

MY DEMON LOVER

Screenplay
by

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1 INT. SUBWAY - NIGHT

1

ESTABLISHING SHOT: LOOKING FROM THE DESERTED UPTOWN PLATFORM ACROSS THE TRACKS TO THE DOWNTOWN SIDE. On the downtown platform, a YOUNG WOMAN in a white dress leans against a stanchion, waiting for the Local. A camera around her neck, an "I ♥ Times Square" balloon in her hand -- obviously a tourist. An express train ROARS BY without stopping, blocking her from view. After it passes, she looks anxiously down the tracks. RUMBLE of approaching local. As it pulls in, a RED-COATED FIGURE darts onto the far end of the girl's platform. A split-second view of him -- then the train stops, blocking them both from view. A pause. Then the train starts to move.

CUT TO:

2 THE DOWNTOWN PLATFORM, facing the train, which RUMBLES out of the station. But the girl still waits, leaning against the stanchion, back to camera. She slides down slowly. Her eyes stare at nothing. Her face is slashed and bloody... and the slashes HISS and smoke.

2

CUT TO:

3 INT. NYC SUBWAY CAR - NIGHT

3

It's late and the car is nearly empty. A BUSINESSMAN dozes. A WELL-DRESSED YOUNG WOMAN reads a paperback. Graffiti. Old soda cans, discarded newspapers. The RATTLE OF THE TRAIN as it pulls into the station. The doors open.

VOICE ON LOUDSPEAKER

Twenny-Zhama Street, change
here for da

(STATIC)

da Q, da

(LOUD, IMPENETRABLE

STATIC)

and da Double-Jar, next stop
Somni-Dane Street.

Through the connecting doors, THE FREAK enters from the next car. He is dressed in ragged shirt and jeans, and a torn red satin jacket. He has a wild and tangled bush of hair. His eyes, catlike, seem to glow. His name is KAZ. He has a battered saxophone strapped around his neck. As the doors close, he leans casually against them, begins his rap.

KAZ

Good evening, ladies and ---

(CONTINUED)

3 CONTINUED:

3

The doors open and Kaz staggers backward. As he steps back in, they close on him, pinning him half in and half out of the car.

VOICE ON LOUDSPEAKER
Watcha closin daws.

Kaz gets into brief, maniacal fistfight with the doors.

KAZ
LEGGO ME SONSABITCHES YOU
GODDAM --

The doors open and he falls into the car. The train pulls out of the station. Kaz resumes his cool.

KAZ
Good evening, ladies and gentlemen. I am called Kaz. I come from the planet Venus. And this... is our language.

He BLOWS SOME COMPLEX SOUNDS ON HIS SAX, weaving crazily back and forth. The other passengers pay little attention. They didn't care when the doors tried to kill him and they don't care now. Only the Young Woman rakes him once with her eyes.

KAZ
Attention, Earth. We are a friendly people. Give us your money, and go in peace. Oh -- and leave the women.

He PLAYS MADLY, leering at Young Woman. He PLAYS his way over to where she sits reading.

a3	POV KAZ: THE YOUNG WOMAN'S LIPS, lush and full.	a3
b3	CU KAZ: HIS BROW swelling.	b3
c3	POV KAZ: HER LONG, GRACEFUL NECK.	c3
d3	CU KAZ: HIS TEETH, more pointy.	d3
e3	POV KAZ: HER BREASTS, outlined beneath her blouse.	e3
f3	CU KAZ: HIS EARS are pointier too.	f3
g3	CU: KAZ, plays intensely, gazing at her hungrily.	g3

Two Black Kids come through the connecting doors, lugging a giant ghetto blaster: THUMPING ROCK MUSIC.

(CONTINUED)

g3 CONTINUED:

g3

BLACK KID

Yo, bro. We trying to listen
to some music here. You
makin more damn noise than
the subway.

KAZ

This is music, my man.

Kaz PLAYS on. The black kid puts a fist in the sax,
choking off the sound.

BLACK KID

Excuse me. I think you missed
the point. Shut the fuck up.

KAZ

Stay cool, you guys. On my
planet, this is how we speak...
(wagglng his eyebrows
at the woman)
...of love.

Kaz PLAYS on, moving closer to the Woman. The black kids
exchange bewildered glances and leave. Kaz continues to
strut around in time to his music. Then, suddenly he
stops and sits beside the Woman and stares at her adoringly.
she finally returns his stare, cold.

He grins.

She goes back to her book.

(CONTINUED)

g3 CONTINUED: (2)

g3

KAZ

Yowch. All the better to
freeze me with, eh? Hah?
Ha ha ha ha ha.

(pause)

God. God, you're luscious.
You're incredible. I'm in
love with you. There, I said
it! I didn't mean for it
to happen. I fought against
it! I tried so hard to stay
out of your life! But I'm
tired of fighting it! Tired,
do you hear me?! I must have
you, Linda! Marian?
Jeanine! Marry me,
Elizabeth!

She looks at him icily.

KAZ

Okay, don't marry me. Just
let me feel you up.

She calmly walks down the car and sits, ignoring him. He
follows and sits beside her. Quickly licks his lips. His
tongue is sharp and forked, like a lizard's. He smiles
ingratiatingly.

KAZ

Listen, you're passing up
the chance of a lifetime.
You ever made love with a
Venusian? Well, you wouldn't
get over it in a hurry,
believe me.

(whispering)

We have more erogenous zones
than a sex clinic. You'll
have to be very, very careful
where you touch me. Anything
could happen.

4 EXT. SUBWAY STATION - NIGHT

4

The train pulls in.

5 INT. SUBWAY CAR - NIGHT

5

The woman rises. Kaz grabs her arm. His hand has become
slightly leathery, his nails longer.

(CONTINUED)

5 CONTINUED:

5

KAZ

Look, I'll show you.

She shoves him roughly away and leaves.

KAZ

Oh no! Now I'm pregnant!

(following her)

Annabella! Wait!

6 INT. SUBWAY PLATFORM - NIGHT, CONTINUOUS

6

The young woman runs through the empty station, up a flight of stairs. Then comes Kaz, loping more than running. His face has become catlike.

KAZ

(an animal growl)

I'm coming, Wendy.

He bounds up the stairs. Two curved black talons poke through the front of his sneakers. And one through the back.

7 INT. SUBWAY, TOP OF THE STAIRS - NIGHT, CONTINUOUS

7

Kaz springs around the corner, ready to pounce.

The Young Woman is waiting for him. She chops him in the neck, knees him in the groin, all the time SCREAMING A KARATE YELL.

Kaz falls in a heap, rolling around helplessly, trying to breathe. The Young Woman looks down at him calmly, dusting her hands.

YOUNG WOMAN

You know, I could have killed you. Karate just saved your life.

She leaves.

KAZ

(a croak)

Thank you.

8 EXT. GREENWICH VILLAGE - NIGHT, A LITTLE LATER

8

A street fair is going on. Booths, food stands, strings of colored lights. HIP YOUNG SINGLES all over the place.

(CONTINUED)

8 CONTINUED:

8

Kaz crawls up onto the sidewalk from the subway stairs.
He falls into step with a LEGGY BLONDE.

KAZ

Angie! Babe, it's me! Don't
you remember me? The
veterans' hospital in Muk
Duk Choi, you taught me to
walk again --

BLONDE

What do you want?

KAZ

(instantly suave)
To change your life. How
about a cup of coffee?

BLONDE

Okay.

She gives him fifty cents and walks on.

KAZ

Hey. No, I meant...

He smacks his head in frustration. BEAUTIFUL WOMEN pass
him, going in all directions.

KAZ

They're everywhere!

FIXER (O.C.)

Good luck! Get your good
luck here!

9 EXT. FIXER'S BOOTH - NIGHT

9

Fixer, a wizened old black man, at his ratty outdoor booth
at the fringe of the fair. He wears a gypsy bandana wrapped
around his head, and a single hoop earring. His sloppy
hand-painted sign says WE FIX ANYTHING. He is hawking
vials of all shapes and sizes. Everyone gives him a wide
berth.

(CONTINUED)

FIXER

They call me the Fixer cause
I got the Elixir. You got
a problem? Shit, so what?

(takes a slug from
his Night Train)

Just give me the description,
I got the prescription. You
wanna hand old Fixer the
cash, he gonna fix you up
in a flash. Come on, come
on, change your luck!

Kaz, his eyes glued to passing women, backs into the
booth. Vials scatter.

FIXER

Look out, boy, you bruising
the merchandise.

He takes a close look at Kaz. Then flings everything --
potions, cardboard booth, Night Train -- into a torn
shopping bag, scared.

FIXER

Can't change your luck, boy.
You ain't got none. Unless --

He pauses in his packing. Gives Kaz a speculative once-
over.

FIXER

Hmm. They is one thing might
work. You got twenty bucks?

Kaz shakes his head.

FIXER

Then you a hopeless case,
boy.
(running off)
Have a nice day.

A PRETTY WOMAN jostles Kaz in passing. He reaches
desperately for her, misses.

KAZ

I can't stand it!

He then moves through the crowd, raising havoc, coming
on to several women. He reaches for a few, pinching
them.

(CONTINUED)

9 CONTINUED: (2)

9

KAZ
GOT TO HAVE WOMAN!

A POLICEMAN
Hey -- you!

Kaz sees the COP approaching and runs off into the night.

10 EXT. HIGH UP ON THE CHRYSLER BUILDING - NIGHT, A BIT LATER 10

A row of carved gargoyles along the roof. Suddenly, one of them moves. It throws back its head. A WEIRD, BONE-CHILLING HOWL splits the night -- the howl of a soul in hell.

BEGIN CREDITS. MUSIC OVER:

11 EXT. GREENWICH VILLAGE STREET - DAY 11

DENNY is on her way home, her arms full of grocery bags and a large cakebox. A newspaper sticking from her bag reads YOUNG MOM OF 3 MANGLED! She is 28, off-beat, dizzy with happiness.

She notices A SCRUFFY LITTLE MUTT following her. Hooked, she feeds him a cookie from one of her bags.

12 INT. VILLAGE PARTY STORE - DAY, FOLLOWING 12

Denny selects two paper party hats and a couple of noisemakers. Smiling, she tries a noisemaker. It BLATS LOUDLY.

POV DENNY: THE REST OF THE STORE. Among the greeting cards and handcuffs, VILLAGE DEVIATES stare at her. They are dressed in leather and nails. They don't look friendly.

Denny, bumping into things, edges to the CASHIER. His head is shaved and tattooed. Denny fumbles money from her purse, spills change on the floor. A GIANT in black leather shorts and a stud-spiked collar swoops it up. He does a pass in the air, making her money disappear. Shows her his empty hands. Then sticks out his tongue. Her change is on it.

DENNY
Keep the change.

She backs out of the store, smiling apologetically.

13 EXT. STREET OUTSIDE THE PARTY STORE - DAY, CONTINUOUS

13

The mutt waits for Denny. Leaps at her, SNARLING, wrestles a baguette from her grocery bag. When she escapes down the street, it follows, SNAPPING at her heels. She throws cookies over her shoulder as she runs.

END CREDITS.

14 EXT. THE STOOP OUTSIDE DENNY'S BUILDING - DAY, LATER

14

Denny staggers up the steps with her purchases. Suddenly a YOUNG THIEF dashes from the building, carrying a pillowcase stuffed with silverware, a blender, an electric wok. He collides with Denny. She drops a grocery bag and nearly falls down the steps.

DENNY

Sorry!

A SECOND THIEF tears out of the building. He has a lamp, a guitar, a shopping bag of records, a couple of chairs, some dresses and frilly underwear thrown over his shoulder. He crashes into Denny. She sprawls flat, groceries flying.

DENNY

Oh no, the birthday cake!

(rising)

Hey. That's my bar mitzvah dress. My chairs! Wait a minute, where're you going with my... hey! Hey you!

The Second Thief runs to a large van parked at the curb. He quickly loads the goods into the back, helped by the First Thief. The van looks full. Now a THIRD GUY runs from the building, bumping into Denny.

DENNY

Chip! Oh, you're home, thank God! Look! Those guys are stealing all my --

(seeing what he's carrying)

Chip. Isn't that my television? You taking it to be repaired?

Chip throws the tv into the van and dives in after it. The van SPEEDS AWAY.

(CONTINUED)

14 CONTINUED:

14

DENNY
ALL RIGHT, CHIP! I THINK
YOU JUST BETTER FACE IT --
IT'S NOT WORKING OUT! I
REALLY DON'T THINK WE SHOULD
SEE EACH OTHER ANYMORE!
CHIP?!

Her face crumples. She sinks down onto the stoop. And
the cake.

15 INT. DENNY'S LIVING ROOM - DAY, A WHILE LATER

15

The place has been violently ransacked. Denny sits holding
a dented can of smoked oysters. Bright paper letters spell
out HAPPY BIRTHDAY on the wall, crepe streamers hang from
the ceiling. SONIA paces, smoking, furious. She is
Denny's age, Spanish, sleek, tough. Denny is
shell-shocked.

DENNY
And my G.E. clock radio.
It made me coffee. And...
all my Buffy St. Marie
records... and the
aspidistra...
(blows her nose)
... and some fancy h'or
doeuvre stuff for tonight.
He took all of it.
(flicking the can
of oysters)
Except this.

SONIA
Oh, he left you something?
Guy's all heart.

DENNY
He took the can opener.

SONIA
(starting for the
phone)
I'm calling the cops.

DENNY
No! Sonia, I've been seeing
Chip almost two months --
that's practically a
relationship! I can't have
him arrested, it'll ruin
everything!

(CONTINUED)

15 CONTINUED:

15

SONIA

I don't believe this.

DENNY

He's a little miffed, that's all.

(pulling down crepe paper)

It's my fault. He kept saying no party, it's just a stupid birthday, it's not important. But I wouldn't listen.

SONIA

Jesus, he trashes your apartment, he steals your underwear, just cause you throw a party on his birthday?

DENNY

(near tears)

No. Mine.

Denny blows on a noisemaker. A FORLORN BLAT.

16 EXT. GRIS-GRIS - NIGHT

16

Sonia and Denny approach the shop.

17 INT. GRIS-GRIS - NIGHT, CONTINUOUS

17

An eccentric Village shop. Exotic, crowded little hole in the wall. A Primitive Art gallery. Stone faces grimace from the walls. Odd, scary wood sculptures, weapons, jewelry.

MIGUELA VALDEZ, Sonia's attractive sister, is just putting on her jacket. There is an easy, affectionate warmth between them.

MIGUELA

Well, hey, little sister. Thought you were gone for the night. Hi, Denny.

SONIA

I just got to change. Go ahead, Miguela, I'll lock up. Hey, any walk-ins tonight?

(CONTINUED)

17 CONTINUED:

17

MIGUELA

Oh, just some lady with
cardboard shoes raffling off
her shopping bags.

(waving a ticket)

We're a shoo-in. See you.

She hugs Sonia on her way out. Sonia LAUGHS, heads for
the back room, pulling off her top. INTERCUT Sonia
changing, Denny in the front room, depressed.

SONIA

Lighten up, baby. You're
well rid of that jerk.

DENNY

But I could have made it
work. I can make anything
work.

SONIA

Oh yeah? What about that
nutcase, the one who talked
to parking meters? You let
him live off you, and all
the time he's screwing other
women.

DENNY

Look, he couldn't commit to
an exclusive relationship.
It wouldn't have been fair
to me, he was sick.

SONIA

So how about after you paid
for his shrink? Zap!
Sucker's out the door.

DENNY

Of course. He was well. Why
should he hang around someone
who'd love a sick person?

Sonia enters, clothes changed. Stops. Head up, alert.

SONIA

Aaah, no, not tonight. Den,
could you tell him I'm busy
or dead or something?

DENNY

Tell who?

(CONTINUED)

17 CONTINUED: (2)

17

SONIA

Phil.

The PHONE RINGS. Denny jumps, stares at Sonia. Sonia realizes it's happened again, is embarrassed. Denny answers the phone.

DENNY

Hello, Gris-Gris. Oh, hi,
Phil. No, she's, uh, out.
Sure, I'll tell her. Bye.
(hangs up)
He says --

SONIA

Yeah.

She takes a man's umbrella out of the closet.

SONIA

Okay. I'll give it to him
tomorrow.

DENNY

How do you do that?

SONIA

(shrugs)
Every now and then it just...
happens.
(uncomfortable)
Let's drop it, okay?

DENNY

I wish I could see into a
guy's head. I'd know from
the start he was gonna hurt
me.

SONIA

Baby, I worry about you.
You either got to get tough,
or get a gun.

DENNY

What would do with a gun?

SONIA

It's New York. Use your
imagination.

18 INT. VILLAGE MEAT RACK - NIGHT, LATER

18

Denny and Sonia at a small table in the loud, dimly lit cafe. ROCK MUSIC BLARES. At the bar behind them is a solid phalanx of YOUNG VILLAGE SINGLES, mostly female. Sonia and Denny have had a few drinks.

DENNY

But why do they all leave me?

SONIA

Okay, let's face facts. You're attracted to scum. The strays see you coming a mile away. Dogs, alley cats, actors... I don't know which is worse, the men you bring home or the animals.

DENNY

Rocco was nice.

SONIA

Who?

DENNY

He followed me home a few weeks ago. Let me tell you something, you make a dog dinner, and he licks your face. A dog doesn't load all your Corningware into a van and nearly run you over. Oh, Rocco... I miss that dog.

SONIA

Chip stole him too?

DENNY

No. He left me last Saturday.

SONIA

Denny, it's time to make some changes. If you lie on the floor, people wipe their feet on you.

DENNY

But I'm affectionate.

SONIA

You're carpet.

(CONTINUED)

18 CONTINUED:

18

DENNY

No. I just like men.

SONIA

(laughs)

Why? It's not like you can be friends with one. You ever try to have a conversation with a man? Especially when The Flintstones is on? Now, I'm not saying they don't have their uses...

DENNY

Boy, I wish I could handle men like you do. I wish I was gorgeous and smart. I wish I was sexy. I wish I was dead.

SONIA

(suddenly)

Oh no.

THEIR POV: THE BAR, where CHARLES SAWYER is desperately trying to light several women's cigarettes. He has a chubby, open face, glasses.

SONIA

It's the dork.

DENNY

Ah, poor thing.

THEIR POV: THE BAR: Charles ogles them eagerly.

SONIA

For God's sake, don't make eye contact!

(CONTINUED)

18 CONTINUED: (2)

18

He waves frantically, knocking over a bowl of Cheez Doodles and comes up happily with his drink, beaming. He speaks very softly, too precisely, like a teacher at a kindergarten for the brain damaged.

CHARLES

Helllll-lo there, young ladies. Denny.

DENNY

(sorry for him)

Hi, Charles.

CHARLES

Chuckie! Chuckie, please!

(CONTINUED)

SONIA

Check! Yo, check here!

CHARLES

Know what I think? Can you guess? Tonight's the night Dinny will have dinner with me. Uh, I mean --

SONIA

Chuckie, if you're looking to score, go score your term papers.

DENNY

Sonia!

(to save his
feelings)

I didn't know you were in education, Charles.

SONIA

Denny, you're talking to a man who has a little paper parasol in his drink.

DENNY

(ignoring her)

What grade do you teach?

CHARLES

Oh, I don't. I'm on the Board of Ed.

He grins. A trickle of his drink dribbles down his chin.

CHARLES

Public Relations.

Sonia stares him down. He backs off, smiling apologetically.

CHARLES

Oh. Girl talk. I understand.. Some other time.

He leaves. Sonia gives Denny a dark look.

DENNY

Oh, come on. The poor guy's just lonely.

(CONTINUED)

18 CONTINUED: (4)

18

SONIA

Just how lonely are you?

POV DENNY: CHARLES at the bar. He tries to casually toss some peanuts in his mouth, chokes, spraying people around him.

DENNY

(sighs)

Not that lonely.

Sonia sits up straight suddenly, as though hearing something. She looks behind her.

POV SONIA: THE GUYS AT THE BAR. Her eye flicks from one to another, settling on a HANDSOME YOUNG HUNK who is staring right at her. She smiles back at him.

SONIA

Sorry, Den. I may be leaving the party early.

She goes to the crowded bar, pushes through the women to the Young Hunk.

SONIA

You got a dirty mind.

She kisses him -- an expert, very thorough kiss.

HUNK

(pleased)

Hey!

SONIA

Come on.

She takes a few steps, but he is frozen at the bar.

SONIA

Well? It was your idea.

The Hunk comes to her, looking her up and down with a dazed smile.

CU: DENNY, watching the whole thing, awestruck.

Sonia passes Denny's table with the Hunk in tow.

SONIA

Now don't you go home alone either. That slash-and-run psycho's still on the loose.

(CONTINUED)

DENNY

Oh, he's not gonna come after
me.

SONIA

What a coincidence. There's
a couple of ripped-up girls
in the hospital thought the
same thing.

Sonia gives her a quick hug.

SONIA

Do like I tell you, baby. It's
your birthday, give yourself
a present.

(to the Hunk)

Let's go.

HUNK

Listen, you got a tv? This
special's on, The Flintstones
On Mars...?

They go out. Denny sits thinking. She takes a hit off
her drink. It gives her courage. She takes her glass,
goes to the bar, grabs a vacant stool. She sips. Looks
around shyly.

At the far end of the bar, an ATHLETIC TYPE nurses a beer.
He looks up. He seems to be looking directly at her.

She smiles, flustered, drops her eyes. She looks at him
again.

POV DENNY: THE ATHLETIC TYPE, looking her way. He smiles
-- a definite come-on smile. Then he winks.

Denny GASPS and gulps wine. In her confusion she turns
away and sees another man, A ROMANTIC ARTIST TYPE, at the
opposite end of the bar.

POV DENNY: THE ARTIST gazing longingly at her. He smiles
gently. He looks like he needs her.

Denny, thrilled but disconcerted, stares into her glass.
She sees movement out of the corner of her eye. It is the
Athletic Type. He rises and starts in her direction,
grinning, assured.

(CONTINUED)

18 CONTINUED: (6)

18

A moment after, the Romantic Artist starts in her direction. Denny just about drops dead. She rehearses what she will say, trying to be cool. The two are now on either side of her, looking over her head at each other. The Athletic Type raises his eyebrows. The Romantic Artist forms a kiss with his lips. They join hands and leave together.

BARTENDER
Another white wine?

DENNY
Gimme gin.

19 EXT. DENNY'S BLOCK - NIGHT, LATER

19

Denny walks home, sadly WHISTLING HAPPY BIRTHDAY. Passes a GIRL trying to flag a cab. One WHIZZES BY, sideswiping them both. They exchange a "What can you do?" smile.

Denny continues down the deserted block, the Girl in the b.g. Stops at her steps, searching her bag for keys. Drops them. Something shadowy moves behind her. She bends to pick them up. Something (OS) moves quickly and right up behind her just as she unlocks the door and goes in.

ANGLE: The Girl down the block, looking for a taxi. Coming into focus in the foreground, A LEATHERY TALONED HAND moves down Denny's railing.

SOUND OF CLICKING on the pavement, something clawed running. The Girl's sudden despairing SCREAM, CUT OFF. TEARING SOUNDS.

20 INT. POLICE PRECINCT - NEXT DAY

20

CAPTAIN PHIL JANUS grimly fends off SHOUTING REPORTERS.

1ST REPORTER
But this girl's story's the same as the last one's -- he was wearing a costume!

2ND REPORTER
Where were the cops? How could you miss him, it wasn't Halloween!

JANUS
It was the Village.

(CONTINUED)

20 CONTINUED:

20

1ST REPORTER

The way he mangles and burns
those girls... you think he's
some cult weirdo?

3RD REPORTER

Captain Janus, will the
Mangler strike again?

JANUS

Ah, don't give him a name
-- we'll have a dozen copycat
Manglers by tonight!

They FIRE QUESTIONS at him, a BABBLE of "the Mangler" this
and that. He elbows through them, disgusted.

21 INT. JANUS'S OFFICE - DAY, CONTINUOUS

21

Janus enters to find Sonia perched on his desk.

SONIA

Here.

She tosses him his umbrella. Starts out.

JANUS

Don't go.

SONIA

Don't you have any work to
do? You even trying to catch
this guy?

JANUS

Don't you start on me too.
I'm doing everything I...
it's not so easy to...

He is shaking with some kind of suppressed emotion. Passes
a hand over his face. More calmly:

JANUS

Look, could we have dinner
tonight? I need to talk.

SONIA

No. We've been through this.
I'm not going out with you.

(CONTINUED)

21 CONTINUED:

21

JANUS

But... if I can take you to
bed, why can't I take you
to dinner?

SONIA

It's too intimate.

JANUS

What we do in bed isn't
intimate?

SONIA

No, it's sex. I don't want
to get intimate, baby. I
just want to get laid.

Very uncomfortable now, she tries to leave. He bars her
way.

JANUS

You make it hard to love you.

SONIA

Then don't. Don't try to
get close to me, Phil. I
never asked you for that.

JANUS

Oh, God damn you.
(grabbing her)
Feel something! Show
something! I swear to God
sometimes I just want to --

He stops.

SONIA

(softly)
Tear me apart?

JANUS

(shaken)
I didn't say that.

SONIA

Didn't you?

22 INT. KELPATERIA RESTAURANT - AFTERNOON

22

Denny waits for her order at the counter, where CUSTOMERS sit eating kelp and tofu croquettes. Since this is a Health Food restaurant, they all look terminally ill. WET COUGHS ECHO from all sides. An ANEMIC COUNTER GIRL is on the phone.

COUNTER GIRL

No. Because I don't want to see you anymore, that's why. Besides, I'm doing something tonight that's a lot more fun. Setting fire to my hair.

DENNY

Excuse me, Miss? I ordered a Number Three?

COUNTER GIRL

Yeah, yeah. ONE-BEET-MULLET-LECITHIN-ALBUMEN-AND-GORSEBERRY-BURGER, HOLD THE MUNG!

A GRAY-FACED DINER suddenly pushes his plate away, makes an awful gargling sound, slides off his stool and hits the floor with a sickening thud. Denny gapes at the body, which everyone ignores.

DENNY

Uh, shouldn't somebody...

COUNTER GIRL

I'm on a personal call, do you mind?

(into phone)

Oh please! Spare me that psychological crap!

She tosses Denny her order.

DENNY

Thanks. I hope you and your boyfriend work it out.

COUNTER GIRL

What boyfriend? It's my shrink.

(into phone)

I'm sick? You listen to me for a living!

23 EXT. KELPATERIA - AFTERNOON, CONTINUOUS

23

Denny sits with her tray at an outdoor table. Starts on her sandwich. Smells something. Sniffs her sandwich suspiciously.

POV DENNY: A PILE OF RUBBISH ON THE CURB.

She SNIFFS.

CU: DENNY. Did that garbage...? Naah. Still...

She takes her sandwich to a table farther away, her back to the rubbish.

CU: THE RUBBISH PILE, shifting. Part of it is Kaz. He is not a creature now, just a weird and hairy character. He looks like he had a bad night. He sits up, half awake, sniffing.

KAZ

Girl...?

(SNIFFS)

Food...?

(SNIFFS, wide awake)

Arrrrr! Girl and food!

Denny, eating, suddenly feels like she's being watched. She looks up. Kaz stands at the railing, his eyes following her sandwich from plate to mouth and back. He has the same bedraggled eagerness about him as the mutt who followed her yesterday. Disconcerted, she tries to keep chewing.

KAZ

You going to finish that?

DENNY

Yes!

KAZ

Oh.

He watches every bite she takes. She stops, exasperated.

DENNY

Oh, for gosh...

(thrusting her
sandwich at him)

Here!

KAZ

Thanks.

He attacks it ravenously.

(CONTINUED)

KAZ
(mouth full)
You sure you're not going
to finish it?

DENNY
(rising to go)
Positive.

Kaz suddenly stops chewing. His face changes color. He
spits a mouthful of sandwich all over her dress.

DENNY
Oh! What is the matter with
you?

KAZ
This thing tastes like
Adidas!

DENNY
Look what you did to my
dress!

KAZ
What the hell kind of meat
is this?

DENNY
It isn't.

KAZ
Oh my God. What...
exactly... did I just eat?

Livid, she points out the ingredients on her dress.

DENNY
Take a look. Poached beets,
that's this red splotch.
And all this yellow is stone-
ground mullet with natural
albumen and lecithin
granules. And... oh yeah.
Here are the sun-dried
gorseberries.

KAZ
(barely audible)
Gorseberries.

DENNY
(icy)
Sorry you didn't like it.

(CONTINUED)

23 CONTINUED: (2)

23

KAZ

I ate a fruitburger.

He reaches over the railing, grabs her.

KAZ

YOU GAVE ME A FRUIT BURGER!

DENNY

(frightened)

There were beets in it too!

KAZ

I ATE A GORSEBERRYBEET BURGER!
With LECITHIN! - GAAAAH!He rolls on the sidewalk in agony. PEOPLE are stopping
to watch. Denny, humiliated, hurries away.24 EXT. FURTHER DOWN THE STREET - AFTERNOON, IMMEDIATELY
FOLLOWING

24

Kaz catches up to her.

KAZ

Where we going, Fruitburger?

DENNY

Will you stop following me!

KAZ

(hurt)

Fruitburger.

DENNY

Denny!

He smiles a huge, self-satisfied smile, extends his hand.

KAZ

Kaz.

Furious at being tricked, she walks faster. He touches
his forehead.

KAZ

Wait. I'm getting a really
strong impression here.
Don't laugh, but sometimes
I can... wait, wait, it's
coming... Yes! Yes! You
don't like me!

a24 ANOTHER STREET - AFTERNOON, IMMEDIATELY FOLLOWING

a24

DENNY
Leave me alone!

KAZ
Shame on you. Maybe I'm an
incredibly warm, sensitive
and giving person. Maybe
I'm appalled at what I did
to your dress. Maybe I want
to pay for it.

DENNY
Fine. It cost \$35.99.

KAZ
Will you take a check?
(searching his
pockets)
I got plenty. Here, I'll
write you one.

He pulls out a harmonica, rabbit's foot, several wallets,
watches.

DENNY
Don't bother, I wouldn't take
one of your checks.

KAZ
(writing one)
Oh, don't worry, they're not
mine.

DENNY
(reading over his
shoulder)
Who's Dr. Harold Frawley?

KAZ
What do you care? He's a
doctor, he's not overdrawn.

DENNY
What are you doing with his
checkbook!

KAZ
Denny what? I need your last
name.

DENNY
You're not gonna get it!

(CONTINUED)

a24 CONTINUED:

a24

KAZ
(tearing up the
check)
All right! Forget the check!
You take American Express?

He holds out a handful of credit cards, all with different
names on them.

b24 DENNY'S BUILDING - AFTERNOON, A BIT LATER

b24

Denny ambles down her street, glad to be rid of him.
As she starts up her stoop...

KAZ (OS)
Jeez, you're a touchy broad.

ANGLE: KAZ ON THE OTHER SIDE OF THE STREET

KAZ
So this is where you live.

He strolls over to her.

DENNY
No! I'm visiting! A
boyfriend. A big boyfriend.

KAZ
Ah. Goodbye, then. Denny?

When she turns:

KAZ
I know I'm obnoxious. Why
do I always...? You're a
very attractive woman. So
I just wanted to... well,
be close to you. For a few
minutes. I'm sorry.

DENNY
Well... look, it's okay.

KAZ
Sweet of you. Ohhh.

He sinks onto the steps. He puts a hand on his chest.
Moans quietly. Denny hurries down to him.

(CONTINUED)

b24 CONTINUED:

b24

DENNY

What's wrong?

KAZ

(broken smile)

Nothing.

DENNY

You're sick!

She feels his forehead. He snuggles closer.

DENNY

Maybe you should see a
doctor. Can you stand up?

(CONTINUED)

b24 CONTINUED: (2)

b24

KAZ

If you help me. Here, put
your arms around me.
Tighter. Lower.

DENNY

(struggling to lift
him)
I can't budge you.

KAZ

Why don't you get the big
boyfriend?

DENNY

Who? Oh, I'm sorry, I made
that up, there's no big
boyfriend.

KAZ

(recovered)

Good. Wanna get married?

She stares. Then she lets go of him. He CRASHES back down
onto the steps. He holds her leg. She breaks loose and
hurries away down the street.

c24 FURTHER DOWN DENNY'S BLOCK

c24

KAZ

(catching up with
her)

You can't run away from it,
Fruitburger. Successful
relationships take work.

DENNY

What do you know about
successful relationships!
You ever have one?

KAZ

Sure! Hundreds of 'em! I'm
not saying I'm perfect. I
got problems. But I've
learned to live with them.
So will you.

DENNY

GET AWAY FROM ME!

(CONTINUED)

c24 CONTINUED:

c24

KAZ
Sexual attraction is a
powerful thing, isn't it?

Tries to embrace her.

DENNY
You're crazy!

Suddenly she stares at him, blinking.

CU: KAZ, slightly different. His eyes seem brigher, his
face more wizened, his ears pointier. OMINOUS MUSIC.

KAZ
(seeing her look)
What.

He shivers. Rubs his face, scratches his ear.

KAZ
Oh.

He releases her. Backs away. Shrugs.

KAZ
I told you I got problems.

Denny shakes her head to clear it. She must've been
imagining things. Hurries away. Kaz watches her go.

KAZ
(his speech getting
distorted)
Later. Lambchop.

25 EXT. A VILLAGE PARK - THAT NIGHT

25

Denny has been walking. It is a hazy, damp night. She
is depressed. She passes a COUPLE necking furiously.
She watches wistfully.

CU: DENNY, her eyes filling.

She walks on down the path. No one is around. A RUSTLE
over-head. Then another one -- in the bushes beside her.
She stops, listens. Another RUSTLE, closer, and a SOUND
OF HEAVY ANIMAL BREATHING. She walks quietly out of the
park, glancing nervously behind her.

26 EXT. DENNY'S STREET - NIGHT, A FEW MINUTES LATER

26

Denny walks as fast as she can, sure she's being followed. Her footsteps ECHO. She stops, looks back.

POV DENNY: THE DESERTED, FOGGY STREET. A street lamp casts a fuzzy glow on the pavement. And a CROUCHED FIGURE moves just beyond the lamplight, dodging out of sight.

Really frightened, Denny runs up her stoop and unlocks the front door. She peers out at the street as she closes the door.

27 INT. THE VESTIBULE - NIGHT, CONTINUOUS

27

As she backs into the darkened vestibule, a MAN inside grabs her. She is about to scream, when...

CHIP
You little bitch.

DENNY
Chip!

He pushes her against the wall

DENNY
(continuing)
Honey, is something wrong?

CHIP
You called the cops on me!

DENNY
No!

He grabs her.

(CONTINUED)

DENNY

(getting angry)
What's the matter, did my
tv break down? Didn't you
take the warranty?

CHIP

I got busted for passing a
hot blender. Yours!

He draws back his hand. She breaks free.

DENNY

Since when do you think you
can hit me?

CHIP

(coming at her)
My girl don't rat to the cops
and get away with it.

(CONTINUED)

27 CONTINUED: (2)

27

DENNY

I'm not your girl! You left
me, remember?

He lunges at her.

28 EXT. OUTSIDE DENNY'S BUILDING - NIGHT, CONTINUOUS

28

She runs down the steps, dodging around on one side of a
parked car, Chip, pursuing her, stopping on the other side.

DENNY

(looking over the
car at Chip)

You don't want me! HELP!
Stop and think about it, this
is a terrible relationship.
HELP, HELP! Personally, I
never got much out of it --
you're mean, you're
insensitive, you rob my
apartment, you never call,
you never write...

He charges around the car for her. She sprints around to
her stoop, but he doubles back, takes a short cut over the
hood and catches her, pushing her onto the stoop on her back.
As he raises his fist, suddenly Chip is nose to nose with
a monster. Half-hidden in the dark stairwell beside the
stoop is Kaz, transformed, inches from Chip's face. What
can be seen of him (in the darkness) is mainly a mouth full
of razor teeth. Chip drops Denny on her head. She passes
out. Chip SCREAMS. It scares the hell out of Kaz, who
jumps back with a YELP. But Chip is already running away,
SCREAMING AND SCREAMING. Kaz lopez to the sidewalk, looks
after him.

KAZ

(his speech
distorted)

Muvvafucka.

Kaz's beastiness has faded somewhat.

CU: DENNY, groggy. She tries to focus.

(CONTINUED)

28 CONTINUED:

28

KAZ
GODDAM CITY'S FULL OF
ANIMALS!

He looks down at her in his arms. Incredibly, in the nightmare face, she sees Kaz's eyes. He smiles.

KAZ
It's okay, kid. I got you.

She faints. He shrugs.

KAZ
Touchy broad.

He carries her up the steps.

29 INT. DENNY'S LIVING ROOM - NIGHT, LATER

29

The room is dark. Some light spills in from the kitchen. Denny lies on the sofa. She groans and opens her eyes. At first she's not sure where she is. NOISES in the kitchen: a pot CLATTERS, a spoon CLINKING against a glass, Kaz HUMMING. It all comes back to her. She gasps, sits up. Kaz is suddenly silhouetted against the light from the kitchen. He starts for her. She SCREAMS.

DENNY
NO! GET AWAY! YOU GET OUT
OF HERE! DON'T COME NEAR
ME! STAY BACK! STAY WAY!

Kaz comes closer.

DENNY
YOU COME ANOTHER STEP AND --

He turns on the lamp. It's plain Kaz. His red jacket is torn. He smiles wearily, offers her a cup. He seems sad, beaten, vulnerable.

KAZ
Coffee?

DENNY
Kaz?

KAZ
Hey. You say it nice.

She cautiously reaches for the cup.

(CONTINUED)

29 CONTINUED:

29

KAZ

Come on, take it. I'm not
going to bite you.

She takes it, sips, calming.

DENNY

Oh, God. I'm sorry. Out
there... I thought I saw...

A silence.

KAZ

(softly)

Yes?

DENNY

Nah. I been conked on the
head too many times this
week. I'm starting to see
things. But it was you,
wasn't it? You chased Chip
away?

KAZ

Drink your coffee.

Denny starts to cry.

KAZ

Oh. Would you rather have
Decaf?

(helplessly)

Don't do that. Your nose
is running, you look
terrible. You want a
handkerchief?

She nods, SOBBING. Kaz fumbles through his pockets,
pulling out a screwdriver, rabbit's foot, lady's compact,
more credits cards.

KAZ

I don't have one.

(catching her
hysteria)

Who carries a handkerchief
anyway! Who am I, Prince
Charles? WHY ARE YOU CRYING?

DENNY

(sobbing)

Because I'm such a shlub.

(CONTINUED)

29 CONTINUED: (2)

29

KAZ

You are not a shlub.

DENNY

I am -- look at me! It's the 80s, I can do anything I want! I can risk my life in armed combat, I can have empty sex with strangers... the world is mine! But all I want is... somebody around. I want someone to take care of, who takes care of me too. I'm pathetic.

KAZ

No.

DENNY

I should be in a museum. Stuffed.

He sits, puts an arm around her.

KAZ

(gently)

You're all right, kid. Look, at least you know what you are. You'll be okay.

DENNY

I fall in love with bozos. That's okay?

KAZ

No. That sucks. But the rest of it is... very sweet.

She suddenly takes a close look at him.

DENNY

What happened to your face?

KAZ

Nothing.

DENNY

Oh, Kaz. Did Chip hurt you?

KAZ

(humiliated)

No. A couple of dippy women laid into me.

(CONTINUED)

29 CONTINUED: (3)

29

DENNY

Why?

KAZ

You tell me! I mean, a guy leaps out of the bushes with a pleasant remark and before you know it his face is cat food.

DENNY

You poor thing. You probably just scared them. You do come on a little strong.

She is close to him. She touches his bruised face. A electric pause.

KAZ

Do... I scare you ?

DENNY

No. Maybe I should be scared. But I'm not. I don't think you'd want to hurt me.

CU: KAZ, powerfully drawn to her. But frightened of something.

KAZ

(in a shaky whisper)
I wouldn't... want to.

He moves away from her.

KAZ

(in a defeated voice)
Oh, Denny. I'm so tired. Would you mind if I slept on your couch tonight?

DENNY

Uh, well...

KAZ

No, forget it. I'm used to the street. It's just so warm here. It was nice to be somewhere warm.

He miserably turns up his coat collar. A RUMBLE OF THUNDER.

(CONTINUED)

29 CONTINUED: (4)

29

POV DENNY: OUTSIDE THE WINDOW, where it's begun to rain.

CU: DENNY, feeling sorry for him.

30 INT. THE LIVING ROOM - NIGHT, A LITTLE LATER

30

Kaz tucked cozily in on the couch. He watches Denny passing back and forth in her bedroom doorway, getting ready for bed. She pauses in the doorway, a little nervous about having him here.

DENNY

Well... goodnight, Kaz.

POV KAZ: DENNY, her body deliciously outlined in the light from the bedroom.

KAZ

(very hoarsely)

Goodnight.

She closes the bedroom door. In the dark living room, Kaz gets up slowly. He goes to the window, looks out at the storm. He runs fingers through his hair. Feels his face. His silhouette rapidly growing more other-worldly.

KAZ

(speech distorted)

What a bummer.

Suddenly, with a LOW GROWL, his head (in silhouette) pivots slowly till it's facing backwards -- toward the bedroom. He starts in that direction. Stops, forces himself back. Then throws open the window with a ROAR and climbs out into the storm.

31 INT. DENNY'S KITCHEN - NEXT MORNING

31

She is making breakfast. From a radio on the counter:

ANNOUNCER'S VOICE

A fourth victim was viciously mauled last night. The unknown assailant --

Denny goes out into the living room.

CU: RADIO, which continues:

ANNOUNCER'S VOICE

-- attacked Miguela Valdez, 31, outside Gris-Gris, her Greenwich shop.

32 INT. THE LIVING ROOM - DAY, CONTINUOUS

32

Denny comes to Kaz, who is asleep on the couch. He is back to normal, except his clothes are damp. Faint muddy tracks lead from the window to the couch.

DENNY
(whispers)

Kaz?

(shaking him gently)

Kaz.

He starts up, terrified.

KAZ
Wha...? Oh. Hi.

He rubs his face, confused.

DENNY
(a little shy)
I made you breakfast.

KAZ
I feel like I just ate. Uk.
Funny taste in my mouth.

DENNY
Look, uh... I want to
apologize about last night.
I mean, getting hysterical
and dumping my problems on
you.

KAZ
Ah, come on. You don't have
to ... wait a minute.
(grips her shoulders)
Did I... do anything last
night? We didn't... I
didn't...?

He frantically examines her throat.

DENNY
What are you looking for?

(CONTINUED)

32 CONTINUED:

32

KAZ
(shrilly)
Nothing!
(more calmly)
Nothing. But when I get all
heated up I'm liable to...
(grabbing her arm)
My God! Are those teeth
marks?

DENNY
(getting scared)
No. I caught my hand in the
vegetable crisper. What's
the trouble?

KAZ
You don't want to know. I'm
outta here.

DENNY
Why?

KAZ
Denny, I'm... look. I've
got a condition. I, uh,
don't suppose you believe
in curses, heh, heh? Right.
Neither do I. Oh... damn
it! It's sex! Sex, sex,
sex! I can't think about
it, or do it, or even look
at it!

He sits with his head in his hands.

DENNY
Kaz. Don't tell me you can't
make love?

KAZ
Okay. I won't tell you.

DENNY
But what about your hundreds
of successful relationships?

KAZ
That was a lie.

DENNY
Why'd you lie to me?

(CONTINUED)

KAZ

I'm a liar. Hey, don't get pissed. Compared to the rest of it, that's one of my better qualities. Uh-oh. Here's where I start feeling sorry for myself. Why'd you wanna go and be nice to me?

DENNY

(smiles tentatively)
I guess I like you.

KAZ

I like you too. That's the trouble. Well, thanks for the couch.

He starts to go. She takes his hand, very touched.

DENNY

Oh, Kaz. Lots of guys have, you know, trouble making love. Look, I'll tell you what. Why don't you stay here a little longer? Sleep on the couch.

KAZ

No.

DENNY

You got nowhere else to stay, do you? Come on. I'd like the company. Besides, you... this is crazy, but you remind me of Rocco.

KAZ

Who's he?

DENNY

It doesn't matter. You want to stay?

KAZ

(after a pause)

The couch. Really? We'll be friends? No kissing, no holding, no feeling, no kidding?

They shake on it. Then he pulls her into his arms. Not too close.

(CONTINUED)

32 CONTINUED: (3)

32

KAZ

Hey... is this a
relationship? I never had
one. I don't know how.

DENNY

Then I'm perfect for you,
Kaz. I can have a
relationship with anybody.

A SERIES OF SHORT VIGNETTES. MUSIC.

33 EXT. PLAYGROUND - DAY

33

Denny and Kaz on the swings, having a great time. He
climbs the monkey bars. There is the oddest suggestion
of a scuttling reptile in the way he climbs.

34 EXT. VILLAGE STREET - DAY

34

Kaz and Denny windowshop, holding hands and talking. They
are close and happy.

35 EXT. VILLAGE STREET - DAY

35

They have stopped at a food cart. They eat pizza.
Laughing about something. Enjoying each other.

36 EXT. ON THE FERRY - NIGHT

36

Kaz and Denny stand near the railing, watching the lights
of the city twinkle by. They hold hands. Denny moves
closer. Kaz puts his arm around her. She snuggles in to
him. Slowly he turns her to face him. As though drawn
by a magnet, their faces come closer together. They kiss.
It's a long kiss. He cups her face and looks at her. They
smile, both punchdrunk with desire.

POV KAZ: HIS ARM AROUND DENNY'S SHOULDER

Suddenly, it grows longer, like an octopus'. A second
octopus arm wraps around her. Then a third.

KAZ

Excuse me a minute.

37 INT. THE FERRY, OUTSIDE THE MEN'S ROOM - NIGHT

37

Still with a stupified smile on his face, clutching his jacket over his arms, Kaz heads for the Men's Room, the end of one tentacle flapping out of the jacket. He goes in. A moment. SEVERAL LOUDLY DRESSED TOURISTS run out, frightened.

38 INT. THE MEN'S ROOM - NIGHT

38

One of the stalls SHAKES FROM LOUD CRASHES against its walls.

KAZ (O.C.)
Nuclear WAR... week-old
GARBAGE... dead BABIES...
sucking CHEST wounds...

The last CRASH sends the stall door flying open. Kaz is inside, hitting his head against the wall. He stops. He checks his arms, feels his face. He's all right. The transformation has been checked. He pulls himself together, smiles.

39 EXT. THE FERRY - NIGHT

39

Kaz comes out, a little dizzy. The scared Tourists are staring at him. He throws a friendly wave in their direction.

Kaz comes up to Denny and puts an arm around her. She tilts her face up, ready for more kissing.

KAZ
How's about a nice garlic
hero?

40 OMIT

40

END VIGNETTES.

41 INT. HOSPITAL ROOM - NIGHT

41

Sonia sits beside the bed of Miguela, whose entire face is heavily bandaged. Sonia, fighting tears, holds her hand. A DOCTOR hovers disapprovingly. Janus enters.

JANUS
Doctor, when can I... how'd
she get in here?

DOCTOR
She said you okay'd it.

(CONTINUED)

41 CONTINUED:

41

SONIA
 (passionately)
 She's my sister! She ought
 to know somebody cares what
 happened. The cops sure
 don't.

JANUS
 Did she talk? She remember
 something?

Miguela MOANS.

MIGUELA
 He... he was...

They all focus on her. Janus crouches by the bed, very
 tense.

JANUS
 Yeah? He was what?

SONIA
 Miguela, try to remember.
 You catch a look at his
 clothes, maybe? His hands?

JANUS
 (hustling her away)
 I want you out of here, now!

MIGUELA
 (weakly)
 He didn't have hands...

They stop dead. Miguela tosses her head, delirious.

MIGUELA
 Claws... like an animal, a
 wild animal...

CU: SONIA, her eyes glazing, "seeing" something.

Suddenly Miguela sits up with a SCREAM, reliving it.

QUICK CUTS:

a41	GLIMPSE OF A DEMONIC CREATURE IN RED, approaching out of the darkness from Miguela's POV --	a41
b41	A TALONED CLAW, slicing at her face, then a HISSING, burning sound --	b41
c41	CU: SONIA, CRYING OUT as though she's feeling it too --	c41

d41 A PRONGED TONGUE FLICKING FROM A TALONED MOUTH -- d41
 e41 CU: MIGUELA, hand in front of her face to ward it off -- e41
 f41 CU: SONIA, same reaction -- f41
 g41 THE DEMON CLAWS reaching for her -- g41
 h41 CU: MIGUELA, SCREAMING h41
 i41 As the Doctor and Janus restrain Miguela, Sonia continues i41
 to scream, covering her own face as though in awful pain.

42 INT. HOSPITAL CORRIDOR - DAY, A BIT LATER 42

Sonia, shaken, comes out of Miguela's room. She leans against the wall. Janus follows her out.

JANUS
 You all right?

SONIA
 (low)
 I saw it.

JANUS
 What?

SONIA
 Oh, God, Phil. I don't know.

CU: JANUS, watching her, his face tight with anxiety.

43 EXT. THE VILLAGE STREET FAIR - THAT NIGHT 43

PEOPLE, food stands, NOISE, lights. At a booth, Denny tries on handmade jewelry for Kaz. They are both having a good time.

POV KAZ: A SLOPPY CARDBOARD BOOTH with astrology signs. In front of a ratty curtain, an OLD BLACK NUN is reading Tarot cards for a ITALIAN WOMAN.

KAZ
 (to Denny)
 Be right back.

Kaz approaches the black nun. It's Fixer, in a nun's habit.

ITALIAN WOMAN
 That's it?

(CONTINUED)

FIXER

That's it.

(hand out)

That'll be five bucks, on the table. And God bless you.

ITALIAN WOMAN

You tell a lousy fortune, Sister.

FIXER

What do you want for five bucks? Throw in another ten, maybe I see you win the Lottery.

ITALIAN WOMAN

I don't think you're a nun.

FIXER

I got my doubts about you too.

(as the Woman stalks off)

Next case!

KAZ

Uh... Fixer? Remember me?

FIXER

Shee-it.

He frantically packs his stuff. Kaz puts a hand on his arm. Fixer jumps away.

KAZ

What's the matter?

FIXER

You got the Curse hangin out all over you, boy. Get ahold of it, why don't you? Tuck it in! Any half-ass psychic could smell you comin a mile off.

KAZ

You're psychic?

FIXER

(modestly)

Well -- I do got a little gypsy in my Soul.

(CONTINUED)

43 CONTINUED: (2)

43

KAZ

Don't run away from me.
Please. Last time you saw
me you said... there might
be something you could do.
You know how to get a curse
off?

FIXER

Maybe. But you said you
didn't have no bread. Got
some now?

KAZ

No.

FIXER

What do you got?

Kaz looks back at the jewelry booth. Fixer follows his
gaze.

THEIR POV: DENNY, helping a LITTLE GIRL try on outlandish
jewelry. She waves at Kaz.

FIXER

(continuing)

You ain't done nothin
stupid, I hope. You didn't
go and fall in love?

Kaz grins.

FIXER

(continuing,
disgusted)

That the reason you wanna
give up the Power of the
Curse? For a woman? Boy,
you like to break my heart.
Don't you know you got a
gift? When you got the shape
on you, ain't nobody gonna
push you around, you the
boss. You a lucky man.

KAZ

No. You don't know what it's
like. Whenever I get turned
on... it's like I get some
sort of demon inside me...
and then... I can never
remember what I did.

(CONTINUED)

43 CONTINUED: (3)

43

POV KAZ: DENNY, radiant, GIGGLING with the Little Girl.

CU: KAZ, his eyes filling.

KAZ

Fixer. What if I hurt her?

FIXER

Charity. That what you want from me? Hmph. Well... first I better see just how you ketched this here curse.

44 INT. DOORWAY - NIGHT

44

Fixer pulls him into doorway. Spits on a glass doorknob, polishes it with his sleeve.

KAZ

What're you doing?

FIXER

You been crystal ball shoppin lately? Pricey. Awright now... where's the horizontal control on this thing... gotcha!

45 THEIR POV: THE DOORKNOB - NIGHT, CONTINUOUS

45

Dim figures swim into view. A bunch of YOUNG BOYS (11 -- 12 years old). Their VOICES fuzzy and far away.

KAZ

My God.

46 IN THE DOORKNOB, a gaudy, chesty, jolly GIRL, about 15, struts ahead of the pack. The boys vie for her attention. She loves it.

46

47 INT. DOORWAY - NIGHT, CONTINUOUS

47

KAZ

Bibi. Bibi Szegulesco. This is great! Can you show me how you do it?

FIXER

What you think I am, Mr. Wizard? Shut up and watch.

48 INT. BIBI'S KITCHEN (IN THE DOORKNOB)

48

Bibi shoves in one DAZED BOY from the living room, beckons for the next. The boys push forward KAZ AS A KID.

KAZ (O.S.)

(moved)

Hey. That's me!

Little Kaz blushes scarlet, hangs back. Bibi pulls him into the living room, shuts the door. Suddenly, in the kitchen, a BONEY, WILD-EYED WOMAN comes in the back door. MRS. SZEGULESCO, home from work unexpectedly. Boys scatter, going out windows, etc. Mrs. S., crazy with rage, tries to catch some.

49 INT. DOORWAY - NIGHT, CONTINUOUS

49

FIXER

Who the spoilsport?

KAZ

Bibi's mom. Oh, no. I can't watch.

50 INT. BIBI'S LIVING ROOM - DAY (IN THE DOORKNOB)

50

Kaz is on the couch kissing Bibi, who is desperately trying to get his pants off. Bibi's mother comes in. Bibi SCREAMS. Kaz leaps off her. But he can't run, his pants are caught around his ankles.

KAZ (O.C.)

Run. Run, you stupid kid.

Mrs. Szegulesco's homely face is transformed with awful, potent fury. She points at Kaz, SPEAKING IN A FOREIGN TONGUE. Little Kaz stares at her, eyes wide and scared.

51 INT. DOORWAY - NIGHT, CONTINUOUS

51

FIXER

What she say?

KAZ

I don't know, she was talking Rumanian.

(CONTINUED)

51 CONTINUED:

51

FIXER

Ru-MANIAN? Why, you poor
dumb chump. You don't fuck
with Rumanians, didn't your
mamma never tell you that?

He elbows Kaz aside, listening now more closely.

52 INT. BIBI'S LIVING ROOM - DAY (IN THE DOORKNOB)

52

Mrs. S. still SPITS THE CURSE at Kaz. Unfocussed in the
BG is the TV screen, where in some low-budget flick a man
is transformed (badly) into a monster. A little jolt of
lightning CRACKS from her pointing finger to little Kaz's
lower belly. He clutches it with a YELP. Mrs. S ends her
savage spate of Rumanian with one screamed word:
"Pazotski!"

53 INT. DOORWAY - NIGHT, CONTINUOUS

53

FIXER

Wuh-oh.

KAZ

(anxious)

What?! Tell me! What's a
Pazotski?

FIXER

(gravely)

You. She stuck a devil
in you, boy.

KAZ

You mean... I'm possessed?!

FIXER

Worse. You pazotst. Open
up your pants.

KAZ

What?

FIXER

Come on, come on, I ain't
gonna kiss you. Drop 'em.

He helps Kaz open his belt, unzip his pants part way.

CU: KAZ'S LOWER BELLY. A raised, jagged scar in an unusual
4-sided design.

(CONTINUED)

53 CONTINUED:

53

FIXER
(continuing)
Yuh-huh. Right there.
(tracing it)
That's where the devil went
in.

A YUPPIE COUPLE passes their doorway.

POV YUPPIE COUPLE: FIXER BENDING OVER KAZ'S HALF-OPEN PANTS.

They GASP, and Fixer sees them.

FIXER
You can't take it, go back
to Jersey.

They run. Kaz, humiliated, buckles his pants.

FIXER
(continuing)
Listen, now, this is
important. Don't let nobody
stick you there, specially
with nothin made outta flint.

KAZ
I hadn't planned on it.

FIXER
It ain't no joke, boy. A
flint knife goes in where
the devil did, it'd kill you
and him both. That's how
the Injuns killed all them
Pazotskis in Kansas.

KAZ
(incredulous)
There are Pazotskis in
Kansas?

FIXER
(huffy at being
doubted)
Well, not anymore.
(going)

KAZ
But wait a minute -- if I'm
possessed --

FIXER
Pazotst.

(CONTINUED)

KAZ

Whatever -- how come it only shows up when I get horny? What's so funny?

FIXER

If horny's how you feel, you get horny for real! Can't get down with no female when you got a mouthful of razors and a pointy tail! She done laid a case of Rumanian blueballs on you, boy!

KAZ

But my God... a devil? I'm liable to do anything when I'm like that. I never even remember!

FIXER

That's cause you fight it. Try givin yourself over to it.

KAZ

That makes the Power weaker?

FIXER

Hell no, that'd give it a nice big boost. But at least you'd get to remember the fun stuff. Y-- Oh my.

POV FIXER: THE ITALIAN WOMAN (whose future he read) pointing him out to a gang of ANGRY NUNS.

Fixer begins to fold up his booth.

KAZ

Wait... how do I get this curse off me? And stay alive, I mean!

FIXER

(packing briskly)
Well, what they say is, you got to do something noble. Something so unselfish that the devil be scared right outta you.

(CONTINUED)

53 CONTINUED: (3)

53

KAZ

That sounds like a third-rate
fairy tale.

FIXER

You mighty picky for somebody
livin in the Twilight Zone.
And, uh...

KAZ

(seeing his face)
There's a catch.

FIXER

Ain't there always? When
the devil leaps out of you,
it grabs aholt of the person
in your life that's closest
to you. You get the cure,
they get the curse. That's
how the legend go. Look,
I don't make 'em up, I just
passes 'em on.

POV FIXER: THE NUNS, starting in his direction.

FIXER

Arreevaditchy and good luck.

He takes off.

KAZ

No! Fixer! Tell me what
to do!

FIXER

Run, them nuns can hit!
(over his shoulder)
Don't worry, you bound to
run into my gypsy wagon
again. They's always a
street party somewhere. You
in Fun City, boy.

He disappears, the nuns on his tail.

54 EXT. A VILLAGE STREET - NIGHT, LATER

54

Denny and Kaz walk home. She leans against him, tired and
happy. He is silent, deep in thought.

(CONTINUED)

54 CONTINUED:

54

ANGLE: A DESERTED BUS STOP DOWN THE STREET. A HANDICAPPED MIDDLE-AGED WOMAN, in a motorized wheelchair, waits for a bus. Suddenly a MUGGER springs on her. They struggle, the Mugger trying to pull her purse away.

DENNY

Oh, my God!

Kaz runs toward the fight.

DENNY

(continuing,
frightened)

Kaz!

ANGLE: THE BUS STOP. Kaz leaps into the fight. The woman pummels them both. Obviously the Mugger has been getting the worst of it. He is bruised and bleeding. She has ahold of his throat. Now she grabs Kaz by the hair.

MUGGER

(strangling)

Look out, the bitch is crazy!

The Woman CRACKS their heads together. The mugger falls unconscious. She REVS UP her wheelchair and backs over him a few times, still hanging onto Kaz's hair.

KAZ

Lady, I'm trying to help you!

WOMAN

Save it for the fuzz,
suckhead!

She BLOWS A SHRILL BLAST on a whistle. Denny has joined the fight, trying to pull Kaz free. Dragging Kaz by the hair, the Woman chases Denny around in a circle in her wheelchair, swinging her purse at her, BLOWING HER WHISTLE. Denny and Kaz break free and run.

55 EXT DOORWAY DOWN THE STREET - NIGHT, MOMENTS LATER

55

Kaz and Denny lean GASPING against the doorway. In the distance the WHISTLE BLASTS ON AND ON. She puts her arms around him.

KAZ

Am I the only defenseless
person left in New York?

(CONTINUED)

55 CONTINUED:

55

DENNY

You were wonderful. Trying
to help her, that was real
brave.

KAZ

I was trying for noble.
(sighs)
Maybe next time.

DENNY

I was scared. What if
something happened to you?
Kaz... I never felt so close
to anybody before.

Immediately he holds her at arms' length. Studies her face
anxiously.

KAZ

Close?

DENNY

Well... yes. You feel the
same way about me - don't
you?

FIXER VOICE (O.C.)

... when the devil leaps out
of you, it grabs ahold of
the person in your life
that's closest to you. You
get the cure, they get the
devil. That's how the legend
go...

DENNY

Kaz? Don't you?

CU: KAZ, his predicament dawning on him.

KAZ

Yes. Ah, nuts.

DENNY

(kissing him)
Then would you promise me
something? Don't try to be
noble again, okay?

He nods, unable to speak. He holds her. He is absolutely
miserable.

56 EXT. DENNY'S STOOP - LATE AFTERNOON

56

Two pot-bellied men in T-shirts argue in the foreground, puffing cigars. Denny, in the background, walks happily up to the stoop. She steers quite clear of the arguing duo and charges up her steps.

57 INT. DENNY'S LIVING ROOM - LATE AFTERNOON, A MINUTE LATER

57

SOUND OF KEY IN THE LOCK. Denny bursts in the door.

DENNY

Kaz? I'm home! They closed
the pet shop early. Wanna
pack a lunch and --

She stares.

ANGLE: KAZ, caught in the act. He has been decorating the room with balloons and crepe paper. He is not neat, but he is enthusiastic. Streams of it hang haphazardly from the ceiling, looped over chairs. He was taping colored letters to the wall when she came in: HAPPY BIRTHDAY DENNY A WEEK TOO LATE. He freezes when he sees her, an abashed grin on his face, streamers in his hair, fingers stuck together with tape.

CU: DENNY, her eyes filling.

She goes slowly to the wall, touches the letters. A pause. Then she turns to him, burying her face in his chest, hugging him tightly. He holds her.

58 INT. DENNY'S LIVING ROOM - EVENING, LATER

58

Kaz and Denny are cuddled on the couch, quiet, drinking wine. A half-eaten pizza on the floor, stuck all over with birthday candles. A box of candy on the table and a couple of bottles of champagne.

DENNY

(SIGHS)

You know what?

KAZ

Mmn?

DENNY

This is the best birthday
I ever had. And it's not
even my birthday.

He kisses her. She slides closer.

(CONTINUED)

58 CONTINUED:

58

DENNY

Kaz? Stay all night this time. Don't go out walking and leave me alone again. And you don't have to sleep on the couch.

He gets up quickly.

POV KAZ: HIS RUCKSACK behind the couch, crammed with his few belongings. Including a newspaper, where headlines scream MANGLER ON RAMPAGE!

KAZ

Denny? I, uh... I have to...

CU: DENNY, her face turned up to him. Loving, happy. Kaz can't tell her. Puts it off for a moment.

KAZ

(continuing)

Hey, aren't you going to open your present?

He leads her to a big wrapped box.

DENNY

(ripping paper off)

Oh, my gosh. Oh, Kaz! It's a television!

(realizing)

It's my television! Where did you --?

KAZ

(pleased)

I have some friends on the street. They told me where to find good old Chip.

DENNY

You stole it back from him?!

KAZ

Heck, no. I bought it. On Visa. I forget whose card -- Dr. Sidney Somebody.

DENNY

Kaz.

(CONTINUED)

58 CONTINUED: (2)

58

KAZ

Well, it's a hot tv, isn't it? I figured hot plastic was a fair exchange.

She can't be upset. She hugs him.

KAZ

You like it?

DENNY

I always did.

She kisses him. He returns the kiss, then tries gently to extricate himself. She won't let him, kisses him again.

KAZ

Denny... stop.

DENNY

You don't want me to.

KAZ

(getting involved)
There's something I have to talk about... this isn't fair...

DENNY

Right.

Still kissing him, she backs him to the couch, eases him down. He is now as wrapped up as she is. She gets him down, unbuttoning his shirt.

KAZ

Wait. You know these feelings you're feeling? You're feeling them for the wrong person.

DENNY

(kissing him)
Mmm... that's never been my strong point.

KAZ

Denny... no...

DENNY

Yes... yes, yes, yes....

She kisses his chest, bites his neck. He tries to fight the passion he's feeling, but is drawn right in.

(CONTINUED)

58 CONTINUED: (3)

58

CU: KAZ, reacting to an ODD SUCKING NOISE.

CU: KAZ'S EAR, which is slowly being sucked into his skull with a slithery liquid sound.

He yanks himself back to reality.

KAZ

NO!

Pulling at his disappearing ear, he runs into the bedroom and SLAMS the door.

DENNY

What's the matter?

59 INT. THE BEDROOM - NIGHT, CONTINUOUS

59

The bathroom door is shut. A LOUD POP from inside. Kaz YAWPS in pain. The SOUND OF THE SHOWER GOING ON. Angry now, Denny KNOCKS on the bathroom door.

DENNY

Kaz? What are you doing?

She opens the door.

60 INT. THE BATHROOM - NIGHT, CONTINUOUS

60

The shower curtain is drawn, the shower is running, Kaz is in it. Denny SHOUTS at the shower curtain.

DENNY

You're taking a shower?!

KAZ (O.C.)

What's it look like!

She pulls back the shower curtain. Kaz stands under the rushing water, fully clothed. His ears are back to normal. He is freezing. His teeth chatter.

DENNY

Have you lost your mind!

KAZ

(twiddling the knobs)
Goddam New York plumbing!
You call this cold water?

(CONTINUED)

60 CONTINUED:

60

DENNY
(pulling him)
Come out of there!
(when she can't budge
him)
All right.

She climbs in with him. They face each other under the shower.

DENNY
Kaz, I think it's time to
talk about our relationship.
Do you love me or not!

KAZ
Of course I love you! What
do you think I'm doing in
the shower?

DENNY
That's what I'd like to know!
(pause)
And what am I doing in the
shower? God... oh, God...

KAZ
Are you crying? I can't
tell, your face is all wet.

She SOBS. He sadly gets out, leaving her under the running water. He checks himself in the bathroom mirror. He's okay now. He towels his head.

KAZ
You finished?

DENNY
(HICCUPPING)
I think so.

He turns off the water, helps her out. Hands her a towel.

KAZ
Denny, I can't live here
anymore.

DENNY
What? Why? It's going so
well!

61 EXT. THE BEDROOM - NIGHT, CONTINUOUS

61

DENNY

(following him in)
Kaz, please -- just tell me
what's wrong. Honey, it
won't change the way I feel
about you.

KAZ

Wanna bet?

DENNY

Try me. Please.

He gives her a long look.

KAZ

You're not going to like it.
I mean you're really not
going to like it.

She waits patiently. Her silence is expectant,
encouraging.

KAZ

(continuing)
All right! What's it matter,
I'm leaving anyway. Just
promise you won't faint or
scream or lose your pizza.

DENNY

I promise.

A pause. He turns his back.

KAZ

(MUMBLES)

I'm posszm.

DENNY

What?

KAZ

(desperately)
Jesus, woman, you can't
expect me to say it twice!

DENNY

But you were mumbling!

KAZ

I don't mumble!

(CONTINUED)

61 CONTINUED:

61

DENNY

Well you just did! You said
"I'm posszm!" Are you posszm?

KAZ

No. I'm pazotst.

DENNY

(overlap)

How can I understand you if
you don't..

(just hearing him)

...speak...clearly...wha'd
you say?

KAZ

(miserably)

It's like possessed by a
devil. Only worse. I'm a
Pazotski.

(when she doesn't
move)

Say something.

DENNY

(her anger growing)

I sit here scared to death
of what you're going to tell
me.. and you turn it all into
some dumb adolescent joke!

KAZ

Well, you don't have to get
mad at me!

62 INT. THE LIVING ROOM - NIGHT, CONTINUOUS

62

Denny storms in, Kaz behind her.

KAZ

I'm telling you the truth!
Think of it like a disease!
I'm sick! Some people get
fever blisters when they're
sick, I get a long tail and
lizard skin!

DENNY

Just stop it!

(CONTINUED)

KAZ

Why's it so hard to believe?
If this was the Middle Ages,
you'd just say 'Oh,' and then
we'd talk about the ball
scores.

She turns on him in a cold fury.

DENNY

You're sick.

KAZ

That's what I'm telling you!

DENNY

I'm getting out of here.
I need to take a walk.

KAZ

I'll come with you.

DENNY

Oh yeah? Where's your leash?

KAZ

There, you see? You said
it wouldn't change how you
feel about me. And if I
touched you now I'd get
freezer burn!

DENNY

(near tears)

I thought you were going to
tell me the truth.

KAZ

WHY WOULD I LIE ABOUT A THING
LIKE THIS?

DENNY

BECAUSE YOU'RE A LIAR! You
said so yourself!

KAZ

I'm not lying now!

DENNY

Is that a lie too? If you're
a liar you lie about not
lying! How am I supposed
to know the difference?!

(CONTINUED)

62 CONTINUED: (2)

62

KAZ

Okay! You want proof? You want me to change right here in front of you? Kiss me. Come on, kiss me. Come here. What's the matter?

(BAWK-BAWKING like a chicken)

DENNY

I refuse to play this stupid game with---

KAZ

Who's playing? Come on, put your mouth where your mouth is. Kiss me, stir me up, prove to me I'm wrong.

He grabs her, kisses her. The heat of the fight carries over into their lovemaking. After a charged minute, he pulls back.

DENNY

(GASPING for air)

Well?

Kaz peeks inside his shirt.

KAZ

Getting there.

He pulls her to him again.

63 INT. THE BEDROOM - NIGHT, CONTINUOUS

63

Still locked together kissing, they back into the room.

KAZ

(continuing, between kisses)

Have I changed?

They fall back onto the bed.

DENNY

(thrilled)

I'll say.

They begin to make out and start to undress each other. She pulls his shirt up, caressing his back.

(CONTINUED)

63 CONTINUED:

63

A SERIES OF CLOSE-UPS:

Denny kisses him. Kaz moans with pleasure. Denny's face lights up. Kaz moans again, louder this time. Denny's passion grows. He moans again - but is it pleasure or is it pain?

CU: KAZ'S HAND RATTLING THE BEDPOST. It is somewhat leathery.

FURNITURE RUMBLES AND SHAKES. Her cosmetic bottles rattle together.

CU: KAZ. He groans, contorts his face.

KAZ

We've gotta stop.

DENNY

Relax. Go with it.

Denny kicks off her shoes and runs her hand up his legs and then over his behind, which begins to swell alarmingly.

KAZ

I hate when this happens.

A tail shoots out of his back. Oblivious, Denny traces her hand up Kaz's spine. His vertebrae rise one at a time, following the path of her hand.

As she runs her hand back down again, she feels the odd bumps and her eyes pop open. Her hand then bumps against his tail. Scared, she grabs him by the head, only to find herself holding a clump of alien hair. She tries to lift him, tries to see his face.

KAZ

(his voice raspy)

Bingo.

DENNY

Oh no!

Denny pushes him away and runs to the door, nearly falling in terror, knocking over a lamp. Immediately, the room is cast in weirdly-shadowed semi-darkness. As she approaches the door, it CRASHES shut and a bureau SLAMS against it, barricading the exit. Kaz is standing, fully transformed.

(CONTINUED)

63 CONTINUED: (2)

63

KAZ
(his Voice low,
guttural)
Don't try to leave. I'm not
doing this to impress Jodie
Foster. WATCH ME!

Kaz's stomach rises up and forms a face.

Denny can't speak. She makes HORRIFIED GARGLING SOUNDS.

KAZ
That's easy for you to say.

He takes a step toward her. She bolts into the bathroom.

64 INT. BATHROOM - NIGHT, CONTINUOUS

64

Denny tries to fill a small toothbrush glass with water,
her hands shaking. She sees Kaz reflected in the medicine
cabinet mirror. He is in the doorway behind her, in
partial darkness from the bedroom. She CRIES OUT.

KAZ
(Voice distorted)
You don't need water. You
need a drink.

She throws the water in his face. They gape at each other,
shocked.

DENNY
Change back!

KAZ
I can't!

DENNY
But water worked the last
time!

She turns on the shower full force. CLAPS her hands, makes
KISS-KISS NOISES, coaxing him.

DENNY
(continuing)
Come on, here boy, get in
the shower... good boy, come
on...

Kaz backs into the shadowed bedroom.

65 INT. BEDROOM - NIGHT, CONTINUOUS

65

KAZ

It's too late for a cold
shower. It has to go away
by itself now. Like a heat
rash.

DENNY

(losing it)

HOW COULD YOU DO THIS TO ME?

KAZ

WHY ARE YOU SCREAMING?

DENNY

I'M HYSTERICAL!

KAZ

Don't you think you're
overreacting?

DENNY

THIS ISN'T HAPPENING!

The PHONE BEGINS RINGING.

KAZ

Boy, you sound just like my
mother!

(falsetto)

It's nothing, dear, it'll
clear up when you skin does!
Right, Ma, big help! All
those years I thought I was
normal! For all I knew,
everybody who jacked off to
a picture of Annette
Funicello got scaley legs
and fur on their faces!

DENNY

No wonder I always had this
crazy urge to set your dish
on the floor at dinner!

The PHONE, MADDENINGLY, CONTINUES TO RING. She snatches
it up.

DENNY

(into phone)

NOT NOW!

66 INT. PHONE BOOTH - NIGHT

66

Charles is all dressed up, carries a gigantic bouquet.

(CONTINUED)

66 CONTINUED:

66

INTERCUT PHONE CONVERSATION

CHARLES

Hello there! How's about
that dinner?

Something more is happening to Kaz, but in the shadowy
darkness it's hard to tell what. He falls to his knees,
MAKING "EXORCIST" NOISES.

IN THE PHONE BOOTH, Charles hears Kaz GROWL. Excited,
thinking it's Denny, he GROWLS back.

CHARLES

(continuing)

Grrr, you devil. Meet me
at Pennyfeathers, I'll buy
you a steak. Can you spell
Pennyfeathers?

KAZ

(over the DEMONIC
SOUNDS)

Denny... run... blacking
out...

CHARLES

Denny. You don't have a man
there, do you? It's
nighttime.

DENNY

(staring at Kaz)

I can't talk now, Charles.
I'm having a heart attack.
(hanging up)

IN THE BOOTH, Charles is very upset. He takes it out on
the flowers, thrashing them around. But it's a big bouquet
and a tiny phone booth and he ends up hurting himself.
Then he can't get the door open. He fights his way out,
covered with mashed flowers.

67 IN THE APARTMENT, Denny tries desperately to get the
bureau away from the door. Kaz has retreated to the
shadows. Now he advances slowly, jerkily, as though
it's against his will.

67

DENNY

(scared)

Kaz?

He keeps coming.

(CONTINUED)

67 CONTINUED:

67

DENNY
(continuing)
Kaz... what is it?
Don't!

Kaz fights the demon within him. He turns toward the window with effort. Then, ROARING DEMONICALLY, he leaps out onto the fire escape and disappears.

CU: DENNY, staring after him, shaken.

68 INT. POLICE PRECINCT - NEXT DAY

68

A madhouse: PHONES JANGLING, SHOUTING, COPS hurrying in and out. Sonia rushes through, bumping into people. She looks like she hasn't slept. She carries a newspaper: MANGLER CLAIMS ANOTHER VICTIM!

69 INT. JANUS'S OFFICE - DAY, CONTINUOUS

69

SONIA
(bursting in)
I've got to talk to you.
Now!

JANUS
(on phone)
When I got something to say,
I'll say it! No comment!
(hanging up)

SONIA
I think I know who the
Mangler is. Or what he is.

CU: JANUS, jarred. He forcibly calms himself.

JANUS
(quietly)
Go on.

She passes a hand over her forehead.

JANUS
(continuing)
Hey, Valdez. You're not
gonna faint on me?

(CONTINUED)

69 CONTINUED:

69

SONIA

I don't faint.

(sits)

Phil... that day in the hospital, I saw who Miguela saw. The Mangler. In my own head, I saw him. He's the Devil, Phil.

CU: JANUS, his emotions unreadable.

SONIA

(continuing)

When he's not out... hunting, I think he looks like anybody else. He's safe that way. But if I can get close to him -- tune in, you know? I can help you find him.

Janua approaches her slowly.

JANUS

Baby, I know what happened to your sister was a shock to you. But you got to stop pushing yourself--

SONIA

I'm not crazy!

JANUS

You said you saw the Devil. What do you expect me to think?

SONIA

Forget it! I'll find him -- with or without your help!

She SLAMS out. He sits quietly, staring at the door.

70 EXT. VILLAGE STREET - AFTERNOON

70

Denny walks, thinking. She stops at their playground. TWO LOVERS are on the swings, kissing.

CU: DENNY, missing Kaz.

71 EXT. ANOTHER STREET - EVENING

71

Denny looks for Kaz, anxious now.

(CONTINUED)

71 CONTINUED:

71

POV DENNY: A GUY IN A TORN RED JACKET, his back to her, bent over a trash can.

She runs to him. He turns. It's only a young scraggly-haired bum. He grins at her toothlessly.

72 INT. THE SUBWAY - NIGHT

72

In the subway car, a few LATE-NIGHT RIDERS and Denny. She slumps in her seat, discouraged and weary. THE SOUND OF A MAN SINGING, coming closer.

ANGLE: KAZ, entering the car through the connecting door. He has on dark glasses and bumps into things as though he is blind. He plays a comb and tissue paper like a harmonica, slung around his neck Dylan-style. He has no arms; his sleeves hang limp and empty. He wears a sign: THIS COULD BE YOU. On his back: WE TAKE MASTERCARD. He staggers pathetically down the aisle, SINGING A VERY UP ROCK SONG, like "Party All The Time".

CU: Denny, seeing him.

ANGLE: KAZ, playing down the car, coming her way. A RIDER tries to drop a coin in his cup but there is no cup. The Rider follows him, looking for a place to put his donation. One of Kaz's sleeves flaps in an irritated way, indicating a pocket. The Rider drops in the coin, sits back down.

Denny goes to Kaz, stands in front of him. He stops SINGING. She takes off his dark glasses. A long moment. Then without a word, he presses his face into the crook of her neck. She hugs him tenderly. And slowly his arms come out from under his jacket to hold onto her.

73 INT. VILLAGE MEAT RACK - NIGHT, LATER

73

Kaz and Denny at a table, sitting close.

DENNY
(earnestly)
We can work it out. I know
we can.

KAZ
But I'm pazotst.

(CONTINUED)

DENNY

Aaah, big deal. Didn't I ever tell you about Helbert? Guy I went with. He liked to race cars. I mean on foot, up and down the Major Deegan. And I kept that relationship going seven-eight months.

KAZ

I turn into a monster.

DENNY

Piece of cake.

(grips his hand)

Don't try to talk me out of it. I've thought about it. I missed you so much. Come home.

KAZ

Den... I'm turning myself in.

DENNY

(sliding away, wary)

To what?

KAZ

No, I mean to the cops. I...I think I might be the Mangler.

DENNY

You? Get outta town.

KAZ

I'm serious. When I left you at night, I never remembered where I went. The way those women have been sliced up... look, what if it is me? What if I go after you some night

DENNY

Kaz. You're not the Mangler. Look, I been wrong about men my whole life. But not this time. Not about you.

She kisses him gently.

(CONTINUED)

DENNY

Come home.

CU: KAZ, wavering.

ANGLE: A BOOTH IN THE BACK. Sonia sits hunched over a drink. She is a bit drunk. Her mood is dark.

POV SONIA: THE BAR. She sees Charles Sawyer sipping a Mai Tai. As he attempts to light a woman's cigarette, he spots Denny and Kaz, though Sonia doesn't see them. He sips and gets the little paper umbrella right in his eye.

SONIA

Yo. Chuckie.
(waving him over)
Come on siddown.

He is thrown. Reluctantly, he joins her at the booth.

CHARLES

Why, hello, Sonia.

SONIA

It's not worth it, Chuck.
You're never gonna meet
anybody here you can trust.
Secrets. They all got 'em.
(pulling him down)
Deep, dark secrets.

ANGLE: AT DENNY'S TABLE.

DENNY

Okay, I'll prove it to you.
Come home with me tonight.
You change, and this time
don't run away -- let me
finish. If you start looking
at me like I'm a light snack,
I'll be out the door and into
therapy before you know it.

KAZ

You'd be careful? You
promise?

DENNY

Cross my heart and hope to
...

She doesn't finish. Kisses him instead. They smile tentatively at each other.

(CONTINUED)

73 CONTINUED: (3)

73

ANGLE: SONIA'S TABLE. She sees Denny, waves, starts for them unsteadily. Charles watches her go.

DENNY
(as Sonia reaches
them)
Sonia, hi! I've missed you.

Kaz, impressed, half rises and extends his hand.

DENNY
(continuing)
Kaz, this is my best friend,
Sonia.

SONIA
Finally. I thought she was
never gonna let me meet --

Her grin freezes as she takes his hand. It's as though her hackles have risen. Kaz, oblivious to her reaction, can't help appreciating her lowcut shirt, her tight jeans.

KAZ
Hiya! Come on! Sit down!
Sonia remains silent, looking at him.

DENNY
Sone?

SONIA
What? Oh.

She sits slowly, her eyes on Kaz.

KAZ
(babbling)
So! You're the Sonia I've
heard so much about. Ass
great.

DENNY
Huh?

KAZ
That's great. Let's have
another beer and... hang out.

Kaz can't take his eyes off Sonia's body. Denny is getting irritated. And Kaz's voice has become slightly raspy.

(CONTINUED)

73 CONTINUED: (4)

73

KAZ

Buy you a drink, Sonia? Tits
my pleasure.

SONIA

(shrinking from him)

No! Thanks.

DENNY

We were just leaving anyway.

Weren't we, honey.

(pinching him)

KAZ

Ouch!

DENNY

Don't you want to get home?

And change?

He looks at his hands. Immediately he jams them into his pockets, shrugs his collar up, starts backing to the door.

KAZ

(brightly)

Hey, nice meeting you, see
you around, you take care
now, later!

He backs out the door. Denny starts after him.

DENNY

Night, Sonia.

SONIA

Wait a minute!

Sonia, really scared, rushes to her, grabs her arm.

SONIA

(continuing)

Don't leave! Not
with...that....

DENNY

Hey, let go. What's the
matter?

CHARLES

(joining them)

She's okay, Denny. A little
too much firewater, ha ha.
I'll look after her.

(CONTINUED)

73 CONTINUED: (5)

73

DENNY
Thanks, Charles. Sonia, I'm
sorry, I got to go.
(leaving)
Call you tomorrow, okay?

74 EXT. THE STREET OUTSIDE THE BAR - NIGHT, IMMEDIATELY
FOLLOWING

74

Kaz, partially changed, lopes back and forth waving as
Denny comes out.

KAZ
Taxi! Yo, taxi!

A cabs speeds by without stopping. She SLAMS him with her
purse.

KAZ
(continuing)
What I do?

She WHAPS him again.

KAZ
Hey!

DENNY
Look at you! I have to
practically rape you to get
you to change -- but one look
at Sonia and blam! You're
all teeth.

KAZ
Don't hit!

DENNY
TAXI!! "Oh, tits my
pleasure!" You're disgusting!
TAXI! GODDAMMIT, CAB!

A taxi SCREECHES to the curb beside them and she shoves
Kaz into the back seat. They take off.

ANGLE: SONIA, standing in the bar doorway, watching them
go. The red neon sign lights her face in an eerie glow.
She looks terrified. Charles appears behind her.

CHARLES
Is there anything I can do?

75 INT. GRIS-GRIS - NIGHT, A BIT LATER

75

Sonia enters, Charles behind her. She is scared, but seems to have made an important decision.

CHARLES

What are we doing here?

POV SONIA: A HUGE CURVED SWORD on the wall among the shops wares. A primitive sacrificial weapon, sharpened flint. Carved with demons and signs. It gleams where the light catches it. Its plaque reads TEOQXTALI, DEMON-SLAYER. And its blade is four-sided, the same configuration as Kaz's scar.

She carefully lifts it off the wall, as though handling some sacred object. Its blade SCRAPES the wall, striking sparks.

CHARLES

What are you going to do with
that?

CU: SONIA.

76 INT. DENNY'S LIVING ROOM - NIGHT, SIMULTANEOUS

76

The door opens. Light spills from the hall, silhouetting Denny and Kaz. They are awkward and tentative. She reaches for him, he moves away nervously.

DENNY

(softly)

No. Come here.

She kisses him. After a moment, he breaks.

KAZ

Denny, I can't.

He sits on the couch. She turns on the light. Sits with him.

KAZ

(continuing)

You don't really want to do
this.

DENNY

Yes I do.

She kisses him. A long kiss. She pulls away and her eyes widen. Kaz's face has gotten ugly.

(CONTINUED)

76 CONTINUED:

76

DENNY
Holy fucking shit.

Kaz is hurt. She takes a deep, deep breath.

DENNY
Now... tell me when you start
to black out.

She presses her lips against his.

A LOW RUMBLING. The furniture SHAKES.

DENNY
Do you have to do that?

KAZ
Do what?

Some of the birthday leftovers begin to act up: balloons POP one by one. A box of candy EXPLODES open and pelts them with bon-bons. A champagne bottle POPS its cork and spouts foam. Then the sofa they're on slowly levitates, spinning gently.

DENNY
Kaz.

KAZ
I can't help it.

The sofa bucks. Denny, determined to ride it out, clings to Kaz.

KAZ
It's like I'm tapping into
ConEd of the Damned.

DENNY
(really frightened
now, she pulls away
from him)
Oh God!

KAZ
(in the Voice)
AIIIII! SPEAK NOT THAT NAME
OR MAGGOTS WILL FILL THY
MOUTH!

DENNY
Kaz?

KAZ
Denny... he's taking over... (CONTINUED)

The sofa SLAMS AROUND. Kaz HOWLS IN A DEMON VOICE. A POUNDING on the wall.

MUFFLED VOICE (O.C.)
Wouldja shut up in there?
People are tryin' to sleep.

DENNY
(calling through the
wall)
I'm sorry. My boyfriend's,
uh, possessed.

UNSYMPATHETIC REPLIES from other apartments. Suddenly Kaz runs at the wall, BASHES his head against it. When he turns, his head has disappeared into his shirt collar.

KAZ
(in the Voice)
HELLO, DENNY. THERE'S
SOMEONE HERE WHO WANTS TO
TALK TO YOU, HAYAHAAAA!

He pulls a NERDY-LOOKING HEAD out of his collar.

KAZ/NERD
You got anymore Fritos...
hey, what's on the tube...
c'mon, it's early... you
got any beer left...

Denny backs away as the Nerd goes into the kitchen. He can be seen in there opening cabinets.

DENNY
No! Not him... the date who
wouldn't leave...

KAZ/NERD
...where'd you put the
Cheezits... c'mon, c'mon...

CU: DENNY, covering her face.

ABUSIVE FEMALE VOICE (O.C.)
So what's the matter, no man
is good enough for you?

When Denny looks up in horror, the Nerd has become a FRUMPY WOMAN RELATIVE.

(CONTINUED)

76 CONTINUED: (3)

76

FRUMPY WOMAN

What are you, Miss Perfect?
 You never gonna get married?
 You're too good, is that it?
 (coming at her)
 Yes, that's it, Miss Too Good
 For Anyone..

DENNY

(SCREAMS)

Kaz, make it stop!

In putting her arm out to protect herself, her hand goes right through the woman's face, which SPLATTERS horribly like an egg. Denny looks at her hand. There's goop all over it. She screams. The twitching headless body slides down the wall. Suddenly it stops. Denny hears A SOUND come from the body, very faint -- like Kaz calling her name from under water. She peers down into the vortex: demonic creatures swirl around inside, including Kaz's head. Repulsed but desperate, she reaches into the goo, trying to find him. An EXPLOSION blows Denny across the room. When the smoke clears, Kaz is lying up against the wall, normal. A residue of smoke around him. Neighbors POUND AND SHOUT THREATS.

KAZ

(weakly)

What happened? Did I do
 something?

77 EXT. OUTSIDE DENNY'S BUILDING - NIGHT

77

Charles and Sonia jump out of her car, look up.

a77 THEIR POV: DENNY'S WINDOW.

a77

The lights are on, the shade is down.

Sonia fingers the sacrificial blade, grim. She goes to
 a nearby phone booth.

78 INT. BACK IN THE APARTMENT - NIGHT

78

DENNY

You've got to get help for
 this!

(CONTINUED)

78 CONTINUED:

78

KAZ

Why is it when a woman gets involved with a guy she starts hocking him to change.

DENNY

Are you saying you don't want to?

KAZ

I can't! Not without hurting you! You're too close to me -- Fixer said according to the legend --

DENNY

Kaz! Wait a minute! The demon took over -- you blacked out -- and you didn't try to hurt me! See? I told you you wouldn't!

THE PHONE RINGS.

79 EXT. OUTSIDE DENNY'S BUILDING - NIGHT

79

SONIA

(on pay phone)

Denny, it's me. You got to come over right away. No, not on the phone. I'm in trouble. Oh, thanks. I'll wait for you.

She hangs up, turns to Charles, tosses him her car keys.

SONIA

(continuing)

Drive straight to the 6th Precinct. Ask for Captain Philip Janus. Tell him... I found what I was looking for.

CHARLES

What about Denny?

SONIA

She's going to my place, she's safe for now.

(CONTINUED)

79 CONTINUED:

79

CHARLES
Where are you going?

SONIA
Hunting.

She walks up to the building, grabs the fire ladder, and begins silently to climb.

ANGLE: CHARLES, at the car. Watching Sonia go. He smiles.

80 INT. DENNY'S APARTMENT - NIGHT, FOLLOWING

80

DENNY
I have to go.

KAZ
I thought we were having a pretty important talk here.

DENNY
I'll be back as soon as I can. Meanwhile, you remember -- you look ugly, you talk ugly, but you are not the Mangler.
(kissing him quickly)
We got other problems.

81 EXT. FIRE ESCAPE - NIGHT

81

Sonia is outside the dark bedroom window. She creeps to the corner of the building, peers down.

a81 POV SONIA: DENNY, coming out the front door, hurrying down the steps.

a81

Sonia eases her way back to the window, slides it open.

82 EXT. FARTHER DOWN THE STREET - NIGHT

82

Denny walks quickly. Suddenly Charles pops up in front of her. She GASPS. He smiles his bright childlike smile.

(CONTINUED)

82 CONTINUED:

82

CHARLES

Hello, Denny. You shouldn't go out after dark. The Bogeyman'll get you.

DENNY

Uh, Charles, I had dinner hours ago.

CHARLES

Oh, no, no. Sonia sent me to pick you up. There's her car. See?

Denny stares at him, doubtful.

83 INT. DENNY'S LIVING ROOM - NIGHT

83

Kaz is checking himself out in the wall mirror.

KAZ

Ugly, huh? Hmp. I don't look that bad.

84 INT. THE DARK BEDROOM - NIGHT

84

Sonia, sword in hand, creeps to the living room door. Listens.

85 INT. LIVING ROOM - NIGHT

85

KAZ

(trying another angle, posing)
Nothing wrong with a little facial hair. Rather virile.

Behind him, the bedroom door opens a crack.

KAZ

(continuing)
Damned attractive, I'd say.

86 EXT. THE STREET - NIGHT

86

DENNY

(backing away)
Thanks, Charles. I'll just get a cab.

(CONTINUED)

86 CONTINUED:

86

He puts a clawed hand on her arm. It is leathery with long talons.

CHARLES
I don't think so.

87 INT. LIVING ROOM - NIGHT

87

The bedroom door CRASHES OPEN. Kaz spins around, sees Sonia.

KAZ
He-e-ey. What do you want?

SONIA
You.

He steps into shadow. When he steps into the light again, he's changed.

KAZ
(suave, as he approaches)
Ohh. So that's why you got Denny to leave. Well, look, I'm touched. But didn't Denny tell you?

His voice has become guttural as he changes, mesmerized by her body. Sonia stares, aghast. She was right. She slowly takes her hand from behind her back.

KAZ
(continuing)
You see, Denny and I, we're very much in sword. That's a sword. Why've you got a sword?

SONIA
To kill you with, you vicious, sadistic bastard.

He backs up rapidly, falls over a chair. When he peeks at her over the top, he's changed back to Kaz again.

88 EXT. THE STREET - NIGHT

88

DENNY
(trying to sound calm)
Charles, you better let go of my arm.

(CONTINUED)

88 CONTINUED:

88

She bolts. He catches her in one jump, putting a handkerchief over her mouth and nose.

89 INT. LIVING ROOM - NIGHT

89

As Sonia approaches, her sword SCRAPES the brick wall, raising sparks.

KAZ
(scrambling
backwards)
Listen, that, uh, wouldn't
be made out of flint, would
it?

She WHACKS the wall a few more times. Sparks fly. Kaz clutches his lower belly protectively, shielding his devil scar from the sword, backing away.

KAZ
(continuing)
You don't want to kill me.
Not on an empty stomach.
Let's order in some Chinese.

SONIA
Get away from the window.

KAZ
Won Yang's right downstairs.
I was just going to call down
for some HELP!
(head out the window)
MURDER!! POLICE!!!

She puts the blade right under his chin.

Neighbors POUND ON THE WALLS again, with IRRITATED MUFFLED CRIES.

KAZ
(still at the
window)
EGG ROLLS!

90 EXT DENNY'S STREET - NIGHT

90

POV KAZ: Charles dumps Denny, unconscious, into the car and gets behind the wheel.

91 INT. DENNY'S LIVING ROOM - NIGHT, CONTINUOUS

91

KAZ
DENNY! What kind of game
is this?

SONIA
No game.

92 EXT. DENNY'S STREET - NIGHT, CONTINUOUS

92

POV KAZ: Charles making a vicious U-turn beneath the
window. The car stops momentarily, stalled.

93 INT. DENNY'S LIVING ROOM - NIGHT, CONTINUOUS

93

It's the last thing Kaz had in mind, but Sonia's sword is
inches from his throat. When she draws back to swing it,
he jumps out the window.

KAZ
(as he goes)
I DON'T WANT TO DO THIS!

Sonia swipes at him, too late.

94 EXT. OUTSIDE THE BUILDING - NIGHT, CONTINUOUS

94

Kaz vaults over the fire escape.

a94 Kaz drops on the car roof.

a94

95 INT. THE CAR - NIGHT

95

Denny is out cold in the passenger seat. Charles, trying
to get the car started again, hears a BUMP on the roof.
He looks out the window.

96 EXT DENNY'S STREET, ON TOP OF CAR - NIGHT 96

POV CHARLES: KAZ, spreadeagled on the car roof.

97 EXT. DENNY'S STREET, FIRE ESCAPE/CAR - NIGHT 97

ANGLE: SONIA, drops down the last rung of the fire escape.

KAZ

Drive, you son of a bitch!

Charles guns the motor. The car gives a lurch and takes off, just as Sonia runs alongside and leaps up onto the hood.

98 EXT. DOWNTOWN SIDESTREETS - NIGHT, CONTINUOUS

98

Charles hotrods through the empty streets, trying to force them off the roof. Sonia and Kaz SHOUT at each other over the SCREAMING TIRES.

KAZ

Lady, what'd I ever do to you?

SONIA

(raising the sword)
Hold still, Devil!

KAZ

I'm not a devil!

SONIA

I saw you change.

KAZ

(laughing crazily)
Oh, that? I was kidding!
Another woman with no sense of humor.

The sword slices past his head.

KAZ

I have better material. A gorilla goes into this bar, see--

99 INT. A POLICE CAR AT COLUMBUS CIRCLE - NIGHT

99

A COP is making out a report. His partner, a young and feisty little streetwise POLICEWOMAN (GRADY) is in the back seat. She is handcuffed to Fixer, who is in his gypsy get up, very indignant.

GRADY'S PARTNER

(writing)
Peddling without a license...
drunk and disorderly...
resisting arrest... vagrancy

FIXER

I ain't no vagrant. I'm a squatter.

GRADY

Fella, nobody squats at Tavern On The Green.

100 EXT. THE FOUNTAIN -- NIGHT

100

Sonia's car ROARS PAST the police car, Sonia and Kaz hanging on desperately. A claw swipes out the window at them, trying to knock them off the roof. They disappear into the park.

101 INT. THE POLICE CAR -- NIGHT

101

The cops look at each other, shrug wearily. They flip on the SIREN and SCREECH OFF on pursuit.

102 EXT. THE PARK DRIVE -- NIGHT

102

Charles ZOOMS through the park. Sonia tries to slash Kaz. The cop car pulls alongside, matching their speed.

a102 INT. SONIA'S CAR (POLICE CAR IN BACKGROUND)

a102

CHARLES, his claws on the wheel, wild-eyed.

COP
(pulling alongside)
Pull over!

FIXER
(leaning out the
window)
Yo, Pazotski! Help Me!

SONIA
(to cops)
I've got the Mangler here!

KAZ
(frightened)
Where?!

FIXER
They tryin to kidnap me, boy!
Got me chained up to a woman!
(with a disgusted
look at Grady)
Half a woman, anyways.

Charles wrenches the wheel.

b102 EXT. THE PARK DRIVE -- NIGHT

b102

He cuts off the cops, forcing them off the road, and driving off.

ANGLE: THE COP CAR, going wild, ending stuck in a clump of trees. A short silence.

FIXER (O.C.)

Woman, you're sitting on my head. Take these bracelets offa me!

(CONTINUED)

bl02 CONTINUED:

bl02

GRADY (O.C.)

Shit. Oh, shit. I can't
find the key.

COP (O.C.)

Car 82... 82 requesting
backup...

103 EXT. ANOTHER PART OF THE PARK -- NIGHT

103

A pair of headlights appear in the distance, moving rapidly. It's Charles and his unwanted passengers. The car is headed straight for a body of water.

KAZ

(hanging on)

You think I'm the Mangler?
Is that it? Boy, are you
off base! It just so happens
that maybe I'm almost
absolutely sure I may not
be!

Charles sees the pond too late. Hits the brake, but skids right into the water. The car stops with a THUD. Kaz and Sonia fly headlong into the pond. While they flounder, Charles drags Denny away from the car, throws her over his shoulder and goes. A moment. Kaz and Sonia come up out of the water, facing each other. She immediately swings the sword at him. He dives under water. She whacks the water on all sides, trying to get him. He comes up behind her. She lunges at him, nicking his shoulder. He clutches it and cries out, falling back underwater, pulling Sonia with him. They come up again, kneeling in the water, still facing each other, gasping for air. She still clutches the sword.

SONIA

Ai madre Maria. You're not
dead.

KAZ

No, but thanks for trying.

SONIA

You're not a demon. I cut
you with this. And you're
still alive.

ANGLE: an army of squad cars approach in the distance,
SIRENS WAILING, lights flashing.

(CONTINUED)

103 CONTINUED:

103

KAZ

Look, Sonia. You saw me
change, I'm not going to
waste time lying to you now.
But I'm not the Mangler.

ANGLE: THE SQUAD CARS, almost on them.

SONIA

But if you're not the Mangler
-- who is?

They both rise slowly in the water and turn. In the distance behind them, is the dark, forbidding shape of Belvedere Castle, perched high on jagged rock. The small figure of Charles can be seen climbing towards it, Denny still out cold over his shoulder.

BEDLAM. The cars converge on them, SCREECH to a stop. Cops pour out, guns drawn, surround them. Janus jumps out of the nearest car, shoulders through.

JANUS

Sonia, what the hell is this!
Where's the Mangler?

They all wait for her to speak.

SONIA

He's up at the castle!

KAZ

AND HE'S GOT MY WOMAN!

They all charge towards the castle.

104 EXT. BELVEDERE CASTLE - NIGHT

104

Charles toils up the rocks, casting a huge, menacing shadow. Denny is coming to. He slides her off his shoulder, kicks open the heavy castle door.

CHARLES

Get in.

DENNY

I will not! Who do you think
you are?

CHARLES

I'm the Mangler.

(CONTINUED)

104 CONTINUED:

104

DENNY
(entering
immediately)
-Right, in you said? How far
in? This in enough?

105 INT. CASTLE ANTEROOM - NIGHT

105

Denny cowers against the stone wall. Charles bolts the door, and strips off one hand -- the leathery claw is only and ingenious glove.

106 EXT. BELOW THE CASTLE - NIGHT

106

Big arcs of bright lights fan back and forth through the bushes. Then cops burst out of the undergrowth, holding flashlights. Grady and her partner are among them. Grady is still cuffed to Fixer, who is dragged along. The castle is seen in the background.

107 INT. UPSTAIRS CASTLE TURRET ROOM - NIGHT

107

A dangerous-looking bomb is held up to Charles' deranged face. Denny is in the background.

CHARLES
Denny? Can you spell
trinitrotoluene?

DENNY
(shrinking back)
TNT?!

CHARLES
I knew you could.

She runs away, to the window. Charles follows her. He grabs her and bends her out the window.

108 EXT. HIGH TURRET WINDOW - NIGHT

108

Charles holds her by the throat.

109 EXT. ROCKS BELOW THE CASTLE - NIGHT

109

The group moves up the rocks, towards the castle.

(CONTINUED)

109 CONTINUED:

109

KAZ

Denny!

110 EXT. HIGH TURRET WINDOW - NIGHT

110

DENNY

(weakly)

Oh, hi, everybody, I'm
awfully sorry about all this.

CHARLES

Go away! Or I'll slash her
throat wide open!
(pulling her out of
sight)

111 EXT. ROCKS BELOW THE CASTLE - NIGHT

111

KAZ

What are you waiting for?
Let's go get him!

Kaz and the cops scramble up the jagged rocks.

112 EXT. CASTLE DOOR - NIGHT

112

Kaz and the others arrive. Kaz throws himself against the
door and bounces off.

ALERT COP

(helpfully)

It's blocked.

JANUS

Get the battering ram.

Several cops rush off.

SONIA

Phil -- I know somebody who
could climb up on him from
behind.

JANUS

Who?

SONIA

Him.

Kaz looks over his shoulder to see whom she means. Then
at her.

(CONTINUED)

112 CONTINUED:

112

KAZ
(his voice cracking)
Me?

SONIA
(taking him aside)
Kaz -- whatever I saw you
turn into, it had wings.
Change. Go on.

KAZ
Oh, just like that? What
am I, a machine? I can't
turn it on and off like a
faucet, you know! I need
to be in the mood. A paper
lantern over the lightbulb,
couple bottles of Bud...

SONIA
Denny's life is at stake!

KAZ
Don't pressure me, for God's
sake! I'll never get a
devil-on. I need hot eyes!
Warm skin! The curve of--

SONIA
You mean sex? Hell, why
didn't you say so? You just
hit the mother lode, baby.

She tosses the sword away, pulls him aside and starts
kissing him. The cops stare. Janus is livid.

FIXER
Now you talkin! Don't fight
it, boy! Let it take you
all the way, for once!

113 INT. TURRET ROOM - NIGHT

113

Charles readies the bomb, smiling.

CHARLES
You understand. We can't
leave any witnesses. Not
if my work is to continue.

She pushes by him, YELLS out the window.

(CONTINUED)

all13 -EXT. WINDOW - NIGHT

all13

DENNY
Look out! He's got a bomb!

114 EXT. BELOW THE CASTLE DOOR - NIGHT

114

ANGLE: ON THE GROUND, the cops scatter, fall back to safety.

115 EXT. THE TURRET ROOM WINDOW - NIGHT

115

THEIR POV: THE WINDOW, Charles angrily trying to pull Denny back.

116 EXT. BELOW THE CASTLE DOOR - NIGHT

116

POV DENNY: SONIA AND KAZ, lying on the ground, rocking with passion. As they roll out of frame...

all16 -EXT WINDOW - NIGHT

all16

DENNY
(indignant)
And she's supposed to be my
best friend!

117 EXT. BELOW THE CASTLE DOOR - NIGHT

117

Sonia and Kaz roll down the hill into a clump of reeds.

118 INT. STAIRWELL - NIGHT

118

Charles chases Denny up the stairs.

119 EXT. IN THE REEDS - NIGHT

119

Sonia is still locked in a kiss with Kaz. She staggers back from him. They are both winded. He leans over his knees, GASPING for breath.

SONIA
Let me... see... your hands.
He raises one slowly. It is leathery, with claws.

(CONTINUED).

119 CONTINUED:

119

KAZ
(joyfully)
Right on, woman! Do it to
it!

She throws herself on him. They kiss and grope with new energy.

120 INT./EXT. LOOKING THRU DOORWAY OUT AT THE CASTLE
TERRACE - NIGHT

120

As they struggle, Denny inadvertantly knocks the bomb out of Charles' hand; it rolls towards the door in the foreground. Charles chases after it and SLAMS the door shut.

121 EXT. IN THE REEDS - NIGHT

121

The clump of reeds shake more and more feverishly.
Sonia comes flying out.

SONIA
Okay, I've done my bit. Take
off, baby.

KAZ (O.S.)
But he's got a bomb!

SONIA
(peering back thru
the reeds)
You're still rare.
(she plunges back
into the reeds)
Let me know when you're
well done.

The reeds are wildly thrashed about.

122 EXT. THE CASTLE TERRACE - NIGHT

122

Charles lights the fuse with a zippo-lighter. It's blown out. He tries to light the fuse again, but now we see Denny blowing it out once more.

CHARLES

(turning away from
her)

Stop that!

DENNY

(swallowing her
hysteria)

Please, Charles, listen to
me. You need psychiatric
help -- you're mentally ill!

He whirls on her threateningly, pinning her against the
wall.

DENNY

(quickly)

I like that in a man.

123 EXT. IN THE REEDS - NIGHT

123

Sonia falls back and away from Kaz, drained. Her face changes expression as she stares. Kaz rises slowly, magnificently into frame. He is totally transformed, ready for anything. He ROARS. Psychic energy CRACKLES and POPS around him.

SONIA
(rising)
Attaway! What has he got?

KAZ
WOMAN!

SONIA
What do you want?

KAZ
BLOOD!

SONIA
How do you feel?

KAZ
FAN-FUCKIN-FUNKY!

Sonia CHEERS. Spirits swirl around Kaz, then sweep into his body. He spreads his wings and flies up the cliff.

124 EXT. CASTLE - NIGHT

124

Kaz flies toward the castle.

125 EXT. THE CASTLE DOOR - NIGHT

125

The cops still haven't broken in. A couple are measuring the door. ALERT COP points O.S. Two cops lead a tough, self-important GUY with a large telescopic rifle. They walk up to Janus...

ALERT COP
Sharpshooter's here, sir.

JANUS
Can you pick this guy off
without hurting the girl?

126 EXT. THE CASTLE TERRACE - NIGHT

126

POV JANUS AND SHARPSHOOTER. CHARLES AND DENNY coming into view. He holds the bomb in one hand, her neck in the other. He bends her backward over the railing.

127 EXT. THE CASTLE DOOR - NIGHT

127

SHARPSHOOTER

(sneers)

No guarantees.

He heads off to look for a prime angle.

128 EXT. THE CASTLE TERRACE, ON THE RAILING - NIGHT

128

CHARLES

I'm sorry, Denny. I don't
want to kill you this way.

DENNY

Oh good, you had me going
there for a minute.

On the far side of the terrace, Kaz alights on the railing. He gives a FEROCIOUS HOWL and bounds across the terrace.

Charles sees him and pushes Denny aside, clutching the bomb. Kaz and Charles circle each other.

KAZ

(speech distorted)

Denny, get out of here.

CHARLES

(terrified)

Is he a friend of yours?

DENNY

(mildly)

Who? I don't see anybody.

KAZ

Go downstairs!

DENNY

(as if just noticing
Kaz)

Oh, are you talking to me?

(CONTINUED)

128 CONTINUED:

128

KAZ

What's the matter with you!

Charles tries to light his zippo while they argue.

al28 EXT. ON A JAGGED ROCK - NIGHT

al28

The Sharpshooter settles in.

bl28 EXT. THE CASTLE TERRACE - NIGHT

bl28

DENNY

I saw what you and Sonia were
doing!

KAZ

It was for you.

DENNY

You enjoyed it.

KAZ

(in the female Voice)
That's right, Miss Perfect,
you know everything, don't
you Miss Better Than Anybody
Else--

Charles has lit the fuse. He LAUGHS WILDLY, and runs off.

129 EXT. ON A JAGGED ROCK - NIGHT

129

The Sharpshooter has been waiting his chance. He smiles.

130 EXT. THE CASTLE TERRACE - NIGHT

130

POV SHARPSHOOTER: CHARLES, in his sights, waving the bomb.

131 EXT. ON A JAGGED ROCK - NIGHT

131

The Sharpshooter shoots.

132 EXT. THE CASTLE TERRACE - NIGHT

132

The bomb, hit, flies from Charles's hands as he falls back.

• ANGLE: The hissing bomb flying across the terrace.

ANGLE: Still arguing with Denny, Kaz catches... the bomb.

KAZ

(in his own voice)

COULD WE POSSIBLY DISCUSS THIS
LATER?

DENNY

It's gonna blow up!

KAZ

Yaaaaaaaaaaah!

ANGLE: He runs to the front railing, ready to throw the bomb over.

133 EXT. CASTLE DOOR - NIGHT

133

THE COPS BELOW, backing away, SHOUTING.

Sonia is there now too, beside Janus. Fixer tries to cover his head, but he's still cuffed to Grady.

134 POV SHARPSHOOTER: KAZ, in his sights. 134

135 The Sharpshooter SHREIKS, leaping back. 135

 SHARPSHOOTER
 Oh my God, there's a Pazotski
 up there!

136 THEIR POV: KAZ, frantically juggling the hot bomb. 136

137 EXT. CASTLE DOOR - NIGHT 137

 SONIA
 The water, Kaz! Throw it!

138 EXT. THE TERRACE - NIGHT 138

 KAZ
 Throw it where!

 DENNY
 IN THE POND, SHMUCK!

Kaz pitches the bomb as far as he can. Covers his head.

139 ANGLE: THE BOMB, sailing over the water. 139

a139 ON THE OTHER SIDE OF THE LAKE - NIGHT a139

It overshoots the pond and lands in a small clutch
of deserted police cars. There is only a fragment of
fuse left, then... they EXPLODE like the 4th of July.

140 EXT. BELOW THE CASTLE - NIGHT 140

THE COPS, watching their vehicles go up in flames.

 FIXER
 (delighted)
 Way to go, bro!

(CONTINUED)

- 140 CONTINUED: 140
- POV FIXER: THE SWORD, lying near his feet. No one's looking. He picks it up, runs a finger along the blade.
- EXT. THE TURRET TERRACE - NIGHT
- POV EVERYONE: THE TERRACE ABOVE, no one in sight.
- 141 EXT. CASTLE DOOR - NIGHT 141
- The cops arrive with the battering ram. Bash down the door.
- SONIA
Let's get him!
- All charge in. Fixer is pulled along, dragging his feet.
- 142 EXT. THE TURRET TERRACE - NIGHT 142
- Kaz turns from the burning cars to see Charles dragging Denny off. Kaz pursues them.
- 143 INT. UPPER STAIRWAY - NIGHT 143
- Charles, his forearm around Denny's neck, pulls her up the stairs toward the roof, Kaz after them.
- 144 INT. LOWER STAIRWAY - NIGHT 144
- The cops running up from below.
- 145 INT. TORCHLIT HALLWAY - NIGHT 145
- Charles pulls Denny down the hall.
- 146 EXT. THE TURRET TERRACE - NIGHT 146
- Cops come running out to find no one there.
- 147 INT. TORCHLIT HALLWAY - NIGHT 147
- Kaz runs down the hall.
- 148 INT. MOONLIT HALLWAY - NIGHT 148
- Charles pulls Denny out a window.

- 149 INT. UPPER STAIRWAY - NIGHT 149
The cops pound up the stairs.
- 150 INT. MOONLIT HALLWAY - NIGHT 150
Kaz runs up against a dead end. Where could they have gone? Sees something.
- 151 EXT. ROOFTOP TERRACE - NIGHT 151
POV KAZ: CHARLES AND DENNY, moving along a rooftop terrace outside.
- 152 INT. MOONLIT HALLWAY - NIGHT 152
Kaz climbs out the window.
- 153 EXT. ROOFTOP TERRACE - NIGHT 153
Charles eases along the terrace, pulling Denny. Kaz follows grimly and grabs him from behind. Charles drops Denny and turns to face Kaz. He opens his mouth. A DEEP, SCARY HOWL come out of it. The force of his breath pushes Kaz back so he falls, hangs onto the tiles to avoid being blown off.
- 154 INT. MOONLIT HALLWAY - NIGHT 154
The others have just arrived, heading for the window. But the WIND plasters them all against the walls. The room is SHAKING.
- 155 EXT. ROOFTOP TERRACE - NIGHT 155
Charles is changing. He pulls his human face off. The SOUNDS are wet, nauseating. From Charles's human shell a huge nightmare monster is growing, more hellish and terrifying than poor Kaz. Charles HOWLS IN A FIENDISH VOICE as he transforms and the wind rips at his clothes.
Kaz, hanging on, glances in despair at his own body. He is nearly normal.

KAZ
Bibi Szegulesco, where are
you when I need you?

(CONTINUED)

155 CONTINUED:

155

CHARLES
(in the Voice)
Hey, you know Bibi? Hell
of a girl, hah?

He's finished growing now. Cloaked in red, surrounded by
fire and SCREAMING RABID SPIRITS. His immense power is
tangible. He smiles.

CHARLES
But her mother was kind of
a drag.

156 INT. MOONLIT HALLWAY - NIGHT

156

Some rush to escape. The door slams in their faces. Those
that touch it YELL as their hands stick to the red-hot
door, frying.

157 EXT. ROOFTOP TERRACE - NIGHT

157

CHARLES
There's no hurry. I'll get
to each of you -- one by one.
(directing his
spirits to Kaz)
First him. And make it slow.

Charles LAUGHS as his demons swoop at Kaz, jabbing and
burning him.

Denny watches, petrified.

DENNY
Kaz, you're back to normal
-- he'll kill you!

Kaz tries to fight back. But Denny is right. He's normal.
He doesn't have a chance.

158 EXT. MOONLIT HALLWAY - NIGHT

158

AT THE WINDOW, they all watch in horror.

DENNY
Change back! You can't
fight him like that!

(CONTINUED)

158 CONTINUED:

158

SONIA
 (her head out the
 window)
 Baby, look!
 (posing)
 Wet French kissing!

DENNY
 Leather g-strings! Uh, Sara
 Lee double fudge brownies!

SONIA
 Hey! I'm not wearing
 underwear!

159 EXT. ROOFTOP TERRACE - NIGHT

159

TWO COPS come up over the roof and SHOOT Charles at point blank range. Charles reacts as though a mosquito bit him. He blows one cop back over the roof and lifts the other up, tossing him SCREAMING off the rooftop terrace. Then, without warning, Charles snatches Denny up. She struggles, trying to kick him. He LAUGHS, playing with her.

Kaz snaps. He charges at Charles, oblivious to his power and size. Hauls off and punches him in the face.

Charles's head flies off. For a moment, all REACT IN HORROR AND RELIEF, thinking he's destroyed. But the head zooms full circle on its own power, LAUGHING at them, enjoying the joke. It dive-bombs Kaz, SNAPPING at him like a rabid dog, before PLOPPING back onto his neck.

But Kaz has used the moment's distraction to pull Denny away from Charles. As she crawls toward the window and safety, Charles, through kidding around, starts slowly, inexorably, for Kaz. Kaz, trapped, backs onto a curved ledge over a steep drop. Charles follows.

160 EXT. MOONLIT HALLWAY - NIGHT

160

AT THE WINDOW, Fixer elbows his way to the front, pulling Grady. He waves the sword.

FIXER
 Here you go, Pazotski!

GRADY
 Hey, where'd you get that?

As she tries to get it away from him, he STRIKES it against the window sill and it sparks.

(CONTINUED)

160 CONTINUED:

160

FIXER
See that, boy? Genu-ine
flint!

Grady grapples for the sword, but Sonia restrains her.

SONIA
No, let him have it!

Fixer tosses it out the window.

FIXER
Find his scar, boy!

161 EXT. ROOFTOP TERRACE - NIGHT

161

ANGLE: THE SWORD sailing over Charles's head. Kaz catches it.

FIXER (O.C.)
Stick 'im where the devil
went in!

Angry, Charles forgets Kaz a second and sends a TONGUE OF FLAME at the window. Kaz, sword in hand, leaps on Charles's huge body. But Charles seizes him easily, flips him upside down and begins to carry him along the curve to the edge of a very narrow ledge. Kaz, meanwhile, is feeling all over Charles's lower belly for his demon scar. And Charles get ticklish. He wriggles, LAUGHING HELPLESSLY, still holding Kaz.

FIXER (O.C.)
Find the damn scar!

KAZ
He hasn't got one!

Charles, holding Kaz, is nearly at the end of the ledge. Kaz searches more desperately as Charles is about to let go. At the last second:

POV KAZ: THE DEMON SCAR ON CHARLES'S STOMACH, seen upside down as Kaz is carried along. It is nearly hidden by scales and hair. It is the same 4-point design as Kaz's.

Kaz gives a TRIUMPHANT YELL, plunges the sword into the scar. Charles ROARS and flings him over the chasm between the ledges. Kaz just manages to cling to the terrace edge, dangling over the sheer drop, hanging on for dear life.

(CONTINUED)

161 CONTINUED:

161

Charles is SCREECHING, the sword stuck in his demon scar. It fits perfectly, like a 4-sided key in a Fichet lock.

And now Charles begins to burn up, ROARING IN AGONY. The demons and Charles's still-standing body go up in a sheet of gore and flame, SHRIEKING. Kaz and the others shield their faces. There is a huge fire where Charles stood. Then sudden silence, except for the HISS of smouldering ashes. A few big bugs crawl about in them. Only Kaz is left on the rooftop terrace, dangling from the edge. Janus crawls out on the terrace, tires to reach him. Can't quite make it.

JANUS

Gimme a hand!

AT THE WINDOW, everyone is crowded, watching.

GRADY

I'll go.

Anxious to prove herself, she crawls out onto the terrace. Fixer is forced to come, too.

FIXER

Don't I get nothin to say
about this?

Fixer clings stubbornly to the window sill. Grady, attached to him, stretches out her other arm to Janus. Janus grips her hand, is now able to lean out and give Kaz a hand up. Kaz is exhausted. They pass him along the human chain to the window. There he leans against Fixer, putting an arm around him.

THEIR POV: THE ASHES, scattering in the wind.

FIXER

Well, well. You done a good
thing, boy. A real good
thing.

CU: KAZ. The very last of his demon fades away. There is a FAINT, MAGICAL POP. He looks different. Cleaner, straighter. Puzzled, he feels his face.

FIXER

You all right?

KAZ

You know what? I think...
maybe... I am.

162 EXT. IN FRONT OF THE CASTLE - NIGHT, LATER

162

It's all over. Flash bulbs POP, tv lights, COPS AND REPORTERS everywhere.

Kaz and Denny exit from the castle and are photographed. We follow as they pass Fixer and Grady, and the Janus, who is at the tail end of his instructions to a policeman. Janus moves through the crowd and finds Sonia. She is weary and subdued. Not the cocky and bitter Sonia of before.

JANUS

(gently)

Can I drive you home?

SONIA

Thanks. And Phil... could you stay tonight? I mean...

(almost shyly)

Do you want to?

JANUS

(cupping her face)

You tell me.

163 EXT. PARK NEAR THE CASTLE - NIGHT

163

Kaz is kissing Denny. Really kissing her.

DENNY

(delighted, but pulling back)

Hey, careful. You don't wanna get all worked up.

KAZ

Oh yes I do.

(kissing her)

I already am. Denny, you know what this means? I'm turned on, way on, full volume!

(spreads his arms)

And look!

(opening his pants)

Look!

DENNY

(laughing)

Kaz!

KAZ

No, look!

CU: KAZ'S LOWER BELLY. Clean. Scarless.

(CONTINUED)

163 CONTINUED:

163

KAZ

It's gone! It's over!

He LAUGHS, leaping around crazily, unable to contain his excitement.

DENNY

Oh... Kaz.

KAZ

Fixer was right! I did something really noble, I didn't even stop to think about it, and the curse jumped right out of me and... into...

He grabs her.

KAZ

Oh, boy. I forgot that part. Den, would you do something for me? Get hot.

DENNY

Huh?

He pulls her into an embrace. A long, serious, busy kiss. They break. He examines her hands, her face, pries open an eye and squints into her pupil.

DENNY

What are you doing?

KAZ

You're okay.
(joyfully)
You're okay!

He spins her around. She LAUGHS.

DENNY

Shouldn't I be?

KAZ

Fixer told me the person closest to me was the one who got the curse.

DENNY

But I wasn't anywhere near you.

(CONTINUED)

163 CONTINUED: (2)

163

KAZ

No, he meant -- ah, who cares! He was wrong, that's all that matters!

He starts kissing her again but she suddenly holds him back.

DENNY

Hold it. Kaz. Are you actually telling me... we can... I mean actually... you and me... together?

Obviously the full potential hasn't hit them until now. They stare at each other. Then Kaz WHOOPS, grabs her hand, and they run wildly out of the park.

al63 EXT. IN FRONT OF THE CASTLE - NIGHT

al63

The crowd is dispersing. Fixer is still cuffed to Grady, who is on the walkie talkie. Fixer's eyes gleam red.

Grady suddenly notices what she's attached to. He grins at her -- a devilish grin. He licks his chops.

FIXER

(in a growly voice)
Hey, baby.
(his face very close
to hers)
Let's howl.

And Grady RATTLES the cuffs, hollering:

GRADY

Mike! Hey, somebody! Hey!
WHO THE HELL HAS THE GODDAM
KEYS!!

164 EXT. CENTRAL PARK WEST - NIGHT

164

Kaz, holding onto Denny, excitedly flags down a cab. They are all over each other. They can't stop kissing long enough to get in. So they fall in.

165 OMIT

165

166 INT./EXT. DENNY'S VESTIBULE - NIGHT (LOOKING OUT 166
THROUGH THE GLASS DOORS)

The cab pulls away as they run-fall up the steps. Then, at the top step, all of a sudden, the hurrying is over. Kaz takes her face in his hands. A moment of tenderness, of longing fulfilled, of real affection for each other. The doors swing open, they kiss, and they disappear into the building.

167 EXT. DENNY'S BUILDING - NIGHT 167

In Denny's window, a light goes on. Then another. And another, until the whole apartment is ablaze with light. The silhouettes of Denny and Kaz appear at the window. They come together. Kaz slowly pulls down the shade.

168 ABOVE THE BUILDING, high above all the rooftops in the 168
city a lovers' moon sails high.

169 And DOWN IN THE STREET, Grady sprints by... and then 169
Fixer, transformed, lopes after her in devilish hot
pursuit.

END