

Island of Frankenstein

By Dan Fiorella

Contact:  
Dan Fiorella  
daf118@aol.com  
[www.danfiorella.com](http://www.danfiorella.com)

Island of Frankenstein

By Dan Fiorella

FADE IN:

EXT. SPACE

A small satellite orbits the earth. A panel on the head of the craft opens up as it passes through a cosmic dust cloud.

A crowd cheers.

INT. MISSION CONTROL -- MORNING

It's the swing shift on duty watching the display screens. The CONTROLLERS, a wide assortment of nerds and techies, are in geek heaven over the satellite's performance. Dress is less formal, ties are loose, sleeves rolled up. They are a happy bunch as they man the monitors.

HAL, a sloppy, dumpy desk jockey, oversees the group.

HAL

Oh, we got a nice dollop of dust that time. Radiation levels high.

CONTROLLER

Okay, time to bring her home. Close the pod door, Hal.

HAL

Closing.

(on mike)

Capture Team One, we're about to bring our bobble down. Suit up.

EXT. AIRFIELD -- MORNING

A rocket helicopter is being brought to life as CAPTAIN SCOTT, the middle-aged jet jockey, replies on the radio.

SCOTT

Roger that, Mission Control. We'll be airborne in five.

INT. MISSION CONTROL -- MORNING

CONTROLLER

Navy still ticked about this?

Their SUPERVISOR, crew-cut and tense, comes over.

SUPERVISOR

How we look?

CONTROLLER

A-O.K.

SUPERVISOR

And, yes, Navy is still ticked. But it's a small capsule. There was no need to send out a whole carrier.

HAL

Cheaper, too, to get one of those hot-dog private pilots.

CONTROLLER

So, we get it into the atmosphere, pop the chute and...?

SUPERVISOR

And the copter will snag it while it's still in the sky.

HAL

Wait, we have a problem.

CONTROLLER

It's dropping orbit, but there's something about to collide.

SUPERVISOR

Cross reference the orbit. We're supposed to keep everything up there on screen.

EXT. SPACE

The capsule door closes as it descends with a small booster jet.

Up on the horizon, out of the sun comes...an astronaut's long-lost glove.

The capsule hits the glove, both are knocked off their orbits, with the capsule now in steep decline toward earth.

It heats up as it enters the atmosphere.

INT. MISSION CONTROL -- MORNING

There's controlled anxiety as the controllers monitor the situation.

HAL

It's coming in too soon.

SUPERVISOR

Fire retro boosters. Try to slow it down some.

CONTROLLER  
It's not responding.

SUPERVISOR  
I need a new course plotted.

HAL  
It's not going to be the southwest.

New images get displayed.

CONTROLLER  
The Atlantic. Mid-Atlantic. If it holds.

HAL  
It's in the atmosphere.

SCOTT (O.S.)  
(on radio)  
Mission control? Is there a problem?

EXT. SKY -- MORNING

Scott and the crew are airborne, searching the skies.

SUPERVISOR (O.S.)  
(on radio)  
We're missing our target.

SCOTT  
Tell us where and we'll get it.

SUPERVISOR (O.S.)  
(on radio)  
Stand down, Scott.

INT. MISSION CONTROL -- MORNING

CONTROLLER  
Deploying parachutes.

HAL  
I'm getting confirmation. Parachutes have deployed.

SUPERVISOR  
There's a break for us. Do we have anything?

HAL  
It's tracking.

SUPERVISOR  
Display.

Display comes on screen, configured to show the east coast of the U.S. The satellite is going down well off the east coast of Florida. It's drifting into the area known as the Bermuda triangle. The satellite signal goes out.

CONTROLLER  
I've lost the signal.

SUPERVISOR  
Why?

CONTROLLER  
Could be interference. It's like it dropped down a well or something.

SUPERVISOR  
Let's get the best co-ordinates we can.

HAL  
Looks like we'll have to call the Navy after all.

SUPERVISOR  
Not just yet. Hal, I've got a job for you.

EXT. LAGOON -- DAY

A tropical beach on a lonely island.

The capsule, now just a singed globe about the size of a soccer ball, sits on the beach. It's smoking. The parachutes flutter in the breeze.

A pair of trousered legs comes up to look at it.

SMITH (O.S.)  
Well, there's something you don't see every day.

EXT. VETERANS HOSPITAL -- DAY

Older building, run-down, under-budgeted and under-staffed.

INT. CELL -- CONTINUOUS

It's a Spartan room. No clutter or sharp edges. A string of garlic hangs by the barred windows. Crucifixes abound. A figure is dead asleep, the elderly, yet oddly dangerous, Gen. BENJAMIN HATTER.

Suddenly, he sits up in bed, breathing hard. After a moment, he gets his bearings and looks to his hand. The antique ring upon his finger is glowing, pulsating.

Hatter struggles and gets into his wheelchair and makes his way to his dresser. One drawer is locked. He pulls out a key worn around his neck. He unlocks the drawer and withdraws an ancient tome; "The Secrets of Life and Death, by Dr. Frankenstein."

He wheels himself over to the phone and dials.

HATTER

Get me Col. Johnson.

EXT. HELIPORT -- DAY

We're in Miami. Hal, from NASA, Captain Scott, and his crew, featuring his co-pilot, the lanky COOP and a crew member, the sturdy GORDY, are boarding the rocket-copter.

SCOTT

We sure about this?

Hal displays the map.

HAL

At this point I'm not sure of anything. We do get erratic signals. It's on land. Must be an island. Here. But I'll be damned if we can find any island charted.

COOP

You're in the Bermuda Triangle there, you are.

HAL

Right. As a representative of our nation's space program, the home of cutting edge scientific research and technology, "Bermuda Triangle" is exactly the term I want to hear.

COOP

But a fact, nonetheless.

HAL

We're hoping once we get into range, the signal will get easier to read.

SCOTT

Just say the word. I'm still on the clock, you know.

HAL

I know, I know. Let's get moving.

They board and lift off.

EXT. OCEAN SKY -- DAY

The copter races through the sky.

INT. HELICOPTER -- CONTINUOUS

Scott at the controls, Coop riding shotgun. Gordy charts the course. Hal is in the back, reading instruments.

HAL

I'm definitely getting something.

SCOTT

Well, there is an island up ahead.

COOP

Cap'n, we're losing the compass.  
The altimeter is whacked, too.

SCOTT

Good old fashion seat of your pants  
flying, Coop.

COOP

Roger that.

SCOTT

So, Hal, why isn't the Navy here?

HAL

We're trying to keep this on the  
down-low. NASA's had enough black  
eyes this year.

SCOTT

So, they never did find that space  
telescope?

HAL

No.

CONTROLLER

And the Galaxy Ranger?

HAL

Gone.

COOP

Maybe you should just stick with  
stock car racing.

HAL

That's NASCAR, not NASA. Sheesh.

SCOTT

Don't worry, my white collar friend,  
we'll have your little rocket ship  
back in no time.

They close in on the island up ahead.

EXT. LAGOON -- EVENING

The helicopter is down. Hal, Scott and Coop are out.

Hal is following the beeps of his tricorder. Scott and Coop  
snap on some heavy duty flashlights.

Gordy steps out and takes up guard.

EXT. CLEARING -- CONTINUOUS

The beams search out ahead and there's the globe. It's not  
in its crater and the parachutes are gone.

HAL

Hooray! No cut backs today!

Hal approaches it, bending over the sphere. He stops.

HAL (CONT'D)

Is this island uncharted? Is it  
deserted?

SCOTT

That's my guess. Why?

HAL

There are foot prints here.

CONTROLLER

Maybe an animal.

HAL

Wearing a size nine shoe?

COOP

Let's just get your payload and  
vamoose. I'm getting a funny feeling  
about this place.

Hal has some insulated gloves out and a carry case large  
enough for the sphere.

HAL

It'll just be a minute. I need to  
take some readings, make sure it's  
safe to transport.

COOP

This place reminds me of those stories. Remember, Cap'n, the Phantom Island?

They are being watched from the edge of the jungle.

EXT. LAGOON -- EVENING

Gordy is on watch by the copter.

The door of the helicopter opens then closes by itself.

INT. HELICOPTER -- CONTINUOUS

Some switches click themselves on and off.

The exterior lights go on.

EXT. LAGOON -- CONTINUOUS

Gordy is startled by the lights.

As he approaches the helicopter...

...The door on the opposite side opens and closes.

Gordy looks in. He doesn't see anything.

He does take the latch off his sidearm.

When suddenly JACK GRIFFIN, the Invisible Man, grabs him from behind and strangles him. Gordy jerks about in an ungainly danse macabre.

The body drops and we watch the footsteps in the sand walk away. There's a maniacal giggle heard.

GRIFFIN (O.S.)

Oh...it's been so long. So very long. Too long.

EXT. CLEARING -- NIGHT

Hal is still fussing over the sphere as Scott and Coop hold lights on him.

COOP

So there was the secret island that they used for their secret experiments for a new secret weapon.

SCOTT

I remember a story like that. My C.O. told me about something like that, after World War Two.

HAL

It must have been the scuttle butt about the atomic bomb. The Manhattan project. They were spreading a lot of disinformation around about that. Trying to fool the enemy.

COOP

Maybe.

Coop shines the flashlight under his chin.

COOP (CONT'D)

Or maybe it was a story to scare all the bad little soldiers.

HAL

I need the light here.

COOP

All right. Party pooper.

DRACULA (O.S.)

Good evening.

They all turn to see the good COUNT DRACULA standing before them in all his Old World glory. He carries a lantern.

HAL

Who are you?

DRACULA

I am Count...Vladmir. Have you come for us?

COOP

Come for you? Man, we didn't know there was an island here, never mind people on it.

SCOTT

No, your count-ship, we're not here for...wait, did you say "us"?

DRACULA

I did. There are several of us here. You did not know that?

GRIFFIN (O.S.)

See, they've forgotten all about us!

COOP

Who was that?

DRACULA

Why are you here?

HAL

Well, Count, I'm Hal Wilson of NASA. This sphere here is a satellite from a rocket we launched into space. During re-entry, there was a problem and it landed here. We're just trying to bring it home.

DRACULA

NASA? Rocket?

HAL

NASA. The National Aeronautics and Space Administration.

SCOTT

You never heard of NASA? Man, you've been here awhile then, haven't you?

DRACULA

Do you have a boat?

SCOTT

We flew in.

GRIFFIN (O.S.)

It's a gyro-copter on the beach.

COOP

Who's there?

HAL

We're about done.

SCOTT

Okay, then. If you'll excuse us, Count.

DRACULA

Going so soon?

SCOTT

Duty calls.

Hal places the sphere in the carrying case. They get up and head back to the lagoon.

Dracula follows, seemingly gliding behind them. Dracula glares at them with his hungry, hungry eyes.

EXT. LAGOON -- NIGHT

Hal, Coop and Scott reach the helicopter.

SCOTT

Come on, let's get this bird up.

COOP  
Where's Gordy?

SCOTT  
He knows better than to wander off.

COOP  
(calling)  
Gordy!

Coop pulls his sidearm. Suddenly, it gets smacked by the Invisible Man. Before Scott can act, Dracula is on him, biting his neck.

Hal, horrified, stumbles into the copter and locks himself in.

Dracula drains Scott and drops him. Coop gets his gun and shoots Dracula. Nothing. Dracula is on Coop.

Hal fumbles with the radio. The door rattles. Suddenly, another face, that of MR. HYDE, appears at the window.

INT. COMMUNICATION CENTER -- DAY

High-tech control room monitoring transmissions the world over. Needless to say, it's a busy place.

A fresh-faced CORPORAL is monitoring the radio. He hears something, freezes, then clicks on his PC to record.

CORPORAL  
Captain!

The by-the-textbook CAPTAIN comes over.

CAPTAIN  
Yes, Corporal?

CORPORAL  
I think you need to hear this.

He unplugs his head set in time to hear a blood-curdling scream.

INT. READY ROOM -- DAY

The Captain is at a map before a military panel; couple of GENERALS and COLONEL JOHNSON. With him is his aide-de-camp, CORPORAL WILKENS. The recording is played.

HAL (O.S.)  
---May Day, May Day...Wilson of NASA.  
NASA, not NASCAR. We're trapped.  
Doomed. Help us before it's too---

Scream.

GENERAL

My God. What is that?

CAPTAIN

We've confirmed with NASA that their man Wilson was deployed with a private outfit.

GENERAL 2

Scott and his flying circus?

CAPTAIN

That's right. Payload retrieval from one of their space junkets.

GENERAL

No further transmissions?

CAPTAIN

None.

JOHNSON

Do we know where they were?

CAPTAIN

The coordinates are here.

Indicating on the map, it's in the Bermuda triangle.

CAPTAIN (CONT'D)

30 minutes North Latitude 65° West  
Longitude at 1 p.m. and 37° 35 North  
Latitude 60° West Longitude.

This means nothing, except to Johnson, who looks surprised then concerned.

JOHNSON

What was NASA attempting to retrieve?

Wilkins pulls out a sheet from his clipboard.

WILKENS

The space probe was collecting samples of space dust. Hoping to capture some cosmic radiation.

JOHNSON

Cosmic radiation?

Johnson's cell phone rings. The call ID displays General Hatter. He gets up in a hurry. Wilkins follows.

EXT. VETERANS HOSPITAL -- DAY

Johnson and Wilkins enter.

INT. HOSPITAL CORRIDOR -- CONTINUOUS

A DOCTOR, young and disheveled, leads Johnson and Wilkens to a door.

DOCTOR  
You're lucky. He's alert today. He doesn't get many visitors.

JOHNSON  
Unfortunately, at his rank, you don't make many friends.

He brings them to the door. He unlocks it and lets them in.

INT. CELL -- CONTINUOUS

They step in. The Doctor leaves them be.

In the middle of the room, in a wheelchair, sits Gen. Hatter.

Johnson approaches and throws a salute.

JOHNSON  
General.

Hatter focuses and weakly returns it.

HATTER  
At ease, Colonel.

Johnson sits on the edge of the bed.

JOHNSON  
Ben, how are you?

HATTER  
I'm alive.

JOHNSON  
I have to admit, I was a bit surprised.

HATTER  
What choice do I have?

JOHNSON  
Something's come up, General. Oddly, that's when you called.

HATTER  
The island.

JOHNSON  
You know? Then all the stories, all the unconfirmed rumors---

HATTER

True. It was the darkest of black projects.

WILKENS

Sir? What are we talking about?

HATTER

Pull up a crate, sonny-boy, and I'll let you in on a secret that will seal your doom.

EXT. HOSPITAL GROUNDS -- DAY

Many convalescing PATIENTS are getting some air.

Johnson pushes Hatter as Wilkens follows.

HATTER

It was after the war.

WILKENS

World War Two?

HATTER

Is there any other?

JOHNSON

Please, Wilkens.

HATTER

As I was saying--and you don't want to slow me up, sonny, at my age I might not get to finish my story.

WILKENS

Sorry, sir.

JOHNSON

After the war...

HATTER

Yes, yes, after the war. The occupation. The Marshall Plan. The U.S. was determined to win the hearts and minds of the Europeans, offering to take care of any type of problem.

JOHNSON

It worked.

HATTER

No other way to do it. That Marshall, what a guy. But, it got us involved in things we didn't know anything about.

WILKENS

What kind of things?

HATTER

Monsters, Corporal, monsters. Europe had its fair share of them. The war had embolden them. They were taking advantage of the ravages of war, terrorizing communities, killing the citizens, disrupting U.S. plans. So the army agreed to rid the continent of these things.

WILKENS

Monsters? Sir, you can't be serious.

HATTER

Serious as a stroke. The army was able to track down and capture these creatures.

WILKENS

And destroy them?

HATTER

Capture and relocate.

JOHNSON

Why? Why relocate?

HATTER

We don't make it a habit of questioning orders, Johnson. We captured the lot of them. Vampires. Werewolves. The undead.

WILKENS

What, no boogie man?

HATTER

He wasn't on the list.

WILKENS

These are ghost stories. Campfire tales to scare the kids.

HATTER

That is insubordination.

WILKENS

Sorry, sir.

HATTER

And this satellite?

JOHNSON

Contains cosmic radiation. NASA's out looking to discover the origins of the universe again.

HATTER

Cosmic radiation.

Hatter gets lost in this thought.

JOHNSON

Sir?

Hatter suddenly seems reinvigorated, driven.

HATTER

Looks like we'll be paying the island a visit. We'll need some experts.

WILKENS

Should I get the yellow pages?

HATTER

No need, smart aleck. She already works for us.

EXT. PENTAGON -- DAY

INT. PENTAGON HALLWAY -- CONTINUOUS

Door labeled "Lt. D. Van Helsing."

INT. VAN HELSING'S OFFICE -- CONTINUOUS

Lt. DOREEN VAN HELSING, an attractive, if severe, woman, is going through her filing cabinet as Johnson and Wilkens sit and watch.

DOREEN

Dracula? Alive? My family has crossed swords with him and his clan many times. It was my great grandfather that prevented Dracula from infesting England.

An old picture of the old man is in the file.

DOREEN (CONT'D)

All these years I thought they were gone.

JOHNSON

In storage.

DOREEN

And the Frankenstein monster, too, you say?

WILKENS

I can't believe I'm hearing this conversation.

DOREEN

There is someone who might be able to help.

Doreen pulls out an old file.

DOREEN (CONT'D)

Here, Steven Frankenstein.

WILKENS

You're kidding.

She takes out some very sharp stakes and weapons.

DOREEN

Rarely, if ever.

WILKENS

You think the guy would have changed his name or something.

JOHNSON

What is he, a grandson?

DOREEN

Great-grandson.

WILKENS

Where is he?

DOREEN

A civilian living in New York.

JOHNSON

Any leads on the Bolaska clan? We're going to need one of them.

DOREEN

I'm on it.

JOHNSON

Let's go enlist Mr. Frankenstein.

EXT. NEW YORK -- DAY

The city by day.

EXT. NEW YORK UNIVERSITY CAMPUS -- DAY

Typical, busy, bustling center of learning.

INT. CLASS ROOM -- DAY

SID FRANKENSTEIN, a bookish wisp of a man, is lecturing a class as Johnson and Wilkens sit in back, observing.

SID

---And there you have it. The haiku.

Bell rings. The students exit.

SID (CONT'D)

I'll want two haikus from each of you. And remember, haikus, not limericks.

The class dissipates. Johnson and Wilkens approach Sid as he packs up his notes.

JOHNSON

Professor Frankenstein?

SID

Doctor.

WILKENS

Doctor?

SID

PhD in English. If you're looking for the ROTC, it's down the hall, about 40 years.

JOHNSON

Actually, we were looking for Steven Frankenstein.

SID

Yes, so was my mother. He ran off years ago with a Russian Mob moll.

JOHNSON

Gone?

SID

In the extreme. Why are you looking for him?

JOHNSON

It was about his work.

SID

Outside of his occasional binges, he didn't have any work.

JOHNSON

I was told he did.

SID

Oh, wait, are you here about monster hunting?

WILKENS

What?

SID

Monster hunting. Man, for years people would come up to my dad and say things like, "Golem is after us, can you help?" Or "Bigfoot ate my baby." Things like that. These people got it in their heads that my father was supposed to help them.

JOHNSON

What did your father do about them?

SID

Threw things at them until they went away. People were always bugging him about things like that. People are, what's the word?...loony.

JOHNSON

What do you know about your family history?

SID

Are you taking a census?

WILKENS

It's very important.

SID

My father's family came over from middle Europe.

WILKENS

Transylvania?

SID

Middle Europe. Please, I've got enough baggage.

Sid exits, the soldiers follow.

INT. SCHOOL HALL -- CONTINUOUS

Sid heads down to the elevator. The soldiers follow.

JOHNSON

How about Victor Frankenstein?

SID

Oh, now we're focusing on the nuts  
on my family tree. My great-great-  
grandfather. I've heard the stories.  
Try living that down.

JOHNSON

They weren't stories.

SID

What weren't stories?

The elevator arrives and they enter. There's a couple of  
people in it.

INT. ELEVATOR -- CONTINUOUS

JOHNSON

Frankenstein's monster.

SID

Frankenstein's monster?  
Frankenstein's monster?

People look at them.

SID (CONT'D)

We're rehearsing for the big Halloween  
frat show.

INT. ELEVATOR BANK -- MOMENTS LATER

The elevator arrives on the main floor and they all get out.  
Sid heads for the main door.

SID

And you know this because you have  
it in storage over in Area 51?

JOHNSON

More or less.

WILKENS

Please, Dr. Frankenstein, we would  
appreciate a more serious attitude.

SID

You come here talking about monsters  
and I'm the one who has to change my  
attitude?

EXT. BUILDING ENTRANCE -- DAY

The trio come outside.

JOHNSON

Is there somewhere we can talk?

SID

Bellvue leaps to mind. Look, I'm sorry, you came for my father, he's gone. Dad wasn't exactly a role model, so there's not much I know or care to know about the man.

JOHNSON

If he had any papers we could see---

SID

Later, troops.

WILKENS

Please.

SID

Dismissed.

Sid walks off.

EXT. FAIRGROUNDS -- NIGHT

A traveling carnival is in full swing. It's a night of rides, games of chance, cotton candy and corn dogs.

There's a fortune teller's tent, "Madam Bolaska," but it's not doing much business.

Doreen, in civies, comes up to the tent and enters.

INT. MADAM BOLASKA'S TENT -- CONTINUOUS

Dimly lit with atmospheric candles and shaded lamps. In the center of the room is a table with a crystal ball and a large old book. Doreen is alone.

A couple of spoons go skidding across a counter. The crystal ball glows bright. The book opens up.

MARIA (O.S.)

Who wishes to see Madam Bolaska?

DOREEN

Maria? It's Van Helsing.

The spoons reset to their place. The book closes and the crystal book dims. A curtain parts and MARIA, a gypsy woman, enters.

MARIA

Van Helsing. What do you want?

DOREEN

Long time, no see, Maria.

MARIA  
Not an oversight, I assure you.  
What do you want?

DOREEN  
(indicting crystal  
ball)  
You mean you don't know.

Maria just glares.

DOREEN (CONT'D)  
We're on call.

MARIA  
No. We are done.

DOREEN  
Maria, there's a situation. We need  
you back.

MARIA  
Not a chance.

DOREEN  
These are tough times  
for...foreigners.

MARIA  
What are you saying?

DOREEN  
The threats of terrorism are very  
real. Many suspects are apt to  
disappear.

MARIA  
You are heartless.

DOREEN  
I have my duty, Madam Bolaska. I  
take it seriously.

MARIA  
When?

DOREEN  
How quickly can you pack?

MARIA  
Very well.

DOREEN  
You still have those secret herbs  
and spices?

MARIA

Of course.

DOREEN

Bring them.

INT. SID'S APARTMENT -- NIGHT

A nice rent-controlled space, obviously inherited from mom.

Sid is grading some papers while a jazz CD plays. He gets up and heads for the kitchen. He comes to a closet door, stopping to consider it a moment. He gets a beer then goes to his sofa.

Suddenly, there's static on the stereo. A voice mutters. Sid grabs the remote and shuts off the CD.

GHOST (V.O.)

Sidney. Sidney Frankenstein.

SID

Who's there?

The GHOST OF VICTOR FRANKENSTEIN appears.

SID (CONT'D)

What the---? Who are you? What are you?

GHOST

The ghost of Frankenstein. Victor Frankenstein.

SID

No, that's impossible. This is impossible.

GHOST

You know it is.

SID

What do you want?

GHOST

To clear the family name, Sidney. To rid the world of the monster I created.

SID

Then it's all true. You're my great grandfather.

GHOST

The danger has returned, grandson. You can help. You can stop it.

SID  
How can I? I'm no scientist!

GHOST  
You are a Frankenstein!

SID  
This isn't happening.

GHOST  
Do you have it?

SID  
Have what?

GHOST  
The trunk. Your father's trunk.

SID  
Yes.

GHOST  
Everything you need is within.  
Everything...

The ghost fades away.

Suddenly, Sid on the couch snaps awake as his beer falls on the floor. He looks around. No sign of anything ghost-like. He throws down some napkins to clean up the spilled beer. Not enough, he heads to the kitchen.

He grabs a paper towel and heads back. But when he comes to the closet door, he stops.

He opens the closet and drags out an old steamer trunk. He opens it. Ancient books and manuscripts. And a round flask filled with a strange chemical, wrapped in twine with two metal pronges protruding.

Sid studies the flask.

INT. LABORATORY -- EVENING

Back on the island. A vast room with cement walls. Bizarre dated equipment abounds. Strange chemicals steep. Dread is the motif.

Hal is strapped to a table. The space globe is on a table nearby.

Dracula's coffin is off to the side.

A very menacing Mr. Hyde putters about the lab.

HAL

You won't get away with this. I work for the most powerful government in the world. You can't get away. You're on an island, for Pete's sake. Shock and awe, baby, shock and awe.

HYDE

Shut up, you twit.

The sun's last rays fade away. A creaking sound is heard. Hal strains to look.

The coffin. A hand comes out and begins to raise the lid.

Hal looks away, to see a lab mirror.

The coffin is reflected in the mirror. It opens, seemingly by itself.

When Hal turns back to look, Dracula is standing by the coffin.

Hyde returns, carrying a syringe.

HAL

What are you? What is this place?

DRACULA

You are on the island of lost souls, I'm afraid.

HYDE

I'd have a sit-down with me travel broker if I was you.

DRACULA

Any success?

HYDE

For a pencil-necked geek, he's a tough 'un.

DRACULA

I want to know why he is here. And what this curious globe is for.

HYDE

I was about to give him this.

DRACULA

Your formula? Are you mad?

HYDE

The good doctor has been experimenting with a diluted solution. Just enough to loosen his tongue.

DRACULA

You know what you are doing?

HYDE

I've been playing attention, mate.

DRACULA

Very well. Proceed.

Hyde jabs the needle in Hal's neck and pushes the plunger.

Hal screams and struggles. Then the change begins.

Hal's forehead protrudes. His eyebrows meet. His 5 o'clock shadow is more pronounced, his teeth go gnarly. Hal is now a less civilized version of himself.

HAL HYDE

What do you bastards want from me?

DRACULA

This object. You say it is from outer space?

HAL HYDE

You got short term memory problems? Yes, I said that.

DRACULA

Why is it so important that you would journey here?

HAL HYDE

What you got there is the only unfiltered sample of cosmic radiation in the world, Mr. Maitre de.

DRACULA

Cosmic radiation.

HAL HYDE

Pure. Straight from space. Now, what's in it for me?

DRACULA

Silence.

Hal starts to struggle, but Dracula gives him the eye and he cowers.

EXT. GUANTANAMO BAY NAVY PIER -- NIGHT

Doreen, Wilkens, Johnson are overseeing the loading of a cutter at their disposal.

An army Chaplain, CHARLES, joins them. He is a mild-mannered sort.

Some rough and tumble Marines, ABLE, BAKER and DELTA stand at the ready.

Sid comes walking up carrying a backpack.

DOREEN  
Who's that?

JOHNSON  
It's Frankenstein.

DOREEN  
Steven?

JOHNSON  
Sidney. His son.

DOREEN  
What? And you brought him?

SID  
So, here I am. Quite the guilt trip you laid on me. You got any Jewish mother in you?

WILKENS  
You're doing the right thing.

SID  
I'm just looking to escape my alimony payments. The Bermuda Triangle seems as good a place as any to do it.

JOHNSON  
This is our resident expert, Lt. Doreen Van Helsing.

SID  
Are you as dangerous as you look?

DOREEN  
I get the job done.

JOHNSON  
She's special ops.

SID  
Is that anything like special ed?

Doreen scowls.

JOHNSON  
She is an important part of this team.

SID  
So, you're the vampire exterminator.

DOREEN

I am. And you're the civilian related to the guy who knew how to deal with the monster.

SID

You heard of me.

DOREEN

So, you're fully briefed on this creature?

Patting a book.

SID

Had to pull an all-nighter, but I think I got the gist.

DOREEN

This isn't your recitation. But it is pass/fail. Failing is death, civilian.

SID

I get it, Lieutenant.

DOREEN

And when we find the monster, I don't want you pulling that "I can't destroy my family's work" or "I must see the creature at it's full strength" crap. We go in, we kill it.

SID

Don't worry about me, Buffy. I'll do what I came to do. Anything else I need to be aware of?

Maria joins them.

MARIA

Werewolves.

SID

Of course, werewolves. How silly of me. What kind of monster expedition would this be without werewolves? We're not going to meet Godzilla out there? Because I definitely draw the line at Godzilla.

JOHNSON

Maria. It's been a long time.

MARIA

Not long enough.

JOHNSON

It's your family's tradition to handle werewolves.

MARIA

Your government assured us those days were over.

SID

Yeah and if you can't believe your government, who can you believe?

MARIA

I should curse you.

Johnson takes a small mojo bag from under his shirt.

JOHNSON

No curses here.

SID

Too bad. She looks like she knows all the words.

WILKENS

The plants?

MARIA

Your men are loading them now.

The Marines carry several flower pots containing rare and exotic plants.

JOHNSON

This is our in-house holy man, Captain Charles, our Chaplain.

SID

You're Charles Chaplain?

CHAPLAIN

Yes.

SID

I guess you get a lot of ribbing about that.

CHAPLAIN

How so?

SID

Charles Chaplain, it's the same as...never mind.

MARIA

Why is he here?

JOHNSON

Since we're dealing with ungodly creatures it can't hurt to have a man of God around.

SID

I think I said the same thing in my marriage vows.

DOREEN

You've been briefed, padre? You okay with this?

CHAPLAIN

I'm not without my doubts, ma'am, but I have seen evil. I have exorcised a demon or two in my life.

Doreen is impressed

A forklift drives up with a large crate and begins to load it on the ship.

WILKENS

Whoa, halt. What is that?

HATTER (O.S.)

That's mine.

They all turn to see Hatter roll up in an electric wheelchair.

WILKENS

General!

JOHNSON

Ben! What are you doing here?

HATTER

I'm coming.

WILKENS

I think that's unwise.

JOHNSON

Unwise? It's out-right insane.

Sid and Doreen are off to the side.

SID

(to Doreen)

Hey, G.I. Jane, who's the guy in the Hot Wheels?

DOREEN

Gen. Hatter. He served on the island originally.

SID

Ah. Affirmative action.

Hatter takes out a pill box, takes a pill and swallows.

HATTER

I'm equipped for this. The  
quartermaster shipped this for me.  
I've still got some strings to pull.  
I'm not going to get in the way.  
But I'm not going to miss this chance  
to return to the island.

Johnson, outranked, waves the crate onboard. Hatter rolls  
onto the ship.

HATTER (CONT'D)

Carry on.

EXT. OCEAN -- NIGHT

The cutter sails along, Able at the wheel.

EXT. DECK -- NIGHT

Hatter, lost in thought, watches the island of Cuba shrink  
in the distance. Sid comes up. Hatter takes a pill.

SID

General, there's a meeting---

HATTER

Everyone keeps telling us communism  
is dead.

SID

I read that.

HATTER

Yet there's an island full of them  
right off our shore.

SID

They haven't been a threat for a  
long time.

HATTER

They don't have to be threatening to  
be threat. Then you got a billion  
or so commies in China.

SID

Yeah, but that's all the way on the  
other side of the world.

HATTER

Now you got people out there sucking up to the Chinese, trying to be their best friends, so they can make a buck.

SID

Capitalism. It's a living.

HATTER

The dangers don't end. They just change form. Get rid of the Nazis. You get the commies. Get rid of the commies and you get the terrorists. People don't get it.

SID

Get what?

HATTER

You can't play nice with these, these creatures. They're our enemy and they need to be defeated. We are fighting monsters out there, son. For a while, they knew that. And they made plans. But then, they forgot. I didn't. I knew the world is a dangerous place and I knew what steps to take. But I made the mistake of getting old. I never forgot, but who listens to an old man?

SID

People ignore experience at their own risk.

HATTER

People see old age as a weakness. And you can only play this game from a position of strength.

SID

Well, unless you have a fountain of youth handy, it's not a position you can hold forever.

HATTER

So it would seem. Now, what was that about a meeting?

INT. CHART ROOM -- NIGHT

The team is assembled around the table and charts.

SID

Why the Bermuda Triangle?

HATTER

Officially, the Bermuda Triangle is no different from any other stretch of ocean.

SID

Uh-huh.

DOREEN

Unofficially, it's Wacky-land.

HATTER

There are unexplained energies at work in the triangle and they've actually worked to our advantage. The island is imperceptible. The monsters bound there by these forces. They remain unknown. Forgotten, really. The legend of the triangle works to keep the curious at bay.

JOHNSON

There's only one way to enter. Lagoon, beach. Dense forest. Sea cliffs around most of the island.

HATTER

There was some construction. Holding pens. Housing used by troops.

WILKENS

A hydroelectric dam here.

DOREEN

Hydroelectric dam? That's a lot of electricity for this island. What for?

JOHNSON

No record why.

Hatter takes a pill.

HATTER

Personnel was stationed there long enough to require power. For construction. Then the creatures had to be studied to determine how feasible it was to corral them there.

MARIA

What are we doing?

Hands out photos of the space capsule and the rescue team.

WILKENS

Locate and retrieve the NASA payload.  
If there are survivors, rescue them.

DOREEN

Resistance?

JOHNSON

We're off the charts here.

DOREEN

Black-op?

JOHNSON

In the sense that no one really  
believes what this is about. Once  
there, we are truly on our own. We  
do what we have to.

SID

Terrific.

INT. LABORATORY -- NIGHT

Hyde Hal is on the table, writhing in pain, then transforming  
to normal. He goes unconscious.

HYDE

That's everything he knows. Not  
much, really. Do you want him?

DRACULA

Send him to the dungeon.

Griffin enters, dressed and wrapped in bandages, wearing  
dark glasses.

GRIFFIN

What have I missed?

DRACULA

Much.

GRIFFIN

Could I kill him? I haven't killed  
a soul in ages.

HYDE

Oh, please, you already had a turn.  
What about me?

DRACULA

No. I need this one.

GRIFFIN

You shouldn't leave that contraption  
on the beach.

HYDE  
The flying machine?

GRIFFIN  
Yes. There's a chance it could  
attract attention.

DRACULA  
You're right.  
(to Griffin)  
Do you think he's strong enough?

GRIFFIN  
Yes. Even in his weakened state he  
is a formidable force.

Dracula concentrates.

The images of bats can be seen in his eyes.

DRACULA  
Come. Come.

A door opens. The MONSTER backs in and turns. It's  
Frankenstein's creation, still functioning.

DRACULA (CONT'D)  
Go to the beach. Bring back the  
flying machine. Place it in the  
courtyard.

MONSTER  
Yes, master.

The Monster sees the capsule. He approaches it.

DRACULA  
Back!

The Monster growls at him then picks up the globe and smiles.

Suddenly it glows. Sparks fly out.

An arc grows between the globe and the Monster's neck bolts.  
The Monster stands taller, looks healthier.

The sparks fade away.

Dracula increases his staring at the Monster.

DRACULA (CONT'D)  
Do as you are told.

The Monster puts down the globe then leaves.

GRIFFIN  
Curious.

DRACULA

Did you see that? The space object  
made him stronger. I wonder...

Dracula calls Hyde over.

DRACULA (CONT'D)

Is it possible to speak to the doctor?

HYDE

What do you need that simp for?

DRACULA

I need to speak to him.

HYDE

Piss off.

Dracula holds up his ring. The light off the ring hypnotizes  
Hyde. As he calms, the transformation to Jekyll occurs.

JEKYLL

Confound it, remove that from my  
eyes, Count.

DRACULA

Doctor.

JEKYLL

What do you want?

DRACULA

I have learned of the most amazing  
find. We have cosmic radiation from  
space within our grasp.

He leads them over to the sphere.

JEKYLL

From space? Impossible.

DRACULA

Much has occurred in the world during  
our internment.

GRIFFIN

Space travel. It was only a matter  
of time, I suppose.

DRACULA

Can we make use of this radiation?  
I believe it will make the monster  
more powerful than ever.

JEKYLL

And then?

DRACULA

We take our leave of this island.

GRIFFIN

If you revive him, your control over him will cease.

DRACULA

It is a conundrum. Perhaps a new brain is called for. One not so obstinate.

They look at Hal, now unconscious.

GRIFFIN

You've tried that before.

DRACULA

Who can prevent us this time, secluded here as we are?

EXT. LAGOON -- NIGHT

The Monster pulls the helicopter up a path, grabbing it by the tail and dragging it into the jungle.

INT. SHIP'S HOLD -- NIGHT

Maria is working on a group of the potted plants. A special lamp is shining on them.

Sid comes in with his book and round flask.

SID

Hey, Gypsy woman.

MARIA

Mr. Frankenstein.

SID

That's Mr. Doctor Frankenstein.  
What's with the greenhouse?

MARIA

My people use these plants to manage lycanthropy.

SID

You can cure werewolf-ism?

MARIA

No, a treatment. A potion. One dose can prevent the transformation for a night.

SID

I thought you could just toss a spell their way.

MARIA

Welcome to the 21st century.

SID

Maybe you can create a patch for the guy to wear, like for nicotine.

MARIA

Why are you here?

SID

I know what you're thinking. "He got this job based on his family name." And you'd be right. I'm still trying to make sense of the family instruction manual here. The notes say the monster can be dissected, but the pieces have to be kept apart, or they'll actually heal and re-form. Fire, but it's survived it before. Or drain the energy off it.

MARIA

And that device?

SID

Still looking. This book is badly indexed.

Doreen starts to enter, carrying a clipboard. She stops and listens.

MARIA

Perhaps you need to stop skimming it and start studying it.

Doreen looks annoyed.

SID

You make me sound like one of my students.

MARIA

The knowledge we possess we do not carry lightly. I know you are only recently drafted into the cause, but what we know, what we do, is important. Your father thought so.

SID

You knew my father?

MARIA

I knew of him.

SID

Yeah. Me, too.

MARIA

He wasn't cursed, but he carried one. Your family name brought him much grief. He tried to make amends for the sins of his fathers.

SID

Doing?

MARIA

This work. Fighting other monsters. Helping. He was good at it. Then he came to America, to start a new life, to start his own family.

SID

What happened to him? How did he lose his way?

MARIA

You must not be too harsh on your father. He was a man raised with one purpose in life. To hunt monsters. But he was brought to live in a country with no monsters. How useless and out of place he must have felt. The ancient threat seemed removed. No creatures to fight.

SID

He didn't know what to do with himself.

MARIA

The fear of being useless has ruin many a man.

SID

You don't have to tell me. I'm an English major. I've never been involved with important stuff before, so I'm not quite sure how to handle it. I guess I have some studying to do. The lieutenant would want it that way.

Doreen is touched by this.

MARIA

I am relieved to hear you say that.

SID  
What is the deal with the lieutenant?

MARIA  
She is unique.

SID  
I got on her bad side.

MARIA  
She is a hard one to know.

SID  
Then why do I feel like I know her?  
Later.

Sid turns to leave and bumps into Doreen.

SID (CONT'D)  
Lieutenant! Sorry. Really sorry.  
I was rushing off.

Sid rushes off.

DOREEN  
What was that about? Am I that  
frightening?

MARIA  
You're just all business.

SPEAKER (O.S.)  
We're approaching the island.

They hustle on deck.

EXT. LAGOON -- NIGHT

The cutter slowly glides through a ships graveyard, the remains of many boats and crafts of several generations, anchored and abandoned off the island.

The crew looks on, silently, concerned etched on their faces.

Sid steals a glance or two of Doreen. When she catches him, he freezes up for a moment then:

SID  
I thought you said no one ever came  
to this island.

DOREEN  
And lived to tell about it.

MARIA  
So not everyone who disappeared into  
the Bermuda Triangle disappeared.

Skeleton remains can be seen on a few boats.

Only Hatter seems nonplussed by their surroundings.

INT. DUNGEON -- NIGHT

Side by side cells. Jekyll and Griffin drag Hal and toss him in one cell and leave.

There's movement in the next cell. It's Coop and Scott, but they are transformed into vampires.

SCOTT

Hal.

COOP

Hal.

HAL

You okay? Guys, we have to get out of here. This place is crazy.

SCOTT

Very crazy.

Hal goes to the cell door.

Behind him, Coop and Scott turn into mist. The mist drifts through the bars

Scott and Coop now materialize behind Hal. They open their mouths, revealing their new fangs.

They suddenly back off in fear and leave, vanishing.

Hal looks around, then sees LARRY SMITH, a troubled guy looking just this side of kempt, standing outside the cell door holding a cross.

HAL

What happened to Scott and Coop?

SMITH

Your friends?

HAL

Co-workers.

SMITH

I'm afraid they're no longer your co-workers.

HAL

Then what are they?

SMITH

The undead.

HAL

Zombies?

SMITH

No, vampires. Zombies? Where did you get zombies from?

HAL

I dunno, it just popped into my head. What happened to them?

SMITH

In his blood lust Dracula drained them dry.

HAL

Vladimir is Dracula? The vampire Dracula? Here? That can't be.

SMITH

I'm afraid it is. Your friends are proof of that. He hasn't had human blood in a long time.

HAL

What's wrong with your blood?

SMITH

My blood is tainted by the blood of the wolf.

HAL

Huh?

SMITH

When the moon is full, I change into a horrible beast.

HAL

You know, if you told me that yesterday, I'd of thought you were crazy. Now, not so much. Who are you?

SMITH

Smith. Larry Smith. You?

HAL

Hal Wilson. Can you help me?

SMITH

I can try.

Suddenly, Smith is distracted.

HAL

What? Is somebody else coming after me?

SMITH

No. It's a boat engine. I can hear it. Someone is coming to the island.

HAL

A rescue team. They found us.

SMITH

I'll investigate.

HAL

Wait, you can't leave me here. They might come back.

Smith hands him the cross.

SMITH

Here, keep this handy.

Smith runs off.

HAL

Wait, I'm a Unitarian!

EXT. LAGOON -- NIGHT

The cutter has dropped anchor and is unloading.

The team is assembling on the shore.

The large crate opens. Out comes Hatter in a large device, that looks like a cross between a wheelchair and SUV with legs and mechanical arms.

JOHNSON

What is that?

HATTER

It's the T-X1. A prototype. I'll be able to get around well enough. Think of it as an all-terrain wheelchair.

JOHNSON

I still don't like it.

HATTER

Sorry, you're still outranked.

SID

Is there a plan? A plan would be good.

JOHNSON

We leave the boat off shore. Wilkens and Baker each have a gieger counter which should lead us to the space probe.

DOREEN

It'll be dawn soon. We should wait 'til then. It decreases the potential threats.

SID

That sounds good. I like decreasing potential threats.

JOHNSON

Agreed. At dawn we proceed.

INT. COMMUNICATION CENTER -- DAY

The Corporal is studying his radar. The Captain comes over.

CAPTAIN

What's the good word?

CORPORAL

Weather-wise, there isn't any. We have a hurricane forming. Just north-east of Puerto Rico. Shaping up to be a bad one.

CAPTAIN

Name?

CORPORAL

Igor.

CAPTAIN

Path?

CORPORAL

Projected west to northwest. Should we be warning anyone?

CAPTAIN

Officially, there's no one to warn. I'll see what we can do.

EXT. LAGOON -- MORNING

The boat is off shore. Camp has been established. Baker, the Marine, is scanning the area with his gieger counter.

BAKER

Strong readings. The package was here. Then up that way.

JOHNSON

Then that's where we go.

SID

You know, I appreciate the care and planning thus far but before we go, what exactly do we have in the way of weaponry to protect ourselves?

JOHNSON

Wilkins?

Wilkins opens up a case of hand guns.

WILKENS

Each of you will be issued a revolver. Six rounds. Silver bullets. Additional ammo contains these.

He holds up a wooden bullet.

DOREEN

Wood? A wooden bullet?

HATTER

We like to think of it as a tiny little stake. Dipped in holy water.

WILKENS

Range is awful for each. But up close, it should be effective.

DOREEN

Why no automatics?

WILKENS

The bullets don't feed properly in the clips. It was a trade-off. But these should do the job.

SID

Should?

JOHNSON

It's not exactly like we've had a lot of opportunity to test them.

DOREEN

Anything else?

Maria pats her fanny pack.

MARIA

I have the potion. If we can locate Smith before moonrise, we can halt his metamorphous temporarily. There's reason to believe he may help us.

HATTER

Dr. Jekyll, too. He was a gentleman. But prolonged use of his serum has caused permanent damage. He had been known to transform even without taking the formula. It's unpredictable.

SID

I would hope he's run out of formula by now. What would he even be doing with it here in the first place?

HATTER

Nonetheless, anger, stress, any strong emotion could trigger a change.

SID

And he "hulks" out.

HATTER

So to speak.

SID

Who, or what, else are we dealing with here?

HATTER

Dracula, Smith, the werewolf, Jekyll. The Monster---

SID

My get.

JOHNSON

Have you found anything new?

DOREEN

He's working on it.

HATTER

---Dr. Griffin---

MARIA

Who?

HATTER

The Invisible Man. He's quite mad. Human, but insane.

MARIA

They're still alive?

HATTER

Could be. At the time, they were showing no age progression.

SID  
If Jekyll and Griffin are human,  
how?

JOHNSON  
Not sure. Could be effects of their  
drugs. Could be the effects of living  
in the triangle.

Hatter takes a pill.

SID  
Exactly how long were your people on  
the island, setting it up?

HATTER  
Long enough to gather the creatures  
terrorizing Europe.

SID  
It's a regular Whitman's sampler  
you've put together.

HATTER  
I've been out of that loop for awhile.

JOHNSON  
Let's try to stay together.

HATTER  
Be careful out there.

Marine Delta remains behind with Hatter as the group heads  
off into the jungle.

As they disappear into the brush, a mechanical hand comes  
out and smashes Delta's skull. He drops dead to the ground.

INT. DUNGEON -- MORNING

Hal is sitting in his cell. The cell door next to him opens  
by itself.

Coop and Scott come in, gnawing on rats.

Hal pulls out the cross. They give Hal wide berth.

SCOTT  
Sorry, no time to play. The sun's  
coming up.

HAL  
What are you doing here?

COOP  
This is where we died. We have to  
return here at dawn.

Coop and Scott take their places in the darkest corner of the cell and lay down.

COOP (CONT'D)

'Night, Hal.

SCOTT

Pleasant dreams, Hal.

Hal curls up in a ball, clutching the cross.

EXT. JUNGLE -- DAY

Strangely quiet.

The team makes their way through the jungle.

Wilkins and Baker come to a huge path intersecting their trail. The helicopter has been dragged this way.

JOHNSON

What's this?

BAKER

Something big was dragged off that way.

DOREEN

How big?

BAKER

Very big.

They see the skid tracks.

JOHNSON

The helicopter?

BAKER

Likely.

SID

What could drag a helicopter out here?

DOREEN

Your get.

SID

Terrific.

JOHNSON

All right, we're going to divide up. Baker, Wilkins, Chaplain; follow that path. Maybe we can locate the helicopter crew.

(MORE)

JOHNSON (CONT'D)  
 Van Helsing, Maria, Frankenstein,  
 you're with me. Walkie-talkies out.

They each pull out small walkie-talkies.

JOHNSON (CONT'D)  
 Set to channel two.

The teams split up and continue on.

EXT. JUNGLE PATH -- DAY

Something is marching through the jungle.

EXT. BUNKER CLEARING -- DAY

A row of cement bunkers with shuttered windows and steel doors.

INT. JEKYLL'S SITTING ROOM -- DAY

It's a cement bunker but has been decorated and furnished as an English parlor.

Jekyll is brewing some tea on a hot plate.

There's a knock.

JEKYLL  
 Who is it?

SMITH  
 Smith.

JEKYLL  
 Do come in, Lawrence.

Smith enters.

SMITH  
 We need to talk.

JEKYLL  
 What about?

SMITH  
 The cavalry has arrived.

JEKYLL  
 What ever are you talking about?

SMITH  
 On the beach. Some sort of military  
 rescue team has landed. They're  
 headed this way.

JEKYLL

For the outer space gent?

SMITH

Probably.

JEKYLL

I can't say I'm surprised. But after all these years---

SMITH

We must help them. Give them the man they're looking for.

JEKYLL

And us?

SMITH

Maybe there's help for us now. It's been so many years. I'm resigned to my fate. At least here, I don't have to worry about harming anyone.

JEKYLL

Present company excluded.

SMITH

You know what I mean.

JEKYLL

I know why we're here but why are we still here? Has anyone given us a second thought? A second chance?

SMITH

We earned our stay, Henry. All of us.

JEKYLL

Not to be used as lab rats.

SMITH

Tonight begins the cycle of the full moon. If we're going to help them to help us, it must be now. Are you up to it?

JEKYLL

I am still in command, my good man.

SMITH

Are you?

JEKYLL

I am, sir.

EXT. JUNGLE -- DAY

Johnson, Sid, Doreen and Maria come to a clearing.

SID

What's up with this Hatter guy? I mean, no one's been here forever. How does he know anything's still alive?

JOHNSON

The General help establish this island to protect us. And we have to assume the worst and be prepared. Now quiet.

They see the bunkers.

EXT. BUNKER CLEARING -- CONTINUOUS

The door to Jekyll's bunker opens.

The team ducks down.

Jekyll and Smith exit and head down a path to the lagoon.

JEKYLL

I know your family is gentry, Smith, but frankly, you never really struck me as British.

INT. JUNGLE -- CONTINUOUS

The team peers out.

SID

Isn't that---?

JOHNSON

Yes. Satisfied?

SID

Aren't we going to---?

JOHNSON

Not yet. Let's see what their set-up is before we confront them.

INT. BUNKER CLEARING -- CONTINUOUS

Once Jekyll and Smith are gone, the team go to the bunkers.

Johnson and Maria go to Jekyll's door. He waves Sid and Doreen to another bunker.

They go in.

INT. ZOMBIE BUNKER -- CONTINUOUS

This bunker is dark. The pair take out their flashlights.

Doreen and Sid explore, sweeping their beams across the wall. There's a shelf with a series of voodoo figures. Sid picks one up.

Suddenly, a cat jumps into the scene. Both jump.

SID

Scat! What's a cat doing out here?

DOREEN

Calm down.

SID

I mean, really! A cat! Out here!

They shoo the cat off. They get back to looking around, illuminating a dirty, cluttered floor; bones, cloth, etc. The light goes across a pair of shoes. The light stops and backs up, stopping on the shoes. Slowly, it climbs up the shoes, to the pants, up the shirt and to the face of a sleeping ZOMBIE.

The Zombie's eye snap open. Sid screams. Doreen screams.

INT. JEKYLL'S SITTING ROOM -- CONTINUOUS

Johnson and Maria are investigating. The tea kettle is whistling. Maria moves it off the hot plate.

She notices that the stream is being blown by a draft. Maria goes to the bookcase and feels for the draft. There's a slight seam that air is coming out. As she studies it, a hand comes down on her shoulder. She jumps.

It's Johnson trying to look. They look around. Johnson touches a light fixture and it opens a secret panel behind the book case.

MARIA

Look, Colonel.

JOHNSON

What the hell is this?

MARIA

Where does it go?

JOHNSON

It's not on any blueprints we had.  
Let's find out.

They take out flash lights and head in. The panel slides shut behind them.

INT. ZOMBIE'S BUNKER -- CONTINUOUS

Sid and Doreen exit quickly.

The Zombie lurches after them.

INT. JEKYLL'S SITTING ROOM -- CONTINUOUS

Doreen and Sid come in.

DOREEN  
Colonel!

SID  
Where are they?

DOREEN  
Colonel!

The Zombie busts in and chases them around the room. Doreen and Sid run out and away.

EXT. JUNGLE -- CONTINUOUS

Doreen and Sid go running into the jungle putting distance between them and the Zombie.

INT. PASSAGE -- CONTINUOUS

Flashlights in hand, Maria and Johnson make their way down the passage. Maria pauses.

JOHNSON  
What?

MARIA  
I thought I heard something.

After a second, they continue.

EXT. JUNGLE -- CONTINUOUS

Doreen slows up and stops. Sid tries to keep her moving.

SID  
Why are you stopping? Run!

DOREEN  
We lost him! Did you see it move?  
He barely hobbles along.

SID  
Yet he always gets his victim. Come on!

DOREEN

Oh, please. It's bad enough I let you get me caught up in that. Let's go back and do the job right.

Just then the Zombie breaks through some brush. Sid yells. Doreen pulls her pistol and fires. The bullets barely slow him down.

DOREEN (CONT'D)

Okay, we'll fall back to a position of strength.

SID

Me? I'm falling back to Brooklyn.

They run off.

EXT. OCEAN -- DAY

A hurricane plane is tracking the storm over the open sea.

CO-PILOT (O.S.)

This hurricane's packing a punch. It's pushing some powerful thunderstorms before it.

INT. COMMUNICATION CENTER -- DAY

The Captain and Corporal are watching the storm on radar.

CAPTAIN

Roger. Keep us apprised.

EXT. BIG HOUSE -- DAY

There's a large cement building with a power roll-up gate over an oversized door.

Something approaches.

INT. LABORATORY -- CONTINUOUS

Griffin, in his clothes, is pattering around. There's a knock at the door. Griffin stops and looks around.

GRIFFIN

Knocking? Who's knocking?

Griffin heads off.

INT. FOYER -- DAY

Griffin gets to the front door and opens it. Standing there is Hatter in his device.

HATTER  
Dr. Griffin. We meet again.

GRIFFIN  
Hatter! My word! Are you still  
alive?

HATTER  
For the most part.

GRIFFIN  
What are you doing here?

He has a mechanical arm thrust out to Griffin. It's holding  
Frankenstein's "Secrets of Life and Death."

HATTER  
I wanted to give you this.

EXT. RIVER BANK -- DAY

Baker, Chaplain and Wilkens come upon the river leading to  
the dam.

CHAPLAIN  
What do we think?

BAKER  
It's a sweet look-out.

WILKENS  
Let's head up.

EXT. JUNGLE -- DAY

Doreen and Sid are still running.

EXT. BIG HOUSE -- CONTINUOUS

They run smack into a cement wall.

SID  
My God, we ran all the way to China!

DOREEN  
The main compound.

SID  
Main compound? What's the main  
compound?

DOREEN  
It was the main building for the  
occupying forces.

SID

Why did they build this? How long were they here? You'd think they would have dumped the monsters and ran.

The Zombie catches up.

DOREEN

Let's go!

They hustle off.

INT. PASSAGE -- DAY

Johnson and Maria make their way to the end of the passage. There's a heavy door with a combination lock.

MARIA

Who would put a safe down here? I don't understand this at all. Can we get in?

He takes out a small electronic device with several wires.

JOHNSON

Hold the light here.

He works the wires around the lock and begins turning the dial slowly, checking his device. Finally, the device lights up green and Johnson is able to open the door.

INT. SECRET WAREHOUSE -- DAY

It's a huge underground facility with electric equipment circa 1950.

It's up and running, powering a large refrigerator unit which connects to rows and rows of holding tubes, containing some sort of humanoid.

There are desks and filing cabinets against the wall.

Maria and Johnson push their way through the seldom-used door.

MARIA

David, what is this place?

JOHNSON

I have no idea.

They look at the controls.

JOHNSON (CONT'D)

It's running.

MARIA

Running what?

They approach the tubes. The silhouettes of humanoids can be seen in each tube. There are hundreds.

MARIA (CONT'D)

Who are they?

JOHNSON

They're frozen. Why would they need to preserve these?

Maria wipes away some frost from a tube and shines the flashlight in. She can see an open eye.

The eye looks at her, startling her.

MARIA

They're alive, David, alive!

JOHNSON

They're in stasis! What the devil was the army doing out here?

Johnson looks around and finds a light switch. He turns it on, lighting the whole room. They can now see the size of the warehouse and the large number of stasis tubes.

MARIA

What is this place?

JOHNSON

Start looking around for notes, ledgers, records.

MARIA

Are you serious?

JOHNSON

This is the army. There's always paperwork.

EXT. DAM -- AFTERNOON

Chaplain, Baker and Wilkens are at the top of the dam.

They can see the buildings. There's a courtyard and the helicopter is there.

The dam is large enough to run turbines. The lake laps up against the top. The hydroelectric tubes are off to the far side. Baker is scouting the area.

BAKER

I see the helicopter.

Wilkins pulls out the walkie-talkie.

WILKENS  
Colonel, this is Wilkins. Copy.

There's a lot of static, then:

JOHNSON (O.S.)  
Wilkins?

WILKENS  
Here, sir. We've set up shop on the dam. We see the helicopter. In the courtyard.

JOHNSON (O.S.)  
Copy. I think I know why they built that dam.

WILKENS  
Why?

INT. SECRET WAREHOUSE -- CONTINUOUS

Johnson and Maria are going over pages and pages.

JOHNSON  
They're keeping an army on ice here.

WILKENS (O.S.)  
Where? We're coming down.

JOHNSON  
Negatory. Maintain your present position. Over.

MARIA  
What are we looking at?

JOHNSON  
Evil. These are experiments. After the war, they were experimenting on humans. POWs! And vampires. And werewolves. And look at these dates. They were operating this facility for years. So they could do...do...this!

MARIA  
How? Why?

JOHNSON  
I don't know. But there's someone who does. Come on, we have to get back to the lagoon.

Johnson grabs a ledger and they leave.

EXT. DAM -- AFTERNOON

Chaplain and Wilkens are eating rations as Baker keeps watch.

CHAPLAIN

What are we up against, Corporal?

WILKENS

Okay, yes, monsters; I've finally gotten my head around that. But there's something else going on here.

EXT. LAKE -- CONTINUOUS

Something is watching them from below the surface of the lake.

EXT. DAM -- CONTINUOUS

Wilkens gets up to stretch.

WILKENS

Padre, toss me another ration bar.

Chaplain unwraps a bar and tosses it. Wilkens misses it and it lands in the water. It floats there.

CHAPLAIN

Sorry.

WILKENS

Ha! It floats. I figured this thing would sink like a stone. Baker, I'll take watch.

There's a splash. Wilkens turns to look.

The ration bar is gone, ripples extending from where it was.

EXT. LAKE -- CONTINUOUS

Fish-eye view as Wilkens takes the binoculars. Baker comes to the water's edge.

EXT. DAM -- CONTINUOUS

Baker bends over the edge and splashes some water on himself.

Chaplain gets up to stand over Wilkens' shoulder.

CHAPLAIN

Anything?

WILKENS

Is that---? It's the Colonel. He's leaving the bunkers.

There's a splash. A scream.

Chaplain and Wilkens turn.

Baker's gone.

CHAPLAIN

He fell in.

WILKENS

How incompetent. Baker!

They go over to the edge.

CHAPLAIN

Where is he?

WILKENS

Baker! Baker!

EXT. LAKE -- CONTINUOUS

Fish-eye view from beneath the surface.

CHAPLAIN

Maybe he got sucked into the turbines.

WILKENS

Baker!

EXT. DAM -- CONTINUOUS

Chaplain and Wilkens freeze as they see blood bubbling up to the surface of the lake.

INT. DINING ROOM -- AFTERNOON

Griffin and Hatter are in discussion at the oversized dining table. A bottle of wine is out. Hatter drinks, as Griffin nurses his, skimming through the Frankenstein book.

GRIFFIN

It's all here. Just how he did it.

HATTER

Can you do it?

GRIFFIN

I'm a doctor, aren't I?

HATTER

I'm not removing a mole here.

GRIFFIN

Frankly, there are plans for the monster.

HATTER

Belay those plans. My body is about to quit on me. But my mind...my mind has barely scratched the surface. I have a chance to shake off this flesh cocoon.

GRIFFIN

If it were up to me.

HATTER

Why isn't it?

GRIFFIN

The Count.

HATTER

For this chance, I'd even be willing to help him.

GRIFFIN

It'll be night soon. You can ask him then.

Hatter takes a pill. He thinks a moment, then takes a second.

EXT. LAGOON -- EVENING

The campsite. Delta lies dead. Smith and Jekyll stand over him. Johnson and Maria come up to the beach. Johnson pulls his gun.

JOHNSON

Halt!

Smith and Jekyll freeze. Johnson and Maria work their way toward them.

JOHNSON (CONT'D)

Dr. Jekyll, I presume.

JEKYLL

Indeed.

MARIA

Larry Smith.

SMITH

You look familiar. Have we met?

MARIA

My great-grand aunt was a good friend to you after your...incident.

SMITH

Leyna? Your aunt? Is she well?

MARIA

She's been gone a long while.

SMITH

Gone? Everyone who mattered to me is gone. She helped me carry this burden the best she could.

MARIA

My family's curse was ended only to become your curse.

JOHNSON

What happened here?

JEKYLL

Smith heard you land. We came down to see who was it who arrived. We found your man like this.

SMITH

He's dead.

JEKYLL

His skull was crushed. With a goodly sized blunt instrument.

MARIA

Where's Hatter?

SMITH

Ben Hatter? He's here?

JEKYLL

He dares return?

JOHNSON

He pulled rank. We're after a government team that landed here.

JEKYLL

The Nassau people?

JOHNSON

NASA.

MARIA

You've seen them?

SMITH

One of them. And what's left of the rest. He's in the dungeon.

JEKYLL

So it's true. Man has journeyed into space?

MARIA

Yes, for many years now. We've even landed on the moon.

Smith shutters at the thought.

SMITH

Why would anyone want to go there?

JOHNSON

What else is going on here?

JEKYLL

Dracula has a plan. He has that space orb and has discovered that it gives the monster renewed strength.

JOHNSON

Damn, he figured it out.

MARIA

I don't understand.

JOHNSON

The monster was created by shooting the body full of lightning.

MARIA

Everyone knows that.

JOHNSON

But it wasn't only the electricity that brought the creature to life. There was space radiation which Dr. Frankenstein didn't even know existed. Somehow he drew that energy from the skies and that's what gives the monster its power.

SMITH

So, if he has undiluted cosmic radiation---

JOHNSON

Who knows what kind of horror we'll be dealing with.

MARIA

Can he be stopped?  
(to Smith)  
Can you help us?

Suddenly, Smith goes quiet. They look up. The full moon is rising.

SMITH

You must go now. The moon is up.

MARIA  
Wait, Smith, I can help.

SMITH  
No one can help.

Maria takes out a small vile of potion.

MARIA  
Give me your wrist. Quickly.

SMITH  
Go, now.

MARIA  
Do it.

Smith gives Maria his wrist. She pours the potion onto his wrist and rubs it in.

The light of the full moon now bathes Smith. He's about to hyperventilate but he calms after a moment.

SMITH  
What's happening?

JEKYLL  
Rather what's not happening.  
Lawrence, you're cured!

MARIA  
Not cured. But we can get your  
through this one night.

EXT. BIG HOUSE -- NIGHT

Doreen and Sid are traveling along the wall, the back of the Big House. They come upon an old, rotted doorway.

DOREEN  
Get in.

SID  
There?

DOREEN  
Just do it.

INT. MUD ROOM -- CONTINUOUS

It's a barren room, sparsely furnished, an oversized foyer leading to several doors.

SID  
This isn't fair. I do Frankenstein's  
monster. You do vampires.  
(MORE)

SID (CONT'D)

Neither one of us is qualified to deal with zombies. Why aren't there any zombie experts with us?

DOREEN

What do we know about zombies?

SID

No will of its own. Destroy the voodoo doll that captured it's soul, you destroy the zombie---

DOREEN

What? I never heard of that. I thought you had to shoot it in the brain.

SID

That's the living dead, not zombies.

DOREEN

I thought zombies were the living dead!

SID

No, the living dead try to eat your brains.

DOREEN

Then I hope it's a zombie.

SID

Frankly, I'd rather be dealing with the Monster.

Behind them, a door opens. It's the Monster.

DOREEN

Oh, please. You still haven't a clue about him.

SID

It's mind control. He's got a weak mind. Abnormal. I think he might even be a tad---retarded. You just have to show him who's boss. You lure him in, then wham, you lower the boom.

The Monster grabs them by the scruff of their necks and picks them up.

The Monster looks at them, stares at them. Something about them seems familiar...

MONSTER

I...know...you.

No, they're trespassing. The Monster scowls anew.

Just then, the Zombie bursts in. The Monster growls at him but the Zombie keeps coming.

The Zombie grabs Sid. The Monster releases Doreen to defend himself. Doreen drops to the ground, hitting her head. She's stunned.

The Monster drops Sid and goes at it with the Zombie.

Sid starts to run off, then remembers Doreen and crawls to her.

Monster gets Zombie and picks him up and throws him. Zombie crashes through some furniture but gets up and charges Monster, pushing him through the doorway.

Sid gets Doreen up and they hurry into the Big House.

INT. HALLWAY -- CONTINUOUS

Sid and Doreen hustle down the hall. Sid pulls out his walkie-talkie.

SID

Come in, somebody.

There's nothing but static.

SID (CONT'D)

Stupid Japanese crap.

He turns his attention to Doreen.

SID (CONT'D)

Lieutenant? Van Helsing. Come on, wake up.

She starts to come to. Sid gets ready to slap her. Her hand comes up to stop him.

DOREEN

Don't even think of it.

EXT. LAGOON -- NIGHT

Smith, Jekyll, Johnson and Maria are around a camp fire. Smith is looking at a digital watch.

SMITH

So much has changed.

JOHNSON

But what's been going on here? You all co-existed all this time.

SMITH

We drew our territories. Dracula and Griffin are constantly hatching plans to escape. But they never work out. It's the boredom, mostly. Sometimes I almost welcome the change just to break the monotony. Give them a hard time. Dracula controls the Monster, even after all these years. I have no idea why he needs it but he insists he does.

JOHNSON

We're going to need some more firewood.

MARIA

I'll get it.

JEKYLL

I'll help.

Maria gets up with her flashlight. Jekyll follows.

SMITH

Do you have a plan?

JOHNSON

No. I have worries. My team is scattered. My commanding officer goes rogue. Communications is spotty. And now it's night.

EXT. BEACH -- NIGHT

Maria is gathering driftwood as Jekyll follows.

JEKYLL

I must say, it was rather a shock to find you...all of you, on the island. It's been so long since we've had...contact with another person.

MARIA

Good thing you have each other.

JEKYLL

Not quite the same, you see.

Jekyll is getting in Maria's space.

JEKYLL (CONT'D)

After all, a man has needs.

MARIA  
But not a gentleman.

JEKYLL  
Touché. Quite rude. Beg pardon.

Jekyll is now struggling with his needs.

JEKYLL (CONT'D)  
A thousand pardons.

MARIA  
You are pardoned.

As Maria walks on, Jekyll hesitates. He grabs his collar.

He drops to the sand. He transforms into Hyde.

Maria is further along now, picking up a club-sized piece of wood.

HYDE (O.S.)  
Give us a kiss, love. Be a good  
bird.

Maria spins around to find Hyde stalking her.

MARIA  
Your needs win out.

HYDE  
Come on, darling. Don't be a tease.

MARIA  
Jekyll, come back. Dr. Jekyll.

HYDE  
He's gone, missy. It's just you and  
me. Pucker up.

Hyde lunges. Marie side steps, taking the piece of wood and whacking Hyde on the back of the head.

Hyde goes down briefly. He pops up. As he approaches Maria, she pulls out a taser gun and fires.

It strikes Hyde in the chest. Maria increases the charge until Hyde's chest begins smoking. Hyde pulls the taser out. Now Maria is worried.

HYDE (CONT'D)  
You shouldn't have done that, poppet.  
I was going to make it pleasurable  
for you, but now I don't think so.

He grabs her. She struggles. He throws her down.

There's a shot fired. Hyde's eyes roll up. He collapses and has a large dart sticking out of his back. Johnson comes running over holding a dart rifle.

Hyde, unconscious, transforms back into Jekyll.

MARIA

Is he dead?

JOHNSON

Tranquilizer. We may need him still.  
(indicating taser)  
Where did that come from?

MARIA

My private collection. A girl can't  
be to careful.

INT. LABORATORY -- NIGHT

Dracula's coffin is open.

INT. DUNGEON -- NIGHT

Hal is huddled in the corner of his cell, crucifix thrust outward as Coop and Scott circle. Suddenly, they get a whiff of something and head off.

INT. DINING ROOM -- NIGHT

Griffin and Hatter are still at the table. A bat comes flying in the window.

It transforms into Dracula.

DRACULA

Good evening.

GRIFFIN

Ah, you're up.

DRACULA

Sergeant Hatter.

HATTER

It's general now.

DRACULA

Welcome back, General.

HATTER

Count Dracula. If that's the name  
you're using.

DRACULA

It is.

HATTER  
 (raising wine glass)  
 Care to join us?

DRACULA  
 I do not drink...wine.

HATTER  
 Oh, yes, of course. How silly of me.

DRACULA  
 Why are you here, old man?

HATTER  
 To strike a bargain.

DRACULA  
 You dare bargain with Count Dracula?

HATTER  
 Yes.

Dracula leaps upon Hatter. Hatter doesn't flinch. Dracula goes in for the bite, then recoils in horror.

GRIFFIN  
 What's wrong?

HATTER  
 You didn't expect me to come unprepared, did you, Count? I've been taking this...

He takes out his bottle. It's garlic pills.

HATTER (CONT'D)  
 I began taking them several days ago. Doubling the dosage since I arrived. I'm toxic to you.

GRIFFIN  
 Brilliant!

DRACULA  
 Very well, General, what is it you want?

HATTER  
 Someplace new to hang my hat.

INT. LABORATORY -- NIGHT

Doreen and Sid tip-toe in.

DOREEN  
 Radio still out?

SID  
Yup. Okay, what is this place?

DOREEN  
A laboratory.

SID  
Oh, good. I really have to go to  
the bathroom.

DOREEN  
Everything is in working order.

They come to the gurney big enough to hold the monster.

DOREEN (CONT'D)  
I guess you leave enough mad  
scientists together and they'll come  
up with a way to amuse themselves.

SID  
If I wasn't scared witless, I'd make  
note of the fact that you have a  
decent sense of humor.

DOREEN  
Thanks. While I'm thanking...back  
there, pulling me out. I appreciate  
it.

SID  
I'm sure you'll save my hide in the  
near future. Then we'll be even.

Sid sees Dracula's empty coffin.

SID (CONT'D)  
Somebody's up. I hope he's not  
looking for breakfast.

EXT. DAM -- NIGHT

Chaplain and Wilkens are patrolling the dam top. Chaplain  
looks down to wet tentacle tracks along the footpath. Wilkens  
pulls out his sidearm.

WILKENS  
Something is up here with us.

CHAPLAIN  
Maybe we should go.

WILKENS  
We were ordered to stay here. Try  
the walkie-talkie again.

Chaplain pulls out the radio.

CHAPLAIN

Leader one, leader one.

EXT. LAGOON -- NIGHT

Johnson's radio come to life. Jekyll is still passed out.

JOHNSON

This is team leader. Who's this?

WILKENS (O.S.)

Wilkins. We've lost Baker. Something is stalking us from the water.

JOHNSON

Terrific. You're still on the dam?

WILKENS (O.S.)

Roger that.

A glimmer of a plan.

JOHNSON

You have the explosives?

WILKENS (O.S.)

Affirmative.

JOHNSON

We're going to blow the dam.

MARIA

What?

WILKENS (O.S.)

Say again.

JOHNSON

Set the explosives. At some point tonight, we're going to blow it.

MARIA

At what point?

JOHNSON

We get Hatter back here. We rescue him. Blow the dam and force of the water should wipe out the facilities. End the power, end life support for this place. Come on. We're getting Hatter.

INT. LABORATORY -- NIGHT

Doreen explores the lab. Sid finds a hidden door. It opens with stairs leading down.

DOREEN  
What's that?

SID  
Broom closet.

Doreen comes over. She looks down the stairs.

DOREEN  
Broom closet.

Sid shrugs and they head down.

INT. STAIRWELL -- CONTINUOUS

A long stone stairway leading to an underground dock. Sid and Doreen make their way down. The stairs creak under their weight.

DOREEN  
Must be under the sea cliffs.

Doreen goes further down.

DOREEN (CONT'D)  
Come on, civilian.

SID  
I'll hang back.

Sid takes a step back against a stone wall. Suddenly, a secret panel rotates, carrying Sid away.

INT. SECRET WAREHOUSE -- CONTINUOUS

Sid comes around into the warehouse.

SID  
Terrific.

INT. STAIRWELL -- CONTINUOUS

Doreen examines the loading docks.

DOREEN  
They were bringing supplies through here, civilian, look at this---  
(looking around)  
Frankenstein? Sid?

She returns to the landing.

DOREEN (CONT'D)  
Sid!

SID (O.S.)  
Hey, Van Helsing! You there?

DOREEN

Sid? Must be a secret panel.

SID (O.S.)

You think? Step up against it.

She does. The wall rotates.

INT. SECRET WAREHOUSE -- CONTINUOUS

Doreen circles around to join Sid in the warehouse.

DOREEN

Whoa. This isn't regulation.

Static on walkie-talkie.

JOHNSON (O.S.)

---Use the explosives. We'll blow the dam on my signal. Hold your position. Good luck.

DOREEN

Sounds like we're up to something.

Coop and Scott come through the secret panel.

COOP

I thought I smelled something.

SCOTT

Look, Coop. They've come to rescue us.

Coop just gives a creepy laugh.

INT. LABORATORY -- CONTINUOUS

Griffin readies the machines.

DRACULA

You can get us off?

HAL

A boat awaits my orders. So, make sure you do the job well. I sure wouldn't want to forget the password.

GRIFFIN

Perhaps you should give us the password now. Just in case.

HATTER

Not likely. This way you'll have a rooting interest in the outcome.

DRACULA

Can we do it?

GRIFFIN

With the book, yes. I wish we had more power, though. As it is, we'll have to keep the generators going for the entire operation.

DRACULA

Why don't we simply revive the monster now, then transplant the brain?

GRIFFIN

The brain and the body have to be infused with the cosmic energy at the same time to be a whole. If not, the brain will age and die inside the monster.

HATTER

And that would be bad.

GRIFFIN

We could use a good thunderstorm about now.

Hatter takes out his palm pilot. It displays a weather photo of the approaching storm.

HATTER

You got your wish. Looks like hurricane Igor will be here within the hour.

GRIFFIN

Not much time to prepare

DRACULA

You prepare for the operation. I'll summon the monster.

INT. SECRET WAREHOUSE -- NIGHT

Coop and Scott are stalking Doreen and Sid.

SID

You're part of the NASA team? Well, that's great. We can head on out of here then.

SCOTT

But we like it here.

Coop laughs.

DOREEN

That's bad.

SID

Not to sound sexist or anything but you can handle this, right?

DOREEN

I think so. These guys are a couple amateurs.

With that, Scott and Coop lunge at the two. Sid puts out his gun and fires. The bullets hit Coop. Everyone stops.

SID

It didn't work.

DOREEN

You have the silver bullets in.

The attack resumes. Scott and Doreen fight it out, with judo kicks, jumps and dives.

Sid grabs a section of pipe and swings away at Coop, who is kept back.

Doreen and Scott go back and forth. Finally Doreen gets some distance, pulls the gun and fires into Scott's heart. Scott stumbles and falls.

DOREEN (CONT'D)

I guess it works.

Scott's body disintegrates, until there is nothing but bone. As the skin and muscle disappear, the wooden bullets drop out of the body cavity.

Scott begins to reform.

DOREEN (CONT'D)

Damn! A design flaw.

Sid swings away with his pipe and misses Coop. However, he does hit one of the glass tubes, which shatters, revealing the creature. It looks like a GARGOYLE, humanoid, bat wings, webbed hands and feet, a snout and fangs. Ideally, it should be a vampire-fishman-werewolf hybrid. It begins breathing but no one notices yet.

Scott's body has returned. He picks up the wooden bullet and throws it aside in disgust. He lunges after Doreen who returns to hand to hand combat.

He tackles her on the desk, pinning her. He gets her by the throat and begins to force his way down. Doreen's free hand is frantically searching the desk top looking for something, anything.

Sid and Coop are both holding the metal bar, face to face, bar between them. Coop shifts his grip and begins bending the bar in half. This concerns Sid.

Doreen's hand comes to something...a sharpened pencil. She grabs it, then drives it into Scott's back, in the vicinity of the heart.

Scott seizes and gets up. Doreen scrambles up and delivers a round-house kick to drive the pencil the rest of the way in. Scott is down for the count.

Doreen gets her gun and Sid's and finds a full stake.

Coop is in full vampire mode now, teeth and fangs bared, slowly pulling Sid in, closer and closer.

Suddenly, the Gargoyle grabs Coop's head and rips it off. Sid stumbles back, way back.

As the Gargoyle roars, he give Sid the once over. The Gargoyle is now flexing its wings. It looks hungry.

Some gun shots. The beast pauses, then explodes. Sid looks up to see Doreen with both guns out. She runs over.

DOREEN (CONT'D)

You okay?

SID

Pass. What's the next question?

DOREEN

Not a bad job for an English teacher.

SID

What was that?

DOREEN

A science project gone horribly wrong.

SID

Was it supposed to do that?

DOREEN

I used both the silver and wooden bullets. They shattered whatever was holding it together. These beings are completely unnatural.

SID

Great. And there seem to be more.

DOREEN

What other secrets is this island holding?

Sid is getting his second wind.

SID  
Is this what it's like for you?

DOREEN  
Not to this degree.

SID  
I'm sorry I mocked you. I could never---

DOREEN  
You just did. You fought a demon and lived to tell about it.

SID  
Man, I called you hard. Now I'm amazed you're as lovely as you are doing this.

DOREEN  
Lovely?

SID  
Yes. Lovely. I'm an English teacher. I know from words.

The lights flicker.

INT. LABORATORY -- NIGHT

Dracula leads the Monster to its table. Hatter is strapped in and unconscious. Griffin has the generators running and is throwing the switches on the rest of the machinery. He runs over to look at Frankenstein's book.

GRIFFIN  
Yes, of course!

EXT. JUNGLE -- NIGHT

Johnson leads Maria, Smith, Jekyll through the jungle. The wind is starting up.

JOHNSON  
An army. After the war, the army set up secret labs here. This wasn't a quarantine for the monsters, they were experimenting on them.

SMITH  
They were doing unspeakable things to us.

JEKYLL  
We never knew why.

JOHNSON

They were creating an army.  
Vivisection and primitive genetics.  
Transfusions and transplants. They  
were creating a monster soldier.

MARIA

That's insane. And Hatter knew?

SMITH

Oh, he knew. At first we thought he  
was going to help us. Cure us. But  
then...

JEKYLL

And this army exists?

MARIA

We found them in a secret room.

SMITH

Will they never learn?

MARIA

What happened?

JOHNSON

The monsters were uncontrollable.  
So they were frozen.

MARIA

Why didn't they just destroy them?

JOHNSON

Why does the government preserve the  
last known specimen of small pox?  
They never get rid of a potential  
weapon.

JEKYLL

And Hatter has the audacity to return?  
Why, to claim his soldiers?

MARIA

What does he want from here? Why  
now?

INT. LABORATORY -- NIGHT

Griffin removes Hatter's brain and places it in a glass  
container.

Dracula looks on from the control panel.

The space globe is now mounted and attached to wires.

GRIFFIN

The storm's approaching. Just in  
the nick of time.

EXT. DAM -- NIGHT

The wind's blowing. It starts to rain. Chaplain and Wilkens  
have explosives set up. Chaplain is holding a rope as Wilkens  
comes up.

CHAPLAIN

Well?

WILKENS

Charges are set. I found a couple  
of nice cracks in the dam. It's not  
aging well. The explosives should  
blow those cracks wide open.

CHAPLAIN

Will the rain interfere?

Wilkens climbs up.

WILKENS

Plastic explosives, Father.  
Waterproof charges. Detonator, too.

INT. LABORATORY -- CONTINUOUS

The generators are running, sparks flying. Griffen is at  
work on the Monster.

EXT. JUNGLE -- NIGHT

It's raining hard. Smith and the others are soaked. Smith  
stumbles and falls. Maria steps over to help him up.

She puts out her hand to help.

Smith looks at her hand.

The sign of the pentagram appears in her palm.

Smith is flustered.

MARIA

Are you all right?

SMITH

Just a little dizzy. I guess I'm  
not use to these late nights.

MARIA

I'll help you.

SMITH  
You've helped me so much already.

JOHNSON  
Coming?

SMITH  
I'll be all right.

Maria helps him up. Smith gets up and continues. Maria feels her hands. They're slick and oily.

INT. CELL -- NIGHT

Hal is in his cell.

HAL  
Hello? Anyone?

Lightening and thunder. The electric lights flicker.

INT. LABORATORY -- NIGHT

Griffin pulls a switch.

EXT. BIG HOUSE -- NIGHT

Roof opens. Towers rise into the sky. Each has a lightning rod topping it off.

The storm is raging now. Lightning bolts cross the sky.

EXT. BUILDING ENTRANCE -- NIGHT

Jekyll, Smith, Maria and Johnson come to the door.

JEKYLL  
Let Smith and myself go in. We'll see what they are up to.

JOHNSON  
What?

JEKYLL  
It's not like we can go charging in there, is it?

JOHNSON  
Okay, but let's remember why we're here.

INT. GREAT HALL -- NIGHT

Jekyll and Smith hurry in. Jekyll heads for the lab, Smith following.

SMITH

What are you up to?

JEKYLL

They are attempting something in the lab. Did you see the towers ascend?

SMITH

So?

JEKYLL

I want to see it. I want to be part of it.

SMITH

I'm no scientist. I've spent years trying to keep Dracula and the Monster at bay.

JEKYLL

Won't hurt to have a look. Then we can save the day.

INT. LABORATORY -- NIGHT

On the wall is a portrait of FDR. The eyes are alive. Slowly the painting slides open. Doreen and Sid peek out.

Jekyll and Smith enter the lab.

Doreen and Sid close the panel.

INT. PASSAGE -- CONTINUOUS

A stone passageway leading from the secret warehouse.

SID

This is crazy. It's like the U.N. of monsters out there.

DOREEN

What are they doing?

INT. LABORATORY -- CONTINUOUS

Griffin has the book propped up as his continues the operation on the Monster.

GRIFFIN

There you are, Jekyll. I can use another pair of hands.

JEKYLL

What is going on?

GRIFFIN

Bit of a brain transplant. We're putting Hatter's brain into Frankenstein's creation.

JEKYLL

Then he'll be one of us.

GRIFFIN

Ironic, no?

SMITH

After all he did to us, you would help him?

DRACULA

For a chance to leave this retched atoll, most certainly. Let us continue, please.

GRIFFIN

Jekyll, increase the voltage.

Jekyll starts throwing switches, Smith tailing him.

SMITH

This is wrong, Jekyll. We can't let this happen. We said we would help.

JEKYLL

Oh, are you afraid you'll break your promise to that tart?

GRIFFIN

Lawrence, just don't stand there, hold this book for me.

INT. PASSAGE -- CONTINUOUS

Doreen and Sid step away from the panel. Sid has the radio out.

SID

Team leader, Col. Johnson, come in. Do you read?

INTERCUT:

EXT. BUILDING ENTRANCE -- NIGHT

Maria and Johnson are hunkered down, trying to stay dry. The radio comes to life.

JOHNSON

Who's there?

SID (O.S.)  
It's Sid. We're in the house.

JOHNSON  
Where?

SID  
Secret panel off the lab. They're performing an operation.

JOHNSON  
What?

SID  
They ain't trying to remove the funny bone or butterflies in the stomach. They're all there. With Hatter.

JOHNSON  
Hatter?

SID  
He's the main course. They're playing musical brains. And they have Frankenstein's book.

MARIA  
What does that mean?

JOHNSON  
Hatter played us.

EXT. BIG HOUSE -- NIGHT

Lightning strikes the towers, sparks fly.

INT. LABORATORY -- LATER

The electric machinery is going at full power as Griffin and Jekyll hurry about, performing the operation.

GRIFFIN  
More power, Jekyll. Turn on the auxiliary generators!

Jekyll turns more switches, throwing more sparks.

INT. PASSAGE -- NIGHT

Sid's radio clicks on.

JOHNSON (O.S.)  
We can't wait. We're going in on three.

SID  
 Three's so quick. Couldn't we make  
 it four or five?

Doreen grabs the radio.

DOREEN  
 Hold off. I have an idea.  
 (to Sid)  
 Come on, we have a stop to make.

INT. LABORATORY -- NIGHT

Jekyll and Griffin get busy inserting the brain into the  
 monster's skull.

JEKYLL  
 That's right?

GRIFFIN  
 Perfect. Prepare to close.

EXT. BIG HOUSE -- NIGHT

Smith comes to the door.

SMITH  
 Johnson?

Johnson and Maria step out of some bushes.

JOHNSON  
 What's wrong?

SMITH  
 Jekyll is helping them. I don't  
 know why. They're almost finished.

JOHNSON  
 Damn him.

He pulls out the radio.

JOHNSON (CONT'D)  
 Van Helsing? Frankenstein? You  
 there? We can't wait. Come in.

DOREEN (O.S.)  
 Five minutes, sir. We're almost in  
 position.

EXT. DAM -- NIGHT

It's raining. Chaplain and Wilkens are walking off the dam.  
 They hear something. They turn.

The lightning reveals the tentacles rising out of the water, picking up the explosives off the dam and tossing them away.

Chaplain and Wilkens pull out their flashlights and shine them on the sea thing. Wilkens pulls his gun and fires. The tentacles submerge.

WILKENS

Dammit! We can't leave. That thing will destroy all the explosives.

CHAPLAIN

But the colonel may need us.

WILKENS

He needs us to blow this dam on command. We're now on guard duty.

INT. LABORATORY -- MOMENTS LATER

Johnson and Maria storm in. Smith follows. Doreen and Sid come in from the panel. It's too late. The Frankenstein Monster is sitting up.

JOHNSON

All right, Frankenstein, do your stuff.

MONSTER

(in Hatter's voice)

Don't you dare, Frankenstein.

GRIFFIN

Success!

MARIA

Sidney?

JOHNSON

General?

The Monster gets up and walks around, stiffly.

MONSTER

At last! I can walk again!

MARIA

What have you done?

GRIFFIN

I was just following orders.

DOREEN

Whose orders?

MONSTER

Mine! I was not about to live out my days in that prison of flesh. All the years I gave to the army. All the sacrifices. All the secrets. All that I created for them. And they toss me in some VA hospital to rot away. No, no. This was a gift from the heavens. Literally. Thanks to this wayward capsule, I get another chance.

He pats the space capsule.

JOHNSON

And you plan to live a normal life...in that body?

MONSTER

Better than that. Once I return home---

JOHNSON

I'm afraid I can't let that happen.

MONSTER

Don't make me pull rank.

JOHNSON

Hatter is dead. I don't know what you are.

MONSTER

You insubordinate bastard! I'll show you what I am!

The Monster starts breaking up the place as he heads toward Johnson and Maria.

DOREEN

Now!

Sid pulls out a voodoo figure, while Doreen opens the secret panel.

Sid slip behind the monster and puts the figure into the Monster's pocket.

The Zombie comes out of the secret panel.

The Zombie chases after and attacks the Monster, trying to get the figure.

MONSTER

Get off of me!

Smith collapses. Maria rushes over to him.

MARIA  
Are you all right?

SMITH  
It's happening. I can feel it.  
What went wrong?

Maria feels her finger tips.

MARIA  
All the rain...it must have washed  
off the potion.

SMITH  
You must go. I saw it. The pentagram  
in your hand. It is the mark of  
death.

She holds him close.

MARIA  
Hold on, Larry. You must.

Jekyll watches this and gets jealous. And goes green.

Johnson goes after Griffin who runs, stripping off his clothes  
as he goes. He ducks out the back door.

EXT. DAM -- NIGHT

Wilkins and Chaplain patrol. They hear splashes in the water.

Suddenly, a tentacle comes out, grabbing for them. They  
scatter but it grabs at Wilkins' leg. It drags him to the  
water.

WILKENS  
It's got me.

Chaplain grabs Wilkins' gun while Wilkins tries to grab hold  
of something.

Chaplain fires at the tentacle but it won't let go.

WILKENS (CONT'D)  
Father! Take the detonator!

CHAPLAIN  
I can't.

Wilkins holds it out as he gets dragged into the lake.

WILKENS  
Take it.

Chaplain grabs it just as Wilkins goes under.

INT. HALLWAY -- NIGHT

Johnson comes out of the lab only to see Griffin's clothes scattered about.

A fire iron comes floating up behind Johnson and cracks him on the noggin. Johnson goes down.

                  GRIFFIN (O.S.)

Run, run as fast as you can, you  
can't catch me, I'm the invisible  
man.

Johnson takes a few kicks from Griffin.

INT. LABORATORY -- NIGHT

Maria is holding Smith's hand.

                  SMITH

You can't stay. Hurry.

                  MARIA

I'm sorry I failed you.

                  SMITH

It's no matter. You did all you  
could. Thank you.

Jekyll turns into Hyde.

                  HYDE

No, you whore! You're mine!

Hyde grabs Maria and carries her off, leaving the lab into the great hall.

Frankenstein throws the Zombie off and into some electric equipment. Sparks fly.

                  DRACULA

No, you fools! Stop immediately. I  
command you!

Doreen and Sid come up to the Count.

                  SID

Somebody woke up on the wrong side  
of the coffin.

                  DOREEN

It's over, Count. You've had your  
day in the sun.

                  SID

So to speak.

Doreen pulls the gun and pulls the trigger. Alas, no more bullets.

DOREEN

Damn.

DRACULA

You will be.

The Monster makes its way toward Doreen and Sid.

Smith changes into the Werewolf. He jumps up and goes after Hyde and Maria.

Dracula is now glaring at Doreen, who looks to succumb to the spell.

The Monster closes in on Sid. The Zombie tackles the Monster, and the two of them barrel into Dracula.

Sid pinches Doreen on the butt, who snaps out of it, turns and slaps him.

SID

Hey, I'm on your side.

INT. HALLWAY -- CONTINUOUS

Johnson gets up, only to have a vase crash down on his head.

He manages to get up, gun drawn, standing beside a fire extinguisher. His gun gets pulled away.

GRIFFIN (O.S.)

Time to meet your maker.

The gun doesn't go off.

GRIFFIN (O.S.) (CONT'D)

What the---?

JOHNSON

The safety's on.

Johnson grabs the extinguisher. The CO2 sprays out and the outline of the invisible man can be seen. The powder settles on him, forming an outline.

Johnson takes the extinguisher and knocks Griffin out with it.

INT. LABORATORY -- NIGHT

The Monster throws off the Zombie again. Then the Monster goes over to a control panel.

MONSTER

You want to play rough? I'll show you. I'll show you all! I'll be rid of all of you now.

He hits a button. An antique television screen comes up displaying the secret warehouse as the room comes to life.

Dracula and Doreen & Sid circle as Doreen pulls out a small cross.

Johnson comes back in.

MONSTER (CONT'D)

Now, face my army of the undead.

JOHNSON

The gargoyles!

MONSTER

Secret weapon. The perfect defense against our godless foes. But the politicians didn't get it. We created them to protect us. To protect our country. But the civilians said we were mad. They shut us down, the fools. And left them here, abandoned. We were trying to make the world safe! They will rue the day!

JOHNSON

You *are* a monster.

Johnson shoots the Monster to no avail. The Monster throws another switch.

INT. SECRET WAREHOUSE -- NIGHT

Lights come on. Engines whine to live. The tubes begin to open. The Gargoyles thaw.

INT. GREAT HALL -- NIGHT

Werewolf leaps on Hyde. Hyde drops Maria. The Werewolf and Hyde go at it.

Maria crawls off. She comes to the top of a long winding stairway leading down. Faintly she hears:

HAL (O.S.)

Help! Somebody help me! I need to get out of here!

INT. LABORATORY -- NIGHT

The Monster is laughing as he approaches Johnson. Johnson pulls out his radio.

JOHNSON  
Blow the dam! Blow it!

Then the Zombie tackles the Monster.

EXT. DAM -- NIGHT

Chaplain is shooting the tentacles from the water as he races across the dam.

Chaplain reaches the end of the dam, while the tentacles now feel around the pile of explosives. It picks up some and throws them off.

The radio comes to life.

JOHNSON (O.S.)  
Blow the dam!

Chaplain pulls out the detonator.

INT. LABORATORY -- NIGHT

As Doreen keeps Dracula at bay, Sid runs over to Johnson.

SID  
What's going on?

JOHNSON  
We're destroying the dam. The water should run right through here, destroying those creatures, destroying this lab.

SID  
That's not going to deal with the ghouls. Wait, the chaplain's up there?

JOHNSON  
Roger that.

SID  
Gimme the radio.

EXT. DAM -- NIGHT

As the tentacles pick up a backpack of explosives, Chaplain hits the detonator.

The explosions begin. The top of the dam blows, then holes blow out from the middle.

Radio comes to life.

SID (O.S.)  
Father? Father?

CHAPLAIN

I'm here!

SID (O.S.)

Start blessing the water from the dam! Start blessing the dam water!

CHAPLAIN

I don't understand.

SID (O.S.)

Just do it. And keep doing it!

The Chaplain begins making the sign of the cross over and over as the water flows from the dam.

CHAPLAIN

I bless this water in the name of the Father, the Son and the Holy Spirit, I bless this water---

INT. LABORATORY -- NIGHT

As the machines spark, the Monster and the Zombie tangle.

Maria comes in.

MARIA

I found the way to the dungeon.

JOHNSON

That poor sap from NASA.

SID

You get him. Doreen and I have to finish our jobs. Dracula and the Monster. Here and now.

JOHNSON

We'll meet you at the lagoon. Signal the boat. We'll make sure nobody but us leaves this rock.

Johnson and Maria head off.

EXT. RIVER BED -- NIGHT

The dam waters race toward the big house.

INT. CELL -- NIGHT

Johnson and Maria arrive.

MARIA

Hey, NASA.

HAL

Who are you?

JOHNSON

A couple of civil servants, like you.

MARIA

We're here to save you.

HAL

About time.

JOHNSON

Good enough for government work.

He shoots the lock.

INT. GREAT HALL -- NIGHT

Werewolf and Hyde tear at each other...

INT. LABORATORY -- NIGHT

...As Frankenstein and the Zombie go at it.

Dracula stalks Doreen. Sid tries creeping up behind Dracula.

INT. SECRET WAREHOUSE -- NIGHT

The gargoyles are stretching their wings.

INT. HALLWAY -- CONTINUOUS

Griffen is duct taped to a chair. He's working to free his hands.

EXT. DAM -- NIGHT

The Chaplain is still blessing the waters.

EXT. BIG HOUSE -- CONTINUOUS

The flood waters reach the building.

INT. SECRET WAREHOUSE -- NIGHT

The Gargoyles step out of their places. The waters pour in, then gush.

The room starts to flood. As the gargoyles get wet, they explode into bits. They try to fly out but there's no exit. The waters get higher.

One finds a window and pries it open, only to let in more water.

INT. LABORATORY -- NIGHT

The tele-screen shows the carnage in the warehouse. The Monster throws off the Zombie and turns to watch. The Zombie lands on Dracula just as Sid goes to rush him.

Dracula and the Zombie tangle while Doreen helps Sid up.

MONSTER

What have you done?

SID

I guess it's a wash.

The Monster lunges after Sid. Sid pulls out the globe.

SID (CONT'D)

FYI, I figured it out.

MONSTER

What is that?

Sid puts the globe down. He pulls out the lace, spinning it like a top. As it spins, the chemicals inside the globe react, glow, grow bright. The diodes begin to spark.

Doreen is stunned.

Suddenly, an electric arc forms between the globe and the monster's bolts. The Monster drops to his knees, as if suffocating.

SID

It's an electric sponge. It's draining your energy, your power.

Dracula turns to mist under the Zombie and wafts off. The Zombie struggles to get up.

EXT. JUNGLE -- NIGHT

Johnson, Maria and Hal are running to the lagoon.

INT. LABORATORY -- NIGHT

The mist swirls around Doreen's feet, keeping her off balance. She stumbles over some equipment. The mist turns back into Dracula and he lunges at Doreen. She throws him.

The Count lands on Dr. Jekyll's doctor bag. He gets up and a syringe is sticking in his chest.

SID

What is that?

DOREEN

Jekyll's formula.

Dracula can't stay up and drops to his knees. When he looks up, his eyes are deep red.

SID  
That can't be good.

Sid and Doreen head for the main door. Hyde and Werewolf tumble into the lab. Sid and Doreen change direction, running to the foyer.

INT. FOYER -- CONTINUOUS

Sid and Doreen open the front door. The tentacles from the dam are there, reaching in, the front yard a raging river. Sid slams the door and they run in a new direction.

INT. HALLWAY -- CONTINUOUS

Doreen and Sid run down the hall. The hall has several doors along it.

DOREEN  
Out to the court yard!

SID  
Why?

DOREEN  
The helicopter!

Sid and Doreen run to the first door and open it.

There, propped up on a table is the BRIDE OF FRANKENSTEIN.

Her head turns sharply to see them. She hisses at them.

Doreen and Sid slam the door and run off to the next door.

They open it to reveal:

The PHANTOM OF THE OPERA, sans mask, playing madly away on an organ.

Doreen and Sid shut that door and go to the next one.

Opening it, there stands an angry MUMMY which begins hobbling toward them.

Doreen slams the door.

SID  
How do you get out of this place?

INT. LABORATORY -- CONTINUOUS

The Zombie climbs over to the Monster's body, tearing apart the corpse looking for the voodoo figure.

Jekyll and Werewolf are still at it.

EXT. LAGOON -- MORNING

The storms rages on, cloudy and dark.

Able captains the boat in as Johnson, Maria and Hal board. Chaplain comes running up and boards.

INT. LABORATORY -- MORNING

Dracula stirs. He begins to transform before our very eyes. He turns into a huge, winged, blood thirsty creature, a Mega-Vampire, which takes wing and crashes out the window into the storm.

EXT. COURT YARD -- MORNING

The storm rages on. The sky is black and sunless still.

Sid and Doreen are buckling up in the helicopter.

SID

And you know how to fly one of these, correct?

DOREEN

I've had lessons.

SID

That makes you the expert around here.

She powers up. They lift off, quite shaky.

INT. HELICOPTER -- MORNING

They rise higher and higher.

SID

We might just make it!

Thunder, lightning. Suddenly the helicopter gets a jolt.

SID (CONT'D)

What was that? Lightning?

Doreen checks all the instruments.

DOREEN

No, electronics are okay.

They look out and see the Mega-Dracula swooping.

EXT. SKY -- CONTINUOUS

Dracula grabs the landing skid and tries to pull them down.

INT. HELICOPTER -- CONTINUOUS

Doreen yanks on the stick to maneuver away.

EXT. SKY -- CONTINUOUS

The helicopter pulls free, throwing Mega-Dracula. He steadies himself. They speed off. Mega-Dracula follows.

The chase is on.

INT. HELICOPTER -- CONTINUOUS

Doreen is fighting to stay in control. Sid is practically hanging out the door trying to look for Mega-Dracula.

EXT. SKY -- MORNING

The storms batters them as the helicopter fights to evade Mega-Dracula.

Mega-Dracula gets too close, the helicopter swings around and his foot gets sliced off. Mega-Dracula begins to drop from the sky.

He revives and comes at them harder.

INT. HELICOPTER -- CONTINUOUS

Sid is looking all around, then decides:

SID  
Go east. East!

DOREEN  
The boat's west.

SID  
Just do it.

EXT. SKY -- CONTINUOUS

The helicopter swings around and Mega-Dracula catches up to them. The dark clouds swirl as the wind and lightning buffet the chopper. Then suddenly...

They enter the eye of the hurricane. The winds calms, the clouds part and the sun is shining through.

INT. HELICOPTER -- MORNING

DOREEN  
What happened?

SID  
We're in the eye of the hurricane!

EXT. SKIES -- CONTINUOUS

Mega-Dracula breaks out of the storm clouds behind them. As the sunlight hits him, his wings burst into flames and he drops, drops, drops out of sight.

SID

Good morning, Dracula!

EXT. BIG HOUSE -- MORNING

The river waters continue to rush through the house.

INT. DINING ROOM -- CONTINUOUS

Werewolf and Hyde are still at it.

Water comes bursting in. The walls collapse. The floor gives way. The two drop through the floor in a flush of water.

INT. LABORATORY -- CONTINUOUS

The Zombie finds the figure just as the waters burst in. They wash the Zombie and the Monster's remains away.

INT. HALLWAY -- CONTINUOUS

Griffin, gets his one arm free and raises it in victory. Just then the waters come rushing in. The walls start to come down around him.

EXT. BIG HOUSE -- CONTINUOUS

The water causes the building to collapse on itself.

The storm subsides. The sun comes out. All is in ruins.

EXT. LAGOON -- MORNING

The helicopter sets down roughly. The storm is letting up.

Doreen and Sid hustle out, helping each other across the sand.

EXT. SHIP'S DECK -- CONTINUOUS

Hal looks out at the beach.

HAL

That anyone you know?

Johnson comes up top.

JOHNSON

They made it! Go back.

EXT. LAGOON -- CONTINUOUS

The boat reverses course.

Doreen and Sid are walking, swimming to the boat.

They climb onboard as Johnson and Maria help them up.

MARIA

You're all right!

SID

Yes. Club Med it ain't.

JOHNSON

Dracula?

DOREEN

Flambé.

HAL

What was that place?

SID

Your tax dollars at work.

JOHNSON

I think we just shuttered that program.

HAL

The satellite?

JOHNSON

Lost.

ABLE

Colonel, the radio's back. The GPS is back up.

JOHNSON

Make use of them, man, and get us out of here.

EXT. OCEAN -- MORNING

The boat travels out of the sunrise. Doreen and Sid stand at the stern railing.

SID

But what does it all mean?

DOREEN

A bad idea is still a bad idea no matter how good the intentions were.

(MORE)

DOREEN (CONT'D)

They were dealing with things beyond our realm. You can't operate like that and not be effected.

SID

Power corrupts. Supernatural powers corrupt supernaturally.

DOREEN

Then to abandon them there. One bad decision after another.

SID

I know what my grandfather meant.

DOREEN

When did you talk to your grandfather? Isn't he dead?

SID

That's kind of a story. I had no idea just what my family had done. My God, what a burden my father carried. I never knew.

DOREEN

You know now. Well, civilian, what do you say now that you've looked into the face of evil and stared it down?

SID

I say, good riddance.

DOREEN

You saved our hides out there. You really accomplished this mission.

SID

Who'da thunk?

DOREEN

You talk about a burden. I thought I was alone with this...responsibility. It's nice to know I'm not...alone.

SID

Well, frankly, I mean, it feels great saving the world and all, but didn't we pretty much clean the slate back there? We just put ourselves out of business.

DOREEN

If I've learned anything from my experiences, it's that stranger things happen.

Sid takes her hand.

SID

Well, I can't argue that.

They kiss.

EXT. THE ISLAND -- DAY

All looks quiet.

EXT. LAKE -- CONTINUOUS

The lake has returned to its former size.

EXT. BIG HOUSE -- CONTINUOUS

All in ruins. Filled with water.

INT. CELLAR -- CONTINUOUS

Flooded underwater. The debris of the house settles there. There's a humming.

A light pulses.

It's the satellite, pulsating.

Pulsating.

Pulsating.

Fade to black.

The end