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The Horribleness

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EXT. CHURCH – DAWN

The orange streaks of dawn are just beginning to show in the cloudy sky. Our Lady of the Blessed Sacred Bloody Heart of Christ Catholic Church stands out sharply against the early morning light. The sign in front of the church contains the quote, “Jesus tied his ass to a tree, then walked forty miles” – Proverbs 7:11. We hear the breathy, whispered words of a prayer.

FATHER PADDY (O.S.)
Our Father, who art in heaven, hallowed
be thy name . . .

INT. CHURCH/ PRIEST’S ROOM – NIGHT

On the wall is a gruesome crucifix, Jesus’ face is twisted into a horrible grimace and five arrows are embedded in his bloody chest.

FATHER PADDY
. . . thy kingdom come, thy will be done,
on Earth as it is in heaven. . .

FATHER PADDY, a Catholic priest in his 40s, is down on his knees on the stone floor fervently praying, his face coated with sweat, his eyes are glazed as they stare upward.

FATHER PADDY
Oh, Lord, I beseech thee in thy infinite
wisdom and mercy, please grant me
strength. Strength to fight off the devil’s
temptations; strength to ward off the sins
of the flesh; strength to remain pure in
my faith and devotion.

He waits a moment, but God does not reply. Father Paddy sighs deeply, wiping his sweaty brow. He takes out a pack of filterless Camel Cigarettes, puts one in his mouth, lights it and inhales deeply. He blows out a long stream of smoke and sighs wearily.

Father Paddy steps over to the bookshelf, reaches behind the books and takes out a bottle of whiskey and a glass. He pours himself a big shot and slams it back, then takes a deep breath, opening his eyes wide.

Father Paddy then reaches behind the desk and pulls out a green plastic bong. He puts the bong to his mouth, lights the bowl and the bong gurgles gingerly as Father Paddy gets a big hit of pot. He winces as he holds in the massive hit, almost coughing, but stopping himself. He glances upward.

FATHER PADDY

About that strength I was asking you
for, Lord, uh, the sooner you could send
it the better, okay?

Father Paddy waits, but there's still no reply. He looks utterly miserable as he opens the desk drawer, takes out a mirror with a small pile of cocaine on it, a rolled-up dollar bill, and a razorblade, which he uses to expertly cut lines. In utter anguish he bends down, puts the rolled-up dollar bill to his nostril and snorts the line.

INT. CHURCH – DAY

Father Paddy preaches his sermon to his sparse congregation. He has white powder on his nostrils and is whacked-out on cocaine (among other things).

FATHER PADDY

Oh God, you are so unknowable in
your vastness, yet so vast in your
unknowableness. To claim to know
anything about you is the height of
absurdity, but isn't that exactly why
we're here? To try to quantify you
into simple human terms? Based
on no evidence at all? It really blows
my mind. Like Moses or Jesus or
somebody says somewhere in the bible,
"Whoa, man, this is some heavy shit,"
or something to that effect. And it's true,
it is heavy shit. The heaviest!

We see that there are eight people in the congregation, and most of them look like homeless vagrants who need a place to sleep. One vagrant tears a page from the hymnal and rolls a cigarette. Another bum has built a fire on the floor and is cooking beans in the can.

An older priest in his 60s, the BISHOP, stands at the back of the church and surveys the proceedings with a look of disappointment, sadly shaking his head.

EXT. CHURCH – DAY

The Bishop and Father Paddy walk in front of the church and talk.

BISHOP

So, Father Paddy, I watched part of your sermon today, and I saw how your congregation reacted to it as well.

FATHER PADDY

So? What did you think? Pretty good, huh?

BISHOP

Very moving, Father, but you don't seem to have many congregants left, do you?

FATHER PADDY

Just the true believers. The half-hearted cowards have defected to the lesser denominations.

BISHOP

Really? Well, I'm here to inform you that you'll just have to figure out how to get more people in here, and soon, or you can expect your next posting will be to a mission in Rwanda, where your talents can be put to better use.

FATHER PADDY

What talents are those, father?

The Bishop looks at him blankly, he can't think of any.

BISHOP

You know what I mean.

Father Paddy gets the message and looks very serious.

FATHER PADDY

(nods)

I see. I'll do my best, father.

BISHOP

I know you will.

FATHER PADDY

I pray for strength and guidance every day, father.

BISHOP

So do I, but God in his infinite wisdom doesn't grant us all of our prayers.

FATHER PADDY

(shrugs)

Amen.

BISHOP

(changing subjects)

So, did you read the new "Choirboys in Paradise" Magazine? Quite a good issue, I thought.

The Bishop pulls out a rolled up copy of the magazine from his sleeve. On the cover is a photograph of a young choirboy in a white robe on a surfboard, hangin' ten, ridin' the tube.

FATHER PADDY

(smiles)

Oh, yes. I found it very uplifting.

BISHOP

Me, too. And excellent articles.

They both step up to the door of the priest's office. On the door is written, "Father Paddy O'Furniture."

EXT. DR. AQUILA'S HOUSE – DUSK

This is a huge, creepy, haunted mansion. Lightning cracks across the darkening sky illuminating the gothic monstrosity. The clouds boil ominously through the sky behind the house.

A moving truck is parked in front of the house. On the side of the truck it says, “Starving Students Moving Company.” We see thin, ragged, filthy young men and women unloading the truck who are being yelled at by a burly FOREMAN.

FOREMAN

Move it there, Freshman! And you,
Sophomore, grab the other side of
the box!

The FRESHMAN winces and croaks . . .

FRESHMAN

Hungry, I’m so very hungry.

The starving students bring a shiny black coffin out of the truck and take it into the house.

DISSOLVE:

INT. MAUSOLEUM – NIGHT

A coffin sits on a pedestal at the center of the stone mausoleum with a beam of moonlight shining in through the skylight illuminating it. The lid of the coffin slowly opens with a loud creak. Inside the coffin lies DR. AQUILA, wearing black tuxedo tails, his collar upturned, a pasty white complexion, and his slicked-back hair comes to a widow’s peak. His eyes open. He slowly sits upright. The coffin is precariously balanced on the pedestal, slightly teetering back and forth, making Dr. Aquila a little nervous.

Dr. Aquila magically transforms into a bat. However, it’s a cheap marionette bat and we can see the strings. The bat flies out the window.

EXT. CITYSCAPE – NIGHT

The bat flies over the city. Suddenly, a spotlight hits the bat, illuminating it and creating a round beam of light with a bat silhouette inside it. The voices of PEOPLE are heard from the street below.

PEOPLE #1 (O.S.)

It’s Batman!

PEOPLE #2 (O.S.)

Batman, save us!

Dr. Aquila as the bat yells down to them, with a Transylvanian accent.

DR. AQUILA

I'm not Batman, fuck you! Leave me alone! And get that fucking light out of my eyes, you assholes!

He tries to fly away, but the beam of light stays on him.

EXT. ALLEY – NIGHT

Meanwhile, in a dark alley, the real BATMAN (in his 1940s serial costume) has a VILLAIN holding a knife backed up against a wall. Batman turns to look up at the bat-signal in the sky, at which point the villain sticks him in the gut with the knife. Batman winces in horrible pain, grabbing the hilt of the knife.

BATMAN

(confused and saddened)

Oh, dear God, why? *Why?*

Batman collapses in a heap and dies. The villain raises his arms in triumph.

VILLIAN

After the failure of all the other Super-villains, The Joker, The Riddler, The Penguin, who would have thought that it would be me—The Mugger—who would defeat you. Now I'll be the greatest Super-villain of them all! *Ha-ha!*

The Mugger laughs hysterically, turns and is promptly run over by a garbage truck coming up the alley.

EXT. HOUSE WITH BALCONY – NIGHT

The bat flies up to a house with a balcony where one of the French doors is open. The bat flies inside. As our view moves inside the house we travel past the unfinished edge of the set, revealing 2x4s and a bent nail.

INT. BEDROOM – NIGHT

The bat enters the bedroom and magically transforms back into Dr. Aquila, except that the marionette strings are still attached to his hair and head. He grimaces as he hastily pulls them off.

A beautiful woman lies asleep in her bed, bathed in glowing moonlight, her long neck looking extremely exposed. She is CLAUDIA. Dr. Aquila carefully grabs the edge of the

silk sheet and peels it back revealing the beautiful young woman to be naked except for a pair of sheer silk panties. She is still asleep.

Dr. Aquila turns to us, grins and shrugs his shoulders.

DR. AQUILA

I may be dead, but this is what I call
living, baby!

He steps toward the young woman, raising his cape and blocking our view.

INT. DR. AQUILA'S HOUSE – NIGHT

A weary-looking Dr. Aquila lets himself in the front door, taking care not to make any noise. He gets inside, turns and quietly shuts the door. He turns back around and finds he's face to face with his wife, the former Bride of Frankenstein, ESTELLE STEIN-AQUILA, who is quite attractive in a deceased, monsterish sort of way, wearing a tight black dress, with white streaks rippling through her long wavy hair

ESTELLE

You're home early this morning,
it's still two hours until sunrise.

DR. AQUILA

Estelle, honey, I'm sorry, did I wake
you?

ESTELLE

No, I was hoping you'd get home
before the kids got up.

She approaches Dr. Aquila and snuggles up to him, putting her face against his neck. She suddenly recoils in disgust.

ESTELLE

Fah! You come home smelling of
another woman? I thought we came
here to make a new start, but it's the
same old routine with you.

DR. AQUILA

Sweetheart, it was just hemoglobin.
She meant nothing to me.

Estelle turns away, completely disgusted.

ESTELLE

You'll never change. And to think I gave up my career for you, and I was going somewhere. I was going to be something.

DR. AQUILA

But your last film was 25 years ago.

ESTELLE

I never got offered the right parts.

DR. AQUILA

That not my fault.

Estelle points into Dr. Aquila's face.

ESTELLE

Oh, yes it is!

Estelle stomps away. Dr. Aquila stands there looking helpless.

DISSOLVE:

EXT. HOUSE WITH BALCONY – DAY

It's now daytime at the house with the balcony and an ambulance and several unmarked police cars are parked in front of the house. A black & white police cruiser pulls up and stops. On the side it says, "Bad Ax Police."

Two uniformed cops—ANDY, an older, gray-haired man with a bushy salt and pepper mustache, and BARNEY, a thin, nervous man with big eyes—get out of the car. Both of them have too many props: batons, flashlights, guns, walkie-talkies, mace, extra bullets, coffee, donuts, more than they can handle. It's a veritable explosions of props.

BARNEY

How's your lumbago?

ANDY

Hurts like hell. How're your hemorrhoids?

BARNEY

They itch like a son of a bitch.

Once they both have all their props in place, they go inside.

INT. HOUSE WITH BALCONY – DAY

Andy and Barney step up to the bed where the EMS technicians, CORONER, and the forensic photographer are already standing. Claudia, the beautiful dead girl, lies on the bed, her skin is blue and waxy. There are two fangs marks on her neck. The cops look slowly down her body. There is a descending row of fang marks going down her neck, across her breasts, down her stomach, then disappearing under her silk panties.

Andy, Barney and the others all exchange concerned looks. Barney is smitten with the girl's beauty.

BARNEY

Gosh, she's really pretty . . . for a corpse, I mean.

ANDY

What's the cause of death, doc?

CORONER

Blood loss.

BARNEY

But there's no blood anywhere.

CORONER

Including inside of her.

ANDY

(chuckles)

Jeez, it looks like we've got a vampire on our hands.

BARNEY

(seriously)

C'mon, Chief, there's no such thing as vampires.

ANDY

Well, of course not. I mean it's gotta be some sicko who just thinks he's a vampire.

BARNEY

Right. I mean, come on, there's no such thing as monsters, they don't really exist.

(to himself)

There's no such thing as monsters, they don't really exist . . .

Barney drifts off into a childhood memory . . .

BARNEY'S FLASHBACK:

INT. BARNEY'S CHILDHOOD HOME – NIGHT

YOUNG BARNEY is six years old and dressed as a little policeman. He's standing in the doorway holding a Trick-or-Treat bag.

YOUNG BARNEY

But I don't wanna go out, there's too many monsters out there.

FATHER

You bugged us all month for that costume, now if you're not going out, you can go to bed right now, mister.

INT. BARNEY'S CHILDHOOD BEDROOM – NIGHT

Little Barney lies in bed with the covers pulled up to his chin, lit by moonlight coming in through the window. A hideous monster's face appears at the window, and then a clawed hand scrapes the glass.

YOUNG BARNEY

Daddy! Daddy! Help!

The monster sinks below the window and a few seconds later, Barney's Father enters.

FATHER

What are you screaming about?

YOUNG BARNEY

There was a monster at the window!
He's trying to get me.

FATHER

Barney, I am not going to put up with this tonight; there are no such things as monsters. They don't exist, right?

YOUNG BARNEY

(hesitant)

Right.

FATHER

You're all worked up about Halloween, but I want you to go to sleep now.

Father leaves the room and Barney stares up at the window. A hand appears, followed by the monster's head.

YOUNG BARNEY

No such thing, no such—*Daddy! Help!*

The monster lowers out of sight, then Barney's Father enters the room.

FATHER

Barney, I've had just about enough of your shenanigans. Now there are no monsters and I don't want to hear another word out of you tonight, is that clear?

Barney slowly nods his head and his Father closes the door.

EXT. HOUSE – NIGHT

Barney's Father steps out of the back door into the yard, where he finds Barney's Mother holding a ladder leading up to Young Barney's bedroom window and holding a monster mask. Mother and Father both chuckle, whispering at the same time . . .

MOTHER

Twelve and a half pounds at birth?
Oh, yeah, it's payback time!

The Father takes the mask, climbs the ladder and looks into Barney's window. We can hear Young Barney inside.

YOUNG BARNEY (O.S.)

Daddy! Daddy! Help!

Mother looks up and nods, grinning demonically.

MOTHER

That'll teach you to wet your bed, you
little son of a bitch!

She gives him the finger.

END FLASHBACK

INT. HOUSE WITH BALCONY – DAY

Barney stands there remembering, repeating to himself.

BARNEY

There's no such thing as monsters,
there's no such thing as monsters.

Barney looks up and everyone else is looking at him. He laughs hollowly.

BARNEY

Remember that song? It was a good
one.

Barney turns away and wipes his sweaty brow.

DISSOLVE:

INT. DR. AQUILA'S HOUSE – DAWN

Dr. Aquila sits at the dining room table with his family: Estelle, his 15-year-old stepson FRANKIE, who is a teenaged Frankenstein monster; and his cute, 16-year-old daughter, BRITTANY, who is a vampire.

There is a knock at the back door and Estelle answers it. In the doorway stands a MILKMAN in his white uniform.

MILKMAN

Good morning, ma'am, you ordered
daily milk delivery?

ESTELLE

Yes, I did, come on in.

The Milkman steps inside. Frankie steps out from behind the door holding a three foot iron pipe, with which he cracks the Milkman over the head. The Milkman collapses to the floor in a heap.

Estelle and Frankie drag him to the dining room table, where Dr. Aquila and Brittany are already seated. They place the Milkman on the table, everybody takes an exposed limb and begins chowing down. Brittany and the doctor suck the blood, Frankie and Estelle eat the flesh. Frankie eats like he's in a hurry. Brittany pecks at the Milkman's wrist, then puts it down. Estelle watches her.

ESTELLE

Brittany, will you eat. You're so thin
I can see your bones.

BRITTANY

That's the style this century, what
am I supposed to do? I've got to fit
in, don't I?

ESTELLE

Fit into what? A size zero?

Dr. Aquila lowers the wrist from which he's been sucking and dabs his lips with a napkin. He glances at Frankie, who is eating the Milkman's calf very quickly.

DR. AQUILA

Will you slow down.

FRANKIE

It's the first day of school, I don't
want to be late. Besides, you're not
the boss of me, you're not even my
father.

DR. AQUILA

No, but while you're living under my
roof, you'll do as I say.

(to Estelle)

You see the way he talks to me. I get
no respect in my own house.

ESTELLE

I guess he just misses his father . . .

The phone rings and Estelle answers it. It is a TELEPHONE OPERATOR with a thick Pakistani accent.

TELEPHONE OPERATOR (O.S.)

Hello, is this the Aquila residence?

ESTELLE

Yes, it is.

TELEPHONE OPERATOR (O.S.)

This is Richard calling from your local phone service provider, to confirm your connection has been activated.

ESTELLE

Oh, thank you very much. Yes, it seems to be working.

TELEPHONE OPERATOR (O.S.)

Thank you, have the nice day.

Estelle hangs up the phone, and starts to turn away when it rings again. She picks up.

ESTELLE

Hello?

VOICE (O.S.)

(heavy breathing)

Unghh...umm...unghh...

ESTELLE

Who is this? Frank! You think I wouldn't recognize your idiotic growling? Grow up!

INT. PHONE BOOTH – DAWN

We see creepy, stitched, black lips speaking into a telephone. The lips belong to FRANK N. STEIN, who has zigzagging stitches across his forehead and throat, and a bolt through his head. He stops grunting and freezes, guilty over being identified.

INT. DR. AQUILA'S HOUSE – NIGHT

Estelle is both angry and amazed.

ESTELLE

How did you get this number so fast?

There is a click on the line as Frank hangs up. Estelle shrugs and hangs up.

Estelle sits back down at the table and drifts off in a cloud of her own reveries . . .

ESTELLE'S FLASHBACK (in Black & White):

INT. TENAMENT APARTMENT – NIGHT

Estelle stands at the stove cooking dinner. In a crib beside her is a little Frankenstein monster baby crying. He has zig-zagging stitches across his skull and a little bolt through his head. Estelle glances over at Frank, who is dressed in a torn white tank-top undershirt, and sitting at the dinner table holding a knife and a fork. Frank speaks in monosyllables.

FRANK

(aggravated)

You cook too much it defeats own purpose. Bring over here.

ESTELLE

(getting angry)

You want your steak?

FRANK

(loudly)

Frankenstein need meat! Bring over here!

ESTELLE

Here.

She throws the steak at him. Frank flips the whole table over onto the floor and stands up.

FRANK

(furious)

Fuckin' cunt! Frankenstein fuckin' kill you!!

Frank stands up and he's seven feet tall, with the lead boots. He puts out his arms, starts growling and comes for Estelle. Estelle wallops him over the head with the cast-iron frying pan, flattening the top of his head.

ESTELLE

You don't know what a flat head is, mister! You're gonna be shittin' your deformed brain for a week!

Frank holds his aching head and howls in pain. Estelle points in his face.

ESTELLE

I'm leaving you, you hear me? This marriage is over, Mr. Frank N. Stein.

(she points at her ass)

You like this? Well the good thing is gone!

Estelle grabs the baby and walks out of the apartment. Frank watches her go, then drops his face into his hands and sobs. He walks over to the fridge, takes out a pitcher of ice water, steps over to the sink and pours the ice water down the front of his boxer shorts. Steam comes rising up as Frank gasps.

END FLASHBACK

INT. DR. AQUULA'S HOUSE – DAWN

Back to reality, Estelle sits at the table with her family. She takes a small bite out of the Milkman's leg, but she's lost her appetite.

Meanwhile, Dr. Aquula is reading *Variety* and getting angry.

DR. AQUULA

Why do Freddy and Jason get all the press? There's not a word in here about me. What the hell's wrong with my stupid agent?

Dr. Aquula grabs the telephone and dials. The phone rings.

EXT. "ICMM" OFFICE BUILDING – DAY

The ICMM office building is ten stories with mirrored windows. The sign at the top of building says, "I.C.M.M." and below that it says, "International Creative Monster Management."

INT. RECEPTION AREA – DAY

In the office's reception area sit all of the unemployed monsters reading *Variety* and *The Hollywood Reporter*. There is: the Phantom of the Opera, the Invisible Man, the Mummy, baby Godzilla, all of whom are drinking coffee and nervously smoking cigarettes.

The Creature from the Black Lagoon has his head in the aquarium and comes out with a wiggling fish in his mouth, which he quickly swallows, then acts innocent like he didn't do anything.

The Mummy, who is eating a fast-food burrito, holds his growling stomach and frowns. Suddenly, the Mummy blows a big fart which causes his whole body to collapse in on itself in a puff of ancient dust.

The RECEPTIONIST answers the ringing phone.

RECEPTIONIST
ICMM, may I help you?

DR. AQUILA (O.S.)
Yes, this is Doctor Aquila calling for José Goldberg please.

RECEPTIONIST
One moment.

INT. DR. AQUILA'S HOUSE – DAWN

Dr. Aquila covers the mouthpiece of the phone and says to his wife.

DR. AQUILA
He's half Mexican, half Jewish, so
he's both lazy and cheap.
(into phone)
Listen, Goldberg, why am I always
reading about Freddy and Jason these
days but never about me? Vampires
are much more frightening than idiots
in hockey masks. And who is the Pre-
Dator? Is he some kid who doesn't
go out with girls yet?

Estelle points at herself.

ESTELLE
(whispering)
What about me?

Dr. Aquila waves her off.

DR. AQUILA

Look, do your job and get me some press,
and a gig. And not another Old Navy ad,
I want something I can sink my fangs into.
Earn your fifteen percent, you *schnorrer*.
Okay, 'bye.

(he hangs up and
turns to Frankie)

Frankie, put the leftovers in the basement,
will you?

Frankie scowls and mutters under his breath, but he drags the Milkman's body over to the basement door.

INT. BASEMENT OF DR. AQUILA'S HOUSE – DAWN

The Milkman's body comes tumbling down the basement stairs like a rag-doll, ending up in a heap at the foot of the steps.

INT. BACK HALL – DAWN

Frankie closes the basement door and locks it with a little eye-hook lock.

FRANKIE

There, that'll hold him.

INT. KITCHEN – DAWN

Brittany comes into the kitchen and feeds her old, ratty-looking dog, PATCHES, which has white zombie eyes. As the dog eats it's food we see that half of it's face has rotted off and the food keeps dropping out onto the floor. Estelle sees this and shakes her head.

ESTELLE

Oh, that dog makes a mess wherever
he goes. Y'know, honey, maybe you
should think about putting Patches back
down. He was resurrected eleven years
ago, that's seventy-seven in zombie dog
years.

Brittany looks horrified and hugs Patches. Patches wags his tail happily. His tail hits the table leg and the end breaks off.

BRITTANY

I'll clean up after him, I swear.

Brittany's eyes glaze over as she remembers . . .

BRITTANY'S FLASHBACK:

INT. APARTMENT – NIGHT

Five-year-old LITTLE BRITTANY brings a cute little puppy into a small apartment.

LITTLE BRITTANY

He followed me home, dad, can I
have him?

A somewhat younger Dr. Aquila says in a fatherly tone.

DR. AQUILA

Of course, dear, just wait until after
supper or you'll ruin your appetite.

EXT. BACKYARD – DUSK

Little Brittany stands in the backyard at her pet cemetery, where there are several little headstones. She stands over the marker for "Patches."

LITTLE BRITTANY

Patches, I didn't know you for too
long, but you were a sweet doggie.

She smiles revealing bloody fangs, the blood runs down her chin. Her tongue comes out and licks it up.

EXT. BACKYARD – NIGHT

Lightning flashes across the night sky illuminating Patches grave. Suddenly, the dirt starts to move, then a little paw breaks through the dirt and zombie puppy Patches arises from the dead.

Little Brittany watches from her bedroom window, laughing and clapping.

EXT. BACKYARD – DUSK

Little Brittany plays catch with Patches, who now has the white eyes of a zombie. Brittany throws a handball-sized brain and the puppy fetches it. Patches barks and we are able to read his thoughts in subtitles.

PATCHES (subtitle)

Cats brains is the best brains.

Patches stops and begins scratching behind it's ear. Our view zooms into the fur behind Patches' ear.

EXT. BEHIND PATCHES' EAR

Two FLEAS are living in the dog's fur, and as we look closer we see that they are zombie fleas with white eyes. They are eating into the dog's skull.

FLEA #1

No, dog brains is the best brains.

FLEA #2

You said it, brother.

EXT. BACKYARD – DUSK

Patches keeps scratching until his ear falls off.

As the ear falls, the two fleas jump off.

FLEA #1

Abandon ear!

END FLASHBACK

INT. DR. AQUILA'S HOUSE/ BATHROOM – NIGHT

Dr. Aquila is in the bathroom attempting to shave. Unfortunately, since he has no reflection in the mirror and can't see what he's doing, he keeps cutting himself.

DR. AQUILA

Ow! Shit! Ow! Shit!

INT. CHURCH/ CONFSSIONAL – DAY

A TEENAGE GIRL steps into the confessional booth, crosses herself and speaks into the wooden louvers.

TEENAGE GIRL

Forgive me father for I have sinned.

Cigarette smoke wafts through the louvers. The girl waves it away from her face.

On the other side of the confessional booth Father Paddy puffs on a cigarette and isn't listening to a word the girl says. He is busy with a plastic bag which he is carefully filling with airplane glue.

TEENAGE GIRL

Let's see, I have taken the Lord's name
in vain several times, uh, I've had impure
thoughts. I actually thought about French
kissing with a boy—

(Father Paddy inhales
the glue and gasps)

—I know, father it's awful. I should
be ashamed of myself, right? Touching
tongues is the grossest of all things,
right?

(Father Paddy hits his
cigarette and coughs)

Well, I am ashamed of myself and I'll
never do it again. If he tries that again,
I'll just go down on him, okay?

(Father Paddy sighs)

Thank you for the good advice, father.
I'll say ten Hail Marys.

The girl leaves the confessional.

Father Paddy isn't paying any attention. He's busily switching between puffing on the cigarette and inhaling from the bag of glue. Then he goes and gets them confused.

INT. CHURCH – DAY

The door of the confessional explodes outward in a fireball and shrapnel. Father Paddy stumbles out in a cloud of smoke, blackened and smoldering. He shakes his head dazedly, then blows out a puff of smoke.

FATHER PADDY

Amen.

INT. CHURCH/ PRIEST'S ROOM – NIGHT

Father Paddy kneels before his pain-wracked crucifix tormented and praying.

FATHER PADDY

Oh, father, please give me a sign. Show
me a way to prove my faith and devotion.
I beg of you. Something, anything.

Just like before, nothing. Father Paddy turns away from the crucifix, and just then it begins to glow in a throbbing ethereal green hue, accompanied by angelic music. Father Paddy walks across the room, oblivious to the miracle occurring behind him.

Father Paddy makes himself a drink. As he drinks, we see there's another crucifix on the wall beside him, and on this one Jesus is pointing over toward the first crucifix, the one that's glowing, with an expression that says, "Look over there" (it's not animated, it's a prop). But Father Paddy is too busy drinking to notice. He now crosses the room going the other way, still doesn't notice the glowing cross, which now has sparklers on it emitting a shower of sparks. Unseeing, Father Paddy goes into the bathroom.

INT. BATHROOM – NIGHT

Father Paddy sits on the closed toilet drinking his drink. On the wall outside the bathroom we can see the glowing green light and sparklers, some of which are now swirling in circles. Above Father Paddy on the bathroom wall is yet another crucifix, and on this one Jesus is rolling his eyes and slapping his forehead in exasperation (also just a prop).

Our view begins to slowly creep into the bathroom toward the priest.

FATHER PADDY

And why must I be so eternally alone? All
by myself. No one else ever around . . .

We see the movie crew reflected in the bathroom mirror: the camera operator, the 1st assistant camera operator, the boom man, the script supervisor wearing cat glasses.

FATHER PADDY

Deeply, severely alone. No one in the
history of loneliness has ever been this
alone.

INT. DR. AQUILA'S HOUSE/ KITCHEN – NIGHT

Dr. Aquila crosses the kitchen holding a frosty beer mug and opens the refrigerator. Inside is a DELIVERYMAN in a uniform hanging upside down, his hands tied, with a beer tap installed in his neck. Dr. Aquila fills his mug with foamy blood. The Deliveryman's eyes are slowly rolling into the back of his skull.

DR. AQUILA

(smiling)

Ah, there's nothing like a big frothy
mug of blood. Mmmmm.

Dr. Aquila takes a big drink of blood. The Deliveryman's eyes flutter.

DELIVERYMAN
(whispering)
Lightheaded, getting very lightheaded.

Dr. Aquila calls out.

DR. AQUILA
Anyone else for a big mug of blood?
We've got plenty.

DELIVERYMAN
(whispering)
Getting cold. So cold.

Dr. Aquila slams the fridge closed.

INT. DR. AQUILA'S HOUSE/ LIVING ROOM – NIGHT

Dr. Aquila enters the living room holding his mug of blood. He sits down on the couch next to Estelle, who is watching TV.

DR. AQUILA
Where are the children?

ESTELLE
Oh, they're up there with their eyeballs
glued to the TV set.

INT. KID'S ROOM – NIGHT

We see a TV set which is flickering blue static light into the room, and there are four eyeballs glued right to the screen.

The two kids sit there with their optic nerves hanging out of their exposed eye sockets, and both of them eat junk food while staring eyeless at the TV set.

INT. DR. AQUILA'S HOUSE/ LIVING ROOM – NIGHT

Dr. Aquila and Estelle are sitting on the couch watching TV. We can hear the dialog, but can't see the TV screen.

SCARLETT (from the TV)
Oh, Rhett, what will I do without you?

DR. AQUILA

Bite her . . . Bite her! Why doesn't he bite her already?

ESTELLE

Because this is a romance.

DR. AQUILA

Biting isn't romantic?

Estelle turns, looks at him and uses her most accusing tone.

ESTELLE

How would I know anything about romance, I'm married to *you*.

Dr. Aquila winces, that hurt.

DR. AQUILA

Ooooh! Look, you knew right from the start when you answered the ad at SingleMonsters.com that I worked nights.

ESTELLE

Yes, but when you go out at night you seem to be playing instead of working.

DR. AQUILA

Well, one ought to have as much fun as possible doing one's job, no?

Estelle flashes her scariest look at him. Dr. Aquila recoils in horror.

Just then the telephone rings and Dr. Aquila answers it.

DR. AQUILA

Hello?

(he hears inhuman growling)

Who is this?

INT. PHONE BOOTH – NIGHT

Frank Stein is in the phone booth inhumanly growling into the phone, but he cleverly has a handkerchief covering the mouthpiece disguising his voice

FRANK

Aarrggghhhh . . .

INT. DR. AQUILA'S HOUSE – NIGHT

Dr. Aquila hollers into the telephone.

DR. AQUILA

*Who the hell is this??!! Leave us
alone!! Why won't you leave us
alone?*

He slams down the phone.

INT. PHONE BOOTH – NIGHT

Frank stands there in the phone booth grinning, then hangs up the receiver.

INT. DR. AQUILA'S HOUSE/ HALLWAY – NIGHT

Dr. Aquila steps up to the bathroom door, turns the knob and finds it locked. He shakes the door.

DR. AQUILA

Frankie, are you in there?

We hear the voice of Frankie through the door.

FRANKIE (O.S.)

I'm busy.

DR. AQUILA

Goddamn it, are you playing with
yourself again?

FRANKIE (O.S.)

No, leave me alone.

INT. BATHROOM – NIGHT

Frankie sits on the toilet. He has a Fangoria Magazine in one hand (there's a girl with a meat cleaver embedded in her head on the cover), and meanwhile he's got the top of his head screwed off and is fondling his exposed brain. His tongue hangs out and he pants and drools.

INT. REC ROOM – NIGHT

Estelle sits in the rec room watching a movie projected on the wall from a chattering 16mm projector. She smokes a cigarette as she intently watches the movie. The movie is *Evil Dead* and incredibly it's her in the movie (because it will be Ellen Sandweiss from *Evil Dead* playing the part), when she was 25 years younger. Estelle's eyes widen as she angrily blows out a stream of smoke into the projector beam.

ESTELLE

Monsters had faces then!

(she stands up into
the beam of light)

I could've been something, a star.

An icon. But I'll still be big!

(she turns and yells)

Eric! Get the car!

INT. HALLWAY – NIGHT

A little triangular door opens under the staircase opens. Inside sits ERIC VON SANDSTORM (who will hopefully be played by Sam Raimi). A subtitle reads: "Eric Von Sandstorm, famed 70s horror director." He is wearing jodhpurs, black boots and a black tie. He holds a squirming cockroach in his hand, which he quickly eats. He climbs out of the tiny room and walks up the hall.

INT. REC ROOM – NIGHT

Eric enters the rec room and snaps his heels. He speaks with a thick German accent.

ERIC

Yes, ma'am. *Ze* car is *varming* up.

Are you ready for your cloze-up?

ESTELLE

Yes, Mr. Von Sandstorm, I am.

Estelle stands up, ready for her close-up.

ERIC

Let me *chust* turn off *zis* projector,
first. Now where is *zat* button?

His tie gets caught in gears of the projector, pulling his face into the mechanism. He becomes horrified watching this turn of events progress.

ERIC

Dear Gott und Himmel!

But alas his face is pulled into the gears. As his nose is pulled into the film gate, the projected image becomes a microscopic view of blood cells. Both he and the projector topple to the floor with a crash.

INT. DR. AQUILA'S HOUSE – NIGHT

Dr. Aquila looks around, steps up to Estelle and asks.

DR. AQUILA

Where are the kids?

ESTELLE

Oh, they're up there fooling around on the web.

INT. FRANKIE'S ROOM – NIGHT

Frankie is stuck in the middle of a huge spider web. Brittany has a slingshot and fires a square slice of pink meat at Frankie that sticks to his forehead. Frankie peels it off.

FRANKIE

Oh, shit, it's Spam.

BRITTANY

This game's stupid, I hate it.

Brittany turns and leaves, slamming the door behind her.

Meanwhile, Frankie's eyes go misty as he remembers when he was younger . . .

FRANKIE'S FLASHBACK:

EXT. BACKYARD – DAY

LITTLE FRANKIE is twelve and is in the backyard with his dad, Frank, Sr. Frank, Sr. is showing Frankie how to tear a human being apart and eviscerate them, pulling their guts out with both hands. The Father looks to his son.

FRANK, SR.

Now you try.

Frankie puts his hands in his pockets and shakes his head.

FRANKIE

That's your thing, man, not mine. I'm
into a whole different bag.

Frank, Sr. rises up to his full seven foot height, furious.

FRANK, SR.

Not your thing? This what we do.
We monsters. We kill. Now you try.
Frankenstein not asking, Frankenstein
telling!

Estelle steps between father and son.

ESTELLE

Oh, Frank, leave him alone! Maybe
he's more sensitive than you and has
other interests. Like ballet, perhaps.
Or knitting doilies.

Little Frankie freaks out, dropping to his knees and shrieking.

FRANKIE

(screaming)
You're tearin' me apart!

END FLASHBACK

INT. CHURCH/ PRIEST'S ROOM – DAY

Father Paddy is sitting in his room reading a book. We see that the book is "The Idiot's Guide to Proselytizing and Pestering." Father Paddy leans down and snorts a line of coke.

EXT. NEIGHBORHOOD – DAY

Father Paddy approaches a house in a suburban neighborhood. He knocks on the door. The door is answered by Hindus in saris.

Father Paddy knocks on another door. It is answered by robed Buddhists with shaved heads.

Father Paddy knocks on another door. It is answered by Muslim women in burkahs, who immediately begin to ululate at him.

EXT. DR. AQUILA'S HOUSE – DUSK

Father Paddy steps up to the front door of the big, creepy house, just as the sun is setting. Above the doorbell is written, "Dr. A. Aquila." Just as the priest is about to push the doorbell the door flies open, startling him.

There in the doorway stands Estelle. She sees the priest and bares her teeth, hissing like a cat, and raising her clawed hands. Father Paddy recoils, taking a step back, raising his crucifix and gasping.

FATHER PADDY

Dear almighty God in heaven, why did you do that?

ESTELLE

(smiles)

Do what? That's how I greet everyone. So, what can I do for you, uh, "*padre*"?

FATHER PADDY

I just wanted to welcome you to the neighborhood. May I come in?

ESTELLE

We're just moving in so everything's a mess, but sure, what the hell, right?

Father Paddy puts out his hand and Estelle shakes it while barely touching him.

FATHER PADDY

I'm Father Paddy O'Furniture.

ESTELLE

(smiles)

You must be nice to have around at a backyard barbeque.

(laughs)

But you must get a lot of that.

Father Paddy looks totally blank.

FATHER PADDY

A lot of what?

ESTELLE

Never mind. I'm Estelle Stein-Aquila.

Father Paddy and Estelle step inside.

INT. DR. AQUILA'S HOUSE – NIGHT

Father Paddy and Estelle cross the large foyer and talk.

FATHER PADDY

So, have you got any children?

ESTELLE

Yes, two, a boy and a girl. Teenagers.

FATHER PADDY

Children are a blessing.

ESTELLE

You haven't met my kids. Actually, only one of the little monsters is mine, the other was a cruel joke I inherited when I remarried.

Just then Dr. Aquila appears at the top of the wide staircase with his hair sticking straight up like he's just been awakened. He has his face covered by his cape, which he slowly lowers while speaking in an ominous tone.

DR. AQUILA

Why have you woken me from my thousand-year sleep?

FATHER PADDY

But didn't you just move in this week?

DR. AQUILA

(shakes his head)

Of course, you see how dopey I am. I meant, why have you woken me from my *little nap*?

Dr. Aquila walks slowly down the grand staircase. His foot just misses a roller-skate, then just misses a baseball, then just misses some marbles . . .

FATHER PADDY

Well, I'd like to welcome you to the neighborhood. I'm Father Paddy O'Furniture.

DR. AQUILA

I'm Doctor Aquila. Nice to meet you.

FATHER PADDY

I was just wondering if you happen to be religious?

Dr. Aquila is taken aback. He bends down to scratch his leg and causes his cape to get caught under his foot and trip him.

DR. AQUILA

Whoa, look out. Well, yes, I am, sort of, in my own personal way.

FATHER PADDY

Are you Catholic by any chance?

DR. AQUILA

(laughs derisively)

Don't be absurd, those Johnny-come-latelies. Don't tell me you have anything to do with *them*?

FATHER PADDY

I'm a Catholic priest.

Dr. Aquila is embarrassed.

DR. AQUILA

Right. Very pretty services, with the hats, and the incense, and the little cookies.

Father Paddy scratches his chin and narrows his eyes.

FATHER PADDY

You know, Dr. Aquila sounds a lot like Dracula.

Dr. Aquila looks utterly horrified.

DR. AQUILA

What? It does not.

FATHER PADDY

Well, yeah, it sort of does.

DR. AQUILA

That's absurd. You're imagining things. Dr. Aquila doesn't sound a thing like Dracula, whoever that may be.

FATHER PADDY

So, what does the A stand for?

DR. AQUILA

A? What A?

FATHER PADDY

It says, Dr. A. Aquila on the door.

DR. AQUILA

Really? Well, yes, that A. Uh, Alfred. No, wait, Andrew. No, no, definitely Alfred.

FATHER PADDY

Well, what should I call you then?

DR. AQUILA

Andy or Al, either one. Or doctor, of course.

FATHER PADDY

What kind of doctor are you?

DR. AQUILA

Me? I'm a herpetologist.

FATHER PADDY

Really? You study snakes?

DR. AQUILA

No, blood.

Estelle cuts in.

ESTELLE

He means a *hematologist*?

DR. AQUILA

(annoyed)

That's what I said. I'm a hematologist. Pay attention. So, you know about the blood?

FATHER PADDY

Let's see, it's red and it fills our bodies, right?

DR. AQUILA

Yes, isn't it wonderful?

FATHER PADDY

Of course, it's God's will.

DR. AQUILA

Right, whatever you say. I mean, however the hell it got there, it's a good thing.

Just then Father Paddy cuts his finger on a knick-knack on the table. Dr. Aquila's eyes light up and he begins salivating excessively. He grabs the priest's hand and sucks his finger. Father Paddy turns to Estelle.

FATHER PADDY

What's he doing?

ESTELLE

(lying)

It's an old Romanian custom. When you first meet someone and they begin to bleed, as they so often do, you suck their blood as a sign of friendship and gratitude.

(she laughs)

The Greeks spit on each other, you know.

The priest takes his finger back, wiping it on his pant leg.

DR. AQUILA

You'll excuse me, but being a herpetologist and all, the sight of blood arouses me.

FATHER PADDY

Of course. So, what religion are you?

DR. AQUILA

You still on this religion thing?

(stuck)

Uh, let's see, Eastern Ecumenical Orthodox Fundamentalist Church of Carpathia. I don't suppose you have one of those here in Bad Ax, do you?

FATHER PADDY

(thinks, shakes his head)

I don't think so.

DR. AQUILA

That Goddamn realtor didn't tell us one thing that was true. I'll bet we don't have central air, either.

FATHER PADDY

So, I notice you have an accent?

DR. AQUILA

(surprised)

Really? I thought I'd lost most of it. Huh.

FATHER PADDY

So, where are you from?

DR. AQUILA

I'm from Romania. That's how I have old Romanian customs.

FATHER PADDY

(nods)

Ah, yes. That's right near Bolivia, right?

DR. AQUILA

(incredulous)

No. It's nowhere near Bolivia. Don't they teach you geography here in America?

FATHER PADDY

Oh, sure, I know all about rocks and minerals and that kind of stuff.

Suddenly, they all hear a low guttural growling coming from outside. They slowly turn, look through the front window and see a tall figure lurking in the shrubs. Father Paddy is slightly horrified.

FATHER PADDY

What, I mean, who is that?

Estelle and Dr. Aquila both shrug helplessly.

ESTELLE

(to her husband)

It sure didn't take him long to find us here, did it?

(to Father Paddy)

That's my first husband, Frank Stein. There's something wrong with him in the head, like his brain was put in backwards or something. Well, not "like," it *was* put in backward. Literally. I'm not kidding. Backward. You'll pardon me.

Estelle goes to the fireplace, reaches in and takes out a long thin log that's burning on the end, much like a torch. She opens the front door and goes outside. The priest and the doctor watch through the window as Estelle approaches the tall dark figure with the burning torch extended out in front of her.

The tall dark figure is in fact Frank Stein. Estelle, his first wife, sticks the burning torch into Frank's face. Frank shrieks and hollers, blocking his face and backing off into the shrubbery.

ESTELLE

Hazar! Try paying child support just once to see what it's like! And meanwhile your son never thinks about you unless he's having a nightmare.

Frank runs away. Estelle throws the burning log after him.

ESTELLE

And stay lost, *schmuck!*

Dr. Aquila nudges Father Paddy with his elbow.

DR. AQUILA

Women, they're real tigers, you know what I mean?

Father Paddy nods knowingly.

FATHER PADDY

Yeah, sure. Dames. Hubba-hubba.

Father Paddy grimaces, he actually knows nothing about women.

EXT. DR. AQUILA'S HOUSE – NIGHT

Frankenstein is hiding behind a tree, staring sadly at Dr. Aquila's house.

FRANK

Frankenstein go to happy place.
Remember good times . . .

His eyes grow misty as he remembers . . .

FRANK'S FLASHBACK:

INT. LABORATORY – NIGHT

We're in a laboratory. On a table sits a glass jar containing a human brain and it's marked, "Abnormal." The abnormal brain floats happily in sea of formaldehyde, blowing bubbles.

FRANK (O.S.)

(sighs)
Ah, good old days.

END FLASHBACK

EXT. DR. AQUILA'S HOUSE – NIGHT

Frank smiles nostalgically, then snaps back from his reverie as the front door of the house opens. Frank ducks behind a tree.

Father Paddy leaves the haunted mansion and lightning flashes across the sky with a crackling boom. Father Paddy looks seriously concerned, biting on his fist.

FATHER PADDY

This is a sign. I knew you had a special purpose for me, Lord. Thou shalt not bear a witch in thy presence. It must be cast out.

The priest hears a wolf howl in the distance, makes the sign of the cross and walks quickly away from the house.

INT. MAUSOLEUM – NIGHT

The black shiny coffin reposes on its pedestal at the center of the mausoleum with a beam of moonlight spotlighting it. Our view moves up to the coffin, then inside of it . . .

INT. COFFIN – NIGHT

Dr. Aquila is asleep inside his coffin. He is in an intense REM dream state, his face twitching, his closed eyes scrunching up.

DR. AQUILA'S DREAM:

INT. CAR – DAY

Dr. Aquila sits in a car behind the wheel, stuck in a traffic jam. No cars are moving. Dr. Aquila looks around and sees that there are rotting skeletons at the wheels of all of the other unmoving cars. Some cars also have rotting skeleton children, and pets. Several rotting skeletons turn and look at Dr. Aquila.

Meanwhile, he looks down at the car radio, which is playing “The Monster Mash.” Dr. Aquila tries to change the channel, but it’s playing on every station. He tries to turn it off, or at least down, but no luck.

DR. AQUILA

I hate this song. They don't mean *Boris*, they mean *Bela*.

His words come out sounding like he's underwater or something. Then his car begins to fill with smoke. And there's no door handle or door lock—he's stuck inside. Dr. Aquila pounds on the windows, but no one can hear him, nor does anyone care.

EXT. SKY – DAY

Miraculously, Dr. Aquila is suddenly flying through the white puffy clouds and the blue sky, his cape outstretched like wings. As he soars he smiles happily.

EXT. MONSTROPOLIS – DAY

Dr. Aquila flies toward an enormous city with many high-rise buildings. A big sign at the edge of the city says, "Monstropolis City Limits – A place where monsters, and all forms of monstrosities, are free to express their hideousness as they please."

Dr. Aquila sees the city and smiles.

DR. AQUILA

Ah, Monstropolis. My favorite place
in the universe.

Monstropolis is a teeming city populated by thousands and thousands of skeletons, all marching this way and that up the sidewalks, holding briefcases, wearing hats, fighting traffic. There are skeleton traffic cops, zombie street cleaners, monsters rushing in all directions. Flocks of bats fly above the traffic, stopping for red lights, then proceeding through intersections.

SKELETON #1

Good God, I feel dead today.

SKELETON #2

Oh, move your bony ass, will ya.

Dr. Aquila flies through the center of town. He passes a large department store with a sign that reads: "MONSTER SALE – MONSTERS 2 FOR A \$1."

He flies past a skyscraper that has written on it: "*Monstropolis Today* –All the news a monster can use." A lighted headline goes past, "Tsunami kills 150,000 people, 17 monsters missing."

DR. AQUILA

Seventeen monsters? That's a lot. I
sure hope they find them.

A billboard advertises: "Mothra Airlines – Fly a giant moth to all destinations."

He flies past the Monster Bowl Stadium, the sign out front says: “NY GIANTS vs. FL OGRES.”

Dr. Aquila looks down and sees “Ripper’s Believe It or Don’t Museum of Human Normalcies.” In the window is an average American family, mom, dad, kid, all eating breakfast. Looking through the window is a SKELETOM MOM and a SKELETON KID, who gasps in horror.

SKELETON KID

Mom, how can there be such horrible things in the world?

SKELETON MOM

Don’t worry, dear, they don’t really exist.

Dr. Aquila flies past a big church, the sign reading, “THE FIRST CHURCH OF GOD-zilla.” Our view moves in through the window . . .

INT. CHURCH – DAY

At the dais is a guy in a rubber Godzilla suit. All of the parishioners are Japanese and singing a hymn in high-pitched voices.

PARISHONERS

Go-jira! Go-jira! Go-jira!

A subtitle reads: Our Godzilla, who art in heaven, hallowed be thy name.

EXT. SKY – DAY

Dr. Aquila flies past an elementary school and can hear the kids inside reciting “The Pledge of Allegiance.”

KIDS

. . . One nation, under God, *invisible*,
with liberty and justice for all

As Dr. Aquila flies past the schoolroom window, he sees 25 books floating in the air—the class is in fact invisible!

He passes a sign that says, “Devil’s Playground,” and then he sees a basketball court where a team of skeletons is shooting hoops against a team of red-suited devils, and they’re playing with a fireball.

Dr. Aquila flies past a strip club, the neon sign on the roof says, “Satan’s Hideaway – Dead Female Entertainment – DEAD NUDE GIRLS! ALL DEAD!! ALL NUDE!!”

Dr. Aquila flies past a multiplex movie theater, and on the marquee is: Horror Triple Feature: *Rosemary’s Baby II: The Reborn*; *Aliens & Terminators: Almost Out of Ideas*; *The Stepfather III: Garnishing the Wages of Fear*.

A SKELETON PEDESTRIAN with a shock of red hair on his skull waves up at Dr. Aquila as he flies over.

SKELETON PEDESTRIAN

Good to see you, Dr. Aquila.

DR. AQUILA

Good to see you, too, Red.

(to us)

That’s Red Skeleton, for you grandkids out there.

As he flies past a hospital he looks inside through a window and sees a skeleton doctor pounding on a skeleton patient’s chest, but it’s no use. The SKELETON DOCTOR hangs his head in shame, while another skeleton doctor pats him on the shoulder.

SKELETON DOCTOR #1

(with DeForrest Kelly’s voice)

He’s dead, Jim. I couldn’t save him.

SKELETON DOCTOR #2

(with William Shatner’s voice)

You did your best, Bones. If only you’d had more time . . . just a little more time!

EXT. SKYSCRAPER – DAY

Dr. Aquila flies up to a tall skyscraper. At the top it says, “Vampire State Building.”

INT. BLOOD BANK – DAY

Dr. Aquila stands in a line. A sign on the wall says, “Chase-Monstropolis Blood Bank.” Directly in front of him is a BRITISH VAMPIRE wearing a bowler hat, who turns to Dr. Aquila and says with an upper-class British accent . . .

BRITISH VAMPIRE

It’s a jolly good thing you have a blood bank here in Monstropolis.

DR. AQUILA

You don't have a blood bank in England?

BRITISH VAMPIRE

No, we don't. But we do have a Liverpool.

The British vampire laughs heartily and slaps Dr. Aquila on the shoulder.

DR. AQUILA

(wincing)

Oooh. I should've seen that coming?

Dr. Aquila steps up to the window. Inside sits a skeleton teller.

DR. AQUILA

I'd like to make a withdrawal. Two pints, please.

But just as he's about to get his two pints of blood, he looks down and sees . . .

EXT. BEACH – DAY

Dr. Aquila is floating 25 feet above the beach, and there's a rope tied around his leg running down to Estelle, who is holding the other end. She gives the rope a yank, and suddenly Dr. Aquila begins to fall . . .

INT. COFFIN – NIGHT

Dr. Aquila gasps, snaps his eyes open and bolts upright, slamming his head into the coffin lid.

INT. MAUSOLEUM – NIGHT

The lid of the coffin squeaks open. Dr. Aquila sits up rubbing his head and looking weary.

DR. AQUILA

(sighs)

Ah, immortality, it just goes on and on. To outlive all of the great minds of history, just to end up in this age of stupidity.

Dr. Aquila sighs deeply, shaking his head.

Our view moves past him and over to the window, where we see . . .

EXT. TOWN OF BAD AX – NIGHT

The average American small town of Bad Ax, it's lights twinkling in the night.

DR. AQUILA (O.S.)
It's nothing like the old days . . .

He flashes back to . . .

DISSOLVE:

INT. CRYPT – NIGHT

Dr. Aquila's coffin sits on a stone pedestal in a brick-walled crypt. We can hear the sound of explosions outside, shaking the crypt and causing debris to fall from the ceiling.

The coffin opens and Dr. Aquila sits up, smiling.

DR. AQUILA
Ah, to wake to the sounds of death
from above. Today will be a good
day.

Our view moves to the crypt's window, where we see . . .

EXT. LONDON – NIGHT

The London Blitz is occurring. Bombs are dropping on the city, buildings are exploding and collapsing, sirens are wailing, people run for cover.

DR. AQUILA
(sighs)
Still . . . it's not like it was in the *really*
good old days . . .

Dr. Aquila flashes back to . . .

DISSOLVE:

INT. CELLAR – NIGHT

The coffin sits on the stone floor of a cellar. We hear a shouted VOICE outside.

VOICE (O.S.)

Bring out your dead! Bring out your
dead!

The coffin opens and Dr. Aquila sits up, smiling wistfully.

DR. AQUILA

Ah, the Black Plague, what a great
year this has been, still . . .

Dr. Aquila flashes back to . . .

INT. MUD HUT – NIGHT

The coffin is now made of plain, unfinished wood, and sits on the floor of a mud hut. Dr. Aquila sits up wearing a simple cotton robe, and he is smiling happily. He turns and looks out the window, where there is a long row of crucified bodies. Roman soldiers are whipping people and nailing them to the crosses.

DR. AQUILA

Ah, to be young and in love in what
is surely the best of all times.

A subtitle appears in Hebrew of what he just said. Dr. Aquila glances down at the subtitle.

DR. AQUILA

Hey, wait a minute. What the hell language
am I speaking? And how many flashbacks
am I in?

He shakes his head hard, jolting himself back to reality . . .

END FLASHBACK

INT. MAUSOLEUM – NIGHT

The lid of the coffin swings open and Dr. Aquila sits up. He's in his own coffin in the mausoleum in his house. The coffin, unfortunately, is so unstable on the thin pedestal that the weight of the lid swinging open causes it to fall over backward. Dr. Aquila's eyes widen in horror.

DR. AQUILA

Oh, shit!

The coffin hits the floor with a crash.

INT. DR. AQUULA'S HOUSE/ BEDROOM – NIGHT

Estelle sits at a desk in her bedroom, tensely smoking a cigarette in a roach-clip-like holder attached to her finger, writing with a quill pen. Sitting all around her on the desk are piles and piles of hand-written pages of a screenplay, entitled "VICTIMIZED! *The Bride of Frankenstein's True Story.*"

ESTELLE

Playing myself will be my greatest part. And I won't even have to try because I'll be playing myself. And who better than I knows how to play me? It's the part I was born to play.

Meanwhile, a black cats walks by. Estelle snaps her head around and screams.

ESTELLE

For Christ's sake, quit stomping around!

The cat freezes, then quickly runs away. Estelle returns to her writing.

ESTELLE

Scene 378, the Bride takes her revenge.
Fade in . . .

EXT. DR. AQUULA'S HOUSE – NIGHT

Frank Stein steps up outside Dr. Aquula's house in his torn tank-top looking utterly miserable. He steps up underneath the bedroom window, drops to his knees and bellows . . .

FRANK

Stella! Stella!

Estelle opens the bedroom window and sticks her head out.

ESTELLE

Have you gone completely *meshuga*?
You're so loud you'll wake the dead.

FRANK

Who? Your husband? Frankenstein not care. You come down. Please.

ESTELLE

If I come down there for one second,
then you'll leave?

FRANK

Yes.

Estelle disappears inside. Frank slicks his hair back and straightens his shirt.

Estelle steps up to him in her flimsy, transparent white nightgown, backlit in the moonlight.

ESTELLE

Why, Frank? Why can't you get it
through your abnormally deformed
brain that I don't love you anymore?

Frank looks at her pleadingly.

FRANK

Frankenstein not think with head.
Frankenstein think with heart.

ESTELLE

Oh, yeah?

Estelle rams her hand right into Frank's chest and tears out his beating heart. She holds it up to Frank's face.

ESTELLE

Well stop it!

Estelle pitches Frank's heart into the woods.

Frank screams in agony, grabbing his empty chest cavity.

Patches the rotting dog runs up, grabs Frank's heart in its mouth and scampers away.

Frank shrieks and chases after the dog.

Estelle shakes her head in amazement.

ESTELLE

Monsters. You can't live with 'em,
and you can't kill 'em 'cause they're
already dead.

She shrugs and heads inside.

EXT. CITYSCAPE – NIGHT

The cityscape twinkles in the night. The marionette bat flies into view, then comes face to face with another bat, only this bat is wearing a cowboy hat.

DR. AQUILA

Who are you?

BAT WITH HAT

Me? Why, *pardner*, I'm Bat Masterson.
Yeaha!

(pulls a pistol)

Stick 'em up.

INT. BAR – NIGHT

Andy and Barney sit down at a booth in the bar. The WAITRESS steps up.

WAITRESS

Would you fellahs like a drink?

ANDY

We're on duty.

(chuckles)

Like it matters. Two boilermakers,
please. Make 'em doubles.

The Waitress returns a moment later with two mugs of whiskey and two buckets of beer. The two cops drop the mugs of whiskey into the buckets of beer. Barney holds up his bucket.

BARNEY

Here's to your upcoming retirement.

Andy nods, smiles, and raises his bucket. They touch buckets, then each of them take a big gulp.

ANDY

Thanks. You know, once I retire
at the end of the month, I'm gonna
spend all of my time up at the cabin
on the lake. Me and Cindy will just

(continued)

ANDY (cont.)
 while away our days, relaxing, and
 not worrying about a thing. I'll do
 a little fishing, catch up on my reading.
 Yep, it's all smooth sailing from here
 on out. The future is looking pretty
 bright, let me tell you—

Barney rubs his chin, looking around suspiciously.

BARNEY
 —Maybe you ought to knock wood
 or something.

ANDY
 Oh, come on, Barney, you're not
 superstitious, are you?

BARNEY
 Uh, yeah, kind of.

ANDY
 Well that's just silly. Grow up.
 Anyway, about my future, and how
 great it's all gonna be—

Barney stands and heads to the bathroom.

BARNEY
 —'Scuse me a sec, will ya.

Barney walks away. Andy sips his drink and chuckles. His eyes grow misty as he remembers . . .

ANDY'S FLASHBACK:

INT. BAR – NIGHT

Andy is sitting in exactly the same spot, in exactly the same position, wearing the same policeman's uniform, only his hair and mustache are jet black.

A title reads: "20 Years Earlier."

Andy is seated across from a BORED COP.

ANDY

Y’know, in twenty years, when I retire, things are gonna be just great. Just great. I’m gonna get me a cabin in the woods, move up there and spend all day fishin’. Yes, sir, it’s gonna be swell.

The Bored Cop stands up.

BORED COP

Back in a minute.

The Bored Cop walks away toward the bathroom.

Andy sits there with a faraway look in his eyes, which grow misty as he remembers . . .

ANDY’S FLASHBACK WITHIN A FLASHBACK:

INT. SODA SHOP – DAY

Andy is sitting in the exact same position, only now his hair is long, he has long mutton-chop sideburns, no mustache, and is a hippy. He wears beads and a button that says, “Impeach LBJ.”

A title reads: “20 Years earlier.”

Andy speaks to a BORED HIPPIY CHICK with long wavy hair.

ANDY

Y’know, once I get a job, and I’ve worked for about twenty years, I’m gonna retire, and man, it’s gonna be groovy, let me tell you. I’m gonna live in a carved-out tree, and I’ll have a pet hawk that’ll catch rabbits for me to eat—

The Bored Hippy Chick stands up and heads to the john.

BORED HIPPIY CHICK

Excuse me a sec.

She leaves. Andy rubs his chin and his eyes grow misty as he remembers . . .

END FLASHBACK

INT. BAR – NIGHT

Barney sits back down across from the gray-haired, 65-year-old version of Andy.

ANDY

Now, what was I talking about?

BARNEY

Your retirement?

ANDY

Oh, yeah. So, anyway, once I retire . . .

Barney rolls his eyes and sighs.

INT. CHURCH/ PRIEST'S ROOM – NIGHT

Father Paddy reclines on his cot, a drink in his hand and a cigarette hanging out of his mouth, the smoke rising up into his eyes causing him to squint. He's smash-ass drunk. His eyes roll into the back of his head and he fantasizes . . .

THE PRIEST'S FANTASY:

EXT. HILLTOP – DAY

This is Calvary Hill and the crucifixion of Jesus Christ is just occurring. Roman soldiers have JESUS on his back on the cross and are just about to pound spikes into his palms.

Father Paddy steps up, puts his hands firmly on his hips and states . . .

FATHER PADDY

I wouldn't do that if I were you!

ROMAN SOLDIER

Jupiter! It's the mad warrior priest.

The Roman soldier drops the wooden mallet and backs away. Jesus jumps to his feet, runs over and stands back to back with Father Paddy.

JESUS

Sure, I believe in turning the other cheek, but I'm all out of cheeks.

FATHER PADDY

Then it's time we kick some ass-cheek!

JESUS
 Roger that, good buddy. *It's Clobberin'
 Time!*

Jesus and Father Paddy wade into the Roman soldiers, using fantastic martial arts moves.

END FLASHBACK

INT. CHURCH/PRIEST'S ROOM – NIGHT

Father Paddy sits on his cot grinning, then falls over sideways, out cold.

DISSOLVE:

EXT. DR. AQUALA'S HOUSE – DAY

A FedEx truck pulls up in front of the house. A DELIVERY MAN gets out of the truck holding a box and a clipboard, goes to the front door and rings the bell.

INT. DR. AQUALA'S HOUSE/ FOYER – DAY

Estelle steps up to the front door and opens it.

DELIVERY MAN
 FedEx. Package for Estelle Stein-Aquila.

ESTELLE
 Oh, yes, that's me. Please, come in.

The Delivery Man steps inside and Estelle closes the door. She takes the box from him as he looks down at his clipboard and furrows his brow.

DELIVERY MAN
 Huh? That's strange. It says you shipped
 this from this address back to yourself
 at this same address.

Estelle begins opening the box.

ESTELLE
 Really? How odd.

She reaches into the box, takes out a ball-peen hammer and cracks the Delivery Man over the head knocking him out. Estelle hollers up the stairs.

ESTELLE

Frankie! Brittany! Lunch is ready!

EXT. LAKE SIDE – DAY

A LITTLE GIRL of seven years old sits by a lake with a pile of flowers in front of her and hums a lullaby. Frank comes shambling up, his arms out in front of him, growling. Frank sees the little girl and sits down beside her. She smiles at him innocently and hands Frank a flower. Frank takes the flower, sniffs it and it smells nice.

The little girl takes a flower from the pile and throws it into the lake. Frank throws his flower in the lake, too. She throws another flower in the water, then so does Frank. Soon the flowers are all gone. Frank looks at the little girl with a confused expression. The little girl becomes angry that there are no more flowers. She grabs a hold of Frank, lifts him above her head, spins him around and throws him screaming into the lake, where he lands with a splash.

EXT. DR. AQUILA'S HOUSE – DAY

Out on the lawn we hear the sound of a small motorized appliance. We might assume that it's a lawn mower, but in fact it's Estelle with a big professional model shop-vac. She's aiming the wide hose up into a tree. Estelle is furious.

ESTELLE

*I told you to shut up and I meant
it!*

The birds and squirrels are sucked out of the branches of the tree and into the hose of the shop-vac. *Thoop, thoop, thoop . . .*

ESTELLE

Maybe now I'll get a little peace and
quiet around here.

Estelle throws down the vacuum hose and heads back into the house. Meanwhile, the shop-vac canister jiggles and muffled whimpering and chirping can be heard from within.

DISSOLVE:

INT. BAR – NIGHT

Frank Stein enters a dark bar and sits down on a stool at the bar. A BARTENDER steps up.

BARTENDER

What can I getcha?

FRANK
Formaldehyde. Tall glass.

The Bartender looks surprised.

BARTENDER
Formaldehyde, eh? We don't get
much call for that around here. Let
me take a look.
(he looks under the bar)
Hey, here's some, what'dya know
about that. Straight up or rocks?

FRANK
Rocks.

BARTENDER
Igneous or sedimentary?

FRANK
(irritated)
Too many questions hurt head. Just
get drink.

The Bartender does as he's told and pours a large tumbler full of embalming fluid. Frank takes the big glass and downs the whole drink. He holds it out to the Bartender.

FRANK
More.

Frank sets down his third empty glass. He's reasonably embalmed, his eyelids at half-mast. Frank confesses to the Bartender . . .

FRANK
Frankenstein not understand women.

The Bartender reaches over and hands him a Cosmopolitan Magazine.

BARTENDER
You want to understand women, study
this. It'll show you just what they're
thinking.

Frank grabs hold of the magazine with both hands and inspects it upside down.

FRANK

Frankenstein not understand words.

BARTENDER

You want to understand words, you
gotta study this.

The Bartender hands Frank a thick textbook entitled, “How To Read.” Frank opens the book and a bright white light illuminates his face from below—it’s the light of knowledge. Frank looks up in awe and wonder and takes hold of his chin like Rodin’s The Thinker.

MONTAGE:

Frank reads quickly, turning page after page.

A stack of books grows upward toward the ceiling.

Frank wears a white lab coat and goggles as he works with a chemistry set, removing a bubbling beaker from a Bunsen burner.

Frank wears a black mortar board and gown, receiving a diploma, smiling, proud, bowing, flashbulbs going off.

At a big ceremony Frank is being given the key to the city by local politicians

Frank is in a hotel room, holding the bloody key, a dead hooker on the bed.

Frank is back at the bar, half-smashed. He shakes his head and holds up his glass.

FRANK

Reading bad. Drink good. More.

EXT. BAR – NIGHT

Frank comes staggering out of the bar shit-ass drunk. We see a dark figure step out of the shadows behind him and approach in a menacing fashion. It’s half-wolf, half-man, it’s the WOOFMAN. It looks like he and Frank are about to get into a monster battle, then Woofman cocks his head at an angle.

WOOFMAN

Long time no see, Frank.

FRANK

Leave me alone!

WOOFMAN

That's not what you said last month.
You remember don't you, it was a full
moon, just like tonight.

FRANK

Frankenstein not like that. Frankenstein
like girls.

WOOFMAN

That's sure not how it seemed last
month.

FRANK

Frankenstein was drunk. Just wanted
massage. Had crick in neck.

The Woofman raises his hairy eyebrows.

WOOFMAN

You're drunk now, too.

FRANK

Fuck off!

Woofman gets seriously angry and shoves his hairy face into Frank's face.

WOOFMAN

I will not be ignored!

FRANK

Frankenstein not understand. Why you
like Frankenstein?

Woofman snarls like a wolf.

WOOFMAN

Because I think you're 100% man.

Frank waves his finger.

FRANK

Ah-ha! No. Frankenstein only 77%
man. 22% woman. 2% byproducts
and filler. *So leave me alone!*

Frank stomps away. Woofman watches him get into a tiny little Mini-Cooper and drive away. The car jerks forward, then suddenly brakes, then squeals forward again. Woofman turns around and heads back into the bar.

INT. FRANK'S CAR – NIGHT

Inside Frank's Mini-Cooper his fat boot is so big it cover the gas pedal and the brake pedal, too. He tries to turn his foot sideways and poke the gas pedal with his boot-tip. The boot slips under the brake pedal, jamming the gas to the floor. The car burns rubber up the road.

INT. BAR – NIGHT

Woofman sits down at the bar and the Bartender steps up to serve him.

BARTENDER

What can I getcha?

WOOFMAN

Wolfbane & tonic.

The Bartender rubs his chin.

BARTENDER

Wolfbane & tonic, eh? We don't get much call for that around here. Let me look.

(looks under the bar)

Hey, here's some. What do you know about that.

The Bartender makes the drink and hands it to the Woofman, who takes a big gulp.

WOOFMAN

Y'know, I don't understand men.

The Bartender nods

BARTENDER

You wanna understand men, study this.

The Bartender drops a copy of Juggs Magazine in front of Woofman. There's a nude girl with large breasts on the cover. Woofman pushes it away.

WOOFMAN

But I don't like girls.

BARTENDER

Oh. Well, then you're gonna have to study this.

The Bartender drops a big, hardcover copy of "The Writings of Sigmund Freud" on the bar with a thump. Woofman rubs his furry chin and remembers . . .

WOOFMAN'S FLASHBACK:

INT. BEDROOM – DAY

LITTLE WOOFMAN is ten years old and looks exceedingly bored and tortured. His mother, MRS. WOOFMAN, is busy dressing him in a colorful, flouncy dress.

MRS. WOOFMAN

There. You look wonderful.

LITTLE WOOFMAN

But ma, I'm a boy.

MRS. WOOFMAN

Says you. Now turn around.

Little Woofman does as he's told and turns around. He feels the material of the skirt and smiles.

LITTLE WOOFMAN

This is pretty. Silky

MRS. WOOFMAN

It's called taffeta.

LITTLE WOOFMAN

(smiles)

Mmmmmm . . . Nice.

END FLASHBACK:

INT. POLICE CAR – NIGHT

Andy and Barney sit in the police cruiser with the lights off, drinking coffee and eating donuts.

ANDY

. . . And I won't have to shave, polish my shoes, press my slacks. Bathing, optional. I won't have to worry about my weight, either. I'll start everyday with a dozen jelly-filled donuts, smothered in gravy . . . Yeah, it's gonna be Andy-time. No self-indulgent, purposeless activity will be out of bounds. I'll seek the small pleasures in life, like squeezing an egg out of chicken—

The Mini-Cooper goes racing past the police cruiser at a high speed, sparks flying out from below the car from the dragging muffler. Andy puts it in gear and pulls out onto the road in pursuit while Barney switches on the flashers and siren.

INT. FRANK'S CAR – NIGHT

Frank drives along weaving back and forth, his eyes half-closed, clearly and obviously drunk. Suddenly, there are red and blue lights illuminating him from behind. Frank glances in the rear-view mirror and sees the police car with it's flashers on. Frank frowns and pulls over.

EXT. ROAD – NIGHT

The police car also pulls over and stops. Andy and Barney both get out of the car.

ANDY

His muffler's dragging. You check out the vehicle, I'll deal with the driver.

Barney nods. The two cops cautiously approach Frank's car. Barney stops at the rear end of the car, takes out his nightstick and breaks the tail-light.

BARNEY

(calls out)
He's gotta busted turn signal.

Barney squats down and looks underneath the car, poking around with his nightstick. Meanwhile, Andy steps up to the driver's window.

ANDY

All right, outta the car, lead-foot.

Frank's big lead-filled shoes step out of the car and he stands up—he's seven feet tall! Andy looks up at him.

ANDY

You're a big one.

Barney is poking around under the car. Gasoline is dripping out from under the engine. Barney finds the leak with the end of his stick. He sniffs it.

BARNEY

He's got a leaky fuel pump, too.

Andy sniffs around Frank and smells something.

ANDY

Have you been drinking?

FRANK

Me? No. Why you ask?

ANDY

You smell like a morgue.

FRANK

Me always smell like morgue. Me like smell. Find it tantalizing.

Andy pulls out a Breath-O-Lyzer and holds the tube out to Frank.

ANDY

Blow in here.

Frank blows into the end of the tube. The digital read-out on the Breath-O-Lyzer climbs higher and higher and higher. Andy can't believe his eyes. The Breath-O-Lyzer goes to a flashing red light accompanied by a warning buzzer. The read-out says, "Evacuate Area." Andy tosses the machine and it explodes in mid-air.

Now Frank is made to walk a straight line, one big lead foot in front of the other.

Then he's made to touch his nose with each index finger.

Then he's made to solve a Rubic's Cube, which he does pretty quickly under the circumstances.

ANDY

Now name all of the presidents of the United States, from oldest to newest, and it must be in the form of a question. You have two minutes. Go.

Frank furrows his brow.

FRANK

Um, oh, oh, Frankenstein know this one.
(he recites . . .)
Washington, Adams, Jefferson, Madison,
Monroe . . .

Barney, meanwhile, is still snooping around underneath the car, poking at things with his nightstick. He touches the moist nightstick to the hot exhaust pipe and the end of the stick bursts into flames. Barney waves it and blows on it trying to put it out.

Meanwhile, back at the drunk test.

FRANK

. . . Bush, Clinton, Bush.

Andy shakes his head sadly.

ANDY

I'm sorry, you didn't phrase it as a question. Therefore, you *are* drunk, and I'm sorry, but I've got to arrest you for driving under the influence.

Frank goes insane, howling at the top of his lungs.

FRANK

*Not fair! Not in true spirit of law!
Mere technicality!*

Frank begins lurching toward Andy. Andy pulls out his Taser gun.

ANDY

Stop or I'll Taser you!

Frank continues to approach, so Andy fires the Taser gun just as a big eighteen-wheel truck goes by. The tailwind of the passing truck causes the Taser darts to turn around in mid-air and go right back into Andy's chest. The pain causes him to pull the trigger and electrocute himself.

ANDY
 (through gritted teeth)
Whoops.

Frank grabs Andy by his shirt, lifts him over his head, spins him around, the electricity coursing through both of them. Frank has sparks coming out of the bolts in his head. Frank glances down and grins—he's got an enormous woody. Frank holds Andy by the collar with one hand, grabs the top of Andy's head with the other hand and proceeds to twist Andy's head around 180 degrees, until he's facing Barney.

ANDY
 (through gritted teeth)
 a . . . little . . . help . . . here . . . help . . .

Frank keeps turning Andy's head until he twists it right off his body. Frank throws the head one way, then throws the body the other way.

Barney sees what has happened and is utterly horrified.

BARNEY
 Oh my God, the . . . *The Horribleness!*

Frank waves his arms in the air and bellows. He turns and sees Barney and begins moving in on him. Barney is so horrified that he can't move or breathe. Just as Frank steps up to the petrified cop, Barney raises his arms to cover his face, bringing up the burning nightstick. Frank sees the flames come near him, recoils and runs off into the woods. Barney's eyes roll into the back of his skull and he passes out.

EXT. ROAD – NIGHT

There are now two police cars, the EMS truck, and the coroner's car parked on the side of the road. The other cops, the EMS guys, and the Coroner all grimace as they look down. They all cover their noses.

On the ground is Andy's headless body. The front of Andy's pants are all wet, and the back is smeared brown.

CORONER
 Whatever killed him was so horrifying
 he both pissed and shit himself at the
 same time. I've never seen anything
 like it.

Barney steps up and yells.

BARNEY

Somebody cover him up before the
press gets here.

The EMS guys throw a blanket over Andy's body. When they get to the feet we see that his pants are much too short.

Barney walks away, hiking up his baggy, loose-fitting trousers, clearly several sizes too large for him.

INT. MORGUE – DAY

Barney is in the morgue staring down at Claudia, the beautiful dead girl, lying on a stainless steel autopsy table covered by a sheet. He looks closely at the fang marks in her neck and frowns.

BARNEY

(to himself)

There's no such thing as monsters,
there's no such thing as monsters.

Barney looks the girl up and down and sighs.

BARNEY

I sure wish we'd met when you were
still alive.

(sighs)

Just my luck with women. If I like
'em, they're dead. I guess I shouldn't
hold out much hope for this relationship.
But I promise you, I'll find whoever did
this to you, and I'll personally see that
justice is done, you can count on that.

Barney turns and steadfastly walks away.

INT. CHURCH – DAY

Barney meets with Father Paddy in the church.

BARNEY

Father, I need your help to fight the
vampires.

FATHER PADDY

Then we'd better check the chapter of the Bible about slaying vampires.

Father Paddy walks toward the big volume sitting on the podium. Barney rubs his chin.

BARNEY

I didn't know there was a chapter in the Bible about slaying vampires.

Father Paddy steps up to the big Bible and opens it.

FATHER PADDY

Oh, sure there is, in the professional edition, but not in the home edition.

The priest scans the chapter headings, reading aloud.

FATHER PADDY

Now, let's see . . . "Casting out demons, Performing exorcisms, Repairing plumbing, Persecuting Jews, Persecuting Muslims, Persecuting other Christian denominations, Persecuting fellow Catholics, Persecuting small animals . . ." this may take a while.

Barney sits down.

INT. DR. AQUILA'S HOUSE/ KITCHEN – DUSK

Frankie and Estelle are sitting at the kitchen table and have just finished a pizza delivery boy.

ESTELLE

Well, the others will just have to get something for themselves. Frankie, will you clear the table for your mother?

Frankie drags the body off the table, knocking plates and glasses off as well. He pulls the unconscious body to the basement door. The pizza delivery boy is tossed into the basement.

INT. BASEMENT – DUSK

The pizza delivery boy lands in the basement where there are six other pizza delivery guys, a Roto-Rooter man, a phone man, a cable TV installer, as well as a MAYTAG REPAIRMAN, all of whom are now zombies with white eyes. The Maytag Repairman holds tightly onto the washing machine and sobs.

MAYTAG REPAIRMAN

Lonely, so very lonely.

INT. DR. AQUILA'S DINING ROOM – DUSK

Estelle begins to straighten up the dining room. She pushes in the chairs around the dining room table. Brittany's purse is hanging from one of the chairs. Estelle glances down into the open purse and see pills bottles. Estelle reaches into Brittany's purse, takes out the pill bottles and inspects them.

ESTELLE

(reading pill bottles)

Anti-coagulants? Blood-thinners?
Platelet-boosters? Oh dear god,
she's a *Hemo-Goblin!*

Just then Brittany comes walking in. Estelle holds the pill bottles up to her face.

ESTELLE

So, young lady, would you like to
explain these?

Brittany looks bored and walks away. Estelle follows her.

BRITTANY

What? They make me feel good.

ESTELLE

You're a kid, it's not your job to
feel good. Childhood's a bitch.
Where did you get them?

BRITTANY

None of your beeswax. You're not
my mother, you can't tell me what to
do.

ESTELLE

I asked a question, I didn't tell you anything.

BRITTANY

Oh, sure. And what were you doing going through my purse?

ESTELLE

You left it in the dining room. It fell open.

BRITTANY

Right! As if.

Brittany has arrived at the door to her room. She opens it, goes inside, slams it shut and locks it. Estelle shakes her head and goes into her own bedroom across the hall.

INT. CHURCH – NIGHT

Father Paddy stands at the lectern and continues to read from the bible. Barney listens.

FATHER PADDY

“ . . . Persecuting felines, persecuting fauna,” Ah, here it is, “ . . . slaying vampires.” Uh, this whole section is in Latin, and I must admit that I'm a little rusty on my Latin at this point.

(he turns pages and stops)

Yes, here it is. I'm pretty sure this is the invocation for putting curses on vampires.

BARNEY

Pretty sure?

FATHER PADDY

Uh, it could also be a few other things, but this is definitely the invocation section. So, here goes nothing . . .

Father Paddy reads from the big Bible . . .

EXT. GRAVEYARD – NIGHT

An old graveyard lies in the moonlight. We hear the Father's invocation.

FATHER PADDY (O.S.)

“Audi anima! Relinque terram, relinque mortemque, surge ex sepulcro.”

Suddenly, the ground rumbles, the soil on the graves shift, and the dead rise up.

FATHER PADDY (O.S.)

There, if that was the correct incantation, everything will be just fine now. If not, well, I’m not sure what will happen.

The ZOMBIES raise their arms and begin walking across the countryside in the moonlight, all chanting in unison . . .

ZOMBIES

Human brains. Must eat human brains.

INT. MORGUE – NIGHT

Claudia, the beautiful dead girl, lies on a stainless steel autopsy table in the morgue. She is covered by a sheet. A creepy-looking Morgue Attendant sits in the foreground, with his back to the autopsy table, reading a porno magazine and getting excited.

The beautiful girl’s corpse opens its eyes and sits up, the sheet sliding down revealing her breasts. The Morgue Attendant doesn’t notice, he’s too busy perving. The girl stands revealing her fully-exposed naked body, but the guy doesn’t notice. The girl puts on a lab coat and exits.

EXT. DR. AQUILA’S HOUSE – NIGHT

Frankenstein runs around the side of the house, he is holding flowers in one hand, and a guitar in the other. He trips and falls, smashing the flowers, then bashing the guitar which makes a loud, off-key twang. From the shadows of a nearby tree, the Woofman’s silhouette appears.

INT. DR. AQUILA’S HOUSE/ KITCHEN – NIGHT

The basement door is bumped from the inside, the eye-hook unlocks and the door swings open. Zombie repair and delivery men crowd up the steps while chanting.

ZOMBIES

Human brains. Must eat human brains.

The Maytag Repairman zombie goes past looking sad and muttering.

MAYTAG REPAIRMAN

Lonely, so lonely.

EXT. DR. AQUILA'S HOUSE – NIGHT

The Woofman watches the zombies exit the house out the side door.

INT. POLICE STATION – NIGHT

People are flooding into the police station, and the only cop on duty is Barney, who isn't handling the stress very well.

BARNEY

Just settle down. Everybody settle
down.

A man wearing a red shirt with "Greasy's Pizza" embroidered on it steps up. He's GREASY'S MANAGER.

GREASY'S MANAGER

I'm missing six delivery boys. I've
got pizzas stacked up to the ceiling.
What's going on?

ROBERT ROTTER of Roto-Rooter steps up.

ROBERT ROTTER

I'm Robert Rotter of Roto-Rooter, and
our repairman's been missing for two
days.

Just then the police radio starts to chatter. It's the voice of a COP.

COP (O.S.)

Barney, we've got a report of some
missing bodies at the morgue. What
should we do? Over.

Another PERSON comes running in and announces.

PERSON

Zombies are ravaging the countryside!

Barney looks from one person to another to another, not knowing which way to turn or what to do.

BARNEY

Everyone remann claim. I mean, clom.
Remain clam. For Chrissakes, DON'T
PANIC!

EXT. GRAVEYARD – NIGHT

The zombie women who have risen from the graves wander aimlessly in circles, not knowing where to go or why. They all turn and see the zombie delivery men from Dr. Aqula's basement approaching with their arms out forward. All the zombies meet up, eyeing each other, grunting and groaning in wonderment. A ZOMBIE GAL opens the top of her head and politely leans forward toward a DELIVERYMAN.

ZOMBIE GAL #1

Brains?

DELIVERYMAN #1

Thank you.

He takes a hunk and eats it, then smiles and nods. Good.

ZOMBIE GAL #1

I'm undead.

DELIVERYMAN #1

(impressed)

That's *uncredible!* Me, too. Y'know,
you may not be very smart, but I love
your brains.

ZOMBIE GAL #1

Thank you.

Two SEATED ZOMBIES are busily eating a dead clown. They both take a bite of flesh, then wince.

SEATED ZOMBIE

Does this taste funny to you?

ZOMBIE GAL #2 and DELIVERYMAN #2 speak. She has an Eastern European accent.

ZOMBIE GAL #2

Ha-lo, Dah-link.

DELIVERYMAN #2

Where are you from?

ZOMBIE GAL #2

I'm from Ukranium.

She bites his head and he smiles.

DELIVERYMAN #2

I heard you Ukranium girls give good
head.

Another Deliveryman and yet another Zombie Gal have fallen in love. Oddly, they both speak in rhyme.

DELIVERYMAN #3

If you've got jokes
You better tell 'em
'Cause I'm gonna eat
Your cerebellum

ZOMBIE GAL #3

Good looks you gotta lotta
Mind if I taste your
Medulla Oblongata?

All of the zombie couples hug in the moonlight.

A ZOMBIE GIRL walks along eating a long strand of squiggly intestines, which she is clearly enjoying.

ZOMBIE GIRL

Mmmmm, intestines.

Meanwhile, here comes a ZOMBIE BOY eating a brain and also clearly enjoying it.

ZOMBIE BOY

Mmmmmm, brains.

The zombie boy and girl bump into each other and both fall down. The girl looks down.

ZOMBIE GIRL

Hey, you got brains in my intestines.

The boy looks down.

ZOMBIE BOY

You got intestines in my brains.

They each take a bite of the strange new concoction. Their white eyes widen in delight and they proclaim.

ZOMBIE BOY

This is *intesti-licious!*

ZOMBIE GIRL

Cerebell-*Yum!*

INT. DR. AQUILA'S HOUSE – NIGHT

Dr. Aquila finds the back door open, the door to the basement ajar and all of the zombies gone. He becomes angry and yells.

DR. AQUILA

Frankie! Get in here!

Frankie enters and immediately sees what happened.

FRANKIE

It's not my fault.

DR. AQUILA

Then whose is it? Speak up.

FRANKIE

Why won't you let me breathe? Why are you always leanin' on me? What's your main malfunction, man?

DR. AQUILA

Hey, you let the zombies loose, not me.

Frankie points his finger into Dr. Aquila's face.

FRANKIE

This isn't about zombies, and it never was! This is all about the fact that you're not *really* my dad. You're my *step*-dad, and if my real dad was here, he'd kick your ass!

DR. AQUILA

But he's not here, is he, *Junior*?

Meanwhile, Estelle has wandered in.

FRANKIE

So, you can't tell me what to do.

DR. AQUILA

I didn't tell you anything, I accused you of negligence.

FRANKIE

Same difference, man. So just back off! You're just uptight cuz on your liquid diet you haven't taken a decent shit in centuries!

Frankie splits in a huff. We hear a door slam. Dr. Aquila turns to Estelle.

DR. AQUILA

What did I do? What? So I'm the villain?

ESTELLE

Oh, come on. You don't give a damn about that boy.

DR. AQUILA

(nods)

Well, he is rather difficult to like, you have to admit it.

ESTELLE

You don't even try.

DR. AQUILA

I do. But this little stunt could get us kicked out of another town, and let me tell you, I'm tired of moving. I'm going out for a bite . . .

ESTELLE

And now I won't see you for the next twelve hours.

DR. AQUILA

(shakes his head)

Oh, let's not start that again. Why do I even bother getting up? I'm going back to my coffin.

Dr. Aquila walks wearily out of the room.

INT. CATHOLIC CHURCH – NIGHT

There is a town meeting going on in the church. The TOWNSPEOPLE rationally discuss the situation.

TOWNSPEOPLE #1

Let's burn down the monster's house!

TOWNSPEOPLE #2

Good thinking, I second the motion.

A cheer of unanimous approval goes up. Father Paddy stands up and turns to the crowd.

FATHER PADDY

Violence only begets more violence.
Why can't we all just live in peace?

TOWNSPEOPLE #2

'Cause we just can't, that's why!

FATHER PADDY

Well, I'll have nothing to do with this ungodly mob behavior; and I'm sure every God-fearing citizen will follow me out of here right now.

Father Paddy walks down the aisle in righteous indignation. Sadly, no one follows him as he leaves the church.

The mob waits a second, then starts right back up cheering and chanting . . .

MOB

Burn 'em up! Burn 'em up!

They all begin marching out of the church. One townspeople turns to another.

TOWNSPEOPLE #1

You know which house it is?

TOWNSPEOPLE #2

No, do you?

TOWNSPEOPLE #1

No, not really. Come on, let's go!

TOWNSPEOPLE #2

Yeah, we'll find it.

They mob storms out of the church.

EXT. DR. AQUILA'S HOUSE – NIGHT

Frank has a long ladder that he is trying to balance against the house. He catches it on a tree branch, pulls it loose and bangs the wall. He manages to position it under the window sill. Frank runs back to pick up his guitar.

EXT. STREET – NIGHT

Barney drives slowly down the street scanning the sidewalks. He sees Father Paddy marching up the sidewalk toward him. Barney switches on the red and blue lights and pulls over. He leans out his window.

BARNEY

I don't know what the heck is going on, but as sure as the Pope shits in the woods, this whole town's gone nuts!

FATHER PADDY

The townsfolk have formed a mob and are going to burn down the Aquila's house. The Pope does *what?*

BARNEY

Quick, get in.

Father Paddy gets into the police car and it screeches away.

INT. FRANKIE'S BEDROOM – NIGHT

Frankie is stretched out on his bed listening to music on his head phones. Frankenstein appears at the window. He lifts the window and begins to climb through. He puts the guitar in ahead of him, but it becomes stuck and his boot smashes through it. The noise of the breaking guitar catches Frankie's attention.

FRANKIE

Dad?

FRANK, SR.

Frankie?

(looks around)

This your room?

FRANKIE

Yeah, what'dya think?

FRANK, SR.

(confused)

This not mother's room?

FRANKIE

Nope, all mine. See, I knew she was lying when she said you didn't want to see me.

FRANK, SR.

Sure, Frankenstein want to see Son of Frankenstein.

FRANKIE

You did miss all of my school band concerts, for the last ten years.

FRANK, SR.

Not Frankenstein's fault. Frankenstein's calendar broke.

FRANKIE

I knew there was an explanation. Say, you want to see my insect collection? I have over 17,000 specimens, so we should probably start alphabetically.

Frankie goes to the closet. Frank, Sr. rolls his eyes in despair.

EXT. DR. AQUILA'S HOUSE – NIGHT

Father Paddy and Barney drive up to Dr. Aquila's house, but there's no one there. They get out of the car and look off into the distance. They see a house on fire a block away.

BARNEY

Hey, look, the Johnson place is on fire.

FATHER PADDY

Yeah, what'dya know about that.

BARNEY

Nice old couple, the Johnsons.
Wouldn't hurt a fly.

FATHER PADDY

The Johnsons are good, kind-hearted,
God-fearing people, the Lord will
certainly watch over them.

EXT. THE JOHNSON HOUSE – NIGHT

The howling mob has surrounded the house and set it ablaze. They all throw their lit torches at the house to get it to burn faster. Flames leap into the night sky.

MOB

Kill the monsters! Kill the monsters!

INT. THE JOHNSON HOUSE – NIGHT

MR.& MRS. JOHNSON are in bed clutching each other while the bedroom burns around them. Mrs. Johnson shakes her head.

MRS. JOHNSON

I told you I didn't want to move to
Bad Ax, but no, do you listen?

MR. JOHNSON

(defensive)
Don't start with me.

MRS. JOHNSON

Oh, I'll start with you, I'll finish with
you, too.

MR. JOHNSON

Blah, blah, blah.

EXT. DR. AQUILA'S HOUSE – NIGHT

Father Paddy and Barney turn and look at the haunted mansion looming before them. Father Paddy pulls a wooden stake and a wooden mallet out from under his coat.

FATHER PADDY

Officer Drum, we're on a mission from God. Are you ready to do battle with monsters, fight evil, and slay vampires?

Barney gulps and begins to shake.

BARNEY

You want the who to the what, now?

They proceed up to the house.

INT. FRANKIE'S ROOM – NIGHT

Frankie pulls out another glass case full of pinned insects that are all still alive and still squirming.

FRANKIE

And that brings us to the Bs, beginning with Beetles, and there's *lots* of them.

FRANK, SR.

Frankenstein must evacuate bowels. Where toilet?

FRANKIE

Oh, sure, it's across the hall.

Frank, Sr. stands and leaves.

INT. DR. AQUILA'S HOUSE – NIGHT

Father Paddy, holding a stake and a mallet, and Barney, with his pistol drawn, his hand shaking, his eyes bugging out, both enter the spooky old house. The lights are low and the shadows are long. They arrive at the big staircase.

FATHER PADDY

Let's split up. You check upstairs, I'll check downstairs.

Barney immediately begins to shake, his eyes bugging out.

BARNEY

Are you sure about that?

FATHER PADDY

Why? Do you want to check downstairs?

BARNEY

No, I think we should both get the hell out of here.

FATHER PADDY

Like I said, you check upstairs, I'll check downstairs.

They split up. Barney stops at the foot of the stairs.

FATHER PADDY

What are you waiting for?

BARNEY

I'm letting my eyes adjust to the dark.

FATHER PADDY

With all of this blue gelled light, I can see just fine.

Father Paddy arrives at the basement stairs and proceeds slowly downward, the wooden stake and mallet held out before him.

EXT. THE JOHNSON HOUSE – NIGHT

The howling mob surrounds the Johnson house, which is a flaming inferno. Mr. and Mrs. Johnson come staggering out the front door, engulfed in flames and screaming. One of the mob yells . . .

MOB #1

Kill them, they're fire monsters!

The mob crowds in on the burning Johnsons and beats them to the ground with sticks and clubs.

INT. MAUSOLEUM – NIGHT

Dr. Aquila is in his open coffin in the center of the mausoleum. Father Paddy steps up, raises the wooden stake and the large wooden mallet. He places the point of the stake over Dr. Aquila's heart, takes a deep breath, closes his eyes and turns his head away. The point of the stake swings over to just above Dr. Aquila's eye. Dr. Aquila opens his eyes, looks up and sees the point of the stake.

DR. AQUILA

(concerned)

The heart, you idiot, not the eye!

Father Paddy blindly moves the stake as he swings the mallet down on the top of it, driving the stake through the vampire's stomach. Dr. Aquila emits a horrifying scream.

Father Paddy, meanwhile, hollers even louder, drops the mallet and grabs his left hand—he's got a splinter in his thumb.

FATHER PADDY

(screaming)

Oh, God, the pain is too horrible! I can't stand it! Dear God in heaven, help me!

Dr. Aquila, with a big wooden stake through his gut, rolls his eyes and snorts.

DR. AQUILA

Is he kidding? What's this I got sticking in me, chopped liver? In fact, it has chopped my liver, and my kidney, and my spleen, too.

Dr. Aquila pulls the stake out of his stomach, and oddly it just keeps coming and coming . . .

INT. DR. AQUILA'S HOUSE – NIGHT

Barney slowly makes his way up the grand staircase, his pistol out in front, his eyes bugging out.

BARNEY

There's no such thing as monsters,
there's no such thing as monsters . . .

Barney carefully finds his footing avoiding the various objects on the stairs.

INT. MAUSOLEUM – NIGHT

Dr. Aquila finishes pulling the stake from his stomach.

DR. AQUILA

Son of a bitch, I'm gonna be pissing
blood for a week. Okay, holy man,
say your prayers cause now you're in
trouble.

Dr. Aquila turns into a bat and attacks the priest.

EXT. DIRT ROAD – NIGHT

A pick-up truck drives up a bumpy country road. Behind the truck are two bodies being dragged by chains. It's the smoldering Johnsons.

MRS. JOHNSON

I told you before and I'll tell you
again, I didn't want to move to Bad
Ax.

MR. JOHNSON

And I told you before, don't start with
me, so don't start with me.

INT. DR. AQUILA'S HOUSE/ UPSTAIRS – NIGHT

Barney arrives at the top of the stairs, clearly as terrified as he's ever been. He whispers to himself . . .

BARNEY

There's no such thing as—

Suddenly, the bathroom door opens and out steps Frank N. Stein. Barney's mouth drops open.

BARNEY

—*The Frankenstein monster!*

Barney backs away and Frank growls. Estelle steps out of her bedroom door at the end of the hall.

BARNEY

The Bride of Frankenstein!

Estelle turns on Barney hissing and baring her teeth. Barney is petrified and backs away against the wall, the pistol shaking uncontrollably.

A bedroom door opens behind him and out steps Frankie. Barney is confused.

BARNEY

Frankenstein, *Jr.*?

FRANKIE

You don't know me, pig!

Frankie goes back into his bedroom and slams the door. Barney turns and starts to run away, when the Woofman comes bounding up the steps right toward him.

BARNEY

The Woofman!

Barney watches helplessly as his hand shakes so violently that he drops his pistol. Barney shrieks, turns and hauls ass out of there.

He runs down the stairs and first hits the roller skate, then the marbles, then the skateboard, causing him to fall down the stairs, ass-over-teakettle, as it were. Without stopping he gets to his feet and runs right out the front door.

INT. MAUSOLEUM – NIGHT

Father Paddy is being attacked by the bat. He steps over to the wall where he finds a glass case with a red hammer hanging from a chain. The sign above it reads: "In the unlikely event of a vampire attack, Break Glass." The Father uses the hammer to break the glass and takes out a chainsaw. He pulls the cord and starts the motor. Blue exhaust smoke pours out. Meanwhile, the bat keeps attacking his face. Father Paddy screams and slashes at the bat with the chainsaw.

EXT. DR. AQUILA'S HOUSE – NIGHT

Barney comes running out of the house at full-speed. He gets to the street and stops short, not knowing which way to turn.

BARNEY

Holy shit, there really *are* monsters!
Lot's of 'em!!

He turns and runs down the street as fast as he can.

INT. DR. AQUILA'S HOUSE/ UPSTAIRS – NIGHT

Frank and Woofman circle each other warily as Estelle looks on.

FRANK

What you doing here?

WOOFMAN

I could ask you the same thing,
couldn't I?

ESTELLE

Well, since it's my house I could
ask both of you what you're doing here?

WOOFMAN

Hey, the front door was wide open,
monsters coming and going, I thought
it was an open house.

ESTELLE

Yeah, right. I didn't think you went out
during a lunar eclipse?

FRANK

No more talk! Get lost!

WOOFMAN

You're makin' a big mistake, mister!
(to Estelle)
Lunar eclipse?

Woofman looks out the hallway window . . .

EXT. MOON – NIGHT

The moon is covered by the Earth's shadow.

INT. DR. AQUILA'S HOUSE/ UPSTAIRS HALLWAY – NIGHT

All of the Woofman's fur is on the floor around his feet. We see that he is in fact a very hairy, pot-bellied, Robin Williams-type of man. He looks down at himself.

WOOFMAN

Don't look at me, I'm hideous!

He jumps through the window in a shower of shattering glass.

EXT. TOWN SQUARE – NIGHT

The howling angry mob swarms into the town square, waving sticks and clubs.

MOB

Kill! Kill! Kill!

MOB #1

Let's kill the Jews!

MOB #2

(realizing)

Hey! We ain't got no Jews here.

MOB #1

Then let's kill the Episcopalians!

The whole mob agrees.

MOB

Let's kill the Episcopalians!

It then occurs to Mob member #1.

MOB #1

Hey, wait a minute. *I'm* an Episcopalian.

The whole mob turns on him, clubbing him to the ground.

MOB

Kill him!

INT. MAUSOLEUM – NIGHT

Father Paddy is waving the chainsaw around like Leatherface. The bat flies in and out tormenting the priest. Father Paddy cuts the marionette strings and the bat plops on the stone floor, then immediately turns back into his human form. Father Paddy still has the chainsaw.

Dr. Aquila steps back over to the wall where there is another glass case with a hammer hanging from a chain. The sign above it says, "In the even more unlikely event of a chainsaw-wielding priest attack, Break Glass." Dr. Aquila breaks the glass and takes out . . . an even bigger chainsaw.

The doctor and priest circle each other with chainsaws.

EXT. STREET – NIGHT

Barney runs up the street away from the haunted mansion. He stops, looks down, and realizes he's both shit and pissed himself again.

BARNEY

Oh, man.

Suddenly, at the end of the block is a slow-moving person, possibly a zombie, wearing a white lab coat and coming toward him. Barney goes for his pistol and realizes he lost it. Barney looks closer and sees that it's the beautiful dead girl, Claudia. Barney recognizes her and melts inside.

BARNEY

Can I help you, miss?

CLAUDIA

Human brains.

Barney smiles, acting bashful.

BARNEY

I've got one of those, or at least I'm pretty sure I do. I've never actually seen it.

The girl steps up to Barney and begins stroking his head.

CLAUDIA

Human brains?

BARNEY

Yep, that's where I keep 'em. Air tight and vacuum-packed.

The girl snuggles up to Barney and feels his head, trying to figure out how to crack the nut.

CLAUDIA

Mmmmmm, human brains. Good.

Barney turns to us and says . . .

BARNEY

(smiles)

What can I say, she likes me for my brains.

INT. DR. AQUILA'S/ UPSTAIRS HALLWAY – NIGHT

Estelle has her hand on Frank's shoulder.

ESTELLE

Come on, Frank. You've gotta move on with your life.

(Frank growls)

You've got to stop obsessing about me.

(Frank growls again)

You know I'll always like you as a friend.

(Frank moans in despair)

You think you'll somehow make me love you again? How, Frank? I'm remarried. There's no hope for us. Give it up.

Estelle turns and goes into her bedroom.

Frank looks down in dejection and sees Barney's gun. He reaches down and picks it up.

FRANK

A gun? This solve all Frankenstein's problems.

EXT. PARK – NIGHT

In the center of the city park the unruly mob comes over one grassy hill, then the zombies come over another and it's a stand-off. Mob versus zombies. They jeer at one another. Finally, the zombies all lower their pants, stick their bare asses out and moon the mob in the moonlight. Some of the zombie's rotten butt cheeks fall off. The mob screams in anger.

Among the zombies are an ELDER SCOTS ZOMBIE of sixty, wearing a tam-o-shanter and holding a bent stick, and TEEN SCOTS ZOMBIE listening to him. The Elder has a thick Scottish brogue. He points at the boy's head.

ELDER SCOTS ZOMBIE

Remember, use your head, boy.

When the man touches the zombie boy's head, it falls off and rolls away.

ELDER SCOTS ZOMBIE

Ach, that's a bloody shame. Well, then,
use your heart, boy.

The man touches the boys chest and his heart falls out hitting the ground with a plop.

ELDER SCOTS ZOMBIE

Ach, that's a bloody shame, too. Well,
then, use your strong, manly hands, lad.

He grabs the boy by the wrists and his arms come off.

ELDER SCOTS ZOMBIE

Ach, that's an even bigger bloody shame,
lad. Well, don't forget, you've always
got your fine young legs.

The boy's legs and trunk, which are all that remain of him, fall over.

ELDER SCOTS ZOMBIE

Ach, now that's a *real* bloody shame . . .

Meanwhile, the mob and the zombies face off against each other across the open, moonlit field.

INT. MAUSOLEUM – NIGHT

Father Paddy and Dr. Aquila square off with their chainsaws held firmly in front of them. They both turn and find a log propped up on a sawhorse beside them. They each begin to saw the logs in half, seeing who can do it faster. Both logs fall in half at the same moment, proving nothing. Oddly, both Father Paddy's and Dr. Aquila's chainsaws simultaneously run out of gas, so they abandon them and square off in martial arts positions.

Dr. Aquila raises his arms extending his cape like bat wings.

DR. AQUILA

Bat-Wing Style Kung-Fu. There is
no defense.

Suddenly, he darts a hand in and begins slapping the priest's face back and forth. The flapping bat wing attack slaps Father Paddy so fast, Dr. Aquila's hand is nothing but a blur.

Just then Frank Stein appears holding Estelle hostage, a gun to her head, his other hand covering her mouth.

FRANK

Nobody move or girl gets it.

Dr. Aquila stops slapping the priest and steps toward Frank and Estelle.

DR. AQUILA

Wait a minute, Frank . . . may I call you Frank? I know we've had our differences, but I know how you must feel. If I ever lost Estelle, I don't know what I'd do. But we both know you would never hurt her.

Frank realizes how much he loves Estelle.

FRANK

Frankenstein love Stella. Never hurt her.

Just then Estelle wiggles free of Frank's grasp, turns around and kicks him solidly in the balls. Frank's balls fly upward inside of him ringing the bell in his brain, causing his eyes to roll around backward, the bolts in his head begin to short-circuit, then poker chips pour out of his mouth. Estelle's hit the jackpot.

Dr. Aquila and Father Paddy both wince.

DR. AQUILA

Eh, women? Tigers? Am I right?

Frank puts the pistol against his own temple.

FRANK

I'll do it. Me not kidding.

ESTELLE

Yeah? I think you're bluffing.

FRANK

Oh, yeah?

He pulls the trigger and blows his brains out, splattering them against the wall.

FRANK
Frankenstein might need those.

Frank scrapes his brains off the wall and tries to stuff them back into the hole in his head.

ESTELLE
And put 'em back in straight this
time.

Just then the Woofman comes running into the mausoleum. He's out of breath and foaming at the mouth. Estelle points at him and screams.

ESTELLE
He's got rabies! Kill him!

The Woofman wipes the foam from his mouth with the back of his paw.

WOOFMAN
I do not have rabies. It's acid reflux
disease, and I take something for it,
okay?

Frank confronts the Woofman.

FRANK
Leave me alone. Me not love you.
Me love *her*.

He points at Estelle.

WOOFMAN
But she's married to *him*.

He points at Dr. Aqula. Frank grabs the sides of his square head and hollers.

FRANK
Life sucks!

Dr. Aqula shrugs and rolls his eyes.

DR. AQUILA
You think being dead is some kind
of picnic? Boy oh boy, have you
got something coming. Death is the
worst. Well, you'll see. You'll all see.

Everyone stands there and thinks about it for a second.

WOOFMAN

Well, that really spoiled the party, Dr.
Buzz-Kill.

It looked like there was going to be a giant monster battle, but maybe not. Everybody shuffles their feet uneasily.

Just then Brittany and Frankie come running in all out of breath.

BRITTANY

Quick, a zob of mombies is attacking!

Everybody turns and looks at her with a quizzical expression.

EVERYBODY

Huh?

BRITTANY

I meant, a mob of zombies are attacking
the town!

Father Paddy steps forward.

FATHER PADDY

You see? Your kind are destroying our
peaceful community.

Frankie adds in . . .

FRANKIE

And the townspeople are lynching all
of the Episcopalians.

Dr. Aquila steps forward.

DR. AQUILA

Ah ha! Now the kettle is calling black
on the other shoe! Who are the *real*
monsters, holy man?

Father Paddy rubs his chin thoughtfully.

FATHER PADDY

Maybe I have been too hasty in raising
a chainsaw against my brother.

BRITTANY

You guys have to do something, I'm just
starting to make friends here. I mean, I
haven't actually made any yet, but I could.

Everybody nods their head. Brittany and Frankie run out leading the way and everyone follows along after her.

EXT. PARK – NIGHT

It's still a stand-off between the mob of enraged citizens on one side of the park, and the zombies on the other side. They holler epithets at each other.

MOB #1

Revivified corpses!

ZOMBIE #1

Blood-circulators!

They throw rocks from one side to the other. A rock hits a zombie and he falls to pieces.

Finally, a little, ten-year-old GIRL wearing overalls who speaks with a southern accent steps up. She points at a zombie man in overalls, MR. CUNNINGHAM.

GIRL

Hey, Mr. Cunningham. I go to school
with your boy, Walter. You tell him I
say "hey."

Mr. Cunningham looks at her with a disgusted expression.

MR. CUNNINGHAM

Hay is for horses, little girl. I thought
you said you went to school.

A MOB BYSTANDER hollers . . .

MOB BYSTANDER

Kill the illiterate hillbilly girl!

The mob howls and moves in on the little girl with it's clubs and sticks waving.

Just then our heroes come running up into the center of the action—the peacemakers. Father Paddy raises his arms.

FATHER PADDY

Wait, please! You've got to stop this!
People! Zombies! We shouldn't be
fighting. We're all members of the
same community. You there, Al
Barlow . . .

AL BARLOW is a zombie who is about to bite into the brain of the well-dressed man standing in front of him. They both look up.

FATHER PADDY

Why that's Mr. Goldstein, he saved you
thousands in taxes when you were alive,
and now you want to go and eat his
meticulously mathematical mind?

Al Barlow looks slightly ashamed. MR. GOLDSTEIN turns and glares at him reproachfully.

FATHER PADDY

And Tom Rymer . . .

TOM RYMER has a chainsaw and is about to cut off a zombie's head.

FATHER PADDY

That's Bill Fuller you're about to
decapitate, and your kids have played
together for years

Tom Rymer lowers the chainsaw. He and Bill Fuller smile at each other.

A BYSTANDER #1 speaks up.

BYSTANDER #1

Hey, the junkie priest is right!

Dr. Aquila steps up and raises his hands. The crowd quiets down.

DR. AQUILA

Hasn't there been enough killing?

Bystander #1 yells out.

BYSTANDER #1

But you're the one that started all
the killing.

BYSTANDER #2 reaches out and touches the other man's shoulder.

BYSTANDER #2

Wait, let's hear him out.

DR. AQUILA

Why can't we all just get along? We
all want the same things out of life,
don't we? A nice home, good schools
for our children, freedom and democracy?

Bystander #1 speaks up again.

BYSTANDER #1

The bloodsucking freak is right!

Frank scratches his square head.

FRANK

Hey, wait. Human and monster can't
both be right.

BYSTANDER #1

Hey, Frankenstein is right!

Frank can't believe it, touching his own chest.

FRANK

(incredulous)
Frankenstein right? Huh?

DR. AQUILA

During my youth, in what is now
euphemistically referred to as "The
Dark Ages," we had it rough, let me
tell you. Cholera, bubonic plague,
the Inquisition. But we all chipped
in together: we burned the bodies,

(continued)

DR. AQUILA (cont.)

tortured the infidels, stuck pins through their tongues, poked out their eyes, whatever needed to be done. And we did it with smiles on our faces, happy to help. Why, I still even remember the song we all sang.

(sings)

Bring out your dead/
That's what I said/
If you forget to toss 'em/
They stink something awesome/
So don't forget what I said/
Bring out your dead/

(smiles)

That was a good song.

Frank raises his hands for quiet.

FRANK

Don't you all see, we must all live
in peace.

The entire crowd answers.

CROWD

Amen, brother. Amen.

Just then Estelle pushes her way through the crowd. She looks slightly insane.

ESTELLE

I'm ready for my close-up, Mr. DeVille.

Estelle comes toward us, her arms outstretched and walks directly into the lens, bumping her nose. She grabs her nose.

ESTELLE

Owww!

DISSOLVE:

EXT. CATHOLIC CHURCH – NIGHT

The lights are on in the church, the organ plays, and the sign in front of the church says, "Midnight Mass, Monsters Welcome."

INT. CHURCH – NIGHT

All of the pews are now filled, mainly with monsters: Dr. Aqula, Estelle, Frankie and Brittany, Frank, Sr., as well as all of the zombies, which is most of the population at this point. Father Paddy leads them from the podium in singing “Amazing Grace.”

Mr. and Mrs. Johnson are there, blackened and still smoldering, smoke rising off of them, but looking happy.

Estelle reaches out and puts her arms around Frank, Sr. and Dr. Aqula and gives them both a hug. Her present and former husbands smile, leaning their heads on her shoulders.

Frankie puts his arm around his sister, Brittany, and they both smile.

All of the zombies put their arms around each other and smile.

The Bishop steps into the church, sees all of the filled pews and he too smiles happily.

The Woofman sees Frank with his arm around Estelle and looks sad. He turns and sees the Bishop standing in the doorway. The Bishop glances up and sees the Woofman. They both like the looks of the other, raise their eyebrows and smile. Love is in the air.

EXT. CHURCH – NIGHT

The happy congregation streams out of the church and down the steps. The Bishop and the Woofman are busily talking, laughing at each other’s jokes.

WOOFMAN

. . . And the Rabbi says, “When the kids
move out.”

The Bishop bursts out laughing and slaps Woofman on the arm.

Barney and Claudia, still wearing a lab coat and holding tightly onto Barney while stroking his head, step up to Barney’s Mom, who’s 25 years older since we last saw her.

BARNEY

Mom, I want you to meet Claudia.
Claudia, this is my mom.

Claudia looks at Barney’s Mom and smiles, realizing she too has a human brain.

CLAUDIA

Human brains?

Barney nods and rubs her arm.

BARNEY

Yes, human brains.

CLAUDIA

Mmmmm, good.

Barney peels Claudia off of him for a second.

BARNEY

I'll be right back.

Barney and his Mom take a step off to the side.

BARNEY

So? What do you think?

BARNEY'S MOM

Well, she is beautiful, although a bit thin and pale . . . and of course, I really hate to mention it, but she is a dead zombie that wants to eat your brain.

Barney rolls his eyes and snorts.

BARNEY

Hey, ma! Nobody's perfect.

Barney's dad comes walking up and he's now a zombie, too. Barney's Mom looks at him in disgust.

BARNEY'S MOM

You're tellin' me.

Barney goes back to Claudia, who puts her arms around him and holds him tight. They kiss. Barney's Mom shrugs helplessly.

Just outside the church, the Zombie Boy and the Zombie girl have set up a food kiosk, the sign proclaiming, "*Brain-Testines – Cerebell-Yum!!*" Another sign says, "Brain Cones, 75-cents."

INT. FOOD KIOSK – NIGHT

A ZOMBIE HUSBAND and wife step up to the food kiosk.

ZOMBIE HUSBAND

Two brain cones, please.

Two SEATED ZOMBIES, one white, the other black, sit on the ground in the kiosk with the tops of their skulls removed. The zombie boy and girl are busily scooping out the brains of the seated zombies with ice cream scoops, putting them into cones and making brain cones. Above the white seated zombie a sign says, “Vanilla,” and above the black seated zombie it says, “Chocolate.” The white zombie remarks to the black zombie.

WHITE SEATED ZOMBIE

(nonchalantly)

Eh, it's a living.

BLACK SEATED ZOMBIE

(intense, like Burgess Meredith)

It's a waste of life!

WHITE SEATED ZOMBIE

What is?

BLACK SEATED ZOMBIE

What is what?

WHITE SEATED ZOMBIE

(sighs)

I don't know. It's like I'm losing my short-term memory or something.

Meanwhile, more zombies line up for brain cones. The zombie boy and girl keep scooping away, making brain cones.

BLACK SEATED ZOMBIE

You're losing your what?

WHITE SEATED ZOMBIE

Huh?

BLACK SEATED ZOMBIE

What were you saying?

WHITE SEATED ZOMBIE

What was that?

BLACK SEATED ZOMBIE

Huh?

And most everybody in Bad Ax is happy.

THE END