods, corrupting your little pea-brain with feminist crapola!

RACHAEL

She showed me the truth.

They now begin to parry a bit as they circle.

UNCLE FRED

Poison! That's what she fed you. My warlock master warned me about you, and that witch. He said you would gain this so-called 'knowledge.' And then go on to twist other young minds, spread your feminist plague, and before you know it, every guy on the planet will be playing blind man's muff. I'm here to cure that!

RACHAEL

I've heard of you...
Satan's bitch.

UNCLE FRED

Your feminist march is finito, honey. Before it gets out of control. You women don't just want to be equal, you want to be in charge. You want to make ornaments out of our testicles. Women get a hold of things, you just fuck it up! It was even that goddamn mother of yours who was responsible for putting me in that fucking wheelchair!

(CONTINUED)

CONTINUED: (4)

RACHAEL

What're you talkin' about?! The car accident? My father was distracted. He hit a deer.

UNCLE FRED

Your mother was the distraction, and he should've hit her!

RACHAEL

You're making this up.

UNCLE FRED

That howling harpy never shut up! She squawked in his ear the whole goddamn way home. You want to know how it really was?

Uncle Fred makes a wide circular motion with his sword, and a TV screen magically appears.

INSERT ON TV SCREEN:

INT. CAR - BACK ROADS - EVENING - (FLASHBACK)

Rachael's parents are in the front seat, Uncle Fred in the back. Her FATHER is driving while her MOTHER chats away from the passenger seat. Mother has obviously had a few drinks.

MOTHER

Well, those Barkleys sure don't mind showing off all their fuckin' dough, do they?! They might as well keep a price tag on all their shit, so you can see what it cost!

FATHER

Oh, please. They're not that bad. They're "old" money. They're the American royalty. They just like to let you know they've got breeding. Like us and our family.

(CONTINUED)

CONTINUED: (5)

UNCLE FRED

(chimes in)

You and I anyway.

Mother whirls around and hisses at Uncle Fred.

MOTHER

Oh, fuck you, Fred, you little
shit! If you had any balls,
they'd get in your way!

UNCLE FRED

You certainly haven't forgotten
yours.

FATHER

Alright, knock it off!

MOTHER

Then tell the little bitch back
there to shut up.

FATHER

I'm telling you both to shut up!

MOTHER

Since when do you listen to
Tweetey Bird over me?!

FATHER

He's my brother.

MOTHER

And I'm your wife.

UNCLE FRED

It's not the same as blood.

MOTHER

(to Uncle Fred)

Yeah? Well, I fuck him, I think
that trumps it. Unless you fuck
him too.

(to Father)

How about that, honey? I know
you guys were close growing up.
Did you two spoon?

(CONTINUED)

CONTINUED: (6)

FATHER

(losing it)
That's it! If you weren't drunk,
I'd slap you.

MOTHER

Ah, you wouldn't dare.

But she does back down a bit, realizing she's pushed her husband a bit too far. The car goes silent. Uncle Fred opens the back window to let some fresh air in, and to let the steam out.

It's not long before Mother gets another opportunity to bitch at her husband. He becomes sidetracked in his anger, and misses their turnoff, taking them onto a desolate road.

MOTHER (Cont'd)

Where the hell are you going
now?! You missed the turnoff!

FATHER

Huh? What? No, I didn't, it's up
here a ways.

MOTHER

You just passed it, stupid!

UNCLE FRED

(meekly)
Actually, this time, I think
she's right.

Father shoots Uncle Fred a dirty look in the REAR VIEW MIRROR.

MOTHER

Oh, my God, I can't believe my
ears!
(to Uncle Fred)
You dare disagree with your big
bwudda. He won't let you have
the top bunk.
(to Father)
Well?!

(MORE)

(CONTINUED)

CONTINUED: (7)

MOTHER (CONT'D)

You going turn around, or what?!
Even baby brother says you
fucked up.

FATHER

Would you shut up! I am looking
for a place to turn around.
There just isn't any.

The road is long and narrow with barely any light.

MOTHER

I just saw a spot. What are you,
blind?

That was the last straw. Father acts like he's going to
slap Mother.

FATHER

Shut up!

She cowers for a second, but regains her bravado. She
slaps his hand away.

MOTHER

You're not gonna touch me. I'll
divorce you, and take all your
family's money.

That's the last straw. He grabs Mother by the arm.

FATHER

You're not gonna get anybody's
money. You hear me, you gold-
digging bitch.

Mother struggles back.

MOTHER

Get your hands off me.

The two struggle. Mother sees the deer first, coming at
them from the left. She screams and grabs the steering
wheel out of panic.

Father looks over to see the deer just before impact,
and tries to steer away.

(CONTINUED)

CONTINUED: (8)

The deer hits the left front, sending the car off the road, careening down the hill to the right.

Uncle Fred is thrown from the car, and lands against a boulder, breaking his back. The car continues down the hill, crashing at the bottom and bursting into flames.

DISSOLVE TO:

INT. CASTLE HALL (BACK TO THE PRESENT)

With his sword, Uncle Fred slashes the magic screen, and scene, to an end. The two accelerate their parrying.

UNCLE FRED

And that's how it really happened... more or less.

RACHAEL

Yeah, I'll bet.

UNCLE FRED

Your dear mother drove your father nuts.

RACHAEL

Oh, bullshit. She never acted like that.

UNCLE FRED

Not in front of you, her little precious. But she had my brother by the balls, and dictated his whole fucking life.

RACHAEL

Oh, I get it, now. You were jealous of my mom.

UNCLE FRED

That's ridiculous.

RACHAEL

No, that's it. She stole your big bwudda away from you; and you never grew up, became your own man.

(MORE)

(CONTINUED)

CONTINUED:

RACHAEL (CONT'D)

That's why you still lived with them. They carried you. My mom wanted to get rid of your leach of a fuckin' ass, and have a life with her own family. And not have her husband's widdle bwudda tagging along, hanging on and clinging on, like some runt pup sucking hind tit! The best thing that ever happened to you was my parents dying. You got to cash in on most of the family's money before they bought you out, and sent you packing. And not only that, you want my money too?! Fuck that shit!

Uncle Fred sneers at Rachael's diatribe, and responds mockingly.

UNCLE FRED

That's just a fringe benefit. But yeah, I don't want some twenty-five-year-old twit in charge of five million dollars of my family's money. And as for your pseudo psychological claptrap, clam it!

And then Uncle Fred attacks in earnest. Their battle enters a fantasy world, as the hall turns into a magic castle. Sinister creepy-crawlers emerge from the walls to harass them. Serpents from the castle moat snap at their heels.

The main hall is where Rachael finds out what happened to her friends. They've been semi-frozen in time, and are preserved in some of the hallway mirrors, and paintings. They are aware of the outside, but can barely move a couple of inches each way in their "Twilight Zone-ish" surroundings.

Cassandra and the Demon Master inhabit an ethereal netherworld of their own, where they keep watch over the battle below; like Greek Gods in a mythology movie.

(CONTINUED)

CONTINUED: (2)

They also, occasionally appear in hallway mirrors, portraits, and tapestries, as they support and prod their heroes and create obstacles for their foes.

From their lofty, etherial perch, Cassandra and the Demon Master continue an argument they've had for over three hundred years.

The Demon Master and Cassandra engage each other in a serio-comic Power/Funk Duel, but the Demon Master begins "rapping" instead of singing.

DEMON MASTER

MIGHT MAKES RIGHT, THAT'S WHY WE FIGHT
SO SHUT YOUR MOUTH, I DON'T CARE WHAT YOU LIKE
RAPING AND PILLAGING ACROSS THE LAND
HEY, WHAT THE FUCK, IT'S THE HISTORY OF MAN

Cassandra, pauses, perplexed, as she stares at Uncle Fred for a moment.

CASSANDRA

What the hell is that?!

DEMON MASTER

Don't worry, you'll find out
soon enough.

Cassandra begins to sway her body a bit, getting into the groove of the MUSIC on the background track:

CASSANDRA

Hey, no problem. I can dig it.
Cool, man.

CASSANDRA (Cont'd)

YOU PEOPLE ARE SICK, THAT'S WHY YOU'LL DIE
YOU'LL LOSE IN THE END, NO MATTER HOW HARD YOU TRY
LOVE IS THE ANSWER, IT HOLDS THE KEY
HATE IS WHAT BLINDS YOU, THAT'S WHY YOU CAN'T SEE

DEMON MASTER

FEED YOU WITH FEAR, STRAP ON A YOKE
KEEP YOU IN TEARS, IT AIN'T NO JOKE
BELIEVE WHAT I SAY, 'CAUSE ME NO LIE
YOU WANT THE TRUTH? DON'T LOOK IN MY EYE

(CONTINUED)

CONTINUED: (3)

CASSANDRA

YOU'RE ALL DOOMED TO FAIL, YOU'RE STUCK IN THE PAST
WE'RE BLAZING A NEW TRAIL, YOUR WAY CAN'T LAST
YOU LIVE BY THE SWORD, BUT THE SWORD, IT'LL REND YOU
MARK MY WORDS, BACK TO HELL WE WILL SEND YOU.

DEMON MASTER

OUR WAY IS BETTER, AND DON'T YOU FORGET OR
I'LL TEACH YOU A LESSON RIGHT DOWN TO THE LETTER
WE'LL MANIFEST YOUR DESTINY AND MAKE IT LIKE OURS
IT'S THE LAW OF THE JUNGLE, IT'S MALE POWER

CASSANDRA

OUR STRENGTH IS WHAT SCARES YOU, YOUR DAYS ARE NUMBERED
YOU'RE JUST NOT PREPARED, YOU'RE STILL IN A SLUMBER
CLING TO THE PAST, YOU'RE BITTER AND SOUR
WE'RE HERE TO STOMP OUT YOUR BLOODY MALE POWER

CASSANDRA (Cont'd)

Now, let me get back to my girl
kicking your flunky's ass.

Cassandra haughtily returns her attention to the fight below. The Demon Master sneers at her and does the same.

At one point during the fight, Uncle Fred escapes Rachael's onslaught by darting through a door and slamming it behind him.

Rachael opens the door to find herself in a large empty room, as another door closes on the other side. She crosses the room, while the Demon Master watches from above. He cups his hands together and quickly opens them.

On scene with Rachael, a trapdoor opens below her. As she falls to what seems certain doom, Cassandra, from her ethereal perch, reaches out a catching hand.

Back on scene with Rachael, a net materializes, preventing her fall. A serpent emerges from the depths, and snaps at Rachael, just missing her. Cassandra lifts up her hand and rescues Rachael from her peril, lifting her back up into the room, as the trapdoor closes beneath her feet. "Whew!"

(CONTINUED)

CONTINUED: (4)

Rachael continues her pursuit. She opens the second door, and another serpent lunges through at her, belching fire. Rachael deftly sidesteps the serpent's flame, and cuts its head off.

Cassandra goes on the offensive. She gently lifts Rachael off the floor and onto another balcony. Outside the room in a hallway, Uncle Fred struts, believing himself clear for the moment. Cassandra ends this by sending shrieking Harpies after him. He swings his sword wildly at them as they swoop. Their pestering drives him down the hall, and through a door, which leads him onto the balcony, where he is met by Rachael.

RACHAEL

Going somewhere?

And she attacks.

The fight continues across the battlements, and carries them through a veritable M.C. Escher maze of staircases. Their dialogue continues throughout the fight.

UNCLE FRED

Women have never been anything
but a pain in man's ass from day-
one. A thorn in our side. The
rock in our shoe.

RACHAEL

Oh bag it, you old fart. Men
are the reason there's Lesbians.
If we didn't need your sperm,
there'd be a bounty on you.

UNCLE FRED

Look at Adam! Fucked over by
Eve. Stupid bimbo couldn't
follow one simple direction.

RACHAEL

No teeth? Only temptation for
Adam was Eve's apple pie.

(CONTINUED)

CONTINUED: (5)

UNCLE FRED

John the Baptist ended up with
his head on a plate 'cause of
some spoiled little brat!

RACHAEL

More male propaganda! 'Hell hath
no fury like a woman scorned?'
Damn right! You're lucky we
don't kill you in your sleep.

UNCLE FRED

Dream on. You're here to make
babies and be quiet.

RACHAEL

Women give life. Men take it
away. When you can shoot a baby
out your ass, let me know.

Parrying throughout all this, Rachael has not been able
to gain any advantage in the sword fight. She recalls
Cassandra's words:

CASSANDRA (V.O.)

When all else fails...

RACHAEL

It's time for some cleavage.

Rachael ceremoniously tears open the front of her
blouse. A GOLDEN GLOW emanates from her chest. Uncle
Fred is stunned, taken aback. It's like kryptonite.

RACHAEL (Cont'd)

Feast your eyes on these babies.
Intimidating, aren't they?
Mesmerizing!

The music for "CHICKS RULE" plays. The castle hall
transforms into a Busby Berkley/MGM stage, as more
beauties join Rachael for the musical number.

RACHAEL (Cont'd)

MEN HAVE ALWAYS VIEWED US WITH A ONE-TRACK MIND
KEEP US IN OUR PLACE, WALKING TWO STEPS BEHIND
IT'S BEEN THIS WAY SINCE BACK IN HIGH SCHOOL

(CONTINUED)

CONTINUED: (6)

NO MATTER WHAT MEN SAY, CHICKS RULE

JUST TO GET A FEEL, THEY'D KILL EACH OTHER
TO GET LAID, THEY'D TURN IN THEIR OWN MOTHER
TRY TO ACT TOUGH, AND THEY TRY TO BE COOL
MEN ARE SO EASY, LET ME TELL YOU GIRLS, CHICKS RULE

THE BIGGER THE DICK, THE SMALLER THE BRAIN
A ONE-TRACK MIND IS EASY TO TRAIN
PLEASE 'EM AN' WE TEASE 'EM, MIGHT SEEM A LITTLE CRUEL
THE FIGHT'S NOT EVEN FAIR, CHICKS RULE

OUR NUMBERS ARE GROWING, IT'S A TIDAL WAVE
(AND YOU'RE ABOUT TO DROWN)
YOUR FEAR IS SHOWING, CAUSE YOU CAN'T SAVE
(HAUNTED BY THE SOUND)
THE PAST THAT YOU'RE TRYING TO HOLD ON TO
(YOUR WORLD'S FALLING DOWN)
THE OLD WAYS ARE DYING AND YOU DON'T KNOW WHAT TO DO

WE'VE BEEN GIVING LIFE SINCE THE DAY YOU ARRIVED
YOUR FIRST MEAL ON WHICH YOU SURVIVED
SUCKING ON THE TEAT, WATCHING WHILE YOU DROOL
NOTHING LIKE MOTHER'S MILK, CHICKS RULE

MEN ARE SO PREDICTABLE

Uncle Fred halts momentarily, but soon regains his composure. Flashing a "Joker"-like grin, Uncle Fred launches into his massive rebuttal.

UNCLE FRED

Oh yeah? Well cock-a-doodle
this, baby!

The music for "MALE POWER" plays. Uncle Fred thrusts his sword up into the air. A ray of lightening engulfs the blade, sending sparks everywhere, and bathes the room in a silvery glow. Uncle Fred "Astaire" emerges, but now in top hat and tails; his sword has turned into a cane with a phallic-head handle.

UNCLE FRED (Cont'd)

MALE POWER, IT RULES THE WORLD
YOU CHICKS ARE NO MATCH, FORGET IT GIRL

(CONTINUED)

CONTINUED: (7)

RISING LIKE STEEL, LIKE THE EIFEL TOWER
THERE AIN'T NO FIGHTING MY MALE POWER

YOU'RE HERE FOR OUR PLEASURE, DO WHAT WE SAY
COOK AND MAKE BABIES, NOT GET IN OUR WAY
NOW BACK IN THE KITCHEN, AND DON'T BE SOUR
IT'S GOTTA BE FED, MY MALE POWER

WE FIGHT THE WARS, AND YOU STAY AT HOME
WHILE WE'RE OUT THERE DYING, YOU'RE ON THE PHONE
CHITTIN' AND CHATTIN' HOUR BY HOUR
DOING YOUR BEST TO STOP MY MALE POWER

CRY ALL YOU WANT, BUT IT FALLS ON DEAF EARS
I'M NOT AFFECTED BY YOUR CROCODILE TEARS
YOU'RE NOT GONNA LEAD SO YOU MIGHT AS WELL FOLLOW
YOU'RE GONNA SUCCUMB TO MY MALE POWER

NOT A MOMENT'S PEACE, NAGGIN' AND A RAGGIN'
MY HEAD IS IN A HAZE
IT'LL NEVER CEASE, TONGUE IS ALWAYS WAGGIN'
BRING BACK THOSE GOOD OLD DAYS

THE TIME HAS COME TO END THIS CHARADE
YOU'VE COME UP SHORT, THIS HAND THAT YOU PLAYED
OVER AND OVER, IT'S THE SAME OLD STORY
YOU TELL ME YOU'RE EQUAL BUT YOU JUST BORE ME

NOW BACK TO YOUR MOMMA AND DON'T WASTE MY TIME
YOU'RE OUTTA YOUR LEAGUE, YOU'RE NOT IN MINE
YOU WOMEN DON'T SCARE ME CAUSE I DON'T COWER
I'M FORTIFIED BY MY MALE POWER

After the number is finished, Rachael mocks Uncle Fred.

RACHAEL

All that power and you're still
just a dick.

UNCLE FRED

And it's gonna make you pay.

(CONTINUED)

CONTINUED: (8)

RACHAEL

Not if I cut its little head
off.

And she resumes the fight. She swings her sword, barely
missing his crotch.

Fred deftly avoids her attack.

UNCLE FRED

The testosterone boost, you
can't imagine. Priapus speaks!

He presses the fight, and pours it on. Rachael is having
a hard time keeping up, always on the defensive. All
over the grand hall they parry. Uncle Fred on the
offense, Rachael backing up. Cassandra and the Demon
Master are riveted as they watch from their lofty perch.
He decides to intervene again and makes a kicking motion
with his leg. On scene, a footstool shoots out from the
corner, and hits Rachael behind the ankles. She
stumbles, falls backward, and loses her sword.

Uncle Fred stands over her, triumphant. His sword at her
throat.

UNCLE FRED (Cont'd)

I told you, there ain't no
fightin' male power.

(beat)

Say g'night, little miss "pain
in the ass!"

Uncle Fred raises his sword over Rachael; it looks like
lights out!

Cassandra looks on in horror while the Demon Master
snarls with delight. Cassandra disappears from their
perch. Her spectre materializes on scene with Rachael
and Uncle Fred.

ANGLE ON ROMNY

She crosses to where Romney is passed out on the floor,
and tweaks his ear sharply. He awakes with a start.
Romny comes to his senses, and sees Rachael's
predicament.

(CONTINUED)

CONTINUED: (9)

He pulls a slingshot from his back pocket, and a ball-bearing from his front pocket. He takes quick aim, first at Uncle Fred's head, then lowers it, and fires. The ball-bearing nails him in the crotch. Ding! Uncle Fred screams. The impact makes his dick pop out.

UNCLE FRED (Cont'd)

Ow! Ow! Fuck! Fuck! Ow! Fuck!

Uncle Fred drops his sword. He jumps up and down, screaming, holding his bruised dick like a pogo stick.

Rachael rolls away from Uncle Fred, and grabs her sword. He hurts bad, but soon regains his senses. He grabs his sword quickly, and swings wildly at Rachael. She hears Cassandra's voice sound out from the ether.

CASSANDRA (O.S.)

Cut his head off!

Rachael gracefully sidesteps him, and with one clean slice, separates Fred from his dick.

CASSANDRA (O.S.) (Cont'd)

I meant the other one, but okay,
that is the one they're always
thinking with.

Uncle Fred howls like a banshee. He stares down in disbelief at his severed manhood, as it flops around on the floor like a freshly-caught fish. He drops to his knees and reaches for his dick. He has to chase it a bit before he can get a hold of it. He holds it up, almost religiously.

UNCLE FRED

My big, beautiful vehicle of
throbbing manhood! The voice of
a generation, silenced! But
wait! Maybe I can put it back.
Maybe it'll stick.

He tries to reattach his severed member, but it keeps falling off. His crotch is now a bloody mess.

(CONTINUED)

CONTINUED: (10)

UNCLE FRED (Cont'd)

Ah! It's useless! You've ruined
me, you bitch! But I'll get you!

He summons one more surge of strength, and lunges at Rachael. With balletic grace, she sidesteps him, spins around and cuts Uncle Fred's big head off. His body collapses to the floor, one hand still holding his dick. When Uncle Fred's head rolls to a stop, it lands with his lips right against his own severed member, looking like he's giving himself a blowjob.

RACHAEL

A taste of your own medicine.

Cassandra returns to her ethereal perch, and stands triumphant, proud of her protege. She gives the Demon Master the finger. In reply, he grabs his crotch in "The Italian Salute" and sneers. He turns and disappears in disgust at the failure of Uncle Fred.

ON SCENE

Romny joins Rachael, looking over at what used to be Uncle Fred; his slingshot dangling from his hand.

ROMNY

(deadpans)
Don't see that too often.

Rachael nods, motions to his slingshot.

RACHAEL

Pretty handy with that thing,
aren't you?

ROMNY

Get a lot of rats around here.

RACHAEL

Just got rid of a big one. You
know, if you hadn't shot him,
uh, his weaner, I probably would
have been killed. You saved my
life.

(CONTINUED)

CONTINUED: (11)

Romny is a little embarrassed by Rachael's adoration. But he's no dummy, and realizes the potential jackpot her gratitude might bring. He plays coy.

ROMNEY

Well, you did all the work, I
just distracted him. Good thing
I didn't miss, would've made it
worse.

Rachael is catching on to Romny's game, but thinks it's cute.

RACHAEL

You saved us both.

ROMNY

He was a bad man.

RACHAEL

He was worse than a man.

ROMNY

Can there be?

RACHAEL

I mean he was evil.

ROMNY

You've been to see the witch in
the woods, huh.

RACHAEL

Yes! You know about her?

ROMNY

I seen her a couple times. Gave
me some tips. I don't think she
likes men much. But she didn't
turn me into a frog or nothin'.

RACHAEL

You're lucky. She's quite the
feminist.

Romny motions to Uncle Fred's body.

(CONTINUED)

CONTINUED: (12)

ROMNY

He must've had some kind of male
hoodoo-oodoo thing going on.
It took the two of us to bring
him down.

RACHAEL

You bet. We handled his ass,
alright, together.

ROMNY

Terminated.

RACHAEL

Cassandra missed on one thing.
It's good to be empowered by
your own sex, but it takes two
if you really want to tango.

Rachael looks at Romny and forces a grateful smile, but
inside, she's really wishing it was someone else.
Suddenly, the spectre of Cassandra reappears behind
Romny, reading her thoughts.

To Rachael's astonishment, Cassandra waves her arms over
Romny's head, transmorphing him into Josh. Rachael can
barely believe her eyes. She drops her sword, and hugs
and kisses him passionately.

RACHAEL (Cont'd)

Oh Josh! Josh! It's really you!
I thought you were... How did
you...? Are you alright?

But when Rachael looks past Josh at the smiling
Cassandra, she knows the answers to her questions.

Josh is bewildered by the moment as well, not quite sure
how he ended up here. Oh well.

JOSH

Yeah, I'm fine. My neck's a
little sore, but other than
that... And here, I thought you
might like to have this.

(CONTINUED)

CONTINUED: (13)

Josh reaches into his pocket, pulls out a beautiful diamond ring and places it on Rachael's finger. She responds with a big smile and a kiss.

RACHAEL

And boy, have I got something for you.

JOSH

Let's celebrate.

A catchy musical phrase begins to play. They both start moving rhythmically, as the music sweeps over them. They sing:

RACHAEL

I GOT WHAT I WISHED FOR AND SO MUCH MORE
A LEAP OF FAITH. STEPPED THROUGH THAT DOOR
SOMETIMES IT DOES WORK OUT THAT WHAT YOU SEEK
IS WHAT YOU WANT AND WHAT YOU NEED

JOSH

YOU WILL BE WORTH THE WAIT I KNOW
AND I'M GONNA TAKE IT SLOW
SAVOR EVERY FLAVOR IN YOUR CANDY SHOP
MAKE YOU HAPPY TIL YOU BEG ME TO STOP

RACHAEL/JOSH

CELEBRATE, DON'T WAIT, FIND THE ONE, MAKE IT GREAT
MAKE LOVE, DON'T HATE, TOLERATE, ILLUMINATE

Cassandra, whose eternal spirit, hovers over the scene, gestures grandly, and says:

CASSANDRA

The evil men do dies with them.

And with that, Heather and Mike, Evan and Ashley return to life, step out of their prisons, and join the celebration.

HEATHER

I DON'T HAVE TO WORRY LIKE THE TIME BEFORE
GUESS WHO'S COMING IN MY BACK DOOR

MIKE

AFTER TONIGHT WE'LL MAKE A BRAND NEW START
I'LL GIVE YOU MY ALL, ESPECIALLY MY HEART

(CONTINUED)

CONTINUED: (14)

ASHLEY

WE'LL BE AS ONE IF WE KEEP OUR HEADS
WON'T BE UNDONE, NOT EVEN IN BED

EVAN

NO SEPARATION FROM OUR HEART AND SOUL
NO DECAPITATION WILL BE OUR GOAL

EVAN/ASHLEY/MIKE/HEATHER

ELEVATE, LIBERATE, STIMULATE, COPULATE
ORIGINATE, INTEGRATE, THERE'S NO NEED TO DOMINATE

Rachael and Josh join the others for the finale.

EVERYONE

THE FEAR OF DEATH IS GONE
WE CAN ALL MOVE ON
NOW THAT WE'RE ALL ONE
A NEW LIFE HAS BEGUN

IT'S OKAY TO ACT OUTRAGEOUS
SHARE YOUR SMILE CAUSE THEY'RE CONTAGIOUS
HELP A BROTHER OUT IF YOU ARE ABLE
EVERYONE GETS A SEAT AT THE TABLE

MAKE THE SUNSHINE, NOT THE RAIN
BE THE HEALING, NOT THE PAIN
BE STRONG AND DON'T COMPLAIN
AND WHEN IT'S RIGHT, DO IT AGAIN

CELEBRATE, DON'T WAIT, FIND THE ONE, MAKE IT GREAT
MAKE LOVE, DON'T HATE, TOLERATE, ILLUMINATE
CHOOSE LIFE, MAKE LOVE, COUNT THE STARS ABOVE
LET IT OUT, JUMP AND SHOUT, FIND OUT WHAT IT'S ALL ABOUT
CELEBRATE, DON'T HATE, FIND THE ONE AND MAKE IT GREAT
TELL THEM THAT YOU LOVE 'EM CAUSE IT'S NEVER TOO LATE

The song ends, and they all celebrate.

DISSOLVE TO:

CASSANDRA'S COTTAGE, NIGHT

CAMERA pulls back, and now we are looking over
Cassandra's shoulder, in her cottage, as she looks at
the scene in a large leather-bound book.

(CONTINUED)

CONTINUED:

She closes the book, stands up, and places the book on a large pile of similar volumes. She smiles, looks directly into CAMERA, and says:

CASSANDRA

I guess men aren't so bad after all.

She exits the scene as the CAMERA holds on the book, which reads THE WITCH'S KISS.

THE END