

Screenplay

EXT. A SMALL VILLAGE IN ITALY. NIGHT.

Four Nazi soldiers stand guard in the court of an old church.

Two of the soldiers are playing cards, using a broken part of the courtyard wall as a table. One guards the front door of the small church.

The other soldier paces in the interior of the court.

The sound of a car engine interrupts the night and draws the attention of the soldiers playing cards. They quickly gather up the cards in mid play and one of them drops the pack of cards behind the wall and out of sight.

A German military vehicle arrives just outside of the church courtyard. It stops but the engine keeps running.

The vehicle carries four more soldiers. RODNEY DEADINGTON is the Frankenstein's monster behind the wheel. DRACULA steps off from the back of the vehicle with a sneer on his face, being careful not to look towards the church. LARRY TOBIAS is the wolf-man with a grin on his face as the wind tosses his perfect mane of hair. CLAUDE is the invisible man with face wrapped up in bandages and dark sunglasses/goggles.

All but Deadington get out of the vehicle.

Deadington pulls the brim of his cap down to shade more of his scarred face.

DRACULA

Let me do the talking.

The two soldiers from the courtyard approach the vehicle saying something to them in German.

Dracula says something back in German and hands a piece of paper to one of the soldiers. Most likely orders of some kind that were to be relayed.

The other of the two soldiers tries to get a closer look at Claude.

Claude just stands still and silent...for a minute.

Claude suddenly strikes the soldier in the neck with one hand and draws a large knife with the other hand that slices across the soldiers belly.

The soldier falls, only able to get a slight cough out before hitting the ground.

(CONTINUED)

Dracula winces at Claude's actions and is forced to take his own. He grabs the soldier by the neck and pulls the soldier close enough to take a large bite out of it.

The soldier manages to fire one shot from his rifle before he dies.

Claude knocks the soldier at his feet out with a swift kick to the head. He then leans down for a talk.

CLAUDE

Thought you would get the formula out of me didn't you? Not today boyo.

Dracula's soldier falls.

Larry looked on all this with amusement.

LARRY

That Nazi wasn't after your formula.

CLAUDE

I saw the way he eyed me.

DEADINGTON

You guys remember there are two more soldiers right?

Dracula spins around.

DRACULA

Curse you Claude, and your paranoid delusions. Tobias take the other two out now.

LARRY

Right.

Larry takes off into the courtyard towards the sounds of the other soldiers.

Soon we can hear the sound of Tobias ripping apart the other soldiers.

DRACULA

Subtle was never our strength. I don't know why I bother anymore.

DEADINGTON

We can't all be born aristocrats.

DRACULA

You were born a brute.

Deadington steps out of the vehicle.

DEADINGTON

Yet you need me to get the gold out of there. Holy ground and all that jazz.

DRACULA

You do have your useful attributes.

Deadington ambles into the courtyard.

Dracula glares at him as he leaves.

INSIDE COURTYARD

Deadington heads right for the front doors of the small church, past Tobias and his kills.

Larry trots over to Deadington to join him as a dog would next to his master. Tobias is in half werewolf mode, not a wolf yet. Blood splattered all over his uniform.

LARRY

Good thing there were only four guards. You'd think there would be more, as much gold as should be in there.

DEADINGTON

The Nazi's got gold stashed up all over the place, at least that's what the bat says.

They get to the front door and hesitate. There just might be more guards in there.

DEADINGTON

If we can trust him.

LARRY

I'm sure it checks out. Give it a hard push.

Deadington gives the doors a shove and they swing open and nearly break off the hinges.

Nothing happens.

(CONTINUED)

In the middle of the dusty old church sits a small pallet of something under a tarp.

DEADINGTON

First time for everything.

When Deadington and Larry get to the pallet Deadington takes two cables and straps from tucked inside his back belt and attaches them to the pallet. He turns around and places the straps around his shoulders like a backpack.

Larry paces.

DEADINGTON

You ever think about joining up with the Allies?

LARRY

I like it better not being on a team.

DEADINGTON

Maybe we could do some good.

LARRY

Maybe they'll call us freaks and kill us or worse. Last time I tried to do something good for somebody I got bit by a werewolf. I'd rather think about how to spend all this gold.

Deadington looks around, expecting more guards to pop out from under the pews or the shadows at any minute.

LARRY

You need some help?

Deadington leans and takes a step to pull the pallet behind him.

DEADINGTON

I got it.

Deadington hauls the pallet behind him roughly but it stays together as they pass the front doors of the church. This is definitely a strain for even Deadington.

Dracula and Claude are waiting for them outside the courtyard.

Dracula immediately checks the gold underneath the tarp and smiles.

DRACULA

That will do nicely.

LARRY

I hope this truck can handle the load. How are we going to even get it in there? Rodney here nearly burst a vessel getting it this far.

Deadington shrugs the shoulder straps off and turns his head to work out the crick in his neck.

He pulls a knife out and slices the tarp open. Grabs one of the gold bars.

DEADINGTON

One at a time. No need to be greedy. I figure about 12 bars a piece will make do.

DRACULA

For you maybe. You always think small.

Deadington places his gold bar in the back of the vehicle.

DEADINGTON

Suit yourself. You want it, you haul it.

CLAUDE

I only need enough to live underground for the rest of my life.

DRACULA

That can be arranged.

EXT. ITALIAN COUNTRYSIDE. NIGHT.

The military vehicle with Deadington, Dracula, Larry and Claude in it bounces across the Italian countryside. Deadington is driving like a monster behind the wheel.

The vehicle leaps a hill and slides past a row of barbed wire, almost losing Larry over the side.

LARRY

You do know where you're going, right Rod?

(CONTINUED)

DEADINGTON

Just keep your head in the car and watch the bat. Leave the driving to me.

DRACULA

I'm hurt you don't trust me with half a ton of gold.

DEADINGTON

I don't trust you with my pocket comb.

CLAUDE

Quiet you two. I hear something.

Nothing but darkness all around them. The clouds release a full moon. Larry howls.

Deadington throws an elbow into Larry's jaw and turns a corner of thick trees.

Claude grabs Larry around the throat to silence him but Larry forces his way out too quickly.

LARRY

I'm Sorry. I'm sorry. I'm OK now.
(beat) Sometimes I can't help myself.

DEADINGTON

Whatever Claude heard, I'm certain heard that. Let's hope their deaf or a figment.

The vehicle makes another turn and runs right into a squad of American and British soldiers. Lights pop all over the vehicle and its passengers.

CLAUDE

I told you I heard something. I'm not mad you know...

SOLDIER

You there. Everyone. Hands up.
(beat) Slowly.

All the soldiers have their guns pointed towards the vehicle.

Deadington and Larry put their hands up, as does Claude.

Dracula grins then turns into a bat in a blink and flies away.

(CONTINUED)

SOLDIER

Holy...did you see that?

DEADINGTON

(Without turning around)

He flew, didn't he.(beat) I hate that bat.

SOLDIER

(To Claude)

I said hands up.

CLAUDE

They are up.

LARRY

(To Deadington)

What do you think the odds are that they've got silver bullets in those rifles?

DEADINGTON

Do you want to find out?

Deadington grabs the wheel and spins out in donuts. Soldiers fire from seemingly everywhere. Claude fires his own rifle haphazardly.

EXT. A STREET IN HOLLYWOOD. DAY.

Close up on Deadington as he spins and spins and spins.

Deadington continues to spin out in circles but pullback and find he's now in a sports car and aLeee, wearing street clothes.

He stops the car with a screech of the tires.

He exits the car.

DIRECTOR

Cut!

Deadington looks calm and cool, like Frankenstein's monster channeling Steve McQueen or Dolph Lundgren's stunt double.

DIRECTOR

Wow. That was great. You know we normally add the fire in post right?

(CONTINUED)

DEADINGTON

I just do what the script says. Did I do something wrong?

DIRECTOR

Wrong? Nah, I love it. Forget it.
(waves to extra at edge of set and points to Deadington) Get this guy a water or something. Do you want a water?

DEADINGTON

Sure.

DIRECTOR

All right everyone, take five.
Beautiful.

The director rushes away past a group of people putting a fire out with extinguishers.

The extra that the director motioned to earlier brings a water bottle to Deadington. Deadington takes a sip.

DEADINGTON

Thanks.

Deadington sees a few of the other stunt men talking with each other across the way and waves to them. As he walks over off the set over to them he limps slightly favoring one leg over the other (one leg may be slightly Leeger then the other).

STUNT GUY 1

That was some tight driving Hot Rod.

DEADINGTON

Thanks.

STUNT GUY 2

Did you get the Tim Ford picture?

DEADINGTON

Start in a week.

STUNT GUY 2

What'd I tell you. If this guy wasn't a giant and uglier than a stick of rot wood, he'd be stealing half our gigs.

(CONTINUED)

DEADINGTON
I know **you** didn't just call **me**
ugly.

Deadington notices a wrap around Stunt Guy 2's forearm.

DEADINGTON
Did I do that?

Stunt Guy 2 throws his arm up to show it off.

STUNT GUY 2
Just comes with the territory. You
know that.

STUNT GUY 1
(to Deadington)
I heard you lost a hand during
filming of Fast Forever.

Deadington puts his hand up for show.

STUNT GUY 1
Must have got better or something.

DEADINGTON
Or something.

Stunt Guy 1 starts to shuffle away and the rest follow.
Stunt Guy 2 gives a friendly hit in the arm to Deadington as
he leaves.

DEADINGTON
By guys.

Deadington feels like he weirded out the other guys again.

Deadington suddenly spots his old pal Larry Tobias pacing
around the edge of the shoot like a dog at a fence.
Deadington saunters towards Larry.

Larry looks like he might bolt or hurl at any minute.

DEADINGTON
What's going on Larry?

LARRY
So this is where you turn up. Never
would have pegged you for a movie
man. (beat) Think you can get me
Gong Li's autograph?

DEADINGTON

You're not here just to ask for an autograph, are you.

LARRY

I got a job for you.

DEADINGTON

What kind of a job?

LARRY

I heard you may be available for certain unlawful activities...

Deadington shifts closer to Larry and towers over him easily.

DEADINGTON

Did **he** put you up to this?

Larry looks around warily.

LARRY

He who?

Deadington grabs Larry by the neck and picks him up.

DEADINGTON

Tell the bat that he can find another chump.

LARRY

I swear. I swear it isn't him. I swear...

Deadington places Larry back on the ground and lets go off his neck.

LARRY

I haven't sen **him** for a couple of years now. Promise. This is for a friend.

Deadington lets a sigh out.

DEADINGTON

I'm listening.

LARRY

I've got a friend that needs a driver. I told him I know the best there is.

(CONTINUED)

Larry pulls a crumpled business card out of his pocket and hands it to Deadington.

LARRY

Just go to this address and ask for Drake. You'll need to go tonight.

DEADINGTON

You tell him my fee?

LARRY

Like the old days. Money talks or Rod walks. I told him.

Deadington pockets the card and leaves.

LARRY

So? What do I tell him?

DEADINGTON

Tell him I'll be on a plane to K.C. as soon as shooting wraps today. I better not smell the bat anywhere near this or your in the dog house.

EXT. FELLOWMAN'S CEMETERY. NIGHT.

Deadington is standing in front of the tall gates to the cemetery comparing the name on the business card he's holding to the name on the gates. There's a padlock on the gate. He holds it in his hand.

A light suddenly shines out from the other side of the gates. Deadington squints and places a hand up to shield his eyes.

JANET

(Off screen)

Back away bub.

DEADINGTON

I'm here to see Drake.

JANET

(Off screen)

Drake who? (beat) Ah, I'm just kidding you.

The light expands as Janet walks closer to the gate and Deadington.

(CONTINUED)

JANET

Jeez. You've got quite a mug on ya
don't you?

Janet unlocks the padlock and swings the gate open enough to let Deadington in. She locks the gate again and tugs it twice to make certain it is secure.