

WAXWORK

Written and Directed by

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JAZZ MUSIC playing in the background.

OUTSIDE THE LOFTMORE RESIDENCE - NIGHT Lightning and thunder crash as we see the old LOFTMORE residence. Sounds of FIGHTING come from the inside.

INSIDE THE LOFTMORE RESIDENCE - NIGHT FIGURE has MARKS GRANDFATHER by the head, pushing him towards a BURNING fireplace. MARKS GRANDFATHERS head gets pushed into the fireplace. Show FIGURES'S hand smashing glass cases, finally grabbing a medallion and other assorted objects. MARKS GRANDFATHER, now burning, attempts to get up. FIGURE stuffs objects into a black satchel, closing it as MARKS GRANDFATHER gives up the fight and succumbs to the flames.

CUE WAXWORK THEME MUSIC, rolling acting credits as camera zooms in on the FIRE of the fireplace.

LOFTMORE RESIDENCE, PRESENT DAY

Show fireplace, without fire, as well as a portrait of MARKS GRANDFATHER. MARK and MARKS MOTHER sit at opposite ends of a long table which the PORTRIAT hangs over. MARK is reading the newspaper.

MARKS MOTHER

Darling? I hear you were having drinks with the butler the other night. Now you know that sort of thing leads to anarchy.

MARK

Mom.

MARKS MOTHER

One has to keep the distance between `them' and `us'

MARK

They're all human beings

MARKS MOTHER

Servants. Oh isn't it terrible darling, two more people have disappeared

MARK

Oh really? We're they `us'es' or `them's'?

MARKS MOTHER

Don't be facetious darling. Now drink your milk, you're late for college

MARK

Mom, when are you going to let me have some coffee in the morning?

MARKS MOTHER

When - you're a big boy. I mean you know it's bad for you

MARK

But mom, I NEED THE CAFFINE - BADLY

MARKS MOTHER

I'll think about it. Now run along darling.

MARK folds up his paper, setting it down on the table and exits the room.

HALLWAY - DAYTIME

JENKINS, the butler is standing at the ready with MARKS books.

JENKINS

Your books Master Loftmore

MARK

Thank you Jenkins

JENKINS

And your coff - excuse me, caffeine sir

MARK

Thank you

JENKINS

And uh, your nicotine sir

MARK

Thank you

JENKINS

Allow me sir

JENKINS takes out a lighter and lights the cigarette

JENKINS

Will you be wanting your wheels today sir?

MARK

Uh, not today Jenkins, I need the fresh air

JENKINS

Have a nice day (cough) sir

OUTSIDE THE LOFTMORE RESIDENCE - DAY MARK exits his house smoking his cigarette

SIDEWALK - DAY

SARAH

I saw the greatest movie with mark last night

CHINA
With Mark?

SARAH
He still likes you

CHINA
Oh I don't give a shit the guy's a slob. He doesn't even know how to spell `lady' let alone treat me like one. You know the last time we went out he actually made me pay for a drink?

SARAH
He did?

CHINA
Yes, I'm sure.
(Sighs)
What I need is an older man, something with class, a little style. Someone who knows how to treat a lady.

SARAH
Businessman?

CHINA
Businessman!

SARAH
Doctor? Lawyer?

CHINA
Lawyer, Doctor, I don't care.

SARAH
Yeah, yeah, OK

CHINA
Yeah (Sighs)

SARAH
So why are you dating Jonathan?

CHINA Dating? Grow up Sarah, one night of fun. Anyway, Johnny may not have a lot of class, but.

SARAH
But?

CHINA
But he still has something Mark hasn't.

SARAH
What's that?

CHINA
A body. I mean we're talking major body

SARAH - kicks CHINA lightly and jokingly
China! You're awful! You're a whore!

CHINA - laughing
I am!

CHINA and SARAH are now walking next to a white picket fence. Camera pans down revealing the WAXWORK.

SARAH
Strange, I've never seen that before

CHINA Yeah. Weird place for a waxwork, maybe they don't like customers (laughs at herself)

Camera pans back revealing a shocked look on both SARAH and CHINA'S faces as they see MR LINCOLN standing there looking up at the sky.

MR LINCOLN
I'm sorry ladies, did I startle you?

CHINA
Heart attack maybe, startle no.

MR LINCOLN
I see you're interested in my waxworks, yes?

SARAH
Well.

CHINA Yeah. In fact we were just saying it's kind of a weird place to have one. I mean, on a street like this.

MR LINCOLN
Really? Why?

SARAH - looking around, noticeably freaked out
Customers and that. (LOOKS at CHINA) We gotta get back to class.

CHINA
Yeah. Nice meeting you mister.

MR LINCOLN
Mister?

CHINA looks turned on by this.

SARAH
Come on China (NUDGES CHINA with her BOOKS)

MR LINCOLN
I'm having a private showing tonight. At midnight.

CHINA
Hmmm. Good time. After dinner but before breakfast.

MR LINCOLN You can bring some friends of course. No more than six though. Otherwise I'm afraid we might be a bit full.

CHINA

Oh. you're expecting a crowd

MR LINCOLN

Like I said, no more than six

CHINA smiles and her and SARAH turn away

MR LINCOLN

See you at midnight then

CHINA and SARAH turn back, but MR LINCOLN is gone. SARAH looks nervous and CHINA giggles.

CHINA

Ooooooh Scaaaaarrrrrryyy

The two turn and run off to class.

SIDEWALK - DAY

MARK is lightly walking to class

GIRL

Morning Mark!

MARK

Hey, how you doing? I'm late.

MARK runs off at a brisk jog.

LECTURE HALL - DAY The decor is old 1940 Nazi posters. A large Nazi flag is erected by the LECTURER. The LECTURER speaks with a strong GERMAN accent. LECTURER In June of 1941, Operation Barbarossa attacked the Soviet Union - and the three Baltic States, simultaneously. In just the matter of a few days, the Lithuanians FELL Under the assault of the Nazi Blitzkrieg. The German occupation, and Hitlers announcement of an Austland (?) Republic, meant the END of the Lithuanian culture.

MARK enters the lecture hall from doors in the back.

LECTURER

Good afternoon Herr Loftmore

MARK

Good morning - Sir

LECTURER You obviously know all about the Lithuanian struggle, otherwise you would have attended the first fifteen minutes of the lecture, ja?

MARK - looking smug Yes sir

LECTURER Good. Tomorrow I want a twenty-page essay on the subject now sit down.

MARK Thank you sir

LECTURER Now where was I? What was I talking about in my notes? Where are my notes? My notes may be here ja?

MARK takes a seat next to CHINA, SARAH, and TONY near the back of the lecture hall

MARK Thanks for that phone call that I never received last night

LECTURER And so.

CHINA Well I must be drawing a blank. I don't remember Jonathan ever letting me use his phone.

TONY
OH! Gotta hurt!

MARK You went out with JONATHAN LAST NIGHT! What are you? CRAZY?!

LECTURER
And Mr. Loftmore, I nearly forgot. I also want a 40-page essay on the trouble with DICTATORS! (Raises his pointer to the ceiling in a Seig Heil fashion)

FOOTBALL FIELD - DAY It's a sunny day. In the stands we see SARAH, TONY, and MARK

MARK
I can't believe she went out with that monster last night

TONY
Forget her Mark, she's a bitch

SARAH
Hey, China's a friend of mine

CHINA and JONATHAN, a football player sans shirt, are standing next to each other down by the field.

MARK
Look at that. If he got on top of you, you'd have a better chance with a steamroller.

TONY - holds up his fingers a few inches apart
You know what they say about body builders man, this big right here

SARAH
Stop saying things so loud!

TONY
Oh! The virgin has spoken! SARAH
Stop it!

CHINA - joining the rest of them in the bleachers
Hi! TONY - holding his fingers up again
Hey, is it true what they say about body builders.

CHINA
Well that's for me to know - but I did enjoy rubbing oil all over that
big.

MARK
Just give it a break China ok? CHINA
Jeez. Can't even take a joke

TONY
Save it for the powder room babe, this man is in pain

SARAH
You guys are being real assholes

MARK
Thank you Sarah

CHINA - sarcastically
Thank you Sarah

JONATHAN
Hey babe, are we going to catch a flick tonight, get a little of that
back row boogie?

CHINA
Oh I don't know handsome, I'm a little tired

JONATHAN
Yeah, me too after last night. Hey Mark, want to go play catch? Or
are you incapable of doing that as well?

MARK starts to get up but TONY stops him

TONY
Don't do it superman, you only got one life man.

JAMES and GEMMA walk onto where the four are sitting

JAMES
Hey Mark, I see you've made a new friend. I hope he'll fit through the
front door.

TONY Yea, sit down but no more jokes, this guy is in pain.

Scenes of football players beating the crap out of each other

GEMMA

What's happening tonight guys?

TONY Nothing. I gave up drinking.

SARAH The third time this month?

JAMES Yeah I was thinking of renting a horror film, what do ya say?

GEMMA Ooooh. That's a new idea

TONY Sound's alright. How about you Marcus?

MARK 60 pages on Lithuanian dictators or something.

More scenes of football players.

CHINA

Well, Sarah and I were invited to a late night waxwork show by the handsomest gentleman

GEMMA

No kidding?

CHINA Mmmm.It's a private show though. We can bring a few select friends.

More scenes of football action

JAMES

Ah, waxworks are out of date; this is the video age.

CHINA

Well, Sarah and I are going, how about you Tone?

TONY

You bet. We all can't be such modern people (turns towards JAMES and GEMMA)

SARAH

Come on Mark MARK

Ah hell, why not. I'll get the maid to write the essays

TONY

YES!

Back on the field, JONATHAN punches one of the other players out cold.

LOFTMORE RESIDENCE - LOUNGE - NIGHT TIME

SARAH, JAMES, CHINA, TONY and GEMMA are all seated in a lounge, drinking and smoking. MARK is off camera.

MARK

Anybody want another drink?

CHINA

It's eleven forty-five let's go

TONY

What's the rush babe, got a date with Jonathan after the show?

CHINA

Can't a girl get laid around here without being burned at the stake?

MARK (with cigarette in mouth and smirk on face)

Anybody got a match?

CHINA (noticeably pissed off)

I do what I want, when I want. Dig it or fuck off.

CHINA stands up and walks out the doorway, MARK follows after.

TONY

Oh ho! That's. SARAH, JAMES, TONY, GEMMA

...gotta hurt!

HALLWAY IN LOFTMORE RESIDENCE - NIGHT

CHINA walks into the hallway, throwing the door open wide. MARK follows after but is hit in the face by the closing door. CHINA is sitting on what appears to be a dresser. MARK walks over. CHINA sighs.

MARK

We need to talk. CHINA

Yeah about what?

MARK

About what? About us.

CHINA

Us is over. You had your chance you blew it.

MARK

Right.

CHINA I need a taking care of, not `hey how bout a pizza after class babe'. I'm looking for something just a little more in a man. A little `je nes se qua'.

MARK

A little what? CHINA

See. You don't even speak French.

MARK

I'm sorry I'm not that good at languages ok?

CHINA

Yeah well why should I suffer for that?

MARK

Suffer? We're living in America.

CHINA (giggles)

Mark, you're very sweet. But you just don't get it.

MARK (as CHINA turns and walks away)

Shit.

SIDEWALK OUTSIDE OF WAXWORK. - NIGHT

SARAH, JAMES, GEMMA, CHINA, TONY, and MARK are walking along the sidewalk en route to the WAXWORK. They approach the white picket fence surrounding the WAXWORK and stop.

JAMES

Nice place for a waxwork.

CHINA

Yea, that's what we said.

SARAH

Looks a little spooky boys, you think we should do this?

TONY

Never fear, Tony is here. Ladies first.

CHINA

Well what a gentleman. I think I'll play feminist tonight.

MARK Guys, could we hurry this up a little bit. I'm a little worried about my maid's knowledge of Lithuania, ok.

CHINA

Well if you're in such a rush darling, why don't you lead the way?

MARK

Ok toots, I will.

TONY throws the gate open. MARK turns back to the gang and pulls down the breasts of his suit jacket. MARK walks slowly towards the WAXWORK. When he's about halfway there, a cat meows, causing the rest of the gang to come running up towards him.

MARK

Guys, if I'm going to play the hero at least give me a little room.

TONY

Safety in numbers man.

MARK

Right.

MARK continues walking towards the WAXWORK, the others lagging behind.
He's now almost to the front door.

MARK (turning back)
You know I . . . What was that about safety in numbers?

TONY
So we're fickle.

GEMMA
James, I want to go home. JAMES
What?! It was your idea to come in the first place.

GEMMA
Yeah but this is not my idea of fun.

TONY
Come on Gems, let's just take a look.

GEMMA
No. It just doesn't feel right guys.

GEMMA turns and starts walking away. JAMES
Women. Hey honey wait up!

JAMES quickly follows suit.

MARK
Anyone else not coming?

TONY
Right behind you.

The front door to the WAXWORK opens slowly, causing the cigarette to fall out of TONY'S mouth.

TONY
Oh shit. It's the old door opening by itself scene.

Camera pans down to reveal a very short butler.

JUNIOR
Velcome to ve Vaxverk.

MARK
Uh, wrong picture Tony.

The four enter the house, CHINA noticeably trying to keep from touching JUNIOR

JUNIOR
Ve vere expecting more. The main door closes.

LOBBY OF WAXWORK - NIGHT The four enter into the lobby of the WAXWORK.
TONY lights a cigarette.

JUNIOR

Please sit down.

The four quickly sit, CHINA, SARAH and TONY on the couch; MARK on a chair separate.

JUNIOR
Make yourselves, comfortable.

TONY motions with his hand to MARK

JUNIOR
A drink for anyvon?

TONY motions `no' with his hand. A side door opens and HANS walks in, carrying drinks on a tray. The four look up with surprise at HANS, who easily stands taller than seven feet.

JUNIOR
You supposed to wait until I ring ve bell! Get out! Get out!

JUNIOR hits HANS in the leg until HANS leaves through the door he came in. JUNIOR gives a quick bow and exits the room.

TONY
Big party.

CHINA
Hey, it's a private show, what do you want?

MARK
If those guys are waxworks, they have definitely improved them since I was a kid.

CHINA Oh yeah. Well you didn't have to come you know. I'm sure someone would have loved to have taken your place.

MARK Oh yes darling, and who were you expecting, Maurice Cheval'.
(singing) Thank heaven, for little girls.

CHINA (laughs)
I don't think so babe.

With that, the doors to the WAXWORK exhibit open wide, revealing a few of the terrors that reside within.

TONY
This time I really don't see anyone man.

MARK
Must be what we came for.
The four stand slowly and enter through the doors, which close behind them. They begin walking around the WAXWORKS, which appear gruesome. The first they spy is of a high school student with a letter jacket on the verge of being hacked with an axe by and angry woodsman. They give each other looks of disgust and continue on. The next is of a Frankenstein-esque creature carrying a woman in its arms. The four are now roaming around the WAXWORKS individually, with TONY

encountering what appears to be a tribal INDIAN pointing a knife towards a victim. MARK walks past a circus cart with some sort of werebeast inside, and then continues on to a staircase exhibit with a dead woman at the base of it. On the staircase is a zombie-fied creature. We see CHINA walking on the other side of a bandage wrapped man pumping gasoline into a woman's mouth. Finally, we see TONY walking up to a cottage room display.

TONY
This. is killer.

TONY pulls out a cigarette and is about to light it when he accidentally flicks his lighter into the display. TONY pats himself down looking for another means with which to light the cigarette but finds nothing.

TONY
They won't mind if I go in for my lighter.

TONY looks around to make sure no one is watching and enters. He is transported into a forest surrounding.

FOREST - NIGHT TONY is in a dark forest. COBWEBS from a nearby tree cover his face. He spits them out. His clothes have become ragged and his hair is long and curly.

TONY (looking noticeably disgusted) Alright. Who put the acid in my drink again, China? Wait a minute. I gave up drinking. Hologram? No - hologram, right? Hypnotism! Hypnotism. That's it, alright I'm hypnotized! Alright.

TONY looks around at his surroundings and speaks to the sky.

TONY
Well I uh, hope you guys can hear me cause this is a hell of an illusion. I mean, I can smell the pine trees.

TONY looks around again and decides on a plan of action.

TONY
Ok - and uhhhh.. we got house.. and we got house. I guess we'll go to the house. Alright.

TONY, noticeably pleased with his quick decision making, chuckles to himself as he walks towards the house. A wolf howls in the distance. TONY gets to the door and knocks on it.

WEREWOLF (as MAN)
GO AWAY!

TONY
Hypnotists, make this guy a little more friendly ok (knocks again)

WEREWOLF (as MAN)
PLEASE! GO FAR FROM HERE!

TONY (talking to the sky)

Thanks. I'm going to go in now. Beautiful.

TONY enters the building. We see it is a sparse cabin with a lantern on the wall. It looks incredibly similar to the one TONY originally saw when he was in the WAXWORK

WEREWOLF (as MAN)
Why didn't you listen!

The MAN (WEREWOLF) walks towards TONY and puts his hands on his shoulders.

WEREWOLF (as MAN) Jack, I know your father was my dearest friend, but you can do nothing to help me. TONY
Jack? You got the wrong guy man.

WEREWOLF (as MAN)
JACK! You must run Jack, as far as you can!

The MAN steps back away from TONY, into the moonlight - as a wolf howls in the background.

WEREWOLF (as MAN)
The full moon, has already risen. In a few moments, I dare not think what will happen.

TONY
It's so cold in here! Why don't I just mosey on out, get some wood - we'll talk.

The MAN sits down at the table and looks like he's in pain.

WEREWOLF (as MAN)
It is. too late.

The MAN starts thrashing around at the table.

TONY Relax! I'll go outside - get the wood. Come back, have a cup of coffee, we'll talk about it. Become friends. Friends - think about it. Be right back.

TONY exits out of the cabin and looks up towards the sky.

TONY Get me - the hell - outta here! I'm stuck in this cold, nowhere place, nowhere to go, no cigarettes! And what am I supposed to do? Entertain this asshole?

The sky doesn't respond.

TONY Oh, ok great, good friends, beautiful, ok. I'll talk to the guy, I'll play your game, I'll get the wood, I'll talk to him. What? Wood.wood.wood.

TONY looks around and finds some chopped wood. Meanwhile, our MAN is

slowly becoming a WEREWOLF inside the house. Outside . . .

TONY (picking up wood) How big is this wood supposed to be, you got an axe or something? Caribbean.The Bahamas. A pretty girl. A body. A bikini. Do I get a pretty woman in my illusion? No. No I get a dick. This sucks man.

TONY enters the house again.This time, it's empty.

TONY
Guess he didn't want to talk.

WEREWOLF CAM - Enters the room and walks towards TONY who stands there phased. Then, realizing what is coming towards him, runs.

TONY
Ahhhhhh SHIT!

TONY drops the wood and runs back up against the wall.

TONY
Hey boys, this isn't fun anymore! Get me the hell out of here!

TONY finds a large bone on the table and picks it up.

TONY (holding the bone out to the WEREWOLF)
Hey boy, good boy, stay! TONY (backing up along the wall and grabbing a pot)
Don't come CLOSER!

TONY gets ready to hit the WEREWOLF with the pot but then thinks better of it and continues backing up on top of a table. TONY falls off the table and is backed up against a wall. Without any other options, he takes a swing. The WEREWOLF catches his arm and takes a bite out of it. TONY begins screaming painfully.

The front door of the cabin opens and the HUNTER and his ASSISTANT enter the room. The hunter has a large rifle.

HUNTER
Damn! We're too late! Give me the silver bullets!

Upon hearing this, the WEREWOLF drops the screaming TONY and turns towards the new prey. As the WEREWOLF approaches, the ASSISTANT drops the silver bullets.

HUNTER (to ASSISTANT)
No, leave them. Go distract it.

The WEREWOLF comes face to face with the HUNTER, staring him down. The ASSISTANT, now along an opposite wall, grabs a bottle and breaks it, gaining the WEREWOLFS attention. The ASSISTANT picks up a chair and bashes it against the WEREWOLFS side. The WEREWOLFS ears perk up and it brushes off its shoulder. Meanwhile, the HUNTER loads the rifle. The WEREWOLF then grabs the ASSISTANTS head and begins to crush it, followed by quickly ripping him in two down the MIDDLE.The HUNTER

closes the chamber on the gun, takes aim and FIRES, hitting the WEREWOLF square in the chest. The WEREWOLF staggers back, sits down in a chair, and turns towards TONY, who begins the transformation.

TONY

Oh! Oh this has gotta hurt!

The HUNTER picks up another of the fallen bullets, loads it, and takes aim.

HUNTER

God forgive me.

With the shot of the gun, TONY (as WEREWOLF) dies and we see the exhibit again, this time, with a dead TONY (as WEREWOLF) in it (along with the other WEREWOLF). MARK walks by this exhibit, looking for the others.

Camera shifts and we see SARAH walking around looking at the exhibits. The first she spies is a scene from THE LITTLE SHOP OF HORRORS with the PLANT having freshly eaten someone.

Now we cut to CHINA who is admiring a gentleman knelt down on a staircase. The staircase has many a cobweb on it.

CHINA

Well what are you supposed to be doing hansom?

The `bar' in front of the exhibit suddenly drops to the ground. CHINA looks around for anyone who might see her enter.

CHINA

Let's just take a little look.

CASTLE - NIGHT CHINA enters the exhibit and finds herself dressed in Victorian (if not older) era garb.

DRACULA Welcome my dear. We thought you were too tired to join us, so we started without you. My apologies. You are going to grace us with your presence. Join us.

Camera cuts back and forth between DRACULAS and CHINAS eyes.

DRACULA

Come to me.

CHINA descends down the stairs toward the table.

DRACULA

You've met my son, Stephan.

STEPHAN, standing near DRACULA, takes a bow.

DRACULA

Please, be seated.

CHINA takes a seat at the other head of the table.

DRACULA (still standing - points to the female vampires)
This is Corrinja, Vega, Gabriella, and Emma.

DRACULA sits down and continues.

DRACULA I'm so sorry your fiancée couldn't join us, he had to leave very abruptly. But he asked me to watch over you, at least until tomorrow. I hope you'll find our company - satisfactory.

DRACULA claps his hands and a SERVANT comes over to CHINA, placing a dish in front of her.

DRACULA
Raw meat. You do like raw meat? Please, if not we can have some soup.

CHINA
No, that's fine. I haven't had steak tartar in a long time.

DRACULA
Steak tartar? Oh yes, steak tartar.

A second SERVANT walks over carrying a sauce container.

CHINA (waving her hand)
Oh, no.

DRACULA No sauce? But the sauce makes the dish. Well, if our guest doesn't like the sauce.

CHINA
No that's ok. If you recommend it I'll try it.

The SERVANT pours the dark red substance on top of the steak tartar.

DRACULA
It's a little salty; but that's all part of its charm.

CHINA cautiously looks around - the rest of the table is watching her. Slowly she picks up a fork and begins eating. With the first bite, the rest of the table, sans DRACULA, almost dives literally headfirst into their meal. DRACULA hits the table causing them to look up at him. With a silent look the vampires cronies take up their napkins and forks. However, they still down the meal rapidly. After the meal is done, STEPHAN and DRACULA both rise.

DRACULA
I must bid you goodnight. Ludwig will show you to your room.

LUDVIG, one of the SERVANTS, leads CHINA up the stairs and down a long hallway. Before long, they reach her room. CHINA enters, LUDVIG closing the doors behind her.

CHINA

Wow. What an intense dream.

CHINA explores the room, discovering a closet full of clothes.

CHINA

Great dress.

STEPHAN suddenly enters through the front door.

CHINA

Doesn't a gentleman knock?

STEPHAN If my father knew I was here, he'd banish me from the castle. He wants you for himself.

STEPHAN is close to CHINA at this point, bending down as if to kiss her. CHINA
Hey, not so fast.

STEPHAN suddenly bares his fangs. CHINA dodges at the last minute causing STEPHAN to bite into the bust that was behind her.

STEPHAN

Bitch!

CHINA runs out of the room, down the hallway, back into the dining room, and finally through a door leading into a white ceramic tiled room.

CHARLES (Off screen)

Darling? Is that you? It's me, Charles.

CHINA

Charles?

CHARLES

Yes. Charles, you're fiancée.

CHINA looks around for some sort of light switch - and finds one

CHARLES (Off screen)

Don't turn it on! I don't want you to see me like this.

CHINA turns on the light and we can finally see all of CHARLES. His LOWER LEFT LEG has been chewed away, most likely as the steak tartar. CHINA starts crying.

CHARLES

Oh dear darling.

CHINA It's all a game. The waxwork. A game. It isn't real. It's all just a sick stupid game! YES!

CHARLES

YES! I wish it were so! AHHHHHHH!!! GET IT OFF!

A rat has taken a liking to CHARLES leg. CHINA brushes the horrid beast away.

CHARLES AHHHH! Thank you. Now listen carefully. The Count, is a vampire. They all are. You have to destroy them!

CHINA (messing with the chains holding CHARLES down)
Come on, I can pick this.

CHARLES
No! It's too late for that!

CHINA
Vampires are fiction!

CHARLES No! They're real! And they can only be killed by a crucifix, wood through their heart, or decapitation!

Another set of doors suddenly bursts open, with STEPHAN coming through them.

STEPHAN
So my pretty, you came down for a little midnight snack?

CHARLES
Don't look in his eyes!

STEPHAN
I too feel peckish. First, the h'our dourve

STEPHAN peels a chunk of skin off of CHARLES leg. CHARLES meanwhile is screaming like mad. CHINA starts crying again.

STEPHAN
Now - the entrée.

STEPHAN leans over CHARLES and tries to grab CHINA.

CHINA
No! Don't! No!

The two continue running back from end to end of the table until finally STEPHAN falls on top of CHARLES leg, causing CHARLES to scream madly. STEPHAN finally runs around the end of the table. CHINA picks up a CHARLES Carving knife and PLUNGES it into STEPHAN'S chest. STEPHAN pulls it out and STABS it into CHARLES good leg. Once again, CHARLES screams madly. CHINA dodges another STEPHAN attack and grabs two of the knives (one being the one in CHARLES leg) and makes a cross out of them. She TURNS and holds it towards STEPHAN.

CHARLES
Touch his head! Touch his head!

CHINA, now determined, leans forward and holds the makeshift cross to

STEPHANS head. STEPHAN in turn, howls in pain and ultimately, his HEAD explodes.

CHARLES Brilliant darling! Now find the Count! Look over there! Break the chair. You can use it's legs as stakes!

CHINA runs to the chair and hesitates.

CHARLES
BREAK IT!

Just as CHINA breaks the chair, the doors burst open and the female vampires enter. CHINA wields the stake as a sword and clocks one of the vampires over the head, knocking her onto CHARLES. The other three rush her, but she fends them off by driving the stake into the heart of two of them. One of them is knocked back towards the wall of champagne, where the bottles pierce her body, spraying champagne all over the room. CHINA takes a knife and stabs the last remaining vampire (the one on CHARLES) in the back, dragging it off his body. CHARLES shows his new set of fangs and CHINA runs out of the room - back into the dining room. She tries one set of doors and while walking backwards she hears the sound of wings flapping. She turns to discover the COUNT.

DRACULA
Going somewhere my beauty?

CHINA looks into his eyes and slowly walks towards him. The COUNT flourishes his cape and CHINA leans her neck to the side. The COUNT takes her in his arms and leans her down on the stairs, baring his fangs. The COUNT sinks his teeth in and we are moved out of the exhibit.

MARK
China, Sarah, where are you guys?

MARK walks in front of the DRACULA piece and walks towards a MAN IN THE IRON MASK exhibit. We see SARAH looking intently at a MARQUIS DE SADE exhibit. MARK walks over to her.

SARAH The Marquis de Sade once said that sex without fear and pain was like food without taste.

MARK
Haven't we been doing our homework.

SARAH
I've always wondered why someone would believe in something like that.

MARK Guilt? Society? Good and Evil, I really don't know. I'm going to go look for the other two ok?

SARAH is still intently focused on the exhibit.

MARK
Ok?

MARK walks away leaving SARAH alone with the exhibit. The barrier in front of the exhibit drops and SARAH slowly begins walking towards it.

MARK

Where the hell are they?

SARAH, her concentration broke, turns.

SARAH

Somewhere around?

MARK They're not anywhere. I looked everywhere, I checked. I want out of here Sarah, I'm serious.

SARAH

Getting scared? Don't worry, they've probably just gone home.

MARK

What? Tony and China, together?

SARAH

Wooo. Jealously rearing its ugly head.

MARK

I'm not kidding. I want to get out of here - now, ok.

MARK walks off. SARAH takes a last look at MARQUIS DE SADE and quickly follows. The two go into the main lobby outside of the exhibits and are greeted by JUNIOR who bows to them.

JUNIOR

I hope you enjoyed your visit.

MARK

Uh yes, thank you. It was quite enjoyable.

JUNIOR

Two of your friends left earlier MARK
Uh huh.

JUNIOR

They seemed, closing by much (?)

MARK

Tony and China?

JUNIOR

Vell. Goodnight.

OUTSIDE THE WAXWORK - NIGHT

MARK What is it with this girl? One day its me, the next it's Charles Atlas, and now Tony. I mean what does she want?

SARAH

Then why do you still like her?

MARK

Like her? I don't know if I ever liked her. It's just you want what you can't get.

SARAH

I know what you mean.

SIDEWALK - NIGHT We see Jonathan walking along towards a phone booth. He enters and dials a number.

MRS WEBSTER (CHINAS MOTHER)

Hello?

JONATHAN

Hello, Mrs. Webster. Is China there?

MRS WEBSTER

No Jonathan.

JONATHAN

No?

MRS WEBSTER

She went to a waxwork party

JONATHAN

A party at a waxwork huh?

MRS WEBSTER

Can I give her a message?

JONATHAN

You don't happen to have the address do ya?

OUTSIDE THE WAXWORK - NIGHT We see JONATHAN standing outside the WAXWORK

INSIDE THE WAXWORK - NIGHT JONATHAN is walking around the exhibits

JONATHAN

Guys this is Jonathan. Where are ya?

We see HANS walking behind JONATHAN

JONATHAN

Aww shit. They're gone.

JONATHAN walks up to a PHANTOM OF THE OPERA exhibit, trying to get a better look at its mask.MR LINCOLN suddenly grabs him.

MR LINCOLN

Good evening. I own this waxwork.

JONATHAN Look, I'm sorry. I mean I didn't mean to. I was just following a friend in here for some laughs you know. I'll be leaving.

MR LINCOLN Well that's alright. What's the point of having all these beautiful works of art if you can't appreciate them? For instance.

MR LINCOLN motions towards the PHANTOM piece

MR LINCOLN

Isn't the figure wonderful? As worn by the Phantom.

JONATHAN

In the movie `Curse of the Opera'!

MR LINCOLN

They've made a movie about the Phantom of the Opera?

JONATHAN

Several MR LINCOLN

Would you like a closer look?

JONATHAN

Really?

MR LINCOLN

Step in please.

MR LINCOLN pushes JONATHAN into the exhibit and we see the familiar blue glow. Looking satisfied he walks off.

MR LINCOLN

They'll make a movie about anything now a days.

In the background we see JONATHANS body in the PHANTOM exhibit.

OUTSIDE SARAH'S APARTMENT - NIGHT MARK and SARAH are walking in front of the rich looking apartment complex.

SARAH

I would invite you in but it's late

MARK

That's ok.

MARK moves in for the goodnight kiss, but at the last moment SARAH moves away.

SARAH

No Mark.

MARK

Why not?

SARAH

I don't know. I really like you and I think you're very attractive.

MARK

Come on.

SARAH

No I'm serious. It's. it's just I don't know I. I'm looking for something else.

SARAH looks down at the ground. MARK picks up her chin and looks at her.

MARK

Hey. It's ok. It's alright. Now go get some sleep.

SARAH gets a big smile on her face.

MARK

Come on scram, get out of here.

SARAH slowly walks off.

SARAH

Thank you.

MARK pulls out his nicotine and smokes one.

INSIDE LOFTMORE RESIDENCE - MAIDS ROOM - NIGHT The MAID is sitting in front of a pile of books and papers, randomly throwing balls of paper at the wall.

MAID

Loco!

The MAID starts screaming in Spanish. A knock is heard at the door.

MAID

Quien es?

The door opens and MARK walks in, holding a finger up to his lips and mouthing 'be very quiet'.

MARK

Are you finished?

MAID

Yes. But you know my English. It's not so good.

The MAID hands MARK something noticeably less than 60 pages.

MARK

No no, that's ok. Great, footnotes and everything. You are an angel.

MARK walks out of the MAIDS room and stops in the hallway to read a bit of the paper.

MARK 'The Trouble with Dictators'. I think dictators are the bad people. They have the shouting voices and the small moustaches.

MARK looks depressed but walks off.

INSIDE LOFTMORE RESIDENCE - MORNING MARK is sitting in his bathrobe talking on the phone.

MARK She didn't come home last night? Well then.. Alright. I'm sorry. I'm just a little upset ok. Could you tell her that Mark called? Ok. Thank you.

MARK hangs up and dials another number.

MARK Hi Steve, yeah it's Mark. Is Tony there? He's not? Could you tell him that I called please? Thank you.

MARK hangs up the phone.

OUTSIDE THE WAXWORK - MORNING We see Mark at the door. When now one answers he runs off.

MARK (Off Screen) And I spoke to Steve and he didn't know where Tony was. And I went by the Waxwork this morning and no one was there. I mean, maybe they've been kidnapped. Or even worse, boiled in wax. BLEACHERS - DAY JAMES, GEMMA, MARK, and SARAH are all seated on the bleachers.

GEMMA
Mark, maybe she had another party to go to.

JAMES
More like a motel to go to, you know China.

MARK
No, no James, it's not like that. Tony and China, they're just friends.

SARAH
That's not what you said last night.

MARK
Ok, so maybe I was a little over emotional.

SARAH
A little?

MARK Sarah, I really don't care who China is screwing anymore, I really don't. But I'm positive it's not Tony. So where are they?

JAMES
I still vote for the motel.

MARK I'm going to give them until this afternoon. And if we don't find them, I'm going to the police I swear.

INSPECTOR ROBERTS OFFICE - DAY

INSPECTOR ROBERTS You know how many people have gone missing in this area in the last two weeks?

MARK
No.

INSPECTOR ROBERTS 13. And that's a hell of a lot of people in two weeks.

MARK
And now, another two INSPECTOR ROBERTS
And you're telling me that they've been kidnapped. And boiled in wax?

MARK
All I know is that there is something going on in that Waxworks.

INSPECTOR ROBERTS
Now come on kid. You can give me a better story than that.

MARK
I told you everything that I know yes!

INSPECTOR ROBERTS Ok. But if this is some sick joke I'll have your balls in the slammer so fast you won't have time to squeal. Do you understand me?

MARK nods his head.

INSPECTOR ROBERTS
Good.

OUTSIDE THE WAXWORK - DAY INSPECTOR ROBERTS, MARK, and a PLAIN CLOTHES COP show up in front of the WAXWORK. MARK leads them up through the front gate to the front door. The PLAIN CLOTHES COP stays by the gate with the car. INSPECTOR ROBERTS knocks on the front door.

MARK Now watch this. This weird little tiny guy whose addicted to helium is going to open the door.

The door opens, revealing MR LINCOLN

INSPECTOR ROBERTS
Weird and tiny huh?

MR LINCOLN
Hi

INSPECTOR ROBERTS (flashing his badge) Hi. I'm Inspector Roberts. I'd appreciate a look around your waxwork if that would be convenient.

MR LINCOLN
Yes of course. Why?

INSPECTOR ROBERTS This young man claims that he and some friends visited here last night and uh, well they've disappeared.

MR LINCOLN (laughing)
Well come on in please.

MR LINCOLN steps aside and INSPECTOR ROBERTS and MARK enter. MR LINCOLN closes the door behind them.

LOBBY OF WAXWORK - DAY MARK, INSPECTOR ROBERTS, and MR LINCOLN are gathered there talking.

MR LINCOLN As you know Inspector we're not open yet so I doubt if they visited this waxwork.

INSPECTOR ROBERTS
Mmm-huh.

MARK
You going to swallow that shit?

INSPECTOR ROBERTS (pointing towards MARK)
You shut up. (turning back to MR LINCOLN)
I'm sorry, you were saying?

MR LINCOLN Yes. Well its just that it couldn't possibly been this waxwork. Unless they broke in after dark.

INSPECTOR ROBERTS turns and looks at MARK

MARK
What? Oh come on I don't believe this.

MR LINCOLN
Of course you can feel free to wander around if you wish.

INSPECTOR ROBERTS
It would be a pleasure

MR LINCOLN motions with his finger for INSPECTOR ROBERTS to follow him. MARK begins to follow but INSPECTOR ROBERTS turns to him.

INSPECTOR ROBERTS
You - stay here. MARK
I want to show you a waxwork that.

INSPECTOR ROBERTS
SIT!

INSPECTOR ROBERTS follows MR LINCOLN into the exhibit area. MARK takes a seat in the lobby.

INSIDE THE WAXWORK - DAY MR LINCOLN and INSPECTOR ROBERTS walk by the exhibits. INSPECTOR ROBERTS pulls out a cigarette and lights it. MR LINCOLN pulls it out of his mouth, putting it out on his finger and hands it back to him. They walk up to the MUMMY exhibit.

INSPECTOR ROBERTS Oh this is wonderful! You know I've always been fascinated with Egyptian history.

MR LINCOLN
Yes, it's always been one of my favorites too.

INSPECTOR ROBERTS
Hmm.

MR LINCOLN
Would you like a closer look?

INSPECTOR ROBERTS
It's all rather morbid though isn't it?

MR LINCOLN (sighs)
Well it does seem to be what the people want.

INSPECTOR ROBERTS
Yes, I guess you're right

MR LINCOLN
Are you sure you wouldn't like a closer look?

With that MR LINCOLN grabs INSPECTOR ROBERTS by the shoulder and almost tosses him into the MUMMY exhibit. At the last second INSPECTOR ROBERTS catches his footing and stops him.

INSPECTOR ROBERTS
No. Really, I must be going.

OUTSIDE THE WAXWORK - DAY MARK and INSPECTOR ROBERTS are discussing the recent trip

MARK
You're going to fall for that?

INSPECTOR ROBERTS
What else do you want me to do? This isn't Russia you know.

MARK What are you going to do, wait for the next person to disappear, and then the next? Why don't you do something?

INSPECTOR ROBERTS Listen kid. I know you're worried. Why don't you just go home, your friends have probably left a message for you there. Now relax.

INSPECTOR ROBERTS walks off. MARK gives a last look at the WAXWORK.

MARK
That's it.

MARK runs off.

LECTURE HALL - DAY The LECTURER is standing below a picture of Hitler. The chalkboard reads:

Test on Tues!!
Study Chapters 12-17
Included Invasion Of Allied Forces
And Down Fall Of Axis

The LECTURER holds his hands in a position VERY similar to that of Hitler in the picture behind him

LECTURER
Never. Never underestimate the political significance of Mein Kampf as literature.

The LECTURER is interrupted as MARK stumbles in.

MARK
Sorry I'm late sir. I'm so sick I'm...
(makes retching sound)
I don't know what's wrong with me

SARAH looks on in amazement and covers her eyes. MARK
I feel nauseous. Sarah's got it to, it's an incredibly contagious disease.

The LECTURER moans and rests on the podium.

MARK (coming over to SARAH) Excuse me I've gotta get through here. Sarah's gotta, she's gotta come with me to the hospital to get X-rated. I mean X-rayed.
MARK grabs SARAH'S hand and begins to bring her with him.

MARK Come here. I've got swollen glands and, and my tongue is coated and pustules, it's terrible sir. I think I'm gonna puke. I think she'd better come as quick as possible. I'm sorry sir I'll bring her back as soon as possible.

With that, MARK and SARAH exit the classroom.

HALLWAY AT SCHOOL - DAY MARK and SARAH run into the locker-filled hallway outside of the lecture hall.

MARK
Come on!

SARAH feels MARK'S forehead.

SARAH
You aren't sick! We've got to get back. What are you doing!

MARK
Listen Sarah, I think I know what's going on
ok. I went to the waxwork today. I met this man.

SARAH

Oh that explains everything.

MARK

You don't understand. I recognized his face now come on.

SARAH

Big deal!

INSPECTOR ROBERTS OFFICE - DAY INSPECTOR ROBERTS looks over case files while a fan turns overhead. Each face in the file he recognizes as one of the faces in the waxwork exhibits.

OUTSIDE THE WAXWORK - DAY INSPECTOR ROBERTS and the PLAIN CLOTHES COP are sitting outside in the cop car - license number 42530.

INSPECTOR ROBERTS

First I want to see if I'm imagining things.

PLAIN CLOTHES COP

Feeling all right?

INSPECTOR ROBERTS

I'll letcha know.

With that, INSPECTOR ROBERTS gets out of the car and loads a bullet into the chamber of his gun.

INSIDE THE WAXWORK - DAY INSPECTOR ROBERTS enters through a door saying `STAFF ONLY'. He takes out a cigarette, looks at a decaying head on the floor, and puts it back in the pack. Instead he sticks a toothpick in his mouth and begins walking by the exhibits. He walks over to the DRACULA exhibit, looks at it for a bit, looks around, and enters. He walks over to where CHINA lays and pulls out a knife. He digs under the skin and pulls out a chunk of muscle-like tissue. He tries for a while to use the knife to put it in a bag and then finally gives up and grabs it - tossing it in the bag.

INSPECTOR ROBERTS

Shit.

LOFTMORE RESIDENCE ATTIC - DAY MARK and SARAH climb into the attic of Marks house. There is a nice spider web on the wall.

MARK

If my mother caught me up here she'd kill me.

SARAH

Who's is all this?

MARK My grandfathers. Well, most of it anyways. He was a very strange man. He was fascinated by death and horror. My family never really acknowledges him, apart from that portrait in the dining room.

MARK and SARAH split up. MARK goes over to an old chest while SARAH goes over to a different chest. They both thumb through old pictures and magazines. MARK finally finds a copy of the 'Daily Gazette' with the front-page headline 'HORROR LORD MURDERED'. SARAH on the other hand, finds a book entitled 'Marquis De Sade'. She begins to open it. A soft breeze picks up and the book begins to glow.

MARK

Sarah? Come over here

SARAH closes the book and the chest and the breeze and glow stop. She then comes over and sits down next to MARK

MARK Listen to this. "Last night, millionaire Michael Loftmore was found murdered in his drawing room. His body was badly burned, and he seemed to have died in great pain. The only thing missing from the house was a collection of 36 artifacts, all belonging to Loftmore." And then it goes on. Now listen to this."The only clue is the disappearance of a Mr. David Lincoln, Loftmore's chief helper at the house.

SARAH

Well?

MARK

Well. (turns to something like page 5 of the paper, revealing a picture of MR LINCOLN)
.this, is Mr. Lincoln. And that's the man I saw at the waxwork.

SARAH That's the same man I originally met with China. But he hasn't aged. Mark, what's happening?

MARK

I don't know. But I know where we can find out.

INSIDE THE WAXWORK - DAY INSPECTOR ROBERTS is now walking smugly around the exhibits with a cigarette in mouth. He lights a match on a nearby exhibit. That being done, we then see the blue glow as he steps into the MUMMY exhibit.

RA-OUL'S TOMB - DAY INSPECTOR ROBERTS looks around astonished. He is wearing period clothes, straight down to the fedora. We see a PROFESSOR trying to move the cover off of a sarcophagus. A native attendant stands by.

PROFESSOR

Come on Nigel, just don't stand there, give me a hand.

A GIRL stands next to INSPECTOR ROBERTS.

PROFESSOR

Come on Nigel.

GIRL

Help the Professor darling.

The INSPECTOR looks around, still amazed.

PROFESSOR Whew. This one's a heavy one. Come on Nigel, give me a hand. Push the darn thing.

INSPECTOR ROBERTS tosses his hat down and begins helping the PROFESSOR push the lid off of the sarcophagus. With the two of them pushing, the cover is slowly lifted away. Inside is a simple corpse holding a scroll. INSPECTOR ROBERTS mouths the word `what'. The PROFESSOR frees the scroll from the corpses hands and unrolls it.

PROFESSOR
It's a curse.

The NATIVE begins bowing on the ground for forgiveness.

PROFESSOR Those who desecrate the Tomb of Ra-oul will be condemned to a painful death at the hands of.

The sarcophagus on the wall opens revealing THE MUMMY. The GIRL screams.

PROFESSOR
Good heavens. It's the mummy.

INSPECTOR ROBERTS
Shit! Let's get the hell out of here!

The door to the chamber suddenly slides shut.

GIRL
Ahhhhhh!!! Jesus!

INSPECTOR ROBERTS
The door! What's at the door?!

The MUMMY slowly starts walking towards our party.

INSPECTOR ROBERTS
There's a lever around here someplace!

INSPECTOR ROBERTS and the GIRL start pulling on torches with the hopes that they'll open the door. The NATIVE is still bowing. The MUMMY closes upon him and crushes his head under its foot.

GIRL
Oh my goodness.

INSPECTOR ROBERTS (reaching for where his gun would normally be - then turning to the PROFESSOR)
Haven't you got a gun or anything?

PROFESSOR
Yes... my bag. on the other side of the tomb.

INSPECTOR ROBERTS runs to the other side and begins rifling through the bag trying to find the gun. Meanwhile, the PROFESSOR has picked up a spear and is planning on holding off the MUMMY. It takes two swipes at the PROFESSOR, and then when it's back is turned, he PLUNGES the

spear through it's chest. The MUMMY turns around, grabs the PROFESSOR, and pulls him toward itself - impaling him on the spear. INSPECTOR ROBERTS finds the gun, which is empty, and loads it. After the MUMMY is done with the PROFESSOR, it begins walking towards INSPECTOR ROBERTS and the GIRL. INSPECTOR ROBERTS aims on the MUMMY and fires, slowly making his way towards the door.

INSPECTOR ROBERTS (to the GIRL)
Don't just lay there. Open the damn (fires gun)
Door!

The INSPECTOR runs out of bullets and the MUMMY hits him with a right backhand. The MUMMY then turns, picks up the GIRL and throws her into the waiting arms of the CORPSE. INSPECTOR ROBERTS gets up and starts throwing punches at the MUMMY. Meanwhile, what appears to be a BOA is in the sarcophagus with the GIRL, slowly making it's way towards her face. The MUMMY easily picks up ROBERTS and tosses him into the sarcophagus with the GIRL, CORPSE, and BOA. Then, despite their screaming, it picks up the lid and places it on the sarcophagus.

OUTSIDE SIR WILFREDS HOUSE - DAY MARK and SARAH run up and ring the doorbell.

INSIDE SIR WILFREDS HOUSE - DAY We see SIR WILFRED laying the piano. Decorating the walls are eclectic objects such as spears and tribal masks. SIR WILFRED'S BUTLER leads MARK and SARAH over to the room where SIR WILFRED is at. He stops mid piano stroke.

SIR WILFRED
Hello Mark! Sit down here fellow sit down! I am.

Now we see that SIR WILFRED is confined to a wheelchair.

MARK
Sir Wilfred, this is Sarah Brighton. This is Sir Wilfred.

SIR WILFRED
Hi there Sarah

SARAH
Hello

SIR WILFRED Just call me Wilfy. Everyone else does. Now, how bout a whiskey. Maybe someone's drunk?

MARK
No thank you sir we're fine.

SIR WILFRED
So Mark, what's so urgent?

MARK
Well, it's a long story. SIR WILFRED
Oh good share. I love them

MARK

I think Sarah should start.

SIR WILFRED Even better, won't have to look at your eyes too much.
Well come on young lady, haven't got all day.

SARAH

Well, it all started when a friend and I

MARK

China

SARAH China and I were walking to class in my neighborhood, and we ran into this man.

THE POLICE CAR OUTSIDE THE WAXWORK - DAY The PLAIN CLOTHES COP is now suspicious about INSPECTOR ROBERTS. He loads his gun and in great CHiPs style, goes into the front door of the WAXWORK.

LOBBY INSIDE THE WAXWORK - DAY The PLAIN CLOTHES COP (with his SUNGLASSES on) slowly makes his way around a corner - not noticing HANS behind him. HANS grabs him and breaks his neck. The PLAIN CLOTHES COP falls to the ground - dead. HANS seems pleased with himself. MR LINCOLN walks in.

MR LINCOLN What the hell did you kill him for?! We still need two more, he would have been perfect!

HANS sits down in a chair and begins crying. MR LINCOLN (soothing HANS) That's alright. I'm sorry I shouted. You've got to learn your own strength. You're a big boy now, very big. Hans, we'd better find some new visitors. We're running out of time.

(directing to the corpse of the PLAIN CLOTHES COP)
Get rid of that, it's useless.

SIR WILFREDS STUDY - DAY SARAH Mark found the article in the attic, and uh, about the murder and Mr. Lincoln, and so that's why he thought we should come and see you.

MARK puts a cigarette out in a hoofed ashtray.

SIR WILFRED (putting down his whiskey) This is very serious you see your grandfather, bless him, had collected over the years 18 trinkets belonging to 18 of the most evil men there have ever been.

MARK

Well?

SIR WILFRED

Well divide 18 into three

MARK

Six six and six

SIR WILFRED Yes, the number of the Devil. Your grandfather and I were fascinated by the horror stuff. We talked about it, we played a little, never really took it too seriously. Mr. Lincoln, obviously does.

MARK

Who is this Mr. Lincoln?

SIR WILFRED Well, he had his own waxwork show in San Francisco but it failed. Before he started working for your grandfather.

MARK He murders my grandfather 40 years ago, and yet he still doesn't look a day over 50?

SIR WILFRED

If you sold your soul to the devil, you'd never age either

MARK

Sell my soul?

SIR WILFRED

Any student of Black Magic can do it. (wheels into the nearby library)
.most of these books will tell you how!

SARAH

So what happens
when you've sold out?

SIR WILFRED

You get yourself a regular job, as Satan's disciple.

MARK

Doing what? SIR WILFRED Tipping the scales. Ruining that delicate balance between good and evil. I think that our Mr. Lincoln has found a very effective way of doing it. There's a voodoo belief that by making a wax effigy of an evil being, containing a belonging of his he possessed in earthly form, and feeding him the soul of a believing victim, you can bring him back to life!

SARAH gives a look of concern.

SIR WILFRED But what you have discovered is even more terrifying! You see your grandfather not only collected their belongings, but also a small piece, from the dwelling of the deceased. What Lincoln has done is to recreate a whole scene from each characters life, which becomes like a small time vessel. The whole display is the ghost, not just the figures. He doesn't need to kill anyone, sacrifice, or use spells; he just sits back while the display does it for him. Until the day, when there are 18 victims. A time when 18, of the most evil souls, there have ever been, shall live again - destroying the world, with the help of their possessed. The voodoo end of the world, when

the dead shall rise, and consume all things.

MARK

Can this be stopped?

SIR WILFRED

Maybe before the event, never after.

SARAH

What can we do?

SIR WILFRED You must burn the waxwork. But most important, the ones that have not yet claimed lives, that way, the chain can never be finished. Now you must hurry! I wish I could help but I can only be your hindrance.

MARK

But.. SIR WILFRED

You must go now!

MARK

Come on Sarah

MARK and SARAH walk out of the study.

MARK

Thank you Sir Wilfred

SIR WILFRED

Good luck

SIR WILFRED dials a number on the phone.

SIR WILFRED

Tell the others our Mr. Lincoln has been found. It has begun.

OUTSIDE THE WAXWORK - NIGHT A taxi drops off MARK and SARAH outside the WAXWORK. MARK is carrying a small bag.

SARAH

Why can't we just burn it down from the outside?

MARK Right. They douse the flames and we get arrested for arson, that would be nice.No, we've got to burn down each display ourselves.

MARK reaches into his paper bag pulling out lighter fluid.

MARK

Let's find our way around back.

BACK OF THE WAXWORK - NIGHT MARK knocks out some glass and opens a window

MARK

Be careful. I can't see a damn thing.

MARK lights his lighter revealing a spooky face.

MARK

Don't worry, it's only wax. There's a light switch.

SARAH flips the switch, revealing that they are in the basement of the WAXWORK. In the middle of the room is a large pot filled with boiling wax. A staircase is at the far end of the room, leading up.

EXHIBIT PARLOR - NIGHT MARK and SARAH enter in through the same 'STAFF ONLY' door that INSPECTOR ROBERTS used. They walk past the WEREWOLF exhibit and MARK notices the strange resemblance to TONY.

MARK

Sar.

Before he can finish, MARK notices that she has gone off. She's standing in front of the MARQUIS DE SADE exhibit again.

MARK (whispering) Sarah! What are you doing?! We have to burn the victimless displays! Move it! Come on girl, move it!

MARK has set himself down in front of a living dead display and is getting read to douse it with lighter fluid.

MARK

Sarah, come on!

The familiar sound of someone entering an exhibit is heard.

MARK

Sarah?

MARK himself is suddenly pushed into the exhibit. We see standing behind him HANS and JUNIOR

JUNIOR

Bravo!

THE PRINCES CHAMBER - DAY The MARQUIS DE SADE and the PRINCE are standing in front of an attendant.

PRINCE

To a divine lunch Marquis

The two toast. PRINCE Well, are we riding, or do you have something slightly more vigorous for this afternoon's entertainment.

MARQUIS DE SADE I don't know about you your majesty, but I do get so bored with whipping - whores.

The MARQUIS snaps his fingers and SARAH (wearing a blindfold and a white gown) is lead in by two ATTENDENTS. One of the ATTENDENTS removes the blindfold.

MARQUIS DE SADE

How would you like to ride this little Philly, until she drops?

PRINCE What a wonderful idea. What fine lines. So fit. So unbroken. Someday you can show me the rest of your stable.

MARQUIS DE SADE (putting on his whipping glove)
Shall we see, how long it will take, to break her? (turning to the PRINCE for his crop)
May I?

PRINCE
Well of course.
MARQUIS DE SADE
Please, have a seat.

While the PRINCE takes a seat, two ATTENDENTS strap SARAH'S wrists in irons which are hanging from the ceiling. They then undo the straps on the back of her gown, revealing her bare back.

MARQUIS DE SADE (removing SARAH'S wig) What a beautiful sight no? First, I'm going to warm you up with the Prince's riding crop, after which I'm going to hand you to the Prince and his consorts to use you like the whore you are. Then my beauty, I shall beat you again, until you die.

The MARQUIS hits SARAH once, and we are transported to.

GRAVEYARD - NIGHT - BLACK AND WHITE MARK looks at his surroundings. There are many gravestones all around him. Three or four figures can be seen approaching. MARK is walking backwards when a ZOMBIE grabs his foot. MARK falls to the ground and is struggling with the ZOMBIE and we see more approaching. MARK grabs a nearby rock and beats the ZOMBIE'S WRIST with it, until its hand is chopped off. MARK begins making his way towards the gate but the HAND is still attached to his leg. He pulls it off only to have it grab on to his wrist. It does this twice (one on each hand). The ZOMBIES are fast approaching. MARK looks at the top of the gate and sees that it is spiked. He takes a leap and PLUNGES the hand onto one of the spikes. He then throws the gate open and is greeted with the blue barrier. The ZOMBIES continue coming. MARK feels around the barrier, realizing what it is. He turns, and faces down the oncoming horde.

MARK None of this is real. I was forced in here. If I don't believe in you, then you don't exist.

The ZOMBIES look at each other.

MARK
Shit I hope I'm right.

MARK leaps towards the barrier and lands in.

WAXWORK - EXHIBIT PARLOR - NIGHT JUNIOR and HANS stand outside the exhibit.

JUNIOR
Grab him!

HANS chases after MARK trying to grab hold of him but MARK out runs him

and runs toward the MARQUIS DE SADE exhibit. He leaps and lands in.

FRENCH HALLWAY - DAY MARK is in dark hallway but rays of sunlight come in from behind him. A sole French GUARD is on duty.

GUARD (with gun out)
De vous. Ket ve vula.

MARK (holding his hands up)
I'm sorry. I've never been very good at languages.

MARK grabs the gun and tosses the guard against the wall. The two struggle but MARK finally throws him into an iron door, knocking him unconscious.

THE PRINCES CHAMBER - DAY

MARQUIS DE SADE I have never seen a girl, take so much. She's an even bigger whore than I first thought.

PRINCE
Then why you stop Marquis? Beat her more.

MARQUIS DE SADE But your highness. If I beat her more, she may not survive. And then, you won't have a chance to feel this white virgin flesh.

PRINCE Then we shall pleasure another of your sluts. I want to see this whore die at the whip now.

MARQUIS DE SADE
As your highness wishes.

The MARQUIS takes his whip from the wall.

MARQUIS DE SADE
Now, my pretty rose; you die.

FRENCH HALLWAY - DAY MARK stands outside a door holding the gun. Slowly he pushes the door open. Inside is a chamber with women dressed scantily.

ROOM - DAYGIRL Lucky bitch. Just because she is a virgin she gets to get beaten in front of the English Prince? I mean, we were all virgins once.

MARK gives up on this room and continues down the hallway.

THE PRINCES CHAMBER The MARQUIS DE SADE is whipping away at SARAH. MARK enters from between some curtains. The PRINCE and two GUARDS draw their weapons. The MARQUIS stops whipping and looks on.

SARAH (in gasped breaths)
Please don't stop. Please whip me more. Don't stop. Don't stop. More. MARK walks up to SARAH and unlocks her irons. The MARQUIS looks on. SARAH then turns, and grabs on to the MARQUIS'S leg.

SARAH

I don't want to leave. Don't let him take me.

MARQUIS DE SADE It seems, she prefers our company, young man. I must say, your girlfriend gave up quite an entertaining show. What a slut she is.

MARK Until the girl dies you don't really exist. You're just trapped in your little world. Your words mean nothing.

MARQUIS DE SADE Oh don't be angry, just because she had her first orgasm at the end of a whip, and not by your touch.

MARK

Sarah listen to me.

SARAH

Go away.

MARK Remember Tony? China? These people butchered your friends! Don't you understand? You're being possessed. It all started when you looked into the display. These people may have killed your friends but they can't harm you. Not unless your mind allows them to! Watch.

MARK hands the gun over to the MARQUIS who smiles.

MARQUIS DE SADE

Your friend, has quite an imagination

MARK Come on. Shoot me. Hit me! Or are you scared? Afraid to look like a coward. Afraid that she might see that the Marquis de Sade can only beat little girls. And can't fight like a real man!

The MARQUIS lowers the gun and shoots. The bullet passes through MARK and hits the opposite wall.

MARK

See. Exactly.

The MARQUIS pushes SARAH away and walks up to MARK. He strikes through MARK again and again with his whip, but has no effect. He then steps back with the PRINCE. MARK walks up to SARAH who is now holding out her hand. He takes it and lifts her up.

MARQUIS

Don't look so smug boy. We shall be meeting again.

MARK and SARAH exit the chamber, go down the hallway, and come to the iron doors. MARK moves the GUARD out of the way, and shows SARAH the barrier by putting his hand through it.

MARK This is the barrier. If you don't believe in all of this, then the barrier, it can't stop you.

MARK puts his arm through this time.

MARK

See. Now are you ready? Are you ready?

SARAH nods her head and grabs onto MARKS hand. The two of them step through the barrier and land on the ground, directly in front of HANS, JUNIOR, and MR LINCOLN. The two stand up

MARK

Well it looks like your little plan failed.

MR LINCOLN and HANS grab them and cover their mouths. MR LINCOLN
Just a little precaution.

GEMMA (off screen)

Do you really think they'll be here?

JAMES Honey, I know just as much as you. Some guy with a squeaky voice called and said to meet them here at midnight. (admiring the waxworks)
They are good aren't they?

GEMMA (walking over to the MARQUIS exhibit)

I suppose so.

JAMES (over at the LIVING DEAD exhibit) WOW! The glasses from `Nutty
Zombies from Hell'! I've gotta have those for my collection. Hey
Gem.

We hear the familiar sound of someone entering an exhibit, and GEMMA is gone.

JAMES

Women.

JAMES looks around. JAMES

No ones gonna miss `em.

JAMES steps into the LIVING DEAD exhibit. JUNIOR looks at his watch.

JUNIOR

He was late!

MR LINCOLN

Shut up and watch.

JAMES and GEMMA both appear in their respected exhibits.

MR LINCOLN

It's done.

MR LINCOLN and HANS release MARK and SARAH.

MR LINCOLN

Live my children. Live.

The blue lightning begins to dance around the room and the exhibits slowly start to come to life, right down to the ZOMBIE HAND on the gate. One by one we are treated to each of the exhibits, showing the ghastly horror of them all. MARK and SARAH begin walking away - as quick as possible.

MR LINCOLN

Run. Run. There's nowhere to run.

The duo is just about to the door when the mad LUMBERJACK (from the first exhibit they saw) stands in front of them, axe at the ready. Suddenly, an arrow pierces through his chest. The doors burst open revealing SIR WILFRED and a large band of slayers.

MARK

Wilfred?

SIR WILFRED He's right you know. There is no where to run. If one of these gets out, the world will be contaminated within a few days. Our only chance to contain them is here, before this whole rotting place is brought to the ground.

JENKINS

We're all here, and ready sir!

MARK

Jenkins!

JENKINS

Good evening sir.

SIR WILFRED

Very good. These belonged to your grandfather (hands MARK and SARAH swords) Use them wisely. Lets make sure that these wiseasses are toast before we burn them! HOOOOOOOOOO!!!!

SIR WILFRED and COMPANY charge into the fray. SIR WILFRED has outfitted his wheelchair so it now resembles a battlewagon. The two forces collide. JONATHAN can be seen beating the hell out of a few members of the COMPANY, as is the MARQUIS. MR LINCOLN exits the battle. A mad DOCTOR is getting ready to kill one of the SLAYERS
SLAYER #1
Help me! Help me! Get him! Get him!

SARAH responds by PLUNGING her sword into the DOCTOR'S side. MARK meanwhile, is attacked by the Tribal INDIAN. The two trade punches until finally MARK tosses him over and PLUNGES the sword into his chest. JAMES, who is now a ZOMBIE, attacks SARAH

SARAH

James its me, Sarah, James its me! Sorry.

SARAH tosses JAMES against the wall and another SLAYER kills him. One SLAYER is trying to douse gasoline, but MR LINCOLN reappears, with gun in hand, and shoots him dead. We also find CHINA, now vampirized, and missing a chunk of skin from where INSPECTOR ROBERTS went digging, is trying to make amends with MARK.

CHINA

Oh Mark. It's ok. It's ok.

MARK

China. What happened? CHINA
Shhh. It's ok. I missed you so much.

CHINA begins kissing MARK, aiming for his neck when JENKINS PLUNGES a stake through her.

JENKINS It's all right sir. She, uh, wasn't human you know. She's been dead a long time. Come on, we've got battles to win!

JONATHAN is still out beating up the SLAYERS. He grabs SARAH and hoists her in the air.

JONATHAN

Kiss me Sarah

SARAH (head butting him)
Kiss this!

SARAH picks up the LUMBERJACKS axe and PLUNGES it into JONATHANS neck. Meanwhile, GEMMA has now found MARK.

GEMMA Mark. You've always wanted me. Now's your chance baby. You afraid of me? TAKE ME!

MARK (picking up a rifle)
Take this.

MARK blows GEMMA away. MARK observes the battlefield and sees HANS coming up on JENKINS

MARK

Watch out Jenkins! Behind you!

MARK takes a shot and misses. He realizes it's only a double-barreled shotgun so he picks up his sword. HANS has now PLUNGED a knife into JENKINS. MARK runs up and PLUNGES his sword deep into HANS.

MARK

Jenkins. Can I get you some help?

JENKINS

Too late for that sir. Give my love to the misses. Get those bastards!

A ZOMBIE was lying in wait in the grass. MARK stabs it once and it dies. He then stands up and looks determined to kill something. More general carnage goes on and we see a group of SLAYERS have DRACULA cornered.

SLAYER #2
I'm gunna carve you

DRACULA pulls his cape across his body.

SLAYER #3
Wait he's changing!

Sure enough, DRACULA has taken on BAT form. He flies over the group trying to make his exit. SLAYER #4 however, grabs the BAT.

SLAYER #4
Make my day.

With that, he blows off the BATS head.

MARK and SARAH continue to help slay the monsters. Then SARAH runs across JUNIOR.

SARAH
You, you little bastard.

JUNIOR
Mmmp!

SARAH grabs JUNIOR and holds him above the LITTLE SHOP OF HORRORS PLANT.

PLANT
Feed me!

SARAH drops JUNIOR into the PLANT. Meanwhile, TONY (as WEREWOLF) attacks SIR WILFRED. SIR WILFRED fights him off, but it is MARK who delivers the killing blow.

MARK (admiring his sword)
Silver.

SIR WILFRED
Tally-ho!

MARK spies the MARQUIS from across the battlefield. The MARQUIS runs at him but a dead corpse runs into him. MARK ducks into the 'STAFF ONLY' room.

MARQUIS
Damn!

One of the gas pourers dies and his lighter sets fire to the doused

floor. The fire quickly spreads. Meanwhile, MARK finds himself in the basement of the WAXWORK. He hides around a corner, waiting for the MARQUIS. MR LINCOLN, who dodged in here before hand, sees this and climbs for higher ground. The MARQUIS enters the room and he and MARK begin swordplay. The MARQUIS easily disarms MARK.

MARQUIS DE SADE

Now we shall see, who is the real man.

The MARQUIS tosses the sword back to MARK while MR LINCOLN looks on. The MARQUIS disarms MARK again, and again tosses the sword back. More swordplay. The MARQUIS is obviously having fun with this. MARK goes for some good ol' fashioned American tactics and decks the MARQUIS squarely in the solar plexus, knocking him off their platform. MARK leaps down, but is again disarmed. This time, the MARQUIS holds the sword to his throat. The MARQUIS looks up to MR LINCOLN who is holding his thumb up in the old Roman fashion. The MARQUIS salutes.

MR LINCOLN (turning his thumb down)
Kill the wimp.

MARQUIS DE SADE

School time's over. Now you die.

Suddenly the LUMBERJACK axe buries itself into the MARQUIS back. He slowly turns around and sees that SARAH is his killer. SARAH and MARK run at each and are united down by the pool of boiling wax.

MR LINCOLN (pulling a gun from a hiding spot)
How romantic.

MARK

One last thing before you kill us Lincoln.

MR LINCOLN

You know my name.

MARK

I should. You murdered my grandfather.

MR LINCOLN You're a Loftmore? Old hallows grandchild. Well well well what a coincidence its such a small world. MARK
Well then why do you want to end it?

MR LINCOLN

Somebody has to. See you in hell.

MR LINCOLN aims the gun at SARAH and MARK. SIR WILFRED however sees this and shoots MR LINCOLN. MR LINCOLN takes a few dying shots, and falls off the balcony into the pool of wax. MARK stands up and smiles to SIR WILFRED MARK
Thanks! You ok Sarah?

SARAH nods her head, then screams as MR LINCOLN comes out of the wax pool, grabbing MARK by the shoulders.

MR LINCOLN

Would you like a closer look?

With that, MR LINCOLN falls back into the pool.

SARAH (to SIR WILFRED)
Watch out! The flames!

SIR WILFRED
Don't worry about me young people, save yourselves!

The MAN (as WEREWOLF) walks up behind SIR WILFRED and proceeds to twist off his head

SIR WILFRED (in his dying words)
Go on! Oh my goodness! The flames quickly engulf WILFRED and the MAN (as WEREWOLF) and then abruptly make their way downstairs. Large flames ignite in front of the only exit out. MARK pulls down a towel from the wall and hands part of it to SARAH
MARK
This is our only chance.

The two pull the towel over their heads and jump through the basement window. Upstairs, the WAXWORK is burning madly, with exhibits falling down on people left and right. We see that INSPECTOR ROBERTS is still alive, albeit in the sarcophagus.

INSPECTOR ROBERTS
Help!

SARAH and MARK make it outside and turn to see the WAXWORK slowly burning. A huge explosion then rips through the WAXWORK, igniting any of it that wasn't burning already. The two stand outside and hold each other for a while. Slowly the camera zooms in on the destruction and we see slight movement. The ZOMBIE HAND is still alive. It slowly makes its way out of the rubble and across the lawn.

CUE WAXWORK TITLE-MELT CUE 'It's my Party' which plays during the credits. CUE CREDITS 1