

DEMON BEACH
by
Michael Cornetto

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FADE IN:

EXT. BEACH - DAY

A perfect blue sky day on a perfect sunlit beach.

Perfect bodies do perfect seaside activities, swimming, sunbathing, frisbees, etc.

One particular group is immersed in an intense game of volleyball.

NICKY shows his prowess. He dives into the sand headfirst, rolls on his back at the last moment and knocks the ball with a sharp upthrust of his fists.

His teammates cheer.

Gianna, or GEE for short, smiles at the sand-covered Nicky. Nicky returns her smile, flexing his gritty muscles as he rises from the ground. He glances up at the ball.

Gee follows his gaze. Surprise. His volley is aimed right at her. Nervously, she shifts back and forth in the sand, jiggling her breasts, preparing to hit the oncoming ball.

Her teammates shout encouragements.

TEAMMATES

Go Gee Go. Go Gee Go.

Gee bends her legs, lifts her arms, stretches her pretty body upward in a perfect leap, ready to meet the ball mid-air.

Her plans do not succeed. The flimsy strap on her skimpy bikini top breaks and her perfect breasts flop out to independently explore the open air.

Her teammates laugh.

Embarrassed, Gee wraps her arms around her chest moments before she slams directly into the volleyball net. Gravity pulls her and the net to the sand.

She struggles to free herself from the net, losing her character in the process.

DORIS O'DAY, a 'youngish' actress plays the character of Gee in this low budget movie production titled *Big Rock Beach*. Doris is older than the characters she usually portrays.

DORIS O'DAY

Shit! Cut! Shit! Get me the hell out of here!

A few of the younger male extras rush to her side to assist her escape.

HOWARD HAWKER, 40ish years old, balding, overweight stands behind a tripod and camera a small distance up the beach and laughs.

HOWARD HAWKER
(faux-serious)
That's my line!

A GAFFER/BOOM OPERATOR guffaws down the beach near the volley ball net.

HARVEY MEDDLE, 30ish year old, laid back, somewhat impish, somewhat sleazy, but basically a good guy, stands near Howard. Harvey isn't laughing. He wears big headphones and bobs his head, oblivious to current events.

Freed from bondage, Doris trounces across the beach, pouting, her arms across her chest. She heads toward a large white trailer parked a small distance behind Howard.

On her closest approach to Howard.

DORIS O'DAY
I told you this bikini was too small.

HOWARD HAWKER
And I told you it fit perfectly.

DORIS O'DAY
You were wrong then.

HOWARD HAWKER
I don't think so. I'm the director. I'm always right.

Doris stands in the open door of the trailer.

DORIS O'DAY
I'm telling you for that last time Howard, I can't work like this!

She slams the door.

Howard rolls his eyes in the air, then grimaces.

HOWARD HAWKER
(mimicking)
I can't work like this!
(to cast)
Everybody! Take five.

Howard doesn't watch Harvey as he speaks to him.

HOWARD HAWKER
You believe her? One last scene to shoot and she throws another tantrum!

He turns toward Harvey.

HOWARD HAWKER
 If she didn't have perfect tits
 I'd...

Harvey isn't listening.

Howard's angry. He pulls one of the earpieces away from Harvey's ear. Too loud music issues from it. Then Howard lets it go and it snaps against the side of Harvey's head.

Harvey yelps. Harvey quickly removes the headphones and cups his hand over his injured ear.

HARVEY MEDDLE
 What the fuck did you do that
 for?

HOWARD HAWKER
 I pay you to monitor the sound.

HARVEY MEDDLE
 That's what I'm doing.

HOWARD HAWKER
 You're not. You're listening to
 music. Again!

HARVEY MEDDLE
 Just turned it on...uh...

Harvey scans the beach and notices the actors at leisure.

HARVEY MEDDLE
 for the break?

Howard stares.

HARVEY MEDDLE
 It's a new album by 'Deth Knight
 and the Imps'. I have to listen
 to it.

Howard still stares.

HARVEY MEDDLE
 For the soundtrack!

More stares. Harvey finally caves.

HARVEY MEDDLE
 I'm watching the levels. Sound'll
 be great.

HOWARD HAWKER
 It better be or ...

CAMERON DUNWRUNG, 20ish years old, tall and gangly but handsome, bright but a bit clumsy, trips over some sand as he hurries toward Howard.

Cameron wears a BLUE CHECKERED SHIRT and RED RUNNERS. He arrives out of breath.

CAMERON DUNWRUNG
Sorry. Sorry.

Cameron's appearance is a relief for Harvey, but a further irritation for Howard.

HOWARD HAWKER
Where the hell have you been? I asked you to be here at nine.

Howard glances at his watch.

HOWARD HAWKER
It's not nine is it?

Cameron gulps as he shakes his head 'no'.

HOWARD HAWKER
And it's not ten either. It's after ten! I asked you to be here at nine and you show up after ten! I had to do the camera work, you know!

CAMERON DUNWRUNG
I was getting the footage...
(breath)
...of the town you asked for.
(breath)
And I got, uh, a bit distracted.
(breath, hurt)
I said I was sorry.

Howard goes ballistic.

HOWARD HAWKER
That's not good enough!
(indicating Harvey)
And you too! You're both useless...

Harvey isn't pleased.

HARVEY MEDDLE
Okay Howard, chill! I got the sound, he's got the picture. That's all we need, right? Let's get this scene shot, put the film together and we're done with it.

Cameron nods his head vigorously. But Howard seems unconvinced.

HARVEY MEDDLE
And each other.

That's the deal-maker.

HOWARD HAWKER

Okay.

(shouting)

Everyone. Back to work! Break's over.

EXT. BEACH - DAY

The cast has reassembled in their appropriate teams on opposing sides of the re-erected net. They 'prepare'.

HOWARD HAWKER (O.S.)

Action!

The ball is in the air, it heads directly toward Gee.

Her teammates shout encouragements.

TEAMMATES

Go Gee Go. Go Gee Go.

Gee bends her legs, lifts her arms, stretches her pretty body upward in a perfect leap, ready to meet the ball mid-air.

And she slams the ball to the sand on the other side of the net, scoring the winning point.

Her teammates surround her, cheering.

INT. PRODUCTION FACILITY - AFTERNOON

A monitor shows Gee surrounded by her cheering teammates. Jiggling body parts as the perfect bodies jump up and down with excitement.

Harvey and Cameron sit in front of two desks cluttered with computers and monitors as they watch the clip.

Existing furniture of the living room of a cheap three bedroom furnished apartment has been heaped up in a corner of the room to make room for the makeshift production facility. Along another wall lies a heap of other filmmaking paraphernalia, lights, cameras, and tripods.

Harvey pauses the clip and turns to Cameron.

HARVEY MEDDLE

Why were you late this morning?

Cameron blushes.

CAMERON DUNWRUNG

Like I said, I was shooting footage of town and I, uh, got distracted.

Harvey shoots Cameron a skeptical look.

CAMERON DUNWRUNG
 Okay. While I was shooting the
 footage, I found what looked
 like an old abandoned building...

EXT. OLD ABANDONED BUILDING - MORNING

Cameron's footage shows a graffiti covered brick exterior
 of a building with a boarded up door and windows.

CAMERON DUNWRUNG (V.O.)
 There was something attractive
 about it. I wanted to get
 closer, wanted to caress its
 surface with my camera.

Closer up the building looks pretty much the same.

INT. PRODUCTION FACILITY - AFTERNOON

Harvey raises an eyebrow.

HARVEY MEDDLE
 That's a bit odd, don'tcha think?

Cameron snaps out of his reverie.

CAMERON DUNWRUNG
 What is?

HARVEY MEDDLE
 Getting a woody for an old
 building.

Cameron turns red.

HARVEY MEDDLE
 We really need to find you a
 lady.

CAMERON DUNWRUNG
 I'm getting there.

HARVEY MEDDLE
 But not there yet. With my
 help...

CAMERON DUNWRUNG
 I mean, I'm getting to that part
 of the story.

HARVEY MEDDLE
 There's a chick in the story?

Cameron smiles and nods.

HARVEY MEDDLE
 Oh, right. Continue.

EXT. OLD ABANDONED BUILDING - MORNING

Mumbled sounds can heard in Cameron's close-ups of the abandoned building.

CAMERON DUNWRUNG (V.O.)

So, I'm real close to the building and it's radiating this strange energy. I can feel it in my gut. And I hear this low mumbling, from inside, like people whispering something. Oh balk. Oh balk. I start to think, that there's someone's inside this building and I'm jealous because I have this incredible urge to be inside of it too. I want to penetrate it. Feel it surround me.

INT. PRODUCTION FACILITY - AFTERNOON

Harvey clears his throat.

HARVEY MEDDLE

It's getting strange again. Cam, you should only get a woody for chicks -- and maybe cars.

Harvey closes his eyes and dreams.

HARVEY MEDDLE

Like right now I'm thinking about driving down the road in a late model Maserati, one girl in the front seat, one in the back.

Harvey leans back, puts his hand in his crotch and smiles.

HARVEY MEDDLE

And I gotta tell you it's making me feel a bit...

CAMERON DUNWRUNG

You wanna hear this or not?!

HARVEY MEDDLE

Well then get to the part with the chick!

CAMERON DUNWRUNG

She's coming.

HARVEY MEDDLE

I hope so.

EXT. OLD ABANDONED BUILDING - MORNING

Cameron's footage shows close-ups of the events he describes.

CAMERON DUNWRUNG (V.O.)
One of the basement windows, it isn't boarded up, so I decide that's my way in. The closer I get the louder the mumbling gets. I feel like I'm gonna burst if I don't get inside soon. Then finally I get close enough to peek inside the window and I swear there's something moving in there.

INT. PRODUCTION FACILITY - AFTERNOON

Harvey looks smug.

HARVEY MEDDLE
The girl's inside, isn't she?

CAMERON DUNWRUNG
You wanna let me tell it?

HARVEY MEDDLE
Go 'head. But I bet she's inside.

EXT. OLD ABANDONED BUILDING - MORNING

Cameron's description unfolds through his close-ups of the window.

CAMERON DUNWRUNG (V.O.)
I'm close enough to the window to get a good look inside, but it's dirty, really dirty. So, I put my camera down and wipe my hand across the window. To clean off some of the dirt. Put my face right up against the window but I don't see anything. I can hear the mumbling though, and I still want to get inside. So I try opening the window, but it's stuck, won't budge. Gonna have to break...

INT. PRODUCTION FACILITY - AFTERNOON

Harvey seems disappointed.

HARVEY MEDDLE
She not inside.

CAMERON DUNWRUNG

No.

HARVEY MEDDLE

There's no chicks in this story are there? You just told me that so I'd listen.

CAMERON DUNWRUNG

There is! -- Really. I'm just getting to it. Honest.

HARVEY MEDDLE

Okay. But you've got just one more chance to produce a girl, otherwise I...

Cameron nods.

CAMERON DUNWRUNG

Right. So, I'm just about to smash the window with my elbow...

Cameron lifts his elbow in the air to demonstrate.

CAMERON DUNWRUNG

...And there's this tap on my shoulder. I jump to my feet, turn around and...

Cameron jumps up and spins.

CAMERON DUNWRUNG

...there she is.

Cameron closes his eyes, remembering.

CAMERON DUNWRUNG

And she's the most beautiful girl I've ever seen.

EXT. OLD ABANDONED BUILDING - MORNING

No longer a subjective view based on Cameron's footage, the building still looks quite abandoned. Cameron stands near a basement window.

FELICITY CHARMAN, 20ish years old, not all that beautiful but blonde, stands next to him. She speaks with an unusual but adorable small voice.

FELICITY CHARMAN

What you doing?

CAMERON DUNWRUNG

I, Um.

FELICITY CHARMAN

Something sneaky?

CAMERON DUNWRUNG
No. I, Um

FELICITY CHARMAN
Awww. That's too bad. I like
sneaky things.

CAMERON DUNWRUNG
Well, um, actually I was going to
break...

FELICITY CHARMAN
Is that your camera?

Cameron nods.

FELICITY CHARMAN
An HDR-FX1 with 1080i high
definition video!

Cameron smiles.

FELICITY CHARMAN
Can I hold it?

Cameron stares at Felicity as if he were seeing a rare
beautiful bird. He watches her as he bends to grab his
camera.

If he were watching his camera instead he might have
noticed the strange red glow emanating from the basement
window.

His hand fumbles as he sightlessly searches for the camera.
Forcing his gaze from Felicity he turns toward the camera.
The strange red glow has blinked out.

Cameron hands the camera to Felicity.

BEGIN FAST FORWARD

CAMERON DUNWRUNG (V.O.)
Time flew by.

Felicity examines the camera with interest.

Some conversation.

Cameron watches Felicity with interest.

Felicity points the camera at Cameron to film him.

Cameron turns red.

CAMERON DUNWRUNG (V.O.)
I felt so comfortable with her.

Cameron performs silly muscle-man poses for her.

A shared laugh.

Some conversation.

CAMERON DUNWRUNG (V.O.)
And then...

Felicity looks at her watch.

Cameron protests.

END FAST FORWARD

CAMERON DUNWRUNG
Not even a few more minutes?

FELICITY CHARMAN
'fraid not.

Forlorn, Cameron watches Felicity as she walks away from him. She still has his camera.

CAMERON DUNWRUNG
Wait!

FELICITY CHARMAN
I have to go.

CAMERON DUNWRUNG
My camera.

Felicity hits her forehead with her free hand.

FELICITY CHARMAN
Oh. Right. I meet this really
cute boy
(cameron's eyes open
wide)
and then I steal his camera!
What was I thinking?

Felicity laughs and so does Cameron. She hands him the camera.

FELICITY CHARMAN
Thanks. It was fun.

Leaning forward, Felicity kisses Cameron on the cheek. Cameron closes his eyes and blushes.

INT. PRODUCTION FACILITY - AFTERNOON

With his eyes closed and his hand on his cheek, Cameron savors the memory of Felicity's kiss. Harvey snaps his fingers loudly waking Cameron from his dream.

HARVEY MEDDLE
Is that all?

CAMERON DUNWRUNG
Is that all? She kissed me!

HARVEY MEDDLE
Okay. She kissed you. So, then
what? -- Did you break into the
building to have a quick fuck?

CAMERON DUNWRUNG
Uh -- No.

Harvey stares at him.

CAMERON DUNWRUNG
She disappeared! I opened my eyes
and she was gone.

HARVEY MEDDLE
I can't believe you wasted my
time with that story. Not even a
tit in it!

Harvey angrily presses a few buttons on a keyboard causing
the volley ball scene to replay. He watches the monitor.

Cameron sits down next to Harvey. He expels a big sigh as
he slumps into the seat. Something is on his mind.

Harvey is distracted by Cameron's moping. He has a change
of heart.

HARVEY MEDDLE
Okay, it wasn't such a terrible
story.

Cameron hrumpfs.

HARVEY MEDDLE
You met a nice girl. You're gonna
see her again. What's her name?

CAMERON DUNWRUNG
Uh

HARVEY MEDDLE
You don't know her name?

CAMERON DUNWRUNG
I don't remember.

Cameron sinks further into depression.

CAMERON DUNWRUNG
She never told me.

HARVEY MEDDLE
But you got her number, right?

Cameron looks like he might cry.

CAMERON DUNWRUNG
No.

Irritated, Harvey shakes his head.

Then an idea! With an impish smile he puts his arm around Cameron's shoulder. His face close to Cameron's ear. He whispers conspiratorially.

HARVEY MEDDLE

A guy like you, he shouldn't go to waste. I think you just need some instruction. So, tell you what. After we knock off today we'll head down to that new club, uh, the one that opened on the corner, uh...

CAMERON DUNWRUNG

Kiki's?

HARVEY MEDDLE

Yeah, Kiki's. Just the place. You can watch me in action. Learn from a master.

Cameron can't believe his luck. He gives Harvey a big hug.

CAMERON DUNWRUNG

Oh, thank you!

Harvey is clearly uncomfortable with the hug.

Howard picks just that moment to enter.

HOWARD HAWKER

So am I invited to the wedding?

Cameron and Harvey push away from each other.

HARVEY MEDDLE

No wedding here.

HOWARD HAWKER

Shame. You'd look good in white.

Harvey glares at Howard.

HOWARD HAWKER

If we're all done with the lovey-dovey shit then maybe we could make a movie!?

Howard rubs his hands together.

HOWARD HAWKER

(to Cameron)

Let's have a look at that town footage you shot.

Cameron presses a few buttons on a keyboard.

CAMERON DUNWRUNG

Monitor two.

All watch monitor two.

On monitor: Cameron's footage of the town plays.

EXT. RESIDENTIAL AREA - MORNING

Cameron's footage shows a few Cape Cod style homes from different angles.

CAMERON DUNWRUNG (V.O.)
This is an exterior morning shot
of Gee's house.

HOWARD HAWKER (V.O.)
That could work. Yes.

Glimpse of a MUSTACHED MAN who wears a dark suit and bowler hat. He sits on the steps of one of the houses. He turns to the camera and smiles.

Motion blur. The sidewalk fills the screen. Top down on feet walking.

HOWARD HAWKER (V.O.)
Your feet?!

CAMERON DUNWRUNG (V.O.)
Hang on.

Fast forward. Feet walking faster than humanly possible. Motion blur. Black. Motion blur. Feet walking again.

INT. PRODUCTION FACILITY - AFTERNOON

Cameron cradles his head in his hands.

On monitor: The same fast forward sequence is repeated. Feet. Motion blur. Black. Motion blur. Feet.

HOWARD HAWKER
You fucking idiot.

CAMERON DUNWRUNG
It'll come back! Just got out of
sync...

HARVEY MEDDLE
Could happen to anyone.

HOWARD HAWKER
(to Harvey)
Shut up!
(to Cameron)
There better be something
usable...

On monitor: A fast forward long shot of the commercial area in town.

Cameron notices and quickly presses a button on the keyboard returning the clip to normal speed. He smiles.

CAMERON DUNWRUNG

See.

Howard sneers.

EXT. COMMERCIAL AREA - MORNING

Cameron's footage of the same commercial area, a bit closer. A few townspeople mull about dressed in their everyday working clothes. Except one.

A Mustached Man wears a dark suit and a bowler hat as he walks down the opposite side of the street, He uses his umbrella as an impromptu walking stick. He looks toward the camera, smiles, waves.

HOWARD HAWKER (V.O.)

Friend of yours?

CAMERON DUNWRUNG (V.O.)

Nope. Never seen him before.

HOWARD HAWKER (V.O.)

He's ruining the shot.

CAMERON DUNWRUNG (V.O.)

Well I can't...

Close ups of individual building, starting with an eatery.

HOWARD HAWKER (V.O.)

Better.

A bank. A club named Kiki's. A convenience store. An old abandoned building, all of the entrances and windows boarded up.

A closer shot of the building.

INT. PRODUCTION FACILITY - AFTERNOON

HOWARD HAWKER

What's this?

Cameron hits a button on a keyboard.

On monitor: Still shot of the old abandoned building.

CAMERON DUNWRUNG

Nothing. An old building.

HOWARD HAWKER

Let's see the rest then.

CAMERON DUNWRUNG

That's it.

HOWARD HAWKER

That's it! That's it!

Cameron nods, wincing.

HOWARD HAWKER
It's not enough!

But for Cameron it is.

CAMERON DUNWRUNG
It's never enough for you!

Cameron slams his fist on the desk, hitting the edge of a keyboard in the process. The keyboard flies partially into the air then falls back to the desk with a jangling sound.

On monitor: The footage of the old abandoned building resumes.

Howard and Harvey both stare at Cameron amazed. All three of them ignore Cameron's lovingly shot close-ups of a derelict building.

Cameron's breathing hard. Visibly angry.

CAMERON DUNWRUNG
Cameron's late! Cameron can't do anything right! Cameron's a fucking idiot! I'm sick of it!

On monitor: A hand cleans a basement window, rubbing off the dirt.

Howard matches Cameron's anger.

HOWARD HAWKER
So what if you are?! I'm sick of it too! I should never have fucking hired you!

On monitor: A blurred close-up part of Cameron's face peers in the basement window.

Fists clench, the tension between Howard and Cameron is thick.

HARVEY MEDDLE
Everybody calm down. We're all friends...

BEGIN CLOSE UP OF MONITOR

On monitor: Hands pushing against the window.

FELICITY CHARMAN (O.S.)
What you doing?

On monitor: Hands quickly removed from the window.

HARVEY MEDDLE (O.S.)
...Right?

On monitor: A red glow appears in the window. Vague shadowy movements can be seen in the glow.

 HOWARD HAWKER (O.S.) CAMERON DUNWRUNG (O.S.)
No! No!

On monitor: The red glow intensifies.

 CHORUS OF VOICES (O.S)
 (softly chanting)
 Oh balk, Oh balk, Oh balk

END CLOSE UP OF MONITOR

 HARVEY MEDDLE
 Then, uh, we have a movie to
 finish. Right?

On monitor: A horned silhouette in the glow grows larger moves forward, changes, horns flatten, point out perpendicular to its rounded head, fills the screen until the red glow is blocked out. Motion blur.

Howard and Cameron visibly relax, they breathe easier.

 HARVEY MEDDLE
 We finish the movie and all go
 our own way. Right?

 HOWARD HAWKER
 You're right. Let's finish it
 then!

Another deep breath.

 HOWARD HAWKER
 Cam bring up the party scene,
 Harv cue the Hip-Hop.

They turn toward the monitors.

On monitor: Cameron poses, his arms curled, He pulses his meager muscles, raises and lowers his eyebrows to accentuate the hammy expression on his face.

Howard and Harvey laugh explosively. Cameron quickly hits a button on a keyboard.

On monitor: The window containing the clip closes.

EXT. BEACH - NIGHT

A perfect starry night on a perfect moonlit beach.

A perfect party is in full swing. The perfect boys and perfect girls that attend do perfect party activities, talking, dancing, making out, drinking, etc. The beer flows freely.

Sharing a long passionate kiss, Gee and Nicky sit on a large piece of driftwood.

Nicky's hand travels nervously down Gee's body resting on her breast, massaging it. They push closer, excited.

ANNE, dark haired, watches them with interest and dismay. Near tears, she turns away and stomps from the party. Others, oblivious to her trauma, fill in the gap she has left.

Nicky's hand travels again. South. Heavy breathing. Nicky tenses against Gee as his hand settles between her legs.

To his surprise, Gee pushes him away.

NICKY

What'd you do that for?

GEE

I like you Nicky, I like you a lot, but -- not here, not with all these people around.

NICKY

Okay.

Nicky stands, looking serious and glum.

GEE

Where are you going?

NICKY

Anywhere but here.

Gee winces. Nicky holds his hand out to her and smiles.

NICKY

Care to join me for a walk along the shore?

Gee, uncertain at first, then with certainty takes his hand. They turn from the party and head toward the sea.

Gee and Nicky walk hand and hand along the waterline, glimmering waves wet their bare feet.

The party is a distant murmur, the bonfire, a speck of orange light.

GEE

I'm leaving tomorrow.

NICKY

I know. I'll miss you.

They stop and turn toward one another.

GEE

You will?

NICKY

This past week has been -- I think I love you Gee.

GEE

Oh, Nicky.

Gee throws her arms around him and kisses him passionately.

The party-goers dance gaily; a conga line forms around the bonfire.

Nicky and Gee fall to their knees, still locked in a kiss. Nicky's hand remembers its way to Gee's breast.

The conga intensifies; drunken dancers flung off the end of the line raise clouds of sand.

Nicky and Gee lie awash in ocean foam. Gee on her back, her blouse open, her breasts gleam in the moonlight.

Nicky, shirtless, lies at her side and kisses her face lightly. His hand moves gently from her breast, down over her belly, then slides under the waistband of her pants.

Gee arches her back, her gasp of pleasure caught by Nicky's mouth as he presses it forcefully to hers. He rubs his hard body against her side.

The party has quieted. Most of the revelers gone, leaving a few lingering lovers to tend the diminishing fire.

Nicky lies on top of Gee, pumping his body against hers in a rhythm matched only in the most Latin of dances. Moans of pleasure mix with the roar of waves.

The bonfire, embers now. The last party-goer throws a handful of sand over its glowing ashes, extinguishing its flames forever.

EXT. GEE'S HOUSE - NIGHT

The old Cape Cod style house has seen better days, but most of its imperfections are hidden in the darkness.

A small circle of light near the front door illuminates Nicky and Gee. Gee, her back against the house, Nicky, his front against Gee, as they break from a good-night kiss.

GEE

Had a great time tonight!

NICKY

Me too.

A short kiss.

GEE
I wish I didn't have to leave
tomorrow. You'll come by to say
goodbye, won't you?

NICKY
You bet.

A chaste kiss. Nicky is preoccupied.

NICKY
I have to go. I'll see you
tomorrow.

GEE
Before 10! We're leaving at 10.

NICKY
Yup.

He turns and walks away.

GEE
Nicky?

He stops.

GEE
I love you.

Nicky nods his head then resumes his walk. Gee watches him
exit the circle of light, a bittersweet smile on her face,
lost in thought.

ANNE (O.S.)
He doesn't love you though, does
he?

GEE
Who? Who's there?

Anne, the girl who left the beach party earlier, steps into
the circle of light.

ANNE
His girlfriend.

GEE
You're lying. He said...

Anne shakes her head.

ANNE
Nicky likes to talk --
unfortunately he likes to lie
too. -- It was the same last
summer. But after he got what he
wanted from her he was right back
in my arms. -- What can I say?
He's an asshole but I love him.

GEE

Why are you telling me this?

ANNE

I wouldn't want you to worry about him when he doesn't show tomorrow. Believe me, he doesn't deserve it.

GEE

He'll be here. I know it.

Anne saunters away from Gee.

ANNE

Suit yourself. But girl to girl, you'd be better off forgetting him.

Anne exits the circle of light.

Gee leans back against the wall of the house, shakily sliding down the wall to a sitting position. Then she cries.

EXT. TOWN - MORNING

Cameron's footage.

The commercial area in town. Closer. A few townspeople mull about dressed in their everyday working clothes. A Mustached Man wears a dark suit and a bowler hat as he walks down the opposite side of the street, He uses his umbrella used as an impromptu walking stick.

EXT. GEE'S HOUSE - MORNING

Cameron's footage.

The exterior of Gee's weatherboard house.

INT. GEE'S HOUSE: GEE'S BEDROOM - MORNING

The small bedroom has one window and is impersonally decorated. There is a single bed in the room. Gee's mobile phone sits on a small bed stand.

A nearly filled large luggage sits open on the bed, folded clothes lay next to it. A smaller closed luggage is on the floor next to the bed.

Gee sighs as she wipes her red wet eyes with a tissue. A sound outside! She rushes to the window, looks out, hopeful. She finds disappointment.

She picks up an unpacked folded piece of clothing, stares at it, then places it in the open luggage without enthusiasm.

The light on her mobile phone catches her attention. She snatches it from the bed stand and stares at it thoughtfully. She shakes her head then returns the phone to the stand.

Gee grabs another unpacked folded piece of clothing from the bed.

The doorbell rings.

She tosses the clothing into the large luggage, and excitedly sprints from the room.

INT. GEE'S HOUSE: FOYER - MORNING

A staircase leading up to the bedrooms is opposite the door.

Gee races down the stairs.

GEE
Nicky!?

She throws open the door. Her FATHER stands in the open doorway.

FATHER
Forgot my keys.

GEE
Oh, it's you.

Gee slumps. Father enters.

FATHER
Good to see you too, sweetheart.
Ready to go?

Gee nods, frowns.

FATHER
Then get your bags. Mom's already
in the car.

Gee turns and slowly climbs the stairs. Father grunts as he lifts a couple of bags that were sitting near the door. He glances at Gee.

FATHER
Get a move on pumpkin. We don't
want to get stuck in traffic.

INT. GEE'S HOUSE: GEE'S BEDROOM - MORNING

Near tears Gee enters. She walks over to the large luggage, angrily throws the remaining unpacked clothes inside, then zips it shut.

GEE
Oh, Nicky.

She sniffles as she wipes her tears on her sleeve.

The light on her mobile once again catches her attention. She grabs it off the bed stand, her thumb hovers over the buttons. Then she changes her mind and pockets the mobile.

She stands straighter, wipes away the last of her tears, accepts her circumstances.

With her renewed strength and a grunt Gee lifts the large luggage off the bed, then she picks up the other smaller luggage.

She stops, as she reaches the bedroom door and gives a bitter-sweet glance over her shoulder.

INT. FAMILY CAR - MORNING

A modest family sedan is parked in front of the house. Father sits in the driver's seat, her MOTHER in the passenger's. Gee sits alone in the backseat.

FATHER
Everybody buckled in?

MOTHER
I am, dear.

Gee is preoccupied, looking out the window.

MOTHER
Gianna, are you buckled in?
Gianna?

GEE
Pardon?

MOTHER
Are you buckled in?

Gee buckles her seat belt.

GEE
Yes, Mom.

MOTHER
We're all buckled in then, dear.

FATHER
All right. Off we go then.

Father pulls the car into the street.

Gee resumes her preoccupation, watching the world outside of her window. Mother turns slightly toward her.

MOTHER

Gianna?
(louder)
Gianna!?

Gee starts.

GEE

Yes, Mom.

MOTHER

Is something bothering you?

GEE

No, Mom.

MOTHER

That's good then.

Mother, satisfied, turns forward again. Gee resumes her watch.

MOTHER

Look out!

The car screeches to a stop. Gee is thrown forward, hitting the front seat of the car.

FATHER

You see that? That idiot. Ran right out. I could've hit him.

Gee stares through the front windscreen in disbelief. Nicky stands in front of the car his arms raised, his palms out in a universal posture requesting the cessation of an activity.

Father sounds the horn. He sticks his head out of the car window.

FATHER

Get out of the road you moron!

Gee struggles to remove her restraints.

GEE

He isn't a moron...
(shyly)
...He's, He's my boyfriend.

MOTHER

Your boyfriend?!

FATHER

Just great! Now we're definitely going to be stuck in traffic.

Mother hits Father playfully.

MOTHER

Shh, dear, she has a boyfriend!

EXT. CORNER OF GEE'S STREET - MORNING

Gee hops from the car. She runs to Nicky, throws her arms around him.

In the background, a glimpse of a mustached man who wears a dark suit and a bowler hat. He sits on the front steps of the corner house and watches.

NICKY
Sorry I'm late.

GEE
I thought, I...

She pushes him away in sudden anger.

NICKY
What's wrong? I thought you'd be happy...

GEE
You have a girlfriend!

NICKY
Yeah.
(shyly)
You, I thought?

Embarrassed, she moves closer to Nicky, her anger nearly melted. Then she pulls away again, suspicious.

GEE
Dark-hair.

NICKY
Anne?

GEE
So, you do know her?

NICKY
Yes! But -- why do you think she's my girlfriend?

GEE
Because she told me she is.

NICKY
She what?! Anne and I broke up over two months ago. She's being vindictive, she can't have me so -- I love you Gee. More than any other person I've ever met. I feel lost when you're not around.

Nearly melted, she maintains her cool.

GEE
I'm supposed to believe that.

NICKY
You don't have to believe it.

GEE
Pardon?

NICKY
I can prove it to you. It's why I
was late. It took all morning.

Gee is interested.

NICKY
I talked my Aunt Jenny into
letting me stay with her in
Springfield.

GEE
You're going to be living in
Springfield?!

NICKY
Yep! And since I'll be living
near you, we'll be going to the
same school, we can spend all of
our time together!

GEE
You're moving? To be near me?

NICKY
I hope, well, I hope you're happy
about it?

Gee finally melts, then brightens. She throws her arms
around Nicky.

GEE
Oh, Nicky. I've never been
happier.

They kiss.

A horn sounds and they look toward the car. Father is
leans out the window. Mother sits in the seat beside him,
beaming.

FATHER
Can we go yet?

Gee laughs

GEE
In a minute.

INT. PRODUCTION FACILITY - EVENING

Howard, Harvey, and Cameron are sitting close together,
watching the movie on one of the monitors.

Cameron snuffles loudly into a tissue. A pile of crumpled tissues occupy the space in front of him. Howard and Harvey eye the teary Cameron with disbelief.

On monitor: Gee and Nicky stand in front of the family car.

FATHER (O.S.)
The traffic! The traffic!

GEE
Oh, Daddy. There's more important things in life than traffic.

On monitor: Gee and Nicky kiss. Fade out.

HOWARD HAWKER
And -- credits. Where's the goddamn credits!?

HARVEY MEDDLE
Haven't finished 'em.

HOWARD HAWKER
What!? The film premieres in two days!

HARVEY MEDDLE
It'll only take a couple of hours. I'll do 'em tomorrow.

Howard squirms.

HOWARD HAWKER
My investors will be quite unhappy if this isn't at the theatre by the their deadline and things can get really painful if...

HARVEY MEDDLE
I'll do 'em tonight.

Cameron eyes open wide.

HOWARD HAWKER
Good. -- In that case, once the credits are completed, I will be pleased with the film. -- And my investors should be happy with the results as well. So, I would like to take this opportunity to congratulate us all for a job well done...

Cameron and Harvey smile proudly.

HARVEY MEDDLE
My pleasure...etc.

CAMERON DUNWRUNG
Awww. Was nothing...etc.

Howard holds a hand in the air to quiet them.

HOWARD HAWKER
But I can't. You two slackers
don't deserve it.

Cameron and Harvey lower their heads in shame.

HOWARD HAWKER
So I'm going to congratulate
myself.
(he yawns)
And for my reward, I'll turn in
early.

Howard turns quickly on his heels.

HOWARD HAWKER
Good night gentlemen.

Howard crosses to the corridor. Cameron and Harvey look up
when they hear his bedroom door slam.

CAMERON DUNWRUNG
What an asshole!

HARVEY MEDDLE
You said it.

Cameron stands.

CAMERON DUNWRUNG
C'mon let's go to Kiki's.

HARVEY MEDDLE
Awww Cam, I know I promised you
but I'm gonna have to cancel.

CAMERON DUNWRUNG
You aren't really gonna stay here
and finish the credits.

HARVEY MEDDLE
Yes.

CAMERON DUNWRUNG
Who gives a shit if the film's
late? Let his investors break a
few of his knuckles. He deserves
it!

HARVEY MEDDLE
He does -- but I gotta clean up
some of the sound too. And the
sooner we finish the film the
sooner we get rid of him.

Cameron chuckles.

CAMERON DUNWRUNG
That's true.

HARVEY MEDDLE
Damn right!

CAMERON DUNWRUNG
It's just that, uh...

HARVEY MEDDLE
You wanted some help with the ladies.

CAMERON DUNWRUNG
(head down)
Yes.

Harvey's impish smile returns.

HARVEY MEDDLE
Tell you what I'm gonna do. I'll give you my best pick-up line. It's a sure thing. All you gotta do is say it and she's yours. Can't miss.

Cameron grabs a pen and paper.

HARVEY MEDAL
No. No. No. You can't write it down. It's precious.

Cameron nods ok. Then he listens.

HARVEY MEDDLE
Closer.

Harvey scans the area.

HARVEY MEDDLE
Don't want anyone else to hear.

Cameron moves closer. Harvey whispers in his ear. Cameron's eyes go wide his mouth drops opens.

INT. THE CLUB INSIDE CAMERON'S HEAD - NIGHT

Cameron enters. He wears a white leather tuxedo. His eyes open wide as they take in the extravagance of the club, his mouth drops open.

Blinking lights are refracted by a turning mirrored ball that hangs from the ceiling. They are in turn reflected by mirrored strips that dangle against the walls and wiggle in the air flow. The club glitters.

The dance floor is packed with attractive bodies pulsing in rhythm to the heavily beated music. Cameron 'does a little dance' as he steps further into the club.

He scans his surroundings. All the patrons are dressed in black except Cameron and a lone beautiful blonde sitting at the bar, Felicity Charman.

Felicity is dressed more glamorously than when they met earlier; a mid-length white dress with a slit up the side.

Felicity eyes sparkle as she winks at Cameron and smiles. Cameron returns her smile.

Cameron places his outspread hand against his chest. He raises an eyebrow as his mouth mimes 'Me?'.

Felicity nods.

Cameron struts toward her.

He puts his arm around her shoulder when he arrives and shows exaggerated pleasure. She demurely shivers to his touch.

Cameron leans over and whispers in Felicity's ear. Her eyes go wide and her mouth drops opens.

Turning toward him, she throws her arms around him. She kisses his cheek.

INT. PRODUCTION FACILITY - EVENING

Cameron is close to Harvey, his eyes closed, his mouth puckered, he is off in a dream state. Harvey stares at him, perplexed.

Harvey moves his open hand back and forth in front of Cameron's face. No response.

Harvey snaps his fingers in front of Cameron's face. Still no response. Cameron makes smooching noises. Harvey chuckles but is clearly uncomfortable.

Then with a smirk, Harvey slaps Cameron's cheek.

Cameron eyes open, he stands, his hand rubs his cheek.

CAMERON DUNWRUNG
Why'd you do that for?!

Harvey laughs.

HARVEY MEDDLE
You'll get over it. -- Go! --
Have fun at Kiki's.

Cameron exits after one more irritated glance at Harvey.

HARVEY MEDDLE
And don't forget what I taught
you!

Harvey, still amused, puts on his headphones then presses a few buttons on the keyboard.

On monitor: A perfect night for a perfect party on a perfect beach.

EXT. APARTMENTS - NIGHT

Cameron exits the main door of the building. Dressed casually, in white, he is thoughtful. He moves his mouth, mumbling silently, trying to remember the pick-up line Harvey taught him.

EXT. OLD ABANDONED BUILDING - NIGHT

The abandoned building. A red-orange glow escapes from one of the basement windows.

INT. OLD ABANDONED BUILDING BASEMENT - NIGHT

A large room with three unfinished walls that host a score of esoteric drawings. A fourth wall is mirrored, broken horizontally by a dance bar. Wall sconces with torches provide illumination.

A group of hooded people dance with wild abandon to what can only be described as mediaeval hip-hop. Their faces are lost in the darkness of their hoods but their ballet slippers are visible on their feet. A low mumbled chant rises from group, 'O balk, O balk, O balk'.

Standing nearby in first position are two hooded figures, the MASTER CHOREOGRAPHER and his assistant PRIMA.

The Master raises his arms away from his body. Prima watches.

MASTER CHOREOGRAPHER
Dance, my children, dance!

He surveys his ballet troupe. Prima *pliés*, her head bowed low, catching the Master's attention.

MASTER CHOREOGRAPHER
Is something wrong, Prima?

PRIMA
If only that boy with the camera hadn't interfered, He would be with us now. I hope Isadora manages to retrieve that camera.

The Master Choreographer laughs.

MASTER CHOREOGRAPHER
Your naivety surprises me.

Prima stands, *allegro*, resuming first position, her arms behind her body.

PRIMA
Master?

MASTER CHOREOGRAPHER
The camera, the boy, they are
necessary. He must be born from
the creative process.

PRIMA
But our dance, it was creative.

MASTER CHOREOGRAPHER
Yes, but merely an echo of an
ancient ritual. We have provided
inspiration for Him. Now we must
wait.

PRIMA
Can we do nothing more than wait?

Prima crumples as if she were a dying swan, hands
fluttering.

MASTER CHOREOGRAPHER
There is one thing we can do.

Prima stops, the opening of her hood points toward the
master.

PRIMA
Yes, Master.

MASTER CHOREOGRAPHER
Dance. We must dance.

He raises his arms away from his body and gives his order.

MASTER CHOREOGRAPHER
Dance, my children, dance.

EXT. KIKI'S CLUB - NIGHT

The exterior of the Kiki's Club is seedy.

Cameron walks toward the club, thoughtful, mumbling
silently.

A BOUNCER stands at the door of the club and examines
Cameron with distaste. He blocks Cameron's entrance to the
club.

Cameron, not paying full attention, bumps into the bouncer.
The frowning, irritated bouncer speaks.

Cameron pats his back pocket. Panic. He moves his hands
quickly over his other pockets. More panic. Then
discovery. Then relief. Out of the last pocket he produces
his wallet.

He opens his wallet and shows its insides to the bouncer.
The bouncer squints as he examines it, then he glances at
Cameron, and then he looks the wallet again.

Then once again at Cameron. Cameron puts on a strange expression on, trying to appear more like his picture. The bouncer nods, satisfied, then he moves away from the door.

He watches Cameron suspiciously as he enters the club.

Further down the street a mysterious HOODED PERSON enters. The hooded person leans against a nearby building and lights a cigarette.

INT. KIKI'S CLUB - NIGHT

The interior of the Kiki's Club is seedier than the outside. The club is a far cry from the club Cameron imagined.

The interior is dark and dim. A single slow blinking strobe which isn't much brighter than the existing illumination provides the 'light show'.

His eyes open wide as he takes in the dinginess of the club; his mouth drops open.

He scans his surroundings. The dance floor is packed with attractive bodies pulsing in rhythm to the heavily beaten music. But Cameron is puzzled. Where are the women?

Ah! Sitting at the bar a BEAUTIFUL WOMAN, dressed elegantly in white. A feather boa wraps her shoulders and neck.

Her eye-makeup glitters as she winks and smiles at Cameron. He returns her smile.

Cameron places his outspread hand against his chest. He raises an eyebrow as his mouth mimes 'Me?'

She nods.

Cameron raises both eyebrows a couple of times. He 'does a little dance' as he struts toward her.

Is that a five o'clock shadow beneath her smile, an Adam's apple?

Cameron squints for better detail as he progresses, then he promptly trips over a badly placed chair and knocks his head against the side of a table on his way to the floor.

Everything goes black.

INT. PRODUCTION FACILITY - NIGHT

Harvey's headphones are on. He is seated at the editing desk staring at one of the monitors.

On monitor: Sharing a long passionate kiss, Gee and Nicky sit on a piece of driftwood. Nicky's hand travels nervously down Gee's body resting on her breast.

On monitor: Anne watches Nicky and Gee with both interest and dismay. Near tears, she turns away and stomps from the party.

On monitor: A Mustached Man dressed in a dark suit and bowler hat fills in the gap Anne has left. The man turns away and follows her from the party.

Confused, Harvey rewinds the clip.

On monitor: Near tears, Anne turns away and stomps from the party. A Mustached Man dressed in dark suit and bowler hat follows her.

HARVEY MEDDLE

Who --

Harvey rewinds.

HARVEY MEDDLE

-- In the hell --

He pauses the clip.

On monitor: Still of a Mustached Man dressed in a dark suit and bowler hat.

HARVEY MEDDLE

-- are you?

On monitor: Flickering image. The Mustached Man moves.

Surprised, Harvey presses a couple of keys on a keyboard.

On monitor: KOBAL, the Mustached Man, smiles.

KOBAL

Kobal. At your service.

Shocked, Harvey jumps back away from the monitor, knocking his chair over. He breathes rapidly, shallowly.

KOBAL

(infomercial)

And have I got a deal for you.
How would you like your very own
Maserati?

He has Harvey's attention.

HARVEY MEDDLE

Hunh?

On monitor: Flashes. A Maserati in action.

KOBAL (V.O.)

That's right, your very own
Maserati. Picture yourself behind
the wheel of this marvel of
Italian engineering.

On monitor: Harvey is driving the Maserati.

Harvey edges slowly toward the monitor with interest.

KOBAL (V.O.)
Act now and we'll throw in not
one, but two beautiful escorts.

On monitor: Two beautiful and topless women appear in the car with Harvey. One next to him and the other in the backseat.

Harvey drools.

On monitor: Kobal, his arms around the two beautiful topless escorts. The escorts wave at Harvey.

KOBAL
Wouldn't you like these two
beauties to accompany you to the
ball?

Harvey nods. Pulling up a chair he sits rapt, eyes glazed, in front of the monitor.

KOBAL
All this can be yours for just
one credit. That's right, you
heard me, only one credit.

Harvey's mouth drops open.

KOBAL
Forget everything else but
remember Kobal, that's K-O-B-A-L.
Do it now!

On monitor: Nicky's hand travels again. South.

Harvey with a glazed expression, begins typing frantically.

INT. OLD ABANDONED BUILDING BASEMENT - NIGHT

The chant 'Kobal, Kobal, Kobal' is louder, the dancers more energetic. The Master Coreographer and Prima stand in second position, watching.

MASTER COREOGRAPHER
He grows stronger.

Prima *pirouettes* with glee.

INT. KIKI'S CLUB - NIGHT

Bluish light. Bright. Dissipating. A circle of faces, five, one hooded, hidden. The rest are MEN.

MAN 1
Don't move him!

MAN 2
He could be hurt.

MAN 3
He's so cute, look at him lying
there, helpless.

MAN 2
We should make him more
comfortable.

MAN 4
He can't breathe. Quick, loosen
his clothing.

ALL THE MEN
Yes! Good idea! (etc.)

Hands move forward into the center of the circle. The
hooded person, who just happens to be Felicity, stops them.

FELICITY CHARMAN
Wait! He's coming around.

The men look disappointed.

Cameron lies on the ground. Felicity and the Men surround
him. Cameron brings his hand to his head.

CAMERON DUNWRUNG
Wh-What happened?

MAN 1
You had a nasty fall.

MAN 2
Can I buy you a drink?

MAN 4
Is your belt to tight?

Hands reach for his belt. Cameron sits up, quickly.

CAMERON DUNWRUNG
No, uh, I'm good.

Felicity removes her hood and smiles.

CAMERON DUNWRUNG
(to Felicity)
You. What are you doing here?

The men whisper to one another.

FELICITY CHARMAN
How you feeling?

Felicity places her hand on Cameron's head. He winces. A
faint blue glow emanates from Felicity's hand. Cameron
relaxes, a big smile explodes on his face and his head
lolls around.

CAMERON DUNWRUNG
 (slurring, as if drunk)
 Sreally good.

Cameron stands with some help from the Men. But he is unsteady and he falls backward into arms of BRUNO the leather daddy. The back of his head rests against Bruno's shoulder.

CAMERON DUNWRUNG
 Thanksh.

BRUNO
 Anytime sweetheart.

Bruno blushes slightly as Cameron kisses him on the cheek. Felicity tugs at Cameron, attempting to take him from Bruno's arms.

FELICITY CHARMAN
 I should get him home.

Bruno holds Cameron tightly.

BRUNO
 What makes you think he wants to go home with you?

FELICITY CHARMAN
 Don't be silly. Can't you see he's drunk?

She tugs at Cameron again.

BRUNO
 Silly? Well maybe we should just ask him who he wants.
 (to Cameron)
 Me or her, sweetheart, me or her?

Cameron nuzzles against Bruno, his eyes closed, a content smile on his face.

BRUNO
 The man's with me bitch.

Felicity moves closer. She sandwiches Cameron between herself and Bruno. Her face directly in front of Bruno's. Closer than Bruno is comfortable with. Her voice oozes sex.

FELICITY CHARMAN
 Then maybe we can work something out. Just the three of us.

Her lips nearly touch Bruno's but before she can kiss him, he pushes away in disgust and leaves Cameron to her.

CONCERNED MAN4
 He's all yours.

FELICITY CHARMAN
 Pleasure doing business with you.
 (to Cameron)
 Now. Let's get you home.

She drags the smiling Cameron with her toward the exit of the club. Cameron's head lolls as he waves goodbye to the Men.

EXT. KIKI'S CLUB - NIGHT

Felicity supports Cameron as they exit the club. The bouncer watches them walk away, a smug expression on his face.

Cameron lets loose a huge giggle that echoes through the empty streets. Felicity nervously scans the general area as she quiets him.

After they exit, an orange red glow emerges from the shadows between two buildings. A cigarette jumps from the darkness, onto the sidewalk. A pink ballet slipper follows to stamp it out.

Attached to that slipper is a Hooded Person, ISADORA, her hood turns in the direction of Cameron and Felicity.

BOUNCER (O.S.)
 Hey you!

The hood snaps toward the sound. The bouncer hurries along the sidewalk in the hoods direction.

BOUNCER
 Didn't anyone ever tell you not
 to litter?

The hood looks down toward the ground, her ballet slippers flex and suddenly she is standing on her toes.

BOUNCER
 I want you to pick...

The bouncer notices the toe thing and is momentarily amazed.

Isadora dances toward the bouncer, on toe. Each step accentuated by raising her knee exaggeratedly high. Her arms held out in the shape of a large C for balance.

As Isadora approaches the bouncer, she raises her foot high above her head, toe pointing to the sky. The bouncer watches that foot with awe.

Then the foot comes down, a blur due to speed, and it crashes into the side of the bouncer's head.

The bouncer is knocked back and to the ground where he loses consciousness. His last vision, Isadora, who spins like a freshly spun top.

INT. OLD ABANDONED BUILDING BASEMENT - NIGHT

The Master Choreographer and Prima stand near the dancers, in third position, watching.

One of the dancers is out-of-sync with the others.

MASTER CHOREOGRAPHER
Step, step, lift Rudolf. Step,
step, lift!

RUDOLF nods and corrects.

MASTER CHOREOGRAPHER
Much better -- Dance, my
children, dance!

The Master turns and prances to the dance bar. Prima follows him gracefully, *pas de deux*, a duet.

The Master sighs as he grasps the dance bar with one hand, then lifts his leg, stretching it along the bar. Prima mirrors his actions, facing him.

MASTER CHOREOGRAPHER
Their timing is off.

PRIMA
They've danced for eighteen
hours! You should expect them to
tire.

Legs down. Third position again.

MASTER CHOREOGRAPHER
The manuscript is quite clear on
this point. They must dance until
He has risen. In His current
state our dancing will provide
Him with the strength he needs.

PRIMA
You might have misread the
notations?

MASTER CHOREOGRAPHER
I think not!

A high kick.

EXT. APARTMENTS - NIGHT

Felicity assists Cameron into the main door of the building.

After they enter, Isadora appears. She stops and looks toward the top of the building.

INT. APARTMENT CORRIDOR - NIGHT

A bell rings. The elevator doors open on a typical apartment corridor. Felicity and Cameron exit the elevator. Cameron has difficulty standing without help.

She leans Cameron against the corridor wall while she unsuccessfully attempts to open Cameron's door. Cameron watches with puppy dog adoration on his face. Felicity holds out her hand.

FELICITY CHARMAN

Your key?

Cameron takes her hand and exaggeratedly shakes it, then he giggles. Felicity blushes, pulls her hand from his grasp, then shakes her head.

She professionally pats him down. Cameron pushes her hands away. He giggles.

CAMERON DUNWRUNG

That tickles. Stop!

Felicity persists. Her roving hands playfully indulge in a few gratuitous tickles, until she locates his keys in his pants pocket.

FELICITY CHARMAN

Ah! There we are.

Without another thought Felicity sticks her hand in Cameron's pocket. Cameron smiles looking at her adoringly. She searches around his pocket. Cameron sighs with pleasure.

Realizing her mistake, she tries to remove her hand from his pocket but it's stuck.

Cameron leans in closer. He puts his arms around Felicity and kisses her. Her open eyes watch him curiously until she closes them.

Then alarmed she pushes him away, her hand pops from his pocket. Her prize, the keys, displayed proudly.

She opens the door. Then a glance at Cameron who is propped against the wall, his eyes closed, a content smile on his face.

She smiles, thoughtful for a moment. Then seriously.

FELICITY CHARMAN

Come on Romeo.

She grabs his shirt and pulls Cameron through the apartment door.

INT. PRODUCTION FACILITY - NIGHT

The only light comes from screen savers on the computers. Cameron giggles with each tug as Felicity pulls him across the room.

FELICITY CHARMAN

Shh. Quiet.

INT. APARTMENT CORRIDOR - NIGHT

Closed doors line both sides of the corridor.

Cameron leans against Felicity, his head on her shoulder as she opens one of the doors.

Cameron totters on the void Felicity leaves behind as she enters the doorway. Her arm appears, grabs Cameron's shirt and with a large tug she pulls Cameron into the room.

INT. CAMERON'S BEDROOM - NIGHT

Cameron's bedroom is small. A double bed, a chair, and two bed stands comprise the furnishings.

Felicity throws Cameron onto the bed. He bounces a few times, giggles, then he turns to his side. He smiles lovingly at Felicity.

Felicity's expression softens, she returns his smile. She crosses to him, bending down, brushing the side of his face with her hand. A blue glow emanates from her hand and Cameron's eyes close.

FELICITY CHARMAN

Sleep well.

Felicity stands. Her expression turns hard. She exits the room.

INT. PRODUCTION FACILITY - NIGHT

Felicity scans the dimly lit room as she enters. She spots Cameron's camera on the production desk.

She snatches the camera and heads toward the exit.

She slowly opens the apartment door when, BANG, the door explodes open. It knocks her back and the camera skids away from her.

Isadora stands in the doorway. On her toes, in a posture that resembles a Karate stork. She lifts her knees high as she enters. Then she leaps toward Felicity, her legs out straight in a split.

Felicity rolls as Isadora slippers land. Toes grip the floor like stainless steel knives.

Then one of Isadora legs turns up and she spins. Her outstretched but bent leg spins above Felicity like a heavy club.

Isadora's leg begins to lower getting nearer and nearer to Felicity's head.

Felicity stays low. She creeps along the floor. Her hands search for a weapon, any weapon. Then they grasp the camera. A blue glow envelopes the camera.

She rolls and points the camera up toward Isadora. The ready light goes on.

Isadora stops spinning. She stumbles backwards, her hands shoot up to protect her hooded face as she screams. Both her and her scream disappear in a fine blue glowing mist.

Felicity smiles and turns off the camera.

FELICITY CHARMAN

That ought to hold you.

She elbows herself up into a sitting position.

A shout. Felicity turns toward the sound. A scream. Cameron? She stands.

INT. CAMERON'S BEDROOM - NIGHT

Cameron twists and mumbles and turns and moans in bed.

Felicity walks to his bed side. She places the camera on the floor. She sits on the edge of the bed.

She watches Cameron for a moment, then reaches out tenderly toward his face.

FELICITY CHARMAN

It's only a night...

Cameron reacts. He reaches out, grabs her hand. He bolts upright into a sitting position, his eyes wide and frightened. Then recognition. He throws his arms around her, holds her tightly. His head rests on her shoulder.

Uncertain how to react, Felicity's hands wave helplessly in the air behind Cameron. Then slowly she moves her hands toward him, rubs his back, comforts him.

He lifts his head, gazes at her with gratitude, with love. She smiles then relaxes, her lips part.

He kisses her. She responds.

As Cameron lies back on the bed he pulls Felicity on top of him.

INT. APARTMENT CORRIDOR - NIGHT

The bathroom door is partially open, the light on. The sound of someone urinating. A toilet flushes. The light goes out.

Harvey exits the bathroom and shuffles back up the corridor.

A woman moans. Harvey stops. Listens. Yes. A woman moans...in Cameron's bedroom? Harvey puts his ear against Cameron's door.

A man grunts. A woman moans louder. A man grunts louder. Harvey wears a devilish smile.

The rhythm of grunts and groans intensifies. Harvey's presses his ear harder against the door.

A loud orgasmic shout from the man, followed quickly by an even louder orgasmic scream from the woman.

Loud and feminine the scream begins to take on the quality of a sung musical note. Then the sung musical note becomes many notes, a chord. Angelic.

Perplexed, Harvey moves his ear away from the door.

With a quick shrug he puts his ear back against the door. But the sound of the chord has diminished, then there is silence.

Harvey pulls his ear away from the door and he smiles. He shakes his head and he turns away from the door.

INT. CAMERON'S BEDROOM - NIGHT

Cameron and Felicity lie face to face, naked and sweaty, smiling. Their clothes strewn haphazardly about the room.

CAMERON DUNWRUNG
That was incredible.

FELICITY CHARMAN
It was, wasn't it.

They kiss.

CAMERON DUNWRUNG
I love you.

Felicity's expression hardens.

FELICITY CHARMAN
You can't love me. You hardly know me.

CAMERON DUNWRUNG
That doesn't matter. I've loved you since I first met you.

FELICITY CHARMAN
This was a mistake.

Felicity rises off of the bed. Cameron grabs her arm, stopping her.

CAMERON DUNWRUNG
It isn't! This is the only right thing that's ever happened to me.

Felicity shrugs off his grasp. She stands.

FELICITY CHARMAN
You don't understand...

She shakes her head as she begins to dress.

FELICITY CHARMAN
I have to go.

Cameron pulls on his briefs and then stands across the bed from her.

CAMERON DUNWRUNG
I won't let you go, um...

He searches for a word, embarrassed.

CAMERON DUNWRUNG
What's your name?

FELICITY CHARMAN
It doesn't matter.

CAMERON DUNWRUNG
Tell me. I need to know.

He tries to head off Felicity but instead he trips over the camera which is on the floor.

FELICITY CHARMAN
You won't remember.

Cameron lies on the ground. At his feet his camera. An idea!

CAMERON DUNWRUNG
Yes -- I will.

He grabs the camera as he stands. He points it at Felicity.

FELICITY CHARMAN
Alright. My name is Felicity.

Felicity turns to see Cameron holding the camera. Pointing it at her. Alarm.

FELICITY CHARMAN
No. Put it down.

She lurches toward him, grabbing at the camera.

CAMERON DUNWRUNG

Smile.

The ready light blinks on and Felicity promptly disappears, a blue glowing mist left in her wake. Cameron removes the camera from his eye.

CAMERON DUNWRUNG

Felicity? Felicity!

He looks around for help. There is none.

CAMERON DUNWRUNG

Guys!

He runs toward the bedroom door which results in a loud bump as he hits the unopened door head on.

INT. OLD ABANDONED BUILDING BASEMENT - NIGHT

Rudolf is dancing badly again. This time he is not only out of synch but he seems to be dancing a completely different dance.

The Master stands on one foot, stretching his leg out on the dance bar, his hand holding his toe, his hood down but turned toward the dancer. Prima mirrors his position.

PRIMA

Master, he's doing it again.

MASTER CHOREOGRAPHER

I can see that, Prima.

PRIMA

Shall I correct him for you?

MASTER CHOREOGRAPHER

No.

PRIMA

You never let me provide discipline.

MASTER CHOREOGRAPHER

Perhaps you haven't enough to provide.

Prima watches open-hooded as the Master leaps with straight legged precision into the crowd of dancers. He grabs Rudolf by the front of his robe. Rudolf stops dancing.

RUDOLF

Master?

MASTER CHOREOGRAPHER

What is going on in your head?

RUDOLF

Nothing.

MASTER CHOREOGRAPHER
Ah! Then all is as it should be.
Continue please.

The Master lets go of Rudolf's robe. Rudolf returns to his dance. Once again he is in sync.

MASTER CHOREOGRAPHER
Dance, my children, dance!

INT. PRODUCTION FACILITY - MORNING

The sound from the monitor Howard watches is loud.

On monitor: Gee shifts back and forth in the sand, jiggling her perfect breasts, preparing to hit the oncoming ball.

INT. APARTMENT CORRIDOR - MORNING

Harvey enters from his bedroom, half asleep.

TEAMMATES (O.S.)
Go Gee Go. Go Gee Go.

His head turns toward the sound. He wipes the sleep from his face one hand.

INT. CAMERON'S BEDROOM - MORNING

CAMERON lies on the floor, his eyes closed.

Muffled sounds of Gee's teammates cheering.

Cameron stirs. He opens his eyes and sits up. He rubs his face, winces when he touches the bump on his forehead.

He scans the room. It's messy; his camera lies near him on the floor, a strange cloak is flung over the chair. He scratches his head in bewilderment.

He stands, a bit wobbly. He holds his head for a moment and blinks his eyes a couple of times.

Another curious glance at the cloak. Whose cloak is that? He tries to remember. A toilet flushing interrupts his thoughts.

He quickly dresses in yesterday's clothes, a blue checkered shirt and jeans. He grabs his camera and hurriedly exits the room. This time he opens the door first.

INT. APARTMENT CORRIDOR - MORNING

Cameron enters from his bedroom carrying his camera at the same time that Harvey exits the bathroom.

The sounds of beach party revellers and the music they dance to.

Cameron narrows his eyes at Harvey.

CAMERON DUNWRUNG
You asshole!

HARVEY MEDDLE
What'd I do?

NICKY (O.S.)
What'd you do that for?

CAMERON DUNWRUNG
You knew it was a gay bar, didn't you?

GEE (O.S.)
I like you Nicky, I like you a bunch, but...

HARVEY MEDDLE
Gay bar?

GEE (O.S.)
Not here, not with all these people around.

CAMERON DUNWRUNG
Kiki's! Do you have any idea how embarrassing...

NICKY (O.S.)
Ok.

HARVEY MEDDLE
You scored?! At a gay bar?!

Cameron stops.

GEE (O.S.)
Where are you going?

Harvey turns and walks toward the production office.

NICKY (O.S.)
Anywhere but here.

A thoughtful Cameron follows.

INT. PRODUCTION FACILITY - MORNING

Harvey and Cameron enter the production area. Cameron carries his camera.

Howard watches a monitor. He does not acknowledge their entrance.

NICKY (O.S.)
Care to join me for a walk along
the shore?

Cameron grabs Harvey's arm. Harvey turns toward him.

CAMERON DUNWRUNG
I, uh, scored?

HARVEY MEDDLE
That's what it sounded like to
me.

CAMERON DUNWRUNG
You were listening!?

HARVEY MEDDLE
Couldn't help but. You, uh,
'guys' were pretty loud.

CAMERON DUNWRUNG
With a guy!?

HARVEY MEDDLE
Didn't sound like a guy.

Cameron is relieved.

HARVEY MEDDLE
Couldn't you tell?

GEE (O.S.)
I'm leaving tomorrow, you know?

HARVEY MEDDLE
You don't remember?

Cameron nods sadly.

NICKY (O.S.)
I know. I'll miss you.

HARVEY MEDDLE
Too much to drink?

Howard stands, slaps his hands against the table. He
startles both of them.

HOWARD HAWKER
Will you two shut the fuck up!

Cameron and Harvey glower at Howard who glares back.

NICKY (O.S.)
Of course. This past week has
been...I, I think I love you Gee.

HARVEY MEDDLE
And a great big fucking good
morning to you too Howard.

HOWARD HAWKER

Hmph!

Howard sits down again, his attention back on the monitor.

HARVEY MEDDLE

(to Cameron)

He's in a great mood.

CAMERON DUNWRUNG

Yeah -- Uh -- I don't think I had anything to drink last night.

HARVEY MEDDLE

No?

CAMERON DUNWRUNG

The last thing I remember is heading toward some tranny at the bar -- You don't think...?

HARVEY MEDDLE

A tranny? No. I know a chick when I hear one.

Cameron tries to remember.

GEE (O.S.)

Had a great time tonight!

NICKY (O.S.)

Me too.

CAMERON DUNWRUNG

I wish I could remember.

GEE (O.S.)

I wish I didn't have to leave tomorrow. You'll come to say goodbye, won't you?

HARVEY MEDDLE

It sounded like quite a fuck.

NICKY (O.S.)

You bet.

HARVEY MEDDLE

Shame. Would have made a much more interesting story than some old abandoned building.

INT. PRODUCTION FACILITY - CONTINUOUS

Howard watches the monitor.

On monitor: Nicky and Gee stand in front of Gee's front door.

NICKY
I have to go. I'll see you
tomorrow.

Harvey crosses toward the production desk. Cameron follows.

GEE
Before 10! We're leaving at 10.

Harvey sits next to Howard. Cameron places his camera on the production desk.

NICKY
Yup.

Cameron sits. All three watch the monitor.

On monitor: Nicky turns, leaving.

GEE
Nicky?

EXT. GEE'S HOUSE - NIGHT.

In the circle of light cast from the lamp above Gee's front door, Nicky and Gee face each other .

GEE
I love you.

Nicky nods his head then begins walking again. Gee watches him exit the circle of light, a bittersweet smile on her face.

ANNE (O.S.)
He doesn't love you though, does he?

GEE
Who? Who's there?

ANNE, the dark haired girl who left the beach party earlier, steps into the circle of light.

ANNE
He doesn't long for you like I long for you.

GEE
You're lying. He said...

Anne shakes her head and continues to approach, a sly smile on her face.

ANNE
He can't make you feel as good as I can make you feel.

Fearful, Gee backs up against the house. Anne, directly in front of her, places her arms over Gee's shoulders. She clasps her hands behind Gee's neck.

GEE
Why are you telling me this?

Anne face is close to Gee's face. She smiles.

ANNE
Isn't it obvious?

GEE
No. Go away.

Anne leans closer, her mouth partly open. Revulsed, Gee tries to turn her head away but the position of Anne's arms prevent her from doing so. Gee tries to push Anne away.

GEE
Let me go. I don't want this.
This isn't me.

ANNE
There you go again. Thinking it's
all about you.

Their lips almost touch.

ANNE
I've got some news for you
sweetheart, the world doesn't
revolve around you. Things have
changed and you aren't the
central character anymore. But,
if you play your cards right,
then I might see fit to make you
my love interest.

She forcefully kisses Gee. Gee fights it at first but finally gives in.

INT. PRODUCTION FACILITY - MORNING

Howard, Harvey, and Cameron watch the monitor. Their mouths gape. Each have one hand dropped to their lap.

On monitor: Gee is pinned against the house by Anne, their lips locked in a passionate kiss. Anne's hand massages Gee's breast.

Cameron's rapt. Howard's perplexed. Harvey smiles.

Harvey turns to Howard.

HARVEY MEDDLE
This is brilliant. When did you
shoot this?

HOWARD HAWKER
I didn't.

On monitor: Anne opens Gee's shirt and exposes one of her breasts.

The men squirm.

HARVEY MEDDLE
Good value.

HOWARD HAWKER
My investors should love it --
but we might have to reshoot...

CAMERON DUNWRUNG
Shh!

EXT. GEE'S HOUSE - NIGHT

Anne's lips gently cover Gee's nipple. Gee leans her head back, moaning with pleasure.

Then Gee is alarmed. She pushes Anne away.

GEE
Stop! I can't. I can't do this.
I, I love Nicky.

ANNE
Nicky isn't here, is he? He
won't know and we won't tell him.

She lunges toward Gee again, tugs at Gee's clothes, exposes Gee's other breast. Gee struggles.

GEE
Please. Oh Please. Stop.

INT. PRODUCTION FACILITY - MORNING

The men lean closer to the monitor.

On monitor: Anne fiercely kisses the resisting Gee. Her hand fumbles at Gee's waistband.

EXT. GEE'S HOUSE - NIGHT

Gee pushes Anne away once again. Anne glares at her. Gee breathes quickly, shallowly.

GEE
I said no!

ANNE
You know you want it.

Gee pauses for a moment and thinks.

GEE

I don't! I don't want you. Go away. I don't ever want to see you again.

A fiendish smile on her face, Anne turns away from Gee. Her voice deepens.

ANNE

I can't do that Gee, this scene isn't over.

GEE

I'm not into your 'scene'! It's over! Just leave now. I won't tell anyone.

Anne makes a guttural laugh.

ANNE

But they'll know though, won't they? They're watching us right now.

Gee scans the area but sees no one.

ANNE

No. This can only be resolved in one of two ways, sex...

Gee turns her head away, distraught.

Anne turns back toward Gee. Anne has transformed into the HIDEOUS ANNE CREATURE, a slimy grotesque monster with sharp teeth and claws.

HIDEOUS ANNE CREATURE

(guttural)

...Or death.

Gee stares at Anne, horrified. She screams.

Lunging toward Gee, the Hideous Anne Creature attacks her. Blood spurts as the creature takes a bite from Gee's tender neck.

INT. PRODUCTION FACILITY - MORNING

A front view of the men, the monitor they watch unseen except as a flickering cold glow on their surprised faces.

The sounds of the Hideous Anne Creature feeding.

SQUISH!

The men pull back from the monitor with a groan.

CRUNCH!

The men grunt. Cameron averts his eyes. Harvey tilts his head and looks at the screen quizzically. Howard is disgusted.

RIP!

Harvey and Howard let go a small squeaky scream as they pull back further, grimace, then finally avert their nearly closed eyes. Cameron covers his ears.

CAMERON DUNWRUNG
Turn it off!

SLURP!

Harvey tries not to look as he presses a key on a keyboard. The flickering cold glow stops.

Silence.

Cameron hesitantly opens his eyes, then uncovers his ears. Howard's head hangs low. Harvey looks at them both, shock on his face.

HARVEY MEDDLE
What the fuck was that?

CAMERON DUNWRUNG
It was disgusting.

HARVEY MEDDLE
Howard? What did you do to the film?

Howard lifts his head to glare at them, his anger rise through each angle of lift.

HOWARD HAWKER
What did I do to the film? What did I do to the film?

Howard shakes with ire. He points his wavering finger between both targets.

HOWARD HAWKER
What did you do to the film?

Cameron and Harvey shrug.

CAMERON DUNWRUNG
Nothing.

HARVEY MEDDLE
Nothing.

Howard's finger wavers again then points firmly at Harvey.

HOWARD HAWKER
You were the last person to touch it.

HARVEY MEDDLE
Just to sync the music and --

HOWARD HAWKER

Shit!

Howard grabs his chest. Harvey and Cameron share a worried look.

HOWARD HAWKER

My investors --

Howard sits, he rubs his chest. Seems about to cry.

HOWARD HAWKER

This is murder, that's what it is. Both of you trying to kill me.

CAMERON DUNWRUNG

We didn't do anything.

Howard has change of heart.

HOWARD HAWKER

I know. You two have always been there for me, even when I treated you like shit. The truth is, if it wasn't for you two I never would have been able to make this movie.

Harvey and Cameron stare at each other then look away, guilt in their eyes.

HOWARD HAWKER

I'm just a no talent hack. You two are the ones with the talent. I'm expendable.

HARVEY MEDDLE

Howard --

HOWARD HAWKER

No! I'm definitely expendable. I'll go to my investors and I'll tell them I won't have the movie tomorrow.

HARVEY MEDDLE

Howard.

HOWARD HAWKER

They'll probably break both my legs but if I beg and plead enough maybe --

HARVEY MEDDLE

Howard!

Howard looks up at Harvey.

HARVEY MEDDLE

We'll help you fix the movie.

Howard jumps up full of smiles and right as rain.

HOWARD HAWKER
I knew I could count on you guys.
Now here's what I want you both
to do --

The monitor behind Howard flickers, catching Harvey's attention.

HOWARD HAWKER
Can find the raw footage of the
Anne scene and Harvey --

Howard looks at Harvey. Harvey stares behind him at the flickering monitor in a daze.

HOWARD HAWKER
Harvey?

HARVEY MEDDLE
(far away)
Kobal.

INT. PRODUCTION FACILITY - CONTINUOUS

Howard stares at Harvey. Harvey wakes.

HARVEY MEDDLE
What are you looking at?

HOWARD HAWKER
What the hell is Kobal?

The monitor flickers, a head shot of a mustached man in a bowler hat appears briefly. No one notices. Harvey looks perplexed.

HARVEY MEDDLE
Kobal?

The monitor flickers with the same shot but a bit longer.

HARVEY MEDDLE
Sounds really familiar. Should I
know what it is?

HOWARD HAWKER
You're the one that said it.

HARVEY MEDDLE
I said Kobal?

On monitor: Kobal is the picture of charm. An English gentleman, mustached, dressed in a dark suit and a bowler hat. He smiles and winks at them.

Cameron is shocked as he notices the monitor.

HARVEY MEDDLE
Why would I say...?

KOBAL
Kobal's the name.
Entertainment's the game.

At the sound of Kobal's voice Harvey and Howard turn toward the monitor. Howard grabs his chest.

Harvey screams like a little girl. He jumps back off his seat, nearly falling.

Howard has regained his composure. Charm mode.

HOWARD HAWKER
Buddy, hey. Quite a prank you played?

Kobal smiles.

HOWARD HAWKER
The way you changed that scene, it was a technological marvel. I don't know how you managed it without me knowing about it, but let me tell you, it was quite impressive.

KOBAL
I'm so happy you enjoyed it.

HOWARD HAWKER
Right -- But I did have one slight problem with it. -- It wasn't what I wrote.

KOBAL
But it was such an improvement over the original, don't you think? My target audience will absolutely love it.

HOWARD HAWKER
Your target -- Look you had your fun now all I want you to do is put my film back the way --

KOBAL
Your film?

HOWARD HAWKER
Yeah, my film.

KOBAL
What makes you think it's your film?

HOWARD HAWKER
Let's see. Hmmm. I wrote it, I directed it, I produced it.
(MORE)

HOWARD HAWKER (cont'd)
I think that makes it my film. --
Yeah, it's my film!

KOBAL
However, wouldn't you say that a
film essentially belongs to its
audience?

HOWARD HAWKER
Fuck the audience! It's my film!

KOBAL
My. My. My. With an attitude like
that it's no wonder you make such
trash. Here's a helpful hint, a
film is entirely about its
audience and you should consider
yourself very lucky because since
I currently possess this film, I
will provide for its audience as
I see fit.

HOWARD HAWKER
What? You can't do that!

KOBAL
I can. I will. And I have. The
creative process has started and
there isn't a bloody thing you
can do to stop it. So, do
yourself a big favour, Howard,
sit back and enjoy the show.

And Kobal disappears from the monitor with a smile. Howard
shakes his fist at the dark screen.

HOWARD HAWKER
Come back here! -- Bastard! Think
you can hack my film. I'll show
you! I'll -- What can I do?
(to the guys)
Okay, how do we stop him?

Harvey shrugs, he seems a bit down.

CAMERON DUNWRUNG
We can re-edit the scene, but I
can't guarantee he won't hack
right back --

HOWARD HAWKER
Well, what are you waiting for?
Cameron, where's that raw
footage. Harvey, cue the music.
We've a movie to finish!

INT. OLD ABANDONED BUILDING BASEMENT - MORNING

Several dancers dance a completely different dance. The
Master Choreographer paces gracefully before them.

Prima, standing on *pointe*, hands above her head, watches, her hood follows his movements.

MASTER CHOREOGRAPHER
Something is very wrong.

He paces.

MASTER CHOREOGRAPHER
He's troubled.

He paces.

MASTER CHOREOGRAPHER
He needs our help.

He paces.

MASTER CHOREOGRAPHER
What shall we do?

PRIMA
Dance, master?

He paces.

MASTER CHOREOGRAPHER
This time we might need a bit
more than dancing.

He paces.

PRIMA
(bad idol audition)
Some of us can sing as well.

He stops, hood pointed at Prima.

MASTER CHOREOGRAPHER
Such drastic measures won't be
needed. Correct the dancers,
Prima. I will summon an imp and
order him to investigate.

INT.PRODUCTION FACILITY - AFTERNOON

The three men watch the end of the re-edited scene.

On monitor 1: Gee and Anne stand face to face in front of
Gee's house.

GEE
He'll be here. I know it.

On monitor 1: Anne saunters away.

ANNE
Suit yourself. But girl to girl,
you'd be better off forgetting
him.

On monitor 1: Gee leans back against the wall of the house. She slides down the wall to a sitting position.

Howard smiles.

HOWARD HAWKER
Much better.

On monitor 1: The commercial area in town. Closer. A few townspeople mull about.

HOWARD HAWKER
Now we can wrap it up and...Pause it!

Harvey presses a key on the keyboard.

On monitor 1: A still of a long shot of the commercial area of town. A mustached man dressed in a dark suit and bowler hat is in the frame.

HOWARD HAWKER
Son of a bitch. He must have been watching us the whole time. Cam! Where's that morning footage of downtown. See if we can't find a shot without him in it.

Cameron presses a few buttons on a keyboard, stops, then he presses a few more buttons.

HOWARD HAWKER
I'll be damned if I give him the satis--

CAMERON DUNWRUNG
Hang on. It's in my camera.

Cameron fiddles with his camera, patches it in.

On monitor 2: Head shot of Felicity.

Cameron stares at the monitor and goes weak-kneed.

FELICITY CHARMAN
It about time.

At the sound of Felicity's voice Howard and Harvey look at monitor 2. Harvey starts.

HOWARD HAWKER
Not another one -- Listen here, I won't have people hacking into my computer system! Get out now or I'll fucking anti-virus you.

CAMERON DUNWRUNG
She isn't hacking. I -- I know her.

HOWARD HAWKER
Well, who the hell is she then?

CAMERON DUNWRUNG
Uh. um.

FELICITY CHARMAN
Felicity.

HARVEY MEDDLE
(to Cameron)
She the chick you were with last
night?

Cameron glares at Harvey.

HOWARD HAWKER
You were with a girl?

CAMERON DUNWRUNG
I uh.

Cameron looks at Felicity. She nods. Cameron blushes.

HOWARD HAWKER
I thought you were gay.

CAMERON DUNWRUNG
I'm not!

HOWARD HAWKER
Yeah, well, clever way of
introducing us to your girlfriend
and all. But we have more
important things to --

FELICITY CHARMAN
You won't get rid of him by re-
editing.

HOWARD HAWKER
Like hell we won't.

CAMERON DUNWRUNG
I tried to tell him that, he'd
just hack back in again and --

FELICITY CHARMAN
He's not hacker.

CAMERON AND HARVEY
He isn't?

FELICITY CHARMAN
He's a demon.

Cameron's frightened. Howard's skeptical. Harvey's
interested.

HOWARD HAWKER
Yeah, right. So, where's his
horns and sharp teeth then?

FELICITY CHARMAN
He doesn't need any of those.
He's the entertainment director
for Hell. His weapons are an
artistic eye and devilish wit.

Howard laughs. Cameron and Harvey pay serious attention.

HOWARD HAWKER
Oh, that's funny. Cameron, your
friends are so creative. Turn her
off!

HARVEY MEDDLE
I think we should hear her out.

HOWARD HAWKER
You're joking?

CAMERON DUNWRUNG
I agree with Harvey. We should
listen to what she has to say.

HOWARD HAWKER
Oh, I see. Mutiny? Well, I won't--

CAMERON AND HARVEY
(to Howard)
Shut up!

Howard hmphs!

CAMERON DUNWRUNG
(to Felicity)
So how do we get rid of him?

FELICITY CHARMAN
You need to remove his influence.

HOWARD HAWKER
(snotty)
Isn't that what we were doing?

FELICITY CHARMAN
No. You were cutting out the
scenes he's touched, they're just
shadows of the creative process.
To remove his influence you must
destroy his inspiration, that
single frame where the creative
process is active at that
particular moment. -- I think I
can destroy it but you're going
to have to corner it first.

HOWARD HAWKER
I don't believe a word of this.

FELICITY CHARMAN
 No? Rewind the scene you just re-
 edited.

Harvey presses a button on a keyboard.

On monitor 1: In fast rewind. The Hideous Anne Monster regurgitates parts of Gee. Cameron turns away. Harvey winces. Howard closes his eyes.

HOWARD HAWKER
 Enough!

Harvey presses a button on a keyboard.

On monitor 1: The player window closes.

HOWARD HAWKER
 Okay. Let's say I believe you.
 What's next?

FELICITY CHARMAN
 Splice me into the film and I'll
 clear it scene by scene. Once
 I've cleared a scene you'll cut
 it from the movie. This will
 eliminate possible avenues of
 escape. That way we can corner
 him at the end and it won't take
 any longer than the length of the
 film. -- But I'll need one of you
 to come with me to guide me
 through the film, I don't know
 the story and --

The three men stare blankly.

FELICITY CHARMAN
 Well, I'd like it to be Cameron.

Howard and Harvey are relieved. Cameron is frightened.

CAMERON DUNWRUNG
 No way.

HOWARD HAWKER
 Good choice. Cam knows the story
 even better than me. Better than
 Harv too.

Harvey nods.

CAMERON DUNWRUNG
 I'm not going.

HARVEY MEDAL
 She wants you, Cam.

Cameron closes his eyes.

CAMERON DUNWRUNG
Is it going to hurt?

FELICITY CHARMAN
You won't feel a thing.

CAMERON DUNWRUNG
Okay. I'll do it.

FELICITY CHARMAN
Wonderful! Now close your eyes.

CAMERON DUNWRUNG
They're already...

There is a blue flash.

INT. CAMERON'S BEDROOM - NIGHT

Felicity is standing near the bed as Cameron appears next to her. Cameron's eyes are closed.

CAMERON DUNWRUNG
...closed.

FELICITY CHARMAN
(to the air)
Ok. Cut us out.
(to Cameron)
You can open your eyes now.

Opening his eyes, Cameron scans the room.

CAMERON DUNWRUNG
My bedroom?

FELICITY CHARMAN
An electronic image of your
bedroom.

Cameron touches the bed.

CAMERON DUNWRUNG
Feels real enough.

Cameron touches himself.

CAMERON DUNWRUNG
And me?

FELICITY CHARMAN
An electronic image of you.

CAMERON DUNWRUNG
(panic)
I didn't expect...
(breathing quickly)
Gotta get out of here.

Cameron runs to the bedroom door.

FELICITY CHARMAN
Cameron, don't!

Cameron opens the door and runs out from the room.

STATIC

Cameron is surrounded by the static, black and white dots flicker around him. He is falling but which way.

A hand grabs his shirt and tugs.

INT. CAMERON'S BEDROOM - NIGHT

Felicity pulls Cameron into the room. Cameron tumbles to the ground. He looks at Felicity, his panic and confusion apparent.

CAMERON DUNWRUNG
What? What was that?

FELICITY CHARMAN
They've cut us from the clip.
And since we haven't been spliced
into the movie yet, there's
nothing beyond this room. Just
Chaos. Static.

CAMERON DUNWRUNG
Are they going to splice us soon?
What if they forget? What if they
don't splice us in?

Cameron stands. He's hyperventilating.

CAMERON DUNWRUNG
What if we have to spend the rest
of our lives in this room?

Felicity slaps him.

CAMERON DUNWRUNG
Hey! If I have to spend the rest
of my life in this room with you
and you're already slapping me,
that isn't a good sign.

FELICITY CHARMAN
Stop panicking then. They'll
splice us in any --

A circle of air near Felicity catches her attention. The air blurs and glows faintly.

FELICITY CHARMAN
There they are now.

She speaks to the glowing circle.

CAMERON DUNWRUNG
Is that...?

She nods and listens to the air.

FELICITY CHARMAN
Shhh!

CAMERON DUNWRUNG
Tell them I said hello.

Felicity glances at Cameron, annoyed.

CAMERON DUNWRUNG
Please.

FELICITY CHARMAN
Cameron says hello.
(she listens then)
They say hello back.

CAMERON DUNWRUNG
You can hear them? How?

FELICITY CHARMAN
You have to want it really badly.
It's not easy. It's not
something you need to worry --

CAMERON DUNWRUNG
Tell them it's really strange in
here.

FELICITY CHARMAN
You tell them!

CAMERON DUNWRUNG
How?

FELICITY CHARMAN
They can see and hear you
Cameron.

INT. PRODUCTION FACILITY - AFTERNOON

Howard is watching monitor 1.

On monitor 1: Felicity is listening. Cameron moves his
hands over his body as if trying to cover himself up.

Harvey is nodding at monitor 2.

On monitor 2: A still of a group of girls in Gee's room in
baby doll pajamas.

HARVEY MEDDLE
The sleep-over!

HOWARD HAWKER
You're sure? No sign of him
before that scene?

HARVEY MEDDLE
No. Should we splice them?

HOWARD HAWKER
(to Harvey)
Okay.
(to monitor 1)
We're going to cut you in at the
sleep-over.

FELICITY CHARMAN
(to the air)
The sleep-over?
(to Cameron)
Does that mean anything to you?

CAMERON DUNWRUNG
I don't like this. I'm used to
being behind the camera. Can they
really see...?

FELICITY CHARMAN
The sleep-over scene! Does that
mean anything to you?!

CAMERON DUNWRUNG
Yes! It's right before the volley
ball scene.

INT. CAMERON'S BEDROOM - NIGHT

FELICITY CHARMAN
(to the air)
Ok, we're ready.
(to Cameron)
Get on the bed!

CAMERON DUNWRUNG
Now?! With them watching?

Felicity shakes her head in disbelief. She grabs Cameron
as she dives for the bed. They land on the bed together.

BANG! CRASH! The bed shakes violently.

Felicity leans against Cameron, pressing him on the bed.
Cameron squeezes himself closer to her, their eyes held
tightly shut.

Then silence. No more shaking. Felicity opens her eyes.

FELICITY CHARMAN
It's done. We're spliced in.

She pushes herself away from Cameron then sits up. Cameron
opens his eyes.

FELICITY CHARMAN
(indicating door)
All we have to do now is go
through that door.

Cameron sits up in a panic.

CAMERON DUNWRUNG
No way I'm going through there
again.

Felicity stands and walks around the bed. She takes
Cameron's hand in one of hers, gently stroking it.

FELICITY CHARMAN
(with sex)
Come on.

Cameron is transfixed. She gently pulls his hand, he edges
forward and rises from the bed.

FELICITY CHARMAN
You'd do it for me.

Putting her arms around Cameron, she holds him close to
her. Face to face, their lips almost touch.

CAMERON DUNWRUNG
Did we really have sex?

She turns, leading Cameron in a silent dance across the
room toward the door.

FELICITY CHARMAN
Yes.

Cameron kisses her. Felicity returns his kiss.

Cameron is so involved in the long kiss that he doesn't
notice Felicity open the door, nor does he notice as she
positions him with his back toward the open door.

CAMERON DUNWRUNG
It was good wasn't it?

With a smile, Felicity pushes Cameron through the open
door.

FELICITY CHARMAN
Surprisingly so.

INT. GEE'S HOUSE: GEE'S BEDROOM - NIGHT

Gee is seated on her bed surrounded by a scattered group of
girls in baby-doll pajamas who sit tensely listening.

GEE

So the policeman walks up to her window and he asks her 'Please step out of her car.' She reluctantly does but then he grabs her arm roughly, pulling her further away from the car. She's frightened, tries to pull away from him. Then the policeman whispers, 'I needed to get you away of the car, there is man with a gun hiding in your back seat.'

Cameron appears in the middle of the group of girls.

Surprised, the girls jump, panic, scream and one of them even cries. Gee and another girl push and hit Cameron. Cameron curls to protect himself.

CAMERON DUNWRUNG

Stop it! Hey!

GEE

Get out of here! Daddy! Daddy!

Felicity enters. A few of the girls shrink back at a new uninvited presence. Felicity strides directly to Cameron and plucks him into a standing position.

FELICITY CHARMAN

Good work girls.

Confused, the girls stare at Felicity. Cameron and Felicity whisper.

CAMERON DUNWRUNG

They can see us.

FELICITY CHARMAN

Of course they can.

CAMERON DUNWRUNG

I didn't expect that they would be able to.

Felicity dramatically rolls her eyes for the benefit of the girls.

FELICITY CHARMAN

You watch too many movies.

Turning toward the girls, Felicity pulls a wallet from her pocket and quickly flashes something shiny at them.

FELICITY CHARMAN

Detective Charman of the FBI.

The girls relax somewhat.

GEE

That man! He broke into my...

FELICITY CHARMAN

I'd like to thank you girls for helping me apprehend this perverted jerk.

CAMERON DUNWRUNG

(hurt)

Hey! I'm not...

FELICITY CHARMAN

Shut up creep!

Felicity shakes Cameron roughly.

CAMERON DUNWRUNG

Ouch. Hey.

FELICITY CHARMAN

You girls haven't seen anything else unusual or out of the ordinary around here. Have you?

THE GIRLS

No Ma'am.

FELICITY CHARMAN

Very good then. I'll be certain to tell my superiors what a great help you have been.

The girls smile proudly. A blurred glowing circle appears above Felicity's head. She pretends to talk into the watch on her wrist.

FELICITY CHARMAN

All clear. Cut. Out.

INT. PRODUCTION FACILITY - AFTERNOON

Howard and Harvey watch the monitor. Howard squirms.

On monitor: Felicity is talking into her wrist.

FELICITY CHARMAN

Headquarters! Do you read me?
We're all clear. Cut. Out.

HOWARD HAWKER

What's she doing?

HARVEY MEDDLE

I think she wants us to cut the scene.

HOWARD HAWKER
 Oh. Right.
 (to Felicity)
 We read you. Over and out.

On monitor: Felicity nods. She yanks Cameron toward the door.

HOWARD HAWKER
 (to Harvey)
 What are you waiting for? Cut it!

HARVEY MEDDLE
 We have to wait till they leave.

GEE
 Where are you taking him?

On monitor: Felicity stops and turns toward Gee.

HOWARD HAWKER
 Can we pause this?

FELICITY CHARMAN
 Somewhere far away...

HARVEY MEDDLE
 Hell no. Why?

FELICITY CHARMAN
 ...where he'll never again bother
 little girls like yourself.

HOWARD HAWKER
 I have to piss.

HARVEY MEDDLE
 Go ahead.

HOWARD HAWKER
 I don't want to miss anything.

On monitor: Felicity opens the door, pushing Cameron through before she exits.

HOWARD HAWKER
 Finally! Cut it! Quick!

Harvey presses some buttons on the keyboard.

HARVEY MEDDLE
 Done.

HOWARD HAWKER
 (during his exit)
 Let me know what happens.

On monitor: A perfect blue sky day on a perfect sunlit beach. Cameron and Felicity walk slowly along the sand.

EXT. BEACH - DAY

Felicity scans the beach. Cameron awkwardly ambles next to her in awe at his surroundings. They head down the beach toward a volley ball game.

Cameron trips over a female sun-worshiper.

FEMALE SUN-WORSHIPER
Hey! Watch it.

CAMERON DUNWRUNG
Sorry.

As he tries to stand, he puts his hand on the sun-worshiper's breast. He freezes, turning crimson with embarrassment but neglecting to remove his offending hand.

CAMERON DUNWRUNG
Sorry.

The female sun-worshiper slaps him. Cameron stands.

FEMALE SUN-WORSHIPER
Pervert!

CAMERON DUNWRUNG
Sorry.

Cameron backs away, his red runners kicking up clouds of sand behind him.

MALE SUN-WORSHIPER
Hey! Watch it!

Cameron glances over his shoulder at an angry sand-covered man. Alarmed, Cameron sprints off to meet Felicity further up the beach.

He runs straight into her arms as she stops and turns toward him.

CAMERON DUNWRUNG
Sorry.

She stares at him curiously. He moves back a step.

FELICITY CHARMAN
Did you feel it?

CAMERON DUNWRUNG
(guilty)
Feel what? I didn't feel anything.

FELICITY CHARMAN
His energy. He's here.

Relief then realization. Cameron scans the beach.

CAMERON DUNWRUNG

Where?

FELICITY CHARMAN

Not sure. He seems to be all around us. And -- he's getting stronger.

Nearer the volleyball game, they watch for any sign of Kobal. Cameron closely follows Felicity.

And the ball is in the air, heading toward Gee. Gee shifts back and forth in the sand, jiggling her perfect breasts, preparing to hit the oncoming ball.

Gee's teammates shout encouragements.

TEAMMATES

Go Gee Go. Go Gee Go.

Gee bends her legs, lifts her arms, stretches her pretty body upward in a perfect leap.

And she succeeds, slamming the ball.

However, rather than the expected PLUNK, the ball makes a hollow THUD. And rather than flying across the net the ball drops quickly to the sand.

Her teammates surround her, screaming.

Gee's excitement turns to horror as she sees it is not a volley ball at all, but is instead the bloodied head of Nicky.

She screams.

Across the net Nicky's teammates panic and scream as Nicky's decapitated body falls to the ground.

Behind him the Hideous Anne Creature gives an animalistic roar and begins attacking the fleeing volley-ballers, goring a few of them with the first sweep of her claw. They fall to the ground.

The headless body reanimates, picking itself up from the ground.

Felicity turns to Cameron.

FELICITY CHARMAN

Kiss me.

CAMERON DUNWRUNG

Now? It doesn't seem like the best time to --

She kisses Cameron. He's reluctant but then returns her kiss with passion. A blue glow surrounds him. Felicity pulls away and smiles. Cameron is confused.

FELICITY CHARMAN
For protection.

Felicity sprints toward the Anne creature, a trail of blue sparks behind her. Cameron watches her with concern, as she nears the Anne Creature.

The headless body joins in the mayhem, pummelling a young man. Those gored initially by the Anne creature reanimate. Two of these head toward Cameron.

Horrified, Cameron turns to escape, only to come face to face with Kobal. Cameron backs away. Kobal smiles.

KOBAL
Enjoying the show?

CAMERON DUNWRUNG
(frightened)
Not really.

KOBAL
Another critic, eh? Well, Go ahead, I'm listening.

Kobal cocks an ear. Cameron is wary, he backs away.

CAMERON DUNWRUNG
Maybe I should get Felicity...

Cameron looks over his shoulder.

Blue sparks and red blood fly over the net as the battle continues between the living and the dead, between Felicity and the Hideous Anne Creature.

Cameron looks at Kobal.

KOBAL
No need. Tell me what you think.

CAMERON DUNWRUNG
I don't know. I...

KOBAL
How often do you have the opportunity for direct input into the making of a major motion picture. -- Not often, right? Give it a go.

CAMERON DUNWRUNG
Um. Ok.
(thinking)
There's too much gore.

KOBAL
I see.

CAMERON DUNWRUNG
 (more confidence)
 It's not very funny. It's
 supposed to be a comedy isn't it?

KOBAL
 Yes it is. Interesting you should
 say that.

CAMERON DUNWRUNG
 And where's the story. It seems
 to wander aimlessly. It's
 pointless and I'm finding it
 difficult to become involved.

KOBAL
 Fascinating. And yet...

CAMERON DUNWRUNG
 And yet?

KOBAL
 And yet, wrong. To me, you seem
 quite involved in this film?

CAMERON DUNWRUNG
 What?! I'm not! I find it
 appalling.

KOBAL
 The particular emotion you feel
 is beside the point.

CAMERON DUNWRUNG
 It isn't!

KOBAL
 You've become so caught up in
 this film that you are an
 integral character.

Cameron is stunned.

KOBAL
 And as an integral character you
 have an interest in the outcome.

CAMERON DUNWRUNG
 I didn't think...

KOBAL
 Most hardly do -- But whether you
 agree with me or not...

Kobal outstretches his arms.

KOBAL
 (singing)
That's Entertainment

The music for THAT'S ENTERTAINMENT swells.

Felicity and the Anne Creature fighting.

ANNE CREATURE
*It might be a fight like you see
on the screen*

Nicky's disembodied head lying in the sand.

NICKY'S HEAD
*A swain getting slain for the
love of a queen*

Cameron and Kobal at the sidelines.

CAMERON DUNWRUNG
Some Shakespearian scene?

KOBAL
Where a ghost and a prince meet

Kobal lunges at Cameron attempts to grab him, but when he touches Cameron blue sparks scorch his hands. He pulls his hands away quickly in surprise.

Felicity and the Anne Creature fighting.

FELICITY CHARMAN
And everyone ends in mincemeat

Kobal's umbrella is holding Cameron's pants leg as Cameron tries to escape. Cameron's pants slip down around his knees and he falls to the ground.

KOBAL
*The clown with his pants falling
down*

INT. OLD ABANDONED BUILDING BASEMENT - AFTERNOON

The Master Coreographer dances a cryptic dance as he watches himself in the mirror.

MASTER COREOGRAPHER
*Or the dance that's a dream of
romance*

The silhouette of a small imp-like man appears in the mirror behind him.

EXT. BEACH - DAY

Kobal is standing near the pants-less Cameron. He is poking his umbrella into the sand around Cameron. Cameron winces with each poke.

KOBAL
*Or the scene where the villain is
mean*

Kobal does a stylized dance move, hopping away from Cameron.

KOBAL
That's entertainment

Cameron quickly pulls up his pants.

INT. PRODUCTION FACILITY - AFTERNOON

Howard watches the monitor with dismay. Harvey taps his foot to the music.

HARVEY MEDDLE
*The plot can be hot, simply
teeming with sex*

Howard looks at Harvey with disapproval. Harvey shrugs.

INT. KIKI'S CLUB - AFTERNOON

Bruno sits at the bar, a drink in his hand - a torch song.

BRUNO
*A gay divorcee who is after his
ex*

EXT. BEACH - DAY

Kobal throws his umbrella in the air, catching the attention of an ONLOOKER. The onlooker stops, raising his eyes to watch the umbrella. Using his fingers, Kobal pokes out the onlooker's eyes.

KOBAL
It can be Oedipus Rex

EXT. BEACH - NIGHT

Quick CUT to the beach at night.

Music segue to I ONLY HAVE EYES FOR YOU.

KOBAL
Are the stars out tonight?

Kobal looks up to the sky.

KOBAL
*I don't know if it's cloudy or
bright*

Kobal looks at Cameron.

KOBAL
'cause I only have eyes for you.

He presents the onlooker's eyes to Cameron. Cameron jumps back, disgusted. Kobal laughs.

Music segue back to THAT'S ENTERTAINMENT.

A crowded a circle of party-goers seen from above around a bonfire. They crowd in closer to the bonfire.

PARTY-GOERS
The world is a stage

They explosively move away from the bonfire.

PARTY-GOERS
The stage is a world

Kobal's face is close to Cameron's. Kobal smiles.

KOBAL
(softly)
Of Entertainment

The music stops and Kobal disappears. Cameron breathes quickly. He looks around and shakes.

Even while obscured by the flickering firelight, it appears that the party-goers are not quite the perfect crew they were earlier. Cameron observes.

A couple sporting dripping wounds take turns, alternately, slapping each other's face then kissing the slapped location.

Three other grey-skins engage in a triple kiss. A small imp-like man squeezes his way between their bodies to exit the scene.

One headless man carries his head in the crook of his arm while a grey-skin girl bends to kiss it. The Hideous Anne Creature gleefully spansks the girl's bottom.

Screams of pleasure and pain rise from the bizarre orgy.

Felicity appears next to Cameron, out of breath, pulling him to his feet.

FELICITY CHARMAN
You right?

CAMERON DUNWRUNG
Think so. But -- I can't believe
he made me sing. I hate singing.
Since when does a demon launch
into a musical number?

FELICITY CHARMAN
When he wants to give you a song
and dance.

Cameron groans. Felicity smiles, then is serious.

FELICITY CHARMAN
 He's worried, he's dipping deep
 into his bag of tricks and
 diversions.

A blood-curdling scream from the party-goers catches their attention. Cameron rubs his arms as if he were cold.

FELICITY CHARMAN
 Come on. Let's get out of here.

Cameron glances at a grey-skinned youth with no eyes sucking the only armpit of a grey-skinned man with one arm.

CAMERON DUNWRUNG
 (disgusted)
 Gladly.

Cameron follows Felicity through the orgy, trying not to watch the participants. A man being nibbled, literally, by two grey-skinned girls catches his attention.

And then he falls.

Directly on top of two obese grey women sharing a passionate embrace. They draw Cameron into their group, kissing him, fondling him, hurting him.

CAMERON DUNWRUNG
 Help! Let go. Ouch. Help!

Felicity dives in the fray knocking the women out of the way, grabbing Cameron, rescuing him. She holds him tightly. They stare in each other's eyes, their lips draw together and they kiss. The orgy disappears around them.

EXT. GEE'S HOUSE - NIGHT

Felicity and Cameron embrace and kiss in circle of light that illuminates the front of Gee's house.

After the kiss Cameron looks at Felicity with adoration. He touches her hair gently.

CAMERON DUNWRUNG
 I love you.

FELICITY CHARMAN
 Don't say that. You can't love me. It's not allowed.

CAMERON DUNWRUNG
 Not allowed!?

FELICITY CHARMAN
 Cleaning up after escaped demons is my job. It's a breach of my professional ethics to get involved...

CAMERON DUNWRUNG
You love me too.

FELICITY CHARMAN
I didn't say that.

CAMERON DUNWRUNG
No -- then why did you insist on
having me here with you? I can't
help. I'm just in the way.

Felicity lowers her head.

CAMERON DUNWRUNG
There's only one explanation. You
wanted me here because you
love...

FELICITY CHARMAN
Cameron, I'm not even human.
This body, it's just a mask. You
don't even know what I look like.

CAMERON DUNWRUNG
I don't care what you look like.

FELICITY CHARMAN
Right.

CAMERON DUNWRUNG
Show me. I'll prove it.

Felicity thinks about this for a moment.

FELICITY CHARMAN
Okay. But don't say I didn't
warn...

CAMERON DUNWRUNG
Wait! You're not gonna turn into
something green and slimy with
tentacles, are you?

FELICITY CHARMAN
(laughing)
No.

CAMERON DUNWRUNG
Good. I can handle anything but
green and slimy with tentacles. --
Go for it.

Cameron watches as Felicity transforms into a nebulous
cloud of blue sparks.

CAMERON DUNWRUNG
Felicity! You're beautiful.

The sparks undulate as she speaks

FELICITY CHARMAN [SPARKS]
Oh, Cameron.

The sparks float toward him, envelop him, caress him.
Cameron giggles.

CAMERON DUNWRUNG
Hey! That tickles.

INT. PRODUCTION FACILITY - AFTERNOON

Howard and Harvey watch the monitor, their heads angled
with curiosity.

On monitor: Sparks undulate over Cameron's body. His eyes
are closed, he squirms and moans with pleasure.

HOWARD HAWKER
I always thought he was a bit
peculiar, but what would you call
that?

HARVEY MEDDLE
Xenophillia.

Howard glances queerly at Harvey, then back to the monitor.
He taps on it lightly.

HOWARD HAWKER
Ok you two, we've a demon to
catch, so break it up. Plenty of
time for -- whatever it is you're
doing. So do it later, behind a
closed door -- preferably with
soundproofing...

INT. OLD ABANDONED BUILDING BASEMENT - AFTERNOON

More than half of the dancers are dancing a different dance
now. Four dancers stand in first position in front of the
Master. Prima stands nearby in fifth position.

MASTER CHOREOGRAPHER
He is in danger.

Oooh from the idle dancers.

MASTER CHOREOGRAPHER
Isadora has failed in her
mission.

Awww from the idle dancers.

MASTER CHOREOGRAPHER
We must find another way to help.
We must create a diversion, a
divertissement.

The dancers show their excitement. They leap into the air.

PRIMA
Violins?

MASTER CHOREOGRAPHER
I don't think music would --

PRIMA
Not music. Violins! I love
violins!

The Master Choreographer tilts his hood at Prima

PRIMA
Like this.

And Prima kicks her leg up at him, but he is quick and he catches her leg.

MASTER CHOREOGRAPHER
Ah! Violence.

Prima nods.

MASTER CHOREOGRAPHER
No. I think, in this case,
something even more insidious is
called for...

EXT. GEE'S HOUSE - NIGHT

Felicity stands. Cameron sits, his back against the house,
looking disappointed.

FELICITY CHARMAN
But they're watching us Cameron!

CAMERON DUNWRUNG
I don't care, change back. Do
that thing with the sparks in my
ear, again.

FELICITY CHARMAN
This is just -- wrong.

CAMERON DUNWRUNG
It isn't. I love-

FELICITY CHARMAN
Stop saying that! Besides, it's
going to be light soon.

CAMERON DUNWRUNG
It's the middle of the night, how
is it going to be light soon?

Felicity kneels and touches Cameron's face gently with her
hand.

FELICITY CHARMAN
It's a movie, Cameron, it doesn't
have to follow natural laws.

She kisses him fiercely and they close their eyes.

EXT. GEE'S HOUSE - MORNING

Felicity pulls away from the kiss. Cameron opens his eyes
and blinks at the brightness. He frowns, thoughtful.

CAMERON DUNWRUNG
Will it ever be the same again?

FELICITY CHARMAN
What?

CAMERON DUNWRUNG
The film. Once we get rid of
Ko..

FELICITY CHARMAN
Don't say his name!

CAMERON DUNWRUNG
You're quite the little censor,
aren't you?

FELICITY CHARMAN
You just don't get it Cameron,
this is a movie, anything can be
real. And repeatedly saying it
makes it even more real. It's a
fundamental law.

CAMERON DUNWRUNG
Uh, yeah, ok, so once we get rid
of, uh, that 'guy'. Will the
film be restored?

FELICITY CHARMAN
Almost.

CAMERON DUNWRUNG
Almost?

FELICITY CHARMAN
There'll be something missing but
no one will be able to pinpoint
exactly what it is.

CAMERON DUNWRUNG
I see. And us?

FELICITY CHARMAN
(sweetly)
Cameron, there is no us. -- This
little subplot of ours, it's been
loads of fun. It really has.
(MORE)

FELICITY CHARMAN (cont'd)
 But now it's time we got back to
 the main story line.

A glowing blur appears above Felicity's head.

CAMERON DUNWRUNG
 No, don't! It's all we have...

Felicity turns away and speaks to the glowing blur. A tear
 in her eye.

FELICITY CHARMAN
 Cut the scene.

Cameron is devastated.

INT. PRODUCTION FACILITY MORNING - AFTERNOON

Harvey and Howard watch the monitor. Harvey is concerned.
 Howard is impatient.

On monitor: A close up of Cameron looking sad.

HOWARD HAWKER
 You going to cut the scene or
 what?

HARVEY MEDDLE
 I feel sorry for the guy.

There is an insistent knock at the apartment door. Howard
 and Harvey look toward the sound.

On monitor: Gee lies in bed, her eyes closed, face pale,
 she looks dead.

HARVEY MEDDLE
 Who could that be?

On monitor: Gee's mother and father stand by her bedside
 with concern on their faces.

HOWARD HAWKER
 Don't know.

Howard gets up.

HOWARD HAWKER
 I'll get it.

Harvey watches Howard as he crosses toward the door. The
 monitor forgotten.

On monitor: Mother kneels near Gee and begins to shake her.

MOTHER
 Gianna, dear, wake up, please!

FATHER
 What's the matter with her?

HOWARD HAWKER (O.S.)
 Can I help you?

MOTHER
I don't know.

HOWARD HAWKER (O.S.)
A strip-o-gram?

Harvey strains to listen to the conversation.

HOWARD HAWKER (O.S.)
Who would have...?

MOTHER
Gianna? Gianna!

HOWARD HAWKER (O.S.)
Of course, come in.

FATHER
(looking at watch)
Can't you hurry this a bit? We
don't want to be stuck in traffic
on the way home, do we?

Howard enters the production office area followed by four hooded figures in robes. Harvey stands.

HARVEY MEDDLE
(smiling, excited)
What the hell?!

HOWARD HAWKER
A strip-o-gram.

Dance music plays. The dancers begin a slow, sexy dance. Howard and Harvey watch with interest.

MOTHER (O.S.)
Gianna! Gianna, dear, wake up!

EXT. GEE'S HOUSE - MORNING

Cameron follows Felicity as they cross Gee's front yard. Felicity stops. Cameron bumps into her back.

FELICITY CHARMAN
That's odd.

Cameron looks around nervously.

CAMERON DUNWRUNG
What? Is he here?

FELICITY CHARMAN
No. No one is here.

Cameron is relieved.

FELICITY CHARMAN
What should be happening right
now?

Cameron scans the scene, perplexed.

CAMERON DUNWRUNG
We should be walking across Gee's
lawn?

FELICITY CHARMAN
In the movie!

CAMERON DUNWRUNG
This is the movie -- Oh, you mean
originally. Uh, Gee should be in
her room packing her belongings.

FELICITY CHARMAN
They why aren't we in Gee's room?

CAMERON DUNWRUNG
Because we didn't go in the
house, we walked toward the
street. Remember?

FELICITY CHARMAN
That doesn't matter.

CAMERON DUNWRUNG
It doesn't?

FELICITY CHARMAN
No. The first rule of editing
states that when you leave the
previous scene you should go to
the next scene -- which is Gee
packing her belongings.

CAMERON DUNWRUNG
Maybe Ko...

FELICITY CHARMAN
Don't say it!

CAMERON DUNWRUNG
That 'guy'. Maybe he got rid of
the scene.

FELICITY CHARMAN
Then this would be the next
scene, right?

Cameron shrugs.

FELICITY CHARMAN
So then why is it so quiet?

Felicity scans the area, then stops, alarmed. She moves
closer to Cameron. Cameron seems confused. Felicity
whispers.

FELICITY CHARMAN
(whispering)
Across the street. Sitting on the
steps.

Cameron begins to turn his head.

FELICITY CHARMAN
Don't look.

CAMERON DUNWRUNG
Is it Ko...?

Felicity shoots him an angry look.

CAMERON DUNWRUNG
(snapping)
Ok! Is it that 'guy'?

FELICITY CHARMAN
Yes.

CAMERON DUNWRUNG
Shouldn't we be chasing him or
something?

FELICITY CHARMAN
No. Not right now.

CAMERON DUNWRUNG
Why not?

FELICITY CHARMAN
Because -- he's brought an army.

Cameron turns, his eyes widen.

Across the street sitting on the porch is Kobal. The Hideous Anne Creature stands next to him. They are flanked by a large number of grey-skinned zombies. Kobal waves, smiles.

Cameron backs up bumping into Felicity. He panics.

CAMERON DUNWRUNG
Shit! What do we do?!

FELICITY CHARMAN
Very slowly back up toward the
house.

INT. PRODUCTION FACILITY - AFTERNOON

Harvey and Howard watch as the dancers perform. The first dancer disrobes. Underneath the robe is a scantily clad woman.

Harvey is quite excited, smiling, whistling. Howard is only mildly interested.

HARVEY MEDDLE

Woo Hoo!

The second dancer disrobes, another scantily clad woman.

HARVEY MEDDLE

Yeah! Go for it!

The third dancer disrobes, yet another scantily clad woman.

HARVEY MEDDLE

Take it off!

The last dancer disrobes. This one is a scantily clad male. Howard finally becomes excited. He jumps up.

HOWARD HAWKER

Yeah! Shake it!

Harvey shoots a look at Howard, curious. Howard has a moment of embarrassment, but quickly shrugs it off. Their attention quickly returns to the show.

INT. GEE'S HOUSE: GEE'S BEDROOM - MORNING

Mother and Father stand a slight distance from Gee who is lying motionless in her bed. Mother is distraught.

MOTHER

I think she's dead.

FATHER

It can't be. Keep trying.

Mother nods. The sound of a doorbell ringing.

FATHER

What now?!

MOTHER

You should get it dear it may be help.

Father nods and walks toward the bedroom door.

EXT. GEE'S HOUSE - MORNING

Felicity impatiently rings the doorbell. Cameron, his back against the door, watches the street.

CAMERON DUNWRUNG

Why don't they answer?

FELICITY CHARMAN

Maybe they aren't home.

CAMERON DUNWRUNG

Of course they're home, their car is here. -- Oh, shit!

Across the street, Kobal's army moves. They head slowly but deliberately toward them.

CAMERON DUNWRUNG
They're coming!

Cameron turns and pounds wildly on the door.

CAMERON DUNWRUNG
Open up. Open the goddam door.

The door opens.

FATHER
Who the hell...

Cameron rushes in knocking Father down. Felicity follows.

INT. GEE'S HOUSE: FOYER - MORNING

Father scrambles up off the floor.

CAMERON DUNWRUNG
Close the door! Close the door!

FATHER
Hang on a minute. You can't just barge into my house ordering me around. Who do you think you are? I want you out of here...

FELICITY CHARMAN
Take your time.

Felicity points out of the door. Father looks out of the door. His eyes open wide. The zombies have reached Gee's yard.

He stands, transfixed. Felicity slams the door.

FATHER
What...?

FELICITY CHARMAN
Zombies.

Father looks blankly.

FELICITY CHARMAN
I can't believe it either. He's relying on cliches. He must be absolutely desperate, or maybe...

FATHER
How...?

FELICITY CHARMAN
Well, they aren't very fast, but
in a large group they pose a
definite threat. But if one of
them bites you...

MOTHER (O.S.)
Who is it dear?

FATHER
Who...?

MOTHER (O.S.)
That's right dear. Who. And once
you figure it out can you see if
they can help with Gee.

FELICITY CHARMAN
(to Father)
What's wrong with Gee?

INT. GEE'S HOUSE: GEE'S BEDROOM - MORNING

Mother listens at the door.

FATHER (O.S.)
We couldn't wake her up.

Unseen by Mother, Gee sits up, stiffly.

FATHER (O.S.)
We were going to leave early, but
now I'm certain we'll be stuck in
traffic.

Mother makes a sour face. Gee stands.

FATHER (O.S.)
Can you help?

Gee walks stiffly toward her mother.

FELICITY CHARMAN (O.S.)
Yes. But something about this
seems awfully familiar.

A hand touches Mother's arm. She turns, surprised.

MOTHER
Gee! You're awake!

Mother throws her arms around Gee, hugging her, Gee's head
in the crook of her mother's neck.

MOTHER
I was so worried about you. -- Oh
my, you're so cold.

Gee lifts her head, mouth open wide. Then she drops her
wide open mouth to Mother's neck.

INT. GEE'S HOUSE: FOYER - MORNING

Mother screams. Everyone turns toward the noise. Father is perplexed. Felicity runs up the stairs.

Mother screams again. Father follows Felicity, slowly, confused. Cameron remains at the bottom of the stairs.

INT. GEE'S HOUSE: TOP OF THE STAIRS - MORNING

Felicity has Gee's door open. She looks inside Gee's room. Father reaches the top of the stairs. Felicity pulls the door closed.

FELICITY CHARMAN
You don't want see this.

Father stares at Felicity with contempt. Felicity sighs. Father opens the door and looks inside.

Inside the room Gee is in the process of disemboweling her mother. Father is heartbroken.

FATHER
Oh, pumpkin.

Gee turns toward his voice and snarls a bloody smile. Shocked, Father backs up into the hall. Felicity quickly closes the door.

The doorknob shakes. Father wakes from his stupor.

FATHER
I've got to help them.

Felicity blocks his way.

FELICITY CHARMAN
There's nothing you...

The sound of breaking glass downstairs. Both Felicity and Father look toward the sound.

CAMERON DUNWRUNG (O.S.)
Uh..I could use some help here?

FELICITY CHARMAN
Help Cameron.

FATHER
But...

FELICITY CHARMAN
(grimly)
I'll take care of Gee.

INT. FOYER - MORNING

A zombie leans in through a broken window. The zombie's teeth gnash at the air, its tongue licks its lips, its arms reach into the room.

Cameron, his back against the stairs, dismisses it with a wave of hand, disgusted.

CAMERON DUNWRUNG
Go away! Shoo!

Father plods down the stairs, slumped, beaten.

CAMERON DUNWRUNG
Leave us alone!

Father looks up, seeing the zombie thrashing at the window. His anger rises.

CAMERON DUNWRUNG
Go away!

Father runs down the stairs toward the zombie, head butting it out the window. Outside more zombies vie to take its place.

CAMERON DUNWRUNG
Good one!

Father rubs his head, pleased with himself.

Another zombie crashes through a window near the door.

Cameron points to himself. Father nods. Cameron steps backward to build up speed. Then he dashes forward, his head lowered. But instead of head butting the zombie he hits the wall and makes a large dent. He falls backward to the ground.

Father steps forward, concerned about Cameron, but he stops. The zombie that has replaced the one he head butted has hold of his arm. The zombie's teeth gnash at the air. Other zombie hands reach in the window.

Felicity stands near the top of the stairs.

FELICITY CHARMAN
Don't let it bite you.

Father looks up at Felicity. With determined motion, he elbows the zombie, pushes it back and away from him. He walks toward the stairs.

Cameron stirs, then sits up. The zombie above him in the window grabs at his hair. Cameron pushes himself away.

Then everyone quiets and watches the stairs, even the zombies.

Gee and Mother run down the stairs, past Felicity. Father smiles.

GEE
Daddy.

FATHER
Sweetheart.

MOTHER
Dear.

FATHER
Darling.

The three hug at the bottom of the stairs.

More breaking glass. And the zombies return to their normal selves.

Cameron clears his throat. Everyone looks at him.

CAMERON DUNWRUNG
I know this is like a very touching moment and all but, um, I was wondering, um, how the hell are we going to get out of here?

Everyone looks at Felicity.

FELICITY CHARMAN
I have a plan.

INT. PRODUCTION FACILITY - AFTERNOON

Howard and Harvey dance sensually with the dancers. Harvey with two girls and Howard with a guy and girl. The monitor is forgotten.

On monitor: The group nods at Felicity.

FELICITY CHARMAN
(to the air)
Get ready to cut the scene!

EXT. GEE'S HOUSE - MORNING

A group of zombies are blown away from the front door in a rush of blue sparks. Felicity runs from the door.

Cameron, Gee, Father and Mother follow in a tightly packed group. They are not moving as fast as Felicity and the zombies catch up with them, grabbing at them. They knock the zombies away with disgust.

Felicity spies Kobal down the road, at the corner. She runs toward him. Unseen by her the Hideous Anne Creature spies her and runs toward her.

Cameron, sees the Hideous Anne Creature heading toward Felicity, and he breaks away from the group. He runs toward Felicity and knocks down a few zombies on the way. He moves faster now, the zombies are unable to catch him.

Gee, Mother, and Father near the car.

EXT. CORNER OF GEE'S STREET - MORNING

Felicity nearly reaches Kobal but the Hideous Anne Creature grabs hold of her hair and yanks her back.

Cameron picks up speed, he is nearly upon them.

The Hideous Anne Creature holds Felicity from behind. Felicity struggles.

Kobal approaches Felicity, his umbrella glowing red. He whips Felicity with the tip. She screams.

CAMERON DUNWRUNG
Felicity!

FELICITY CHARMAN
Get in the car!

Cameron looks over his shoulder at the car.

EXT. GEE'S HOUSE - MORNING

Gee, Father and Mother enter the car. Father motions for Cameron to join them.

EXT. CORNER OF GEE'S STREET - MORNING

Cameron turns back to Felicity. A decision. He leaps at Kobal, knocking him to the ground.

Felicity glows blue. The Hideous Anne Creature roars with pain and anger.

Cameron lies on top of Kobal, they are face to face. Kobal seems calm.

KOBAL
Playing the hero I see.

CAMERON DUNWRUNG
I'm not playing.

A car starts.

INT. FAMILY CAR - MORNING

Father and Mother sit in the front seat of the car. Gee is in the back. The zombies pound against the windows.

GEE
Hurry, Daddy, Hurry.

Father pulls the car out from the curb and into the street.

Through the windscreen: At the corner, Felicity is struggling with the Hideous Anne Creature, both glowing blue. Kobal and Cameron grapple on the ground. A zombie nears the car.

EXT. CORNER OF GEE'S STREET - MORNING

The Hideous Anne Creature has changed back into the dark haired girl she once was. Unconscious, Anne slumps to the ground.

Cameron and Kobal wrestle. a nearby zombie grabs Cameron and pulls him away from Kobal. Cameron wriggles as he tries to break free from the zombies grasp.

Kobal stands, his umbrella glowing red, ready to strike at Cameron. Felicity extends her hand and shoots a blue spark bolt at Kobal, knocking him back.

Felicity runs toward Kobal. Kobal recovers; he runs toward Felicity, his umbrella pointed outward.

Cameron watches as Felicity and Kobal meet, Felicity impales herself on the red glowing umbrella.

Disappointment. Sadness. Anger.

Cameron knocks his zombie captor away but not before the zombie bites his shoulder. Cameron stands, defiant, and rubs his sore shoulder. When he removes his hand it is stained red with his blood.

A blue glow emanates from Felicity and surrounds Kobal. Kobal tries to turn, but he cannot, he is paralyzed by the blue glow.

Cameron stares at Kobal, a grim smile on his face.

The family car hits Kobal as it speeds past.

An explosion of red light knocks everyone to the ground. The family car flips on its side.

INT. FAMILY CAR - MORNING

The family car lies on its side. Mother is hanging from passenger seat, held there by her restraint. Gee, also held aloft by her restraint, cries in the back seat.

FATHER
Is everyone alright?

MOTHER
I'm fine dear, but something is
wrong with Gianna.

Mother attempts to turn her head.

MOTHER
Gianna, is something bothering
you dear?

GEE
(sobbing)
It's my fault -- I've ruined
everything. -- Because of me
we'll -- we'll be stuck in
traffic.

Father reaches back and smooths Gee's hair.

FATHER
Awww pumpkin, there's more
important things in life than
traffic.

EXT. CORNER OF GEE'S STREET - MORNING

A small Yorkshire Terrier licks Cameron's face. Cameron opens his eyes. He sits up, rubs his sore shoulder, then scans the area.

The zombies are gone. Fully cured, the movie population lies strewn about on the ground around him. Cameron is bewildered.

Cameron stands. The terrier yelps. He grabs the terrier and holds it in his arms. He scratches the terrier behind the ear.

CAMERON DUNWRUNG
Hey little fella. Are you lost?

Others have started to rise, they are as bewildered as Cameron. Cameron looks toward the location where he last saw Felicity.

Then, across the street he sees a crumpled body lying on a lawn. It's Felicity. Cameron runs to her.

She isn't moving. He kneels next to her, shakes her.

CAMERON DUNWRUNG
Felicity?

She moans.

FELICITY CHARMAN
(weakly)
Cameron?

CAMERON DUNWRUNG
You're gonna be ok. I'll find
help.

FELICITY CHARMAN
No. Wait.

CAMERON DUNWRUNG
What?

FELICITY CHARMAN
The ending...

CAMERON DUNWRUNG
It's over. You killed him. He's
dead.

FELICITY CHARMAN
Too easy -- a diversion --you
have to go back...

CAMERON DUNWRUNG
Not without...

FELICITY CHARMAN
You must -- get back -- fix it..

CAMERON DUNWRUNG
Fix what?

FELICITY CHARMAN
Watch -- credits -- Cameron?

CAMERON DUNWRUNG
I'm here?

FELICITY CHARMAN
I -- I -- love...

Felicity disappears in a mist of blue sparks. Cameron
hangs his head in despair.

CAMERON DUNWRUNG
Felicity.

The terrier whimpers.

A hand grabs Cameron's shoulder and shakes him. Cameron
starts. Cameron turns his head and stares up at a
BEWILDERED PERSON.

BEWILDERED PERSON
How'd I get here?

CAMERON DUNWRUNG
I don't think you'd understand it
if I told you.

BEWILDERED PERSON
Uh, ok, Have a nice day then.

The Bewildered Person turns to leave. Cameron stands.

CAMERON DUNWRUNG

Wait!

The Bewildered Person turns back toward Cameron.

CAMERON DUNWRUNG

Can you tell me how to get out of here?

BEWILDERED PERSON

Oh sure. Go down to the corner. Take a left. Then your second right and that'll take you to highway.

CAMERON DUNWRUNG

No, I mean out of the...

A rumbling sound distracts them. The Bewildered Person runs away, frightened. Cameron stares in the direction of the sound.

CAMERON DUNWRUNG

No it can't be. Shit, it is! Watch -- credits, she said. Watch out for the credits!

Cameron holds the terrier. He is panicked from the top of his head through his BLUE CHECKERED SHIRT to the bottom of his RED RUNNERS.

A blurred circle of air appears above his head. He stares at then looks around for another option. Then after clearing his throat, he speaks shyly to the circle.

CAMERON DUNWRUNG

Anybody? Is anybody watching? How do I get home? Anybody?

Cameron concentrates on the vibrating circle and listens. Then a moment of shock. He's heard!

CAMERON DUNWRUNG

You're kidding!
(looks at his feet)
It couldn't be that easy?
(he shrugs)
Worth a try.

He clicks the heels of his red runners.

CAMERON DUNWRUNG

I wish I was home.

Again.

CAMERON DUNWRUNG

I wish I was home.

Again.

CAMERON DUNWRUNG
I wish I was home.

INT. PRODUCTION FACILITY - AFTERNOON

No one is in the room when Cameron appears near the production desk.

Cameron touches the production desk, happy to see it. He scans the room.

CAMERON DUNWRUNG
Guys?

He listens and hears the sounds of sex coming from somewhere in the apartment.

On monitor: The credits for *Big Rock Beach* begin to roll.

Cameron looks at the monitor then angrily presses a key on a keyboard, stopping the credits.

Cameron rubs his sore shoulder. He sits in a nearby seat, exhausted. He sighs as he drops his head to his hands.

CAMERON DUNWRUNG
Felicity.

EXT. MOVIE THEATRE - EVENING

A red carpet lines the entrance to the theatre. At the top of the carpet, Cameron and Howard stand close to the entrance. Cameron looks ill; he rubs his sore shoulder. Howard seems worried.

Doris O'Day dressed to the nines, arm and arm with a handsome male escort, walks past. A big toothy smile is on her face.

DORIS O'DAY
(quietly, through
clenched teeth)
This better be good, Howard.

Howard forces a smile.

HOWARD HAWKER
Good to see you too, Doris.

Doris and escort enter the theatre.

HOWARD HAWKER
(to Cameron)
You put everything back together correctly, right? You don't have the best track...

CAMERON DUNWRUNG
(snapping)
Well, maybe you should have
helped then!

HOWARD HAWKER
You know I was otherwise
occupied.

CAMERON DUNWRUNG
I don't think having sex is a
valid excuse.

HOWARD HAWKER
But this was really good sex.
That counts, believe me.

CAMERON DUNWRUNG
Not as much as losing the only
person you've ever...

A Maserati drives up to the front of the red carpet,
catching Howard's attention. Harvey exits the car.

HOWARD HAWKER
Will you look at that?

Cameron watches as Harvey opens the passenger door and
assists the exit of a beautiful female escort.

CAMERON DUNWRUNG
Where'd he get the money for
that?

HOWARD HAWKER
Not from me.

CAMERON DUNWRUNG
I know.

Then Harvey assists another beautiful female escort as she
exits the rear door of the car.

Howard and Cameron are shocked.

Harvey walks up the red carpet arm and arm between his
escorts. They near Cameron and Howard.

HARVEY MEDDLE
You don't look so good, Cam.

CAMERON DUNWRUNG
I'm not...

HOWARD HAWKER
Where'd you get the car?

HARVEY MEDDLE
It just fell in my lap.
Literally.

The escorts chuckle. Harvey raises his eyebrows. The lights flicker.

HARVEY MEDDLE
 Shall we enter, gentlemen? The
 show's about to start.

INT. MOVIE THEATRE - EVENING

Cameron, Howard, Escort, Harvey, Escort, and major cast are in their respective seating order. Behind them sit the Men from Kiki's and Bruno. Then the extras behind them. Howard has his eyes closed. The lights dim.

HOWARD HAWKER
 Has it started yet? I can't
 watch.

CONCERNED MAN4
 Shh!

On screen: The opening titles of Big Rock Beach. The music swells.

Howard hesitantly opens his eyes.

INT. MOVIE THEATRE - LATER

On screen: Gee, Father and Mother, in a sitting room.

GEE
 But I don't want to go. Can't I
 just stay here. I can take care
 of myself.

FATHER
 We can't leave you on your own.

GEE
 You two don't trust me. -- I'm 16
 years old! What kind of trouble
 could I get into anyway?

The audience laughs. Howard smiles.

Cameron looks worse, he rubs his sore shoulder.

Harvey is making out with one of his escorts. The Men from Kiki's watch Harvey with disgust.

INT. MOVIE THEATRE - LATER

On screen: Volleyball.

The audience cheers as Gee hits the ball.

Howard scans the audience, amazed.

Cameron, unmoving, stares at the screen.

Harvey's make-out session has intensified, key pieces of clothing have gone missing.

INT. MOVIE THEATRE - LATER

On screen: Gee and Nicky stand in front of the family car.

FATHER (O.S.)
The traffic! The traffic!

GEE
Oh, Daddy. There's more important things in life than traffic.

Howard is nervous, waiting for a reaction, oblivious to Harvey who is humping the escort in the seat next to him.

HOWARD HAWKER
(mouthing the words)
And credits.
(whispering)
Harvey, did you remember the credits?

HARVEY MEDDLE
(ecstasy)
Yes. Oh yes.

On screen: The credits begin. Next to each credit is a shot of that player in character. The first credit is Doris O'Day, superimposed next to a shot of Gee in her bikini.

Howard relaxes.

On screen: The next credit is Stone Nile, superimposed next to a shot of Nicky in his bathers.

On screen: The next credit is Kobal, superimposed next to a mustached man dressed in a dark suit and a bowler hat, using his umbrella as a walking stick as he walks through the commercial area of town. Kobal waves.

HOWARD HAWKER
Oh shit!

Kobal jumps from the screen. The audience ooohs.

Dancing hooded figures stationed at each of the exits close the doors.

KOBAL
It's so nice to play for a captive audience. -- Hit it maestro.

The music for ANYTHING GOES swells.

KOBAL
Times have changed,

Howard stands and shouts.

HOWARD HAWKER
 Somebody stop that man! He wants
 to steal my film!

Super: Real movie credits begin.

KOBAL
*And we've often rewound the
 clock,*

Some of the ushers rush toward Kobal.

KOBAL
Since the Puritans got a shock,

Kobal points his umbrella at the ushers. A red ray from the tip knocks them back and into the air.

KOBAL
*When they landed on Plymouth
 Rock.*

The flying ushers land on various audience members. Some of the audience members begin to panic. They run into the aisle.

KOBAL
If today,

The panicked fleeing audience members are stopped quite forcefully by the hooded figures.

KOBAL
*Any shock they should try to
 stem,*

He points to the audience, daring them.

KOBAL
*'Stead of landing on Plymouth
 Rock,*

People are nearly crushed under the mounting pressure of bodies trying to escape.

KOBAL
Plymouth Rock

Kobal points his umbrella. In a puff of smoke the Hideous Anne Creature appears.

KOBAL
would land on them.

He waves his umbrella and a chorus line of zombies appears.

The audience screams in terror.

The zombies dance and sing.

KOBAL AND ZOMBIES
*In olden days a glimpse of
stocking*

Harvey is still at it with the escorts, humping the other one now. The escorts smile evilly.

KOBAL AND ZOMBIES
*Was looked on as something
shocking,*

Both of the escorts open their mouths, exposing fangs, which they immediately sink into Harvey's neck. Harvey slumps.

KOBAL AND ZOMBIES
But now, we know,

Howard, having witnessed the attack of the escorts, shakes Cameron.

KOBAL AND ZOMBIES
Anything Goes.

Super: Real movie credits stop.

HOWARD HAWKER
Cam! Wake up! Do something!

Cameron's eyes open wide. He lunges toward Howard, biting Howard's arm. Blood spurts onto the camera lens, forming a small splash of red.

Super: The song lyrics are displayed at the bottom of the screen. The small splash of blood begins to bounce along the words as they are sung.

KOBAL
*Good authors too who once knew
better words,*

Howard holds his arm; he backs up, frightened, angry.

HOWARD HAWKER
Fuck. Why'd you do that?

KOBAL
Now only use four letter words

Cameron pounces upon Howard and begins tearing him apart.

The theatre is a blood bath. The dancing hooded figures become dervishes with knives.

KOBAL
Writing prose,

The Hideous Anne Creature causes a path of destruction as she makes her way through the crowd.

INT. THE BEELZEBUBS

A demon presenter stands on a stage behind a podium. In a box to the side of the demon presenter is footage of the movie theatre. Kobal dances with the zombies.

KOBAL AND ZOMBIES
Anything goes.

The music stops. The box disappears.

DEMON PRESENTER
And the winner of this year's
Beelzebub is...

The presenter tears open an envelope. There is a suspenseful pause.

DEMON PRESENTER
Kobal! For Demon Beach!

The demonic crowd goes wild. Kobal makes his way to the stage. THAT'S ENTERTAINMENT is played in the background.

Kobal arrives at the stage. He shakes the hand of the presenter and is given a golden statue that looks like a big fly on a stick.

KOBAL
Thank you! Thank you! Thank you!
I couldn't have done it without
each and every one of you.

A big air kiss from Kobal. The crowd cheers. Kobal quiets them.

KOBAL
I would like to use this
opportunity to talk about
something near and dear to my
heart, the plight of the imp...

Groans from the audience.

Super: Real credits continue.

KOBAL
For years we have used imps as
nothing but slave labour, without
giving them the credit that is
due. At whim we snap our fingers
to summon one.

Kobal snaps his fingers, a minor flame erupts on stage. A small imp-like man appears. He looks at Kobal, tiredly. Kobal snaps his fingers again.

KOBAL
Off you go little one. Even
humans...

Boos, from the audience. Kobal quiets them.

KOBAL
...Can summon an imp with as
little as one drop of blood.
Demon Beach would never have been
made if it were not for the imps
that tirelessly worked behind the
scenes. Yet do they retire to
spacious caves like us? No! Do
they retire to humble niches like
the lesser guardians. No! They
retire to the pits. Sure they
were born of fire, but I ask you
weren't we all, weren't we all
born of fire? I think it was that
most famous imp, Ignisidius, who
said, 'I have but an eternity to
give of my life in service to
Satan'. Touching yet true, so
very true. These imps give to us
through eternity but do we give
them the freedom they so deserve
in return? Do we give them equal
representation in the kingdom of
Hell? No. We don't. And we should
be ashamed, very ashamed. I say
we should free the imps, now.
Free the imps!

Kobal thrusts his fist, with two fingers extended to
indicate horns, into the air.

KOBAL
Free the imps!

Some members of the crowd join in. Others stand and walk
up the aisles, leaving.

KOBAL
Free the imps! Free the imps!

FADE OUT: