

The League of Extraordinary Gentlemen

By
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(Based in the Graphic Novel
by Alan Moore and Kevin O'Neill)

02.15.01

EXT. DARTMOOR MOORS - ENGLAND - DAWN

On the moors a large body of BRITISH SOLDIERS prepare for a battle, checking their rifles and side arms. Some warm themselves at BRAZIERS. They glance off from time to time, at the enemy far in the distance.

BRITISH SOLDIER
Brrr, colder'n a witch's tit, it is.

A BRITISH SERGEANT passes, hearing the remark --

BRITISH SGT.
Don't worry, laddie. You'll be good n'sweaty by sun up. Yanks'll see to that.

As the Sergeant nods over at the "enemy", we see --

EXT. THE AMERICAN SIDE - THAT MOMENT

-- An equal number of AMERICAN SOLDIERS prepare for combat.

CAP: DARTMOOR, ENGLAND, 1901

EXT. HILL SLOPE (OVERLOOKING "BATTLEGROUND") - DAWN

Two groups of ARMY OFFICERS have gathered. British and American. Supposedly together to watch this war-game, these two sides stands apart and vaguely aloof from each other.

Among the BRITISH OFFICERS one GENERAL whispers to ANOTHER --

BRITISH GENERAL 1
I still say this war game's a waste of time.

BRITISH GENERAL 2
Orders are orders, old man. In the spirit of transatlantic cooperation, n'all that.

BRITISH GENERAL 1
Pshaw. Since when will Britain ever require the help of America to win a war?

Among the AMERICANS, TWO GENERALS also whisper --

AMERICAN GENERAL 1
(re. British Officers)
Glum looking bunch, huh?

AMERICAN GENERAL 2
They'll be unhappy all right, when they see some good old Yankee fighting spirit.

AMERICAN GENERAL 1
Down boy. This is all in fun, remember.

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AMERICAN GENERAL 2
(re. British Officers)
Oh yeah, they look like they're having fun.
(pulls pocket watch/to British)
A minute until we start, general.

BRITISH GENERAL 2
Agreed. A minute --

THE GAMES BEGIN EARLY -- as from far in the distance, TWO ROUND MISSILES are launched high into the air. They arc to their acme then veer from each other, one going towards the British Infantry and the other towards the Americans.

The missiles LAND with dull thuds like over-cooked Christmas puddings. ON BOTH SIDES OF THE FIELD, the soldiers approach the black orbs cautiously.

ON THE OFFICERS' OBSERVATION SLOPE --

British and Americans turn to each other with accusation --

BRITISH GENERAL 1
So much for sportsmanship!

AMERICAN GENERAL 2
It's not us. What are you Limeys trying to pull?!

ON THE "BATTLEFIELD" --

The orbs begin to FISSURE APART. Soldiers on both sides draw back -- TOO LATE --

GAS ESCAPES from the orbs. Huge billowing clouds that CONSUME the soldiers.

ON THE OFFICERS' OBSERVATION SLOPE --

The officers looks on, unsure what they're witnessing --

ON THE "BATTLEFIELD" --

The gas evaporates as quickly as it bloomed. Leaving in its wake --

BODIES. Every soldier on both sides, dead. Their uniforms still pristine. Their corpses -- putrefied skeletons!

ON THE OFFICERS' OBSERVATION SLOPE --

Officers looks on, stunned. For once, at a loss for words.

CUT TO:

EXT. NAIROBI, KENYA - DAY

A township becoming a city at this time. Dirt roads lined with buildings - residences - single-level stores. Black natives work produce stalls. Everything bustles with life.

At the end of one dirt road is a two-story brick structure. THE BRITANNIA CLUB, a rundown watering hole of faded grandeur. UNION JACKS drape from poles like dead fish.

A SMALL WAGON stops near HORSES tethered outside. Its passenger, CAMPION BOND, a stout, urbane man in his late 40s, looks at the club with disdain then at his driver --

BOND
Don't wander off.

His nose wrinkles, sniffing something bad.

CAP: NAIROBI, KENYA

INT. BRITANNIA CLUB - DAY

The interior of the club -- faded glory, stuffed animals (including a RHINO HEAD on the wall) and the dusty portraits of forgotten English adventurers.

The bar area, separated from the entry-way by a series of ornate PILLARS is full of "the empire's dregs." Old men awash in gin and memories.

Bond enters, speaking to a elderly black valet, who gestures towards one of the drinkers. Bond approaches this man -- a bloated, red-faced fellow in his mid-70s whose adventuring days are clearly well behind him. [This man will be referred to as "Quatermain" for a while, although he isn't.]

[Next to "Quatermain" is a 2nd man. He unrevealed to us now, although we get the vague sense of his brooding presence.]

BOND
Do I have the pleasure of addressing
Allan Quatermain?

"QUATERMAIN"
You do, sir. Indeed you do.

BOND
(disappointed)
You're not -- what I expected.

"QUATERMAIN"
I presume you're another traveller, got it in your head to sample the dark continent. And while you're at it, hunt down old Allan Quatermain and have him tell his adventures.

(CONTINUED)

BOND
Well actually --

"QUATERMAIN"
Come sir. Fill a seat. Fill my glass.
(to bartender)
Gin, Bruce. A double.
(back to Bond)
And I'll regale you how I found King
Solomon's Mines. Or I could relate my
exploit in Egypt when I met Ayesha, "She
Who Must be Obeyed."

BOND
Scintillating, I'm sure, but it isn't
your past that interests me.

"QUATERMAIN"
I don't understand.

BOND
My name is Champion Bond. I'm a
representative from the British
Government. A terrible thing has
happened and the empire needs you.

"Quatermain"'s mouth opens and closes, as if he is unsure
what to say. Then --

The man sitting next to "Quatermain" leans around him to look
Bond in the eye. In doing so we see this man for the first
time. The real ALLAN QUATERMAIN has his past on his face,
his visage etched with the hard characterful lines from a
life on the veldt. His jaw is firm. His eyes are steely.

ALLAN QUATERMAIN
Indeed. But do I need the empire?

BOND
I'm not sure I understand.

"QUATERMAIN"
(uneasy/to Quatermain)
I'll toddle off then, shall I, Allan?

ALLAN
That's right, Nigel. You toddle off.
(to Bond)
Nigel's useful for keeping the story-
seekers at bay. I'm Quatermain.

BOND
I've been given the task of recruiting a team.
Men like yourself. Unique men.

Bond sits next to him. Allan gestures for BRUCE, the
bartender to refill his glass and set one for Bond.

(CONTINUED)

BOND (cont'd)
If you'll give me a moment to explain.
(off Allan's nod)
Scottish scientist named Liddle was
working on a new form of gas.

ALLAN
You mean for lighting the streets?

Bond reaches into his travel bag and pulls out a leather
pouch of PHOTOGRAPHS. His speech becomes show-and-tell --

BOND
Hardly. A Germ Gas. Deadly.
(shows a photo of Liddle, 50s)
Liddle had just completed his work at the time he
disappeared.

ALLAN
So this is a manhunt.

BOND
It's a hunt all right. Although Liddle isn't
the man we necessarily want found.
(beat)
I don't suppose you keep up with life
back in England.

ALLAN
The food lacks spice. The sky lacks sun.

BOND
But we lack not for crime.
(beat)
We were for a time plagued with crimes.
Audacious acts big and small committed
with military planning and precision.
The man behind them was a genius.

ALLAN
One man?

BOND
Leading an criminal empire.

ALLAN
I've heard Britain called that. Perhaps
you're merely getting what you deserve.

BOND
Got. Past tense. Their leader died.
Professor James Moriarty. Quite a drama.

ALLAN
The Napoleon of Crime. Yes, I recall it
even made the newspapers out here.

(CONTINUED)

BOND

And it was assumed with their leader gone the rogues' army would drift into disarray.

ALLAN

But no.

BOND

Someone else took up the reins -- with a genius to rival even that of Moriarty.

ALLAN

And who might that be?

BOND

Ah, well there's the rub. We don't know. We put our best men on finding out.

ALLAN

What did they turn up?

BOND

They turned up dead.

ALLAN

So what does this have to do with the missing Liddle and his gas?

Bond hands Allan photographs of the bodies from the war-game assault, as well as various European military and civilian targets. Allan is suitably shocked.

BOND

They kidnapped him. They have his gas and so far they've attacked twenty three locations across England and Europe.

ALLAN

To what end?

BOND

One hundred million pounds. That's what they're demanding for Britain.

ALLAN

Pay it.

BOND

That much money would gut the empire.

ALLAN

The attacks happened abroad too you say. England and Europe could pool the cost.

BOND

Ah, well Europe is a sticky place at the moment. Countries aligning themselves with each other. Switching sides. It's

(MORE)

(CONTINUED)

BOND (cont'd)
a powder keg. And the fact is -- Liddle was developing the gas at the request of the British Government.

ALLAN
So you brought this mess on yourselves.

BOND
That's as may be, but another couple such attacks in Europe and we'll be at war.

ALLAN
That notion makes you sweat?

BOND
Heavens, man, doesn't it you?

ALLAN
Africa. Sweating's what we do. I presume you want me to hunt down his mysterious new crime lord.

BOND
Precisely. You and the select group of men I have in mind. Uncover who he is and stop him. Alive or dead it's no matter. And above all else recover the formula for Liddle's gas.

ALLAN
Nice talking to you.

BOND
Where's your sense of patriotism? We're in the Britannia Club, for Heaven's sake.

Allan turns to his fellow drinkers, raising his glass.

ALLAN
God save the King!!

EVERYONE
God save the King!!

ALLAN
(turning back to Bond)
That's as patriotic as it gets around here. But ask these fellows to do more than raise their glasses to king and country, you'd be met with blank stares.

IN THE BACKGROUND - we see FIVE TRAVELLERS enter, asking Toby a question. He gestures towards Nigel who sits at a table.

BOND
But you're Allan Quatermain! Stories of your exploits have thrilled English boys for decades.

(CONTINUED)

ALLAN

Nigel does a grand job of reminding me.

IN THE BACKGROUND - the Travelers stand before Nigel --

ALLAN (cont'd)

I was that man. But with each such exploit
I've lost friends. White men and black. All
of them dear to my heart and gone forever. And
still I was proud to call myself an Englishman.
But then --

(sighs/shakes his head)

Besides. I'm old. I am not the man I was.

IN THE BACKGROUND - Nigel speaks words familiar to him --

NIGEL

Yes indeed. I'm Allan Quatermain.

-- And Traveler #1 pulls a gun and BLASTS Nigel in the chest!

The men in the bar seem frozen for an instant. Then things
happen all at once. Men you wouldn't think could move with
any speed, DIVE quickly for safety, behind chairs and under
tables. Yet at the same time --

-- There's a GUN SHOT. Traveller (Assassin) #1 falls dead.
Bond, crouching, looks over to see Allan holding a REVOLVER
he'd had in a shoulder holster inside his jacket.

ALLAN

Wrong Quatermain.

The other Assassins immediately realize their mistake. As
#3, #4 and #5 DIVE for cover, #2 PULLS his gun, while calling
to his comrades --

ASSASSIN #2

That's him!

--- Before #2's gun can clear its holster, he is SHOT too - a
bullet between the eyes.

The other Assassins RETURN FIRE --

-- And Allan DIVES for safety behind an overturned table, as
the shots WHIZ past him. He looks over at Bond -- and WINKS
as if his plight is nothing. Bond is aghast.

An ELDERLY HUNTER has a revolver and a moment from firing.

ELDERLY HUNTER

Dashed unsporting. Must be Belgians.

He fires at the Assassins, wounding #3. #4 returns fire,
KILLING the old man.

(CONTINUED)

Angered, Allan FIRES wildly. Then his gun clicks -- EMPTY!

#4 and #5 seize this moment. While #4 shoots at Allan keeping him pinned down, #5 charges, FIRING CAREFULLY once or twice in an attempt to nail Allan's position behind the table. The bullets comes inches from Allan - the last bullet sending wood splinters into Allan's cheek.

Allan wipes the splinters from his face and with a roar lifts the table. Using it as a shield, he CHARGES Assassin #5 before he can react, hitting him hard and FORCING him back the way he came. (#5's arms/gun-hand flailing.)

#4 can't shoot for fear of hitting #5. Allan keeps CHARGING, forcing #5 back onto the wall - AND THE RHINO HEAD hanging there. #5 screams as the beast's horn IMPALES him.

#4 runs between the pillars for a better shot at Allan.

Allan sees this in the bar mirror reflection. He snatches #5's gun from his hand, SPINNING, FIRING and NAILING Assassin #4 on the fly. #4 falls dead at Allan's feet.

BOND
(to himself/re. Allan)
If this is the old Quatermain, I'd hate to have crossed the young one.

ALLAN
(looking around)
Wasn't there another of these bastards?

Toby, the black valet stands at the door gesturing --

TOBY
Mister Quatermain!

Allan looks out the club window --

OUTSIDE - Assassin #3 runs for his life, already outside the club grounds and some distance down the street.

ALLAN
Fast beggar too.
(to the barman)
Bruce, Matilda has some work to do.

Without a word Bruce, the barman pulls a absurdly long ELEPHANT GUN from under the bar and tosses it to Allan who catches it in mid-stride as he moves towards the club doorway. Bond follows --

ALLAN (cont'd)
Our bolter may have answers.

BOND
But he's so far away.

(CONTINUED)

Allan ignores the remark, taking aim. He squints. Shakes his head and lowers the gun.

BOND (cont'd)
Yes, I thought he was--

Allan, still ignoring Bond, takes a pair of WIRE GLASSES from his pocket and dons them.

ALLAN
I hate getting old.

He aims and FIRES --

CAMERA MOVES WITH THE BULLET - covering the VAST DISTANCE between gun and its target at INCREDIBLE SPEED.

The wounded Assassin looks back over his shoulder, as the bullet closes in on him --

-- and HITS HIM IN THE SHOULDER.

Assassin #3 falls, holding his second wound. A beat. He makes a grim choice and begins looking through his pockets --

BACK WITH ALLAN - as he mounts his horse outside the club and GALLOPS off towards the man.

Allan arrives, BRAKING the horse and DISMOUNTING in a single fluid motion. As he runs towards #3 Allan SEES --

-- #3 has a POISON PILL. He BITES down on it and DIES.

EXT. NAIROBI ALLEY - DAY/THAT MOMENT

BLAKE (30s) a steely man with dark demeanor, stands with a young AIDE. Both look on at Allan kneeling over Assassin #3's body. The Aide pulls a revolver --

AIDE
I could finish what the others started.

BLAKE
(studying Allan)
Another day.

AIDE
But Mr. Blake, he doesn't suspect --

Blake's glare at the Aide is enough he stops speaking. The two men draw back to the alley's shadows --

INT. BRITANNIA CLUB - DAY/MOMENTS LATER

Allan reenters, followed by Bond (holding his bag) --

(CONTINUED)

BOND

They must have learned I was coming for you.

Allan's thoughts are elsewhere. He SADLY surveys the dead - Nigel and the elderly hunter.

BOND (cont'd)

You may have no love for the empire but I know you love Africa. A war in Europe will spread to its colonies.

ALLAN

Enough Bond. I'm in.

BOND

Excellent.

(pulling a file from his bag)

Now perhaps you wouldn't mind recruiting your teammates for me.

(beat/off Allan's expression)

You're about as exotic as I go.

EXT. VENICE - NIGHT

A GENTLEMAN walks through its labyrinthine passageways. His manner is relaxed, his walking cane's metal tip clicking on the cobblestones as he makes his way. He seems oblivious of the menacing shadows around him. THEN --

TWO THUGS emerge ahead of him --

THUG #1

(in Italian with sub-titles)

I bet you have money in your pockets.

The gentleman steps into the moonlight where his face is revealed. DORIAN GRAY is young and handsome, with a twinkle of mirth in his eyes. He seems unafraid.

GRAY

Indeed gentlemen indeed --

(in Italian with sub-titles)

-- Quite a lot of money in fact. I also have a gold pocket watch given to me by my mother. Do you want to know the time?

The thugs circle around him, both pulling knives.

THUG #2

(in Italian with sub-titles)

Shut up and hand it over.

THUG #1

(in Italian with sub-titles)

The cane too. That's a silver handle.

(CONTINUED)

GRAY
You want this?

With a flourish Gray pulls a SWORD from within the cane-hilt.

GRAY (cont'd)
It's yours!

He LUNGES. Thug 1 is IMPALED on the blade, collapsing to the ground. Gray faces Thug 2, clearing enjoying the moment.

GRAY (cont'd)
Come my lad --
(in Italian with sub-titles)
-- You want what I have don't you? My
tie pin's a real diamond.

Thug 2 realizes this maybe isn't his best evening. He RUNS at Gray, desperately slashing with his knife. Gray parries him easily, SLASHING the man throat. He too collapses dying.

Gray calmly looks down at his handiwork, wiping the blood from his blade on Thug 1's jacket. He's unaware of --

-- A THIRD THUG coming at him from behind, KNIFE RAISED. He's an instant from burying it in Gray's back when --

With a deafening BLAST, THUG 3 is PROPELLED against a wall, being on the receiving end of Quatermain's Navy Colt pistol.

Allan steps from the darkness, approaching the remarkably composed Gray, who is unshaken by what's just happened. He looks down at Thug 3's body --

GRAY (cont'd)
This kind always has an extra rat in the shadows. I should have known.

ALLAN
Dorian Gray?

GRAY
Allan Quatermain.

ALLAN
You know who I am?

GRAY
You don't remember? We've met.

INT. GRAY'S APARTMENT - NIGHT

Gray leads Allan into a sumptuous drawing room where a roaring fire blazes. Above it hangs a large OIL PAINTING, bizarrely hung so it is turned to face the wall. Gray absently picks up a JOURNAL on a side table, as he talks --

(CONTINUED)

GRAY

It was years ago of course. Eton College.

ALLAN

The last time I visited my old alma mater was 20 years ago to give a lecture. You couldn't have been more than a boy.

GRAY

It was me visiting Eton. You were the boy.

ALLAN

But that was --

GRAY

50 years ago.

ALLAN

Then it's true. You found the fountain of youth in some way.

GRAY

(smiles/glances at painting)
Or other.

Allan doesn't get the joke. He looks at the painting.

ALLAN

An unloved relation?

GRAY

No, someone I love very much.

ALLAN

On the subject of love -- how deep runs your love for England.

EXT. A "MYSTERIOUS ISLAND" BEACH - DAY

A SCHOONER is anchored further off at sea.

A ROW BOAT pulls up onto the beach, manned by a group of MERCHANT SAILORS. Allan is in the bow of the boat and the first to jump out onto the sand, alert and ready.

Allan is dressed for hunting. He has TWO REVOLVERS in shoulder holsters, Matilda slung one shoulder and a WINCHESTER RIFLE in his hands. Gray gets out of the boat far more languidly, amused by Allan's fervor.

Allan advances up the beach, taking several steps before he notices that the sailors aren't following --

ALLAN

Look lively. Spread out and we'll find him by dusk.

(CONTINUED)

SAILOR #1

You can spread yourself thin as butter on a biscuit, mate. We ain't doing nothing.

GRAY

Is this a mutiny? How thrilling.

ALLAN

But you were paid to--

SAILOR #1

When money changed hands you didn't say nothing 'bout it being this island.

ALLAN

I didn't know it would be, when we started this sea hunt. The man we're after didn't leave a forwarding address.

SAILOR #2

Rumors are this place has monsters abiding.

GRAY

Is that true, Allan? You've led us to a land of ogres and goblins?

ALLAN

I've met a fair few fantastic sights in my times. Monsters. A bullet in them, I found they died easily as not.

The Sailors are already reversing their row strokes, returning out to sea --

SAILOR #2

Then kill or be killed. We'll come this time morning for what's left of you.

EXT. "MYSTERIOUS ISLAND" JUNGLE - DAY

Although the growth is so dark, it may as well be midnight.

The jungle is laden with menace. Unnatural shadows. Odd movement. Allan moves with caution (and grace), using a MACHETE-BAYONET he's attached to his rifle to clear his way, while keeping his weapon aimed. Gray follows, still bemused.

An eerie noise because audible - a DEEP FERAL GROWL. A little further and Allan sees the apparent maker of this sound -- a GIGANTIC "LION-BEAST", eyes bright, staring at him through dark, semi-concealing bowers. Even Gray is startled.

Allan realizes one untoward movement and the beast will spring. Slowly Allan brings his rifle up to fire -- but as he takes aim/studies the animal -- he notices something --

(CONTINUED)

Advancing forward, Allan sees the Lion Beast is a mechanical construction, set in place and allowed to get overgrown with moss and foliage to make it seem at one with the jungle.

Allan and Gray exchange looks of relief. They move on, following the noise which has now changed its pitch and sound more like ungodly BLEATING.

A few more steps -- and again the cause of the noise appears to lurk before him -- a MINOTAUR-LIKE CREATURE. Allan and Gray, now forewarned sees its intricate construction.

Advancing on, the men seem almost devoured by the dark foliage. Allan HACKS at the growth with his machete, while straining from the noise, which now rises in pitch to become a HIGH and PAINFUL WAIL.

Allan cuts through the densest growth and FINDS --

-- A CURTAIN, hiding a walk-way down into the side of the mountain. They enter, aware of faint light in the distance.

A little further there are other changes. The walls and the steps down get smoother. Further still, and the walls become lined with fine VELVET WALLPAPER. The floor in exotic TURKISH CARPET. The noise also changes -- from high-pitch wail to delicate CHAMBER MUSIC. Allan ENTERS --

INT. CAPTAIN NEMO'S LAIR - DAY/THAT MOMENT

Full of books, scrolls, nautical and scientific devices. And centrally a large ORGAN, where CAPTAIN NEMO plays an etude.

ALLAN
Captain Nemo, I presume.

Nemo turns to face Allan. Nemo is a distinguished man in his 50s. His skin a dark tan, his beard a crisp point. The turban on his head marks his Indian heritage.

NEMO
Welcome to my home, Mr. Quatermain?

ALLAN
You know who I am?

NEMO
If I'm a legend of the seas, you're certainly as much a legend of Africa.
(nodding at Gray)
Your friend, however, is a mystery.

GRAY
Wrapped in an enigma, I like to think.
Dorian Gray. A pleasure, Captain.

(CONTINUED)

ALLAN
You were hard to find.

NEMO
That's the intention. I am retired.

ALLAN
'Scuse me, while my ears stop ringing.

NEMO
The difference of a few yards. In here I play an etude by Handel. Outside -- the acoustics effect changes in the sound to suit certain -- deterrents I constructed.

GRAY
Deterrents? Statues. You make it seem like they could have attacked me.

NEMO
If I had wished it.
(beat)
You've come a long way. Presumably not from idle whimsy.

ALLAN
I need you. England sent me.

NEMO
The British has enslaved India my homeland for the last century. Do I look like a loyal servant of that empire?

ALLAN
You don't see me waving a Union Jack.
(beat)
I know of your past. How you used your submarine the Nautilus to rid the sea of vessels that might do it harm. You clearly love this planet --

NEMO
And hate the men who control its borders.

GRAY
It not tsars and kings who'll suffer. The innocents will pay if we sit idly by.

Nemo stands there, his expression cold. He appears unmoved by Allan's request.

EXT. TIGER BAY, LIMEHOUSE DISTRICT - LONDON - NIGHT

A WARREN of alleys and passageways. OPIUM DENS are plentiful. WHORES wander from corner to corner trying to tempt passersby. These crimes go unchecked by the police who steer clear of this area's dark, dangerous corners --

(CONTINUED)

-- BUT NOT TONIGHT! TEAMS OF POLICEMEN move through the alleys, tapping their truncheons and blowing whistles, signalling to each other as they advance alley by alley.

It becomes apparent they move at a deliberate pace -- all keeping up with each other. The police are TRACKING someone --

Then far ahead of one group of police -- there's MOVEMENT. A MAN'S SHAPE looms, large and malformed, although whether this is the man's true form or the distortion of a shadow on the wall remains to be seen --

COPPER #1
There! I think I seen 'im.

COPPER #2
Quickly.

The police RUN onward into the alleyways' depths.

EXT. ALLEY - NIGHT/THAT MOMENT

The policemen's "Prey" keeps to the shadows so his appearance is unrevealed at this point. In fact, it's hard to say if the "Prey" is a man or a lumbering upright animal.

Nearby is the NOISE of the police - their taps and whistles closing in. However, the "Prey" still takes the time to SNIFF the air, gauging this stretch of passageway.

The "Prey" picks up a BARREL that languishes nearby, hurling it down the alley as if it was nothing. The barrel CAREENS along for a few yards, until -- like magic, a NET, lying flat hidden in the dirt, "activates" by the barrel rolling across it. The net WHIPS UPWARDS, snaring the barrel.

-- Only then does the "Prey" moves on.

MOMENTS LATER --

The Police arrive on this scene. They see the net and barrel swinging. Aware their prey remains ahead they move on --

EXT. A DIFFERENT ALLEY - NIGHT/THAT MOMENT

Again, the "Prey" stops, still concealed by shadow. Again, the "Prey" SNIFFS, again he gauges this area. Then --

-- A PROSTITUTE turns the corners. Slightly drunk she doesn't notice the "Prey's" appearance for an instant --

PROSTITUTE
'Ello luvvie. Fancy a quick--

(CONTINUED)

-- Then she registers the "Prey's" appearance. With a piercing SCREAM she backs away -- into the alley where --

A concealed NOOSE encircles her ankle and WRENCHES her into the air, upside down.

The "Prey" continues on his way--

MOMENTS LATER --

The Police arrive - shocked at the sight of the squirming prostitute's FLAILING form, all limbs and petticoat lace. Someone pushes through the Police to look at the scene --

-- It's Allan (with Gray standing further back.)

COPPER #1
Looks like your traps ain't up to much.

Gray is amused the remark. Allan isn't.

ALLAN
My Government authority means you follow my orders.

COPPER #1
And?

ALLAN
Stop talking! Keep moving!

COPPER #2
Wha're we after, sir? Man or beast? From wha' I can tell could be one or t'other.

GRAY
Or one and the same.

Allan nods at the prostitute in the trap, as two of the police help lower her --

ALLAN
These weren't meant to capture him. Merely to make the prey aware we're in pursuit. To drive him onward.

COPPER #2
Onward where, sir?

EXT. THE DOCKS - NIGHT/THAT MOMENT

As the "Prey" EMERGES onto a wharf. The buildings' shadows no longer conceal him, and so this figure stands revealed in the moonlight --

(CONTINUED)

EDWARD HYDE - a gigantic man/primate hybrid, his lumbering form at odds with the tattered gentleman's clothing that hangs off him.

Hyde has run out of escape route and he knows it. He stands for a moment more, aware the taps and whistles close in --

THEN -- in the darkness of Thames water -- there's the faint sound of bubbles --

SWOOSH --

From within the shadows, an enormous BLACK SHAPE rises out of the water. It's too dark to make out what it is, but the vast size of this leviathan dwarfs the quay.

NAUTILUS (LOUD HAILER)
MR. HYDE!

-- It casts a NET that ENSNARES Hyde, and drags him into its dark mass. Then -- it SINKS FROM SIGHT just as quickly as it appeared -- as if Hyde were never there at all.

Allan, Gray and the police arrive at this serene tableau --

COPPER #1
I don't understand. 'E's vanished.

COPPER #2
(looking around)
He ain't the only one.

-- The policemen realize Allan and Gray have vanished too.

EXT. BRITISH MUSEUM - DAY

-- With its high walls, and Grecian pillars, looking much the same as it does now.

From this we go to a SERIES OF DISSOLVES --

INT. BRITISH MUSEUM - DAY

Halls of antiquities. Nordic armor and weaponry. Statues of Roman Gods. And a DOORWAY marked 'NO ADMITTANCE TO THE GENERAL PUBLIC' --

INT. STAIRCASE - DAY

-- Down into the museum bowels. Crammed with ARTIFACTS the whole way --

INT. STORAGE ROOM - DAY

-- Crammed with more ANTIQUITIES --

INT. ANOTHER STAIRCASE - DAY

-- Going further down. Crammed with even more diverse and outlandish antiquities. It's VERY DARK. The one respite, a glimmer of LIGHT ahead and the faint sound of voices --

INT. LARGE CHAMBER - DAY

-- This is the meeting room of the League of Extraordinary Gentlemen -- also crammed with antiquities, but with more order to their placement -- decor for the room's central area with a CIRCULAR TABLE surrounded by SUMPTUOUS LEATHER CHAIRS.

Gas lamps provide pools of light amidst darkness. The darkness also semi-obscures PAINTINGS hanging on one wall, and the fact there is a LARGE HANGING CURTAIN to the rear of the chamber.

Campion Bond stands with Allan, Gray and Nemo, close to a WROUGHT IRON BARRED CAGE --

-- Hyde is within it glaring out sullenly.

BOND

You did well assembling the team.

ALLAN

It was your shopping list.

(re. Hyde)

Nabbing this big brute was tricky.

GRAY

Controlling him will be trickier.

BOND

Don't worry. Mr. Hyde will be more manageable in a moment.

Allan and Nemo exchange a questioning glance.

BOND (cont'd)

So. Let me welcome this generation of the League of Extraordinary Gentlemen.

NEMO

This generation?

ALLAN

The League of what?

(CONTINUED)

Bond gestures to the paintings on the wall. Upon examination there are group portraits -- adventurers from historical fiction lumped together by their approximate eras --

-- ROBIN HOOD, THE BLACK ARROW AND IVANHOE.

-- THE THREE MUSKETEERS, CAPTAIN BLOOD AND THE SEA HAWK.

-- SIR. PERCY BLAKELY, NATTY BUMPHO, GULLIVER, AND DR. SYN.

BOND

There have been other times when a danger upon the world required the services of singular individuals.

GRAY

This is their shrine? How very curious.

BOND

The British Museum's full of curiosities.

NEMO

So what now? The minute hand turns, the clock face looms.

ALLAN

Yes, I came to hunt, not chit-chat.

BOND

After Africa's veldts, London weather isn't helping your mood, I see.

GRAY

Allan's right though. Lot of trouble getting the four of us, I hope this is where we learn the why of it.

BOND

Five of you.

ALLAN

My eyesight must be worst than I thought.

INVISIBLE GENTLEMAN/UNSEEN VOICE

Your eyesight's fine.

It's a voice from thin air. The men look around mystified --

GRAY

What in God's name?

ALLAN

No games, Bond.

BOND

A few years ago, Gerald Griffin made a discovery involving the refractive index of

(MORE)

(CONTINUED)

BOND (cont'd)
substance -- lowering the index to that of air.
Hard to explain.

GRIFFIN/UNSEEN VOICE
Harder to do I assure you.

BOND
Griffin was his own guinea pig. He
became invisible.

GRIFFIN/UNSEEN VOICE
I realized it wasn't my smartest decision
when the process I'd devised to return my
visibility failed me.

ALLAN
I refuse to believe it.

Allan staggers/reacts, "invisibly" SLAPPED on his head --

GRIFFIN/UNSEEN VOICE
Believe it.

BOND
In the course of his travails he fell foul of
the law. We interceded on his behalf.

ALLAN
And you keep him by threat of arrest?

BOND
He has a wife and child.

GRIFFIN/UNSEEN VOICE
Who will be allowed to see me again -
figuratively speaking - if I'm a good boy.

HYDE
He's too skinny.

Everyone turns to look at Hyde -- who sneers back at them --

NEMO
First word out of your mouth. I'd begun
to suspect you were more animal than man.

GRAY
And an attempt at humor, no less. My
aren't we the dark horse? You'll be
showing us parlour tricks next.

Suddenly Hyde WINCES. The pain immediately escalates, to the
point he CLUTCHES his stomach, DOUBLING OVER --

HYDE
(gasping for breath)
Abra Kadabra.

(CONTINUED)

With a SCREAM Hyde COLLAPSES to the darkness of his cell floor. More screams follow. Then silence. Then --

HENRY JEKYLL arises where Hyde fell. A slight man (30s) with delicate features, his ashen face shows the ordeal of his transformation. He smiles weakly --

JEKYLL
Henry Jekyll at your service.

INT. LARGE CHAMBER - DAY - LATER

The League sits around a table, drinking brandy and smoking cigars (all but Nemo). Jekyll is clad in fresh gentleman's clothing. Griffin wears a night robe gloves and cap, frosted glasses and white face-paint making him kabuki-like.

JEKYLL
Quite a mind dreamed all this up.

Bond smiles as -- with a touch of a button under the table, GAS LIGHT flares behind the long hanging curtain --

BOND
Indeed. You're due a great honor. Meet the man behind the League.

-- Revealing a SILHOUETTE of a seated man. This is "M". A thin man, with a prominent forehead and stately demeanor. As he speaks he moves only slightly and gestures not at all.

BOND (cont'd)
M.

ALLAN
M? Just M?

M
Mine is a world of secrets, Quatermain. My identity is forever lost to the necessities of national security.

NEMO
Does the letter M stand for a name?

M
Perhaps.

HYDE
The great detective who died at the Reichenbach Falls in Switzerland. Didn't he has a brother named Mycroft involved in the darker dealings of the Empire?

GRAY
Mycroft Holmes. Yes, that gives us something to think about.

(CONTINUED)

M

No, gentlemen. The only thing on your minds should be to find Liddle's Germ Gas and the men who have it.

BOND

As Nemo so baroquely put it, the clock is ticking.

GRAY

So what's our next step? The brandy and cigars are good but --

M

America.

BOND

This Criminal Army has done a very thorough job of eliminating all scientists versed in the advancement of germ warfare.

JEKYLL

Germ warfare. A chilling new term.

ALLAN

Why are they killing scientists?

BOND

These are people who might develop a means to counteract Liddle's gas. The only scientist left alive whose credentials make a worthy target is ensconced in Manhattan guarded by the American Secret Service.

M

The one clue we have as to where these villains may strike next.

ALLAN

So the scientist is bait in a snare. Bit cold-blooded.

M

These are cold-blooded times.

JEKYLL

I'm in.

GRAY

You didn't take much convincing. I doubt Mr. Hyde would have accepted as readily.

JEKYLL

Gentlemen, let me make one thing clear. I am not Edward Hyde

(CONTINUED)

NEMO
You look troubled, Quatermain.

ALLAN
We're recruited by the government...by a man whose identity is kept from us.

M
I repeat. Government security.

ALLAN
But so far I haven't heard anything so very unique that it requires our services.

M
Let's not talk in half-truths gentlemen. Europe's anger rises towards England for something we're innocent of.

GRAY
Innocent? So Liddle was funding his research with a morning paper route? How industrious of the fellow.

M
I expect cynicism from Quatermain.

GRAY
I'm a very old man. The older I get the more I enjoy the plain truth.

M
The truth is we have under a week to meet the criminals' demands. Five days for you gentlemen to shine light upon an army of shadows.
(gestures to Allan)
This hunt requires a master huntsman.
(gestures to Gray)
You all have a wealth of experience, but Mr. Gray has many lifetime's worth.

GRAY
Nice of you to say.

M
(gestures to Nemo)
Furthermore, the gas is a marvel of science beyond the understanding of most men. Your legend stems from the construction of scientific wonders. Who better to devise a means of combatting the gas if conventional means continue to fail us?
(to Jekyll)
You are also a man of extreme science. And if Mr. Hyde must make an appearance --

(CONTINUED)

JEKYLL
Which he won't!

M
If need be, Hyde will provide much.
(to Griffin)
Where strength isn't the answer, perhaps
stealth will be.

The team look at each other, all begin to see their purpose --

BOND
The Americans expect you. One of their agents
will be at the docks to meet you.

ALLAN
How will we report back?

BOND
We'll find you.

JEKYLL
It will take the better part of a week to
cross the Atlantic.

M
You have two days.

JEKYLL
What vessel could cross an ocean in two days?

EXT. NAUTILUS - DAY

We now see this amazing craft clearly. It's long and lean, but designed to resemble a SQUID, with HUGE WINDOWS resembling the eyes, and ARTICULATED METAL TENDRILS covering its bow. Its hull tapers to a thin stern, like a squid's body and tail. It KNIFES through the water at INCREDIBLE SPEED.

ON THE ROOF of the vessel is a LARGE OUTDOOR OBSERVATION PLATFORM. The League stand there, all but the sea-faring Nemo regarding their speed with awe.

NEMO
We'll be diving soon, gentlemen.

INT. NAUTILUS PARLOR - DAY- LATER

Allan, Gray and Griffin sit in a room lined with books and art. Gray reads/notates his JOURNAL. Griffin helps himself to sherry. Allan regards the room.

ALLAN
Quite a mind, eh? To create such a vessel.

(CONTINUED)

GRIFFIN

And I recall when it laid waste to ships
of the world. They called Nemo a maniac.

ALLAN

Your past is far from lily-white. I'm a
fossil from a by-gone time. Dr. Jekyll --
do we even need to go there? Gray here's
the only one who --

GRAY

Oh I've done some things I'm ashamed of.

GRIFFIN

Keep an eye on Nemo. It's all I'm saying.

INT. NAUTILUS BRIDGE - DAY

Nemo and his CREW work the retro-future dials and controls.
They are all intent on their tasks - Nemo sitting in a
CHAIR/CONSOLE that sets him up and apart from the others. He
concentrates on charts, unaware that --

Quatermain, perhaps touched by Griffin's words, WATCHES him.

INT. NAUTILUS - CORRIDOR

Jekyll looks through a porthole at the dark waters outside.
Fish swim close by, emerging from the darkness like ghosts.

HYDE'S VOICE

(in Jekyll's head)

You can't shut me out forever, Henry.
Drink the potion. Let me play.

JEKYLL

Be quiet.

HYDE'S VOICE

What could they want with you? How can
you help? They need my brawn.

BAM! (A VISION OF) HYDE'S FACE APPEARS OUT OF THE SEA'S
DARKNESS, FAST AND SHOCKING IN THE PORTHOLE GLASS!

HYDE

THEY NEED HYDE!

It's a vision in Jekyll's mind. "Hyde" vanishes as quickly.
Jekyll is shocked and shaking. His nerves aren't helped by --

Nemo standing behind him. Jekyll spins with a yelp --

(CONTINUED)

NEMO

Stand fast. Let the evil that seeks its freedom know you are better than it.

HYDE

How could you possibly know what I was thinking?

NEMO

I must sense men's strengths and flaws -- the safety of this vessel and all aboard may hinge upon it.

HYDE

I suppose.

NEMO

I used the Nautilus as a means of destruction and now the lives of the sailors I killed weigh upon my soul. I struck out at the world in anger. For that I will atone by helping to save it.

HYDE

That's why I was so quick to sign on too. Hyde may not be me, but he is a part of me. I feel responsible for his deeds.

NEMO

Has Hyde killed?

HYDE

He's done every evil a person could. My curse -- I recall those actions later.

NEMO

I know men. And I am glad to know you.

Jekyll casts one last glance at the porthole. A 2nd. "vision" of Hyde almost appears anew but it gone again before it can be proven more than a trick of the light.

INT. NAUTILUS VENTILATION SHAFT - DAY

Griffin leads Allan and Gray down it, their progress is slow and cramped, with all three men bent double. (*Throughout this scene they speak in whispers.*)

ALLAN

My back's about done for. This had better be something, Griffin.

GRAY

I must say, I'm of the same mind --

GRIFFIN/UNSEEN VOICE

Shhh. Look.

(CONTINUED)

Griffin stops by a GRILL, looking down into --

INT. NEMO'S CHAMBER - DAY

Pulling out from the other side of the grill we see from the cabin interior's side the grill's lattice-work is incorporated into ornate relief carvings of INDIAN DEITIES.

Nemo's chamber is a sumptuous suite, with a handsome bed, desk and settee areas. A LARGE WORSHIPPING AREA is to one side of the room, given over to a massive STATUE OF KALI which takes up most of one wall.

Nemo kneels before it, performing yoga salutation exercises.

INTERCUT WITH:

INT. NAUTILUS VENTILATION SHAFT - DAY/THAT MOMENT

Where Allan, Gray and Griffin continue observing --

ALLAN
What's that statue?

GRAY
Kali. Indian deity. Goddess of death.

GRIFFIN/UNSEEN VOICE
Nemo worships death? Oh yeah, he's someone I want on my side.

INT. NEMO'S CHAMBER - DAY/THAT MOMENT

Ishmael enters holding a tray with an elegant teapot and cup.

ISHMAEL
I brought your tea, Cap'n.

NEMO
(arising)
Thank you.

ISHMAEL
Makes you feel at home, eh? Nice cup of Indian tea.

Nemo pours a cup and takes a sip.

NEMO
It does. But I'm also reminded of England's far-reaching power.
(beat)
Tea isn't indigenous to my land. It was stolen from the hills of Tibet by English
(MORE)

(CONTINUED)

NEMO (cont'd)
merchants and brought to India where it
could grow under the control and for the
profit of the British.

ISHMAEL
You still hate the empire?

NEMO
Hate destroys. I seek to save.

ISHMAEL
The other gentlemen...do you think they
suspect your true motive?

NEMO
A fool might underestimate them. Not I.

ISHMAEL
I'll leave you to your tea, Cap'n.

NEMO
Thank you Ishmael.
(takes another sip)
Delicious.

INT. NAUTILUS VENTILATION SHAFT - DAY/THAT MOMENT

Allan, Gray and Griffin --

GRAY
We're like card players. Sooner or later
we'll all show our true hands. Until
then all we can do is continue the game.

Gray turns to leave. Allan nods to Griffin to keep spying --

EXT. NAUTILUS OBSERVATION DECK - DAY

Nemo and Allan. Nemo plots their course with a (retro)
futuristic sextant. Allan leans against the railing admiring
DOLPHINS that leap alongside the submarine.

ALLAN
I was thinking.

NEMO
And where did that journey take you?

ALLAN
You hit the bull's-eye, when you guessed M
stood for Mycroft Holmes. Government ties.
Devious. Probably cheats at rummy. They say
he's smarter than his brother.

(CONTINUED)

NEMO
Time will reveal if my aim was true.

ALLAN
(re. ocean)
I could get to like this life.

NEMO
Your life is the dark continent.

ALLAN
What about you? How does this feel?

NEMO
Like I'm back in the arms of an old lover.
(yelling to the hatch)
Ishmael!

ISHMAEL, a wizened crewman pokes his head up --

ISHMAEL
Yes, Cap'n.

NEMO
Manhattan within the hour.

EXT. MANHATTAN HARBOR - DAY

-- Swarming with WORKERS, SAILORS, and LONGSHOREMEN.

Then one WORKER looks up. His eyes go wide --

DOCK WORKER
Good god!

One by one, others look. In a moment all work on the docks have stopped. Everyone stands frozen by the sight of -- The Nautilus gliding into dock.

CABLES fired from irises in the hull, attach themselves to mooring posts without the dockers' assistance. Then from a larger iris in the hull's mid-point, a PLATFORM GANGPLANK telescopes out to rest upon the dock-side.

The League calmly disembark like men on a Sunday stroll.

A young man, stands there to meet him. His tidy suit and relaxed demeanor set him apart from others on the dock.

TOM SAWYER
I'd say you're the gents I'm expecting.

SECRET SERVICE AGENT TOM SAWYER (25) holds up his badge --

TOM SAWYER (cont'd)
Tom Sawyer. Secret Service.

(CONTINUED)

Allan extends his hand. Tom looks down but refrains from taking it, putting his hands in his pockets instead.

TOM
Quite a grand ol'entrance.

GRAY
We do our best.

TOM
Yeah, well I hope you got more'n showy ways. Otherwise you're no better than Zigfield's high-kickin' chorus girls.

Tom turns from them to regard the Nautilus --

GRAY
My, what an angry young man.

ALLAN
I'll high-kick his backside.

NEMO
Patience Quatermain. It's the way of youth to speak before thinking.
(to Tom/re. Nautilus)
You're intrigued by my vessel.

TOM
S'okay if you like frilly gimmicks. But I guarantee the U.S.'ll have you outdated 'fore the century's much older.

Nemo's mouth opens and shuts with shock before he utters --

NEMO
Puppy.

Tom jerks his head for the men to follow him --

EXT. MANHATTAN DOCKS - DAY

The League is led by Tom to a LARGE COACH. The DRIVER, a Secret Service agent, keeps back gawking on-lookers.

TOM
Your transportation, gents --

Tom moves around the Coach, to reveal --

A pristine 1901 OLDSMOBILE -- an icon of this new era he so embraces, it is clearly Tom's baby.

TOM (cont'd)
-- N'this is mine. Oldsmobile. Makers boast a top speed of 40 miles an hour.

(MORE)

(CONTINUED)

TOM (cont'd)
Me, I realigned the gear-band, put in a
Benz carburetor, n'got this baby up to
45. Honest injun. Who wants a ride?
(to Allan)
I dare you.

EXT. LOWER MANHATTAN STREET - DAY

The procession of Coach and motor car. However, going is slow through the traffic of HORSE CARTS and CARRIAGES filling the street, no one mindful of the cross-flow of vehicles. This mayhem is furthered by MARKET STALLS and PRODUCE CARTS. CROWDS fill the street, rich and poor -- a diversity of class and ethnicity.

Jekyll looks out of the coach window with wonder. Gray relaxes, idly letting the sun REFLECT off his silver cane handle. He, Griffin and Nemo seem happier staying within.

Tom and Allan ride in the car, a little aloof. Finally --

ALLAN
So who's in charge of this operation?

TOM
You're looking at him.

ALLAN
You're very young.

TOM
This is a young country.

ALLAN
I give up, boy. What's your problem?

TOM
I see what's what, is all. We're guarding your one lead. Means we're the ones reduced to bleached bones if'n that gas comes a'calling. You limeys think you can have none of the risk n'all the glory.

ALLAN
The risks my compatriots and I will face remains to be seen. Get a few grey hairs, you might learn not to judge so rashly.

EXT. ALLEYWAY ENTRANCE (NEARBY) - DAY/THAT MOMENT

TWO MEN from the criminal army watch the League's vehicles' progress. One man nods to the other. The second man RUNS off through the crowd --

EXT. LOWER MANHATTAN STREET - DAY/THAT MOMENT

As Allan and Tom continue their heated conversation --

TOM
I'm experienced.

ALLAN
Fight a war. Lose loved ones. That's experience.

TOM
I've seen the battlefield. My best friend died on it. N'you know what--
(nods at the coach ahead)
--I still take you and yours for trouble. I know you English are strange with your warm beer and all, but this freak show's your country's idea of an elite force?

ALLAN
(suppresses a smile)
You have a point.

EXT. ROOFTOP (OVERLOOKING CANAL STREET) - DAY

As TWO MORE CRIMINALS watch the League's vehicles turn into Canal Street below them. One of them signals to ANOTHER FOOT SOLDIER on a different rooftop further off.

Although far off we see this Third Man then signal to a FOURTH CRIMINAL even further away.

EXT. CANAL STREET - DAY/THAT MOMENT

The going is even slower here with VEHICLES, PEOPLE and VENDORS or all sorts, but now traffic is further hindered by CONSTRUCTION CREWS who have cordoned off huge areas of the street and road. These sites show massive amounts of work being done -- work that leads underground.

ALLAN
Slow going.

TOM
Canal Street always was. There's a dire need for a new form of mass transit. That's the irony of this crush.
(nods at construction)
It was bad before, now it's even worse because of the construction everywhere for the underground railway.

ALLAN
So where are we going exactly?

(CONTINUED)

TOM
South. An area called the Battery.

EXT. CASTLE GARDEN - DUSK

The two vehicles stop outside the large circular building. Rising many stories high it is imposing, set apart from the nearest buildings of the financial district by Battery Park. Because of this the building, up-lit by low-lying gas lights, has an eerie, ethereal feel in the dusk.

The League get out of their vehicles --

TOM
Welcome to Castle Garden, gentlemen.

SECRET SERVICE AGENTS look at the League with curiosity --

TOM (cont'd)
Built in 1807, on the site of a Dutch Fort and renamed Castle Clinton after the war of 1812. A public arena -- sports, circuses, public addresses -- until 1855 when it was given the name Castle Garden and turned into a depot for immigrants 'til 1890 when Ellis Island was built.

GRAY
My, aren't you the tour guide.

TOM
I'm thorough.
(beat/re. Castle Garden)
It was being converted into a public aquarium. We shooed away the fish.

ALLAN
A long way from anybody.

TOM
Yeah, so in a gas attack, the only ones in danger are those of us paid to die.

GRIFFIN
Hmmm. That gives me warm, fuzzy highs.

TOM
And we're close enough, if we need help we can summon the city's police.
(to Archie)
Can you show our guests inside, Archie.

ARCHIE, an U.S. Agent ushers the League into the building. Another Agent, SAM, comes up Tom, whispering to him --

SAM
What in God's name have you brought us?

(CONTINUED)

TOM
I don't think God had much of a hand in
any one of them, Sam.
(beat/thinks)
Yeah, I'd like to know exactly who we're
dealing with too. Shake a few bushes. I
know what the English told us. See if
our files have anything different.

EXT. "KLEINDEUTSCHLAND" SLUMS - BOWERY AND BROOME - DUSK

The heart of the 10th Ward, the roughest area of New York --
sprawling, dilapidated dwellings, slaughterhouses, inns,
brothels and stables. It looks dangerous to walk a block.

The Criminal who earlier ran from the alley RUNS past --

INT. TENEMENT - DUSK

-- Large, filthy and seemingly without end. The Running Man
races up stairs and through labyrinthine corridors --

INT. TENEMENT CHAMBER - DUSK

The Running Man barges into the room. Blake stands near a
desk of papers and plans, feeding a large MCCAWEY that perches
in a cage nearby. He turns at the man's abrupt entrance --

BLAKE
Next time knock first.

RUNNING MAN
Sorry, sir. It's just...we know where
they are.

BLAKE
That was the plan wasn't it?

Blake takes a revolver from the desk, checking it's loaded --

BLAKE (cont'd)
Time for some sport.

EXT. CASTLE GARDEN - DUSK

Tom catches up with the League as they enter the building --

JEKYLL
Must be quite a scientist at work to
warrant all this.

TOM
Oh she is.

(CONTINUED)

ALLAN
She?

INT. CASTLE GARDEN - DUSK

Tom and the League enter a LARGE CENTRAL CHAMBER. Teams of SCIENTISTS engage in round-the-clock analysis. The ornate, cavernous place is filled with science -- CHEMICAL RIGS - vials with interconnecting rubber and glass tubing, heat and transmute chemicals to gas and back again -- BYZANTINE GLASS MATRIX that rise up on all sides. ATOMIZERS spin carousels of test tubes. There are also men's SKELETONS on tables that other scientists examine expertly.

The "queen ant" that these "drones" report to is MINA MURRAY. She's a beautiful woman (30), with quick eyes. (A silk scarf is around her throat - a constant whenever we see her.)

The League gathers (with Gray hidden to the rear) --

TOM
Mina, these are the gentlemen I told you were coming.
(introducing the League in turn)
Allan Quatermain, Captain Nemo, Henry Jekyll and err --

GRIFFIN
Gerald Griffin.

TOM
(gestures at Gray)
And this is --

GRAY
(stepping forward)
We're already acquainted. Hello Mina.

MINA
Dorian! I had no idea.

GRAY
Gentlemen, it's my pleasure to introduce you to Willamina Murray.

Mina smiles. It's enough to light up Castle Garden all by itself. Jekyll gasps under his breath, his eyes bright. Mina notices, her eyes meeting Jekyll's for an electric moment before she returns to the matter at hand --

MINA
I'm surprised to see you, Dorian.

GRAY
You know me, old girl. Always the road less travelled.

(CONTINUED)

MINA

Oh I know. But this instance --
(turns to rest of League)
Gentlemen, I appreciate the King sending
you, but I assure you I'm used to danger.
(smiles at Tom)
I have the services of Agent Sawyer and
his men. Your trip was unnecessary.

ALLAN

Come now Miss Murray. I doubt you
measure danger the way we do.

MINA

I imagine you with quite the library, Mr.
Quatermain. All those books you must have read
merely by looking at their covers.
(to League/looking at each in turn)
I can see from your eyes --
(re. Griffin's frosted glasses)
-- Where I can see them -- that your
roads are hard travelled. My path has
been as hard. So much so that for all
your exploits you might think twice
before setting foot upon it.

JEKYLL

This workshop.
(clearly not talking about the lab)
Breathtaking.

MINA

You're a man of science?

JEKYLL

Some of the time.

MINA

Your field?

JEKYLL

Genetics. The chemistry of the body.

There's a spark of a connection between them --

MINA

Sounds similar to my work.

JEKYLL

I hope for your sake, Miss Murray, that
there is little similarity between us.

MINA

Perhaps we could discuss our similarities
and differences.

JEKYLL

Yes, we could have an exchange.

(CONTINUED)

TOM
(appalled)
Are you both quite finished? If we're
bothering you we could take a stroll
around the grounds until you're done.

GRAY
(amused)
Mina was always one to get the boy's
attention.

MINA
(flustered)
Why don't we all take a walk. I'm feeling a
little warm. Is it hot in here?

TOM
(still appalled)
No. In fact I'm feeling chilly.

EXT. CASTLE GARDEN - NIGHT

As Mina, Tom and the League emerge outside. Mina and Gray
walk side by side --

MINA
Did you know I was here, Dorian?

GRAY
I didn't know anything. Gas bombs?
Criminal armies? I was holidaying in
Venice enjoying the calm.

Gray glances at Mina with an obviously admiring expression --

GRAY (cont'd)
Discovering...rediscovering you. The
mullahs of Arabia might call it kismet.

MINA
Don't get ideas, Dorian. Our past is
just and only that...the past.

Mina speeds up her step, catching up with Allan and Tom.
Gray watches her go, the light in his eyes never dimming.

Nemo pauses. He looks at agents on guard. He looks off --

GRIFFIN
(noting Nemo alone --)
Something the matter?

NEMO
The air feels -- strange tonight. We
must stay alert.

Griffin stares into Nemo's eyes through frosted spectacles.
(CONTINUED)

GRIFFIN

Oh I will.

The others arrive at the quayside --

TOM

I guess I didn't do a good job explaining before, Mina. These guys aren't concerned with your welfare. They just want to nab whoever has the gas.

ALLAN

I would ask you --
(glares at Tom)
-- Both of you. To judge us by our actions.

GRAY

Yes, Mina. You have to trust that --

SHOTS ARE FIRED (YET NO SOUND IS HEARD!) Two Agents DIE!

The Secret Service raise their weapons looking out at both land and sea. Nothing. Where are the shots are coming from?

MORE SILENT SHOTS FIRED FROM NOWHERE! MORE AGENTS DIE!

The League HUSTLES Mina back to the Castle, stopping intermittently as more SHOTS take out agents around them.

Archie runs to meet them --

TOM

Where? How? There are no gun blasts.

ARCHIE

We have this place covered land and sea--

MORE SHOTS! ARCHIE FALLS DEAD along with MORE AGENTS!

Allan and Tom have the same idea at the same time --

ALLAN/TOM (IN UNISON)

(looking up)
Land and sea.

-- A giant HOT AIR BALLOON looms above. Underneath it is a GIGANTIC GONDOLA. SHARPSHOOTERS fire from port-holes. LEWIS GUNS mounted on fore, aft and sides have yet to fire.

TOM

I've heard of guns like these. They use air to power the shot. Explains the silence.

ALLAN

(re. Lewis Guns)
It's those big guns I'm worried about.

(CONTINUED)

The League spread out among the Secret Service --

-- Alan races to Sawyer's Olds, pulling his WINCHESTER RIFLE from among the firearms in his leather gun wrap.

-- Tom pulls two pistols, one in each hand, ready for battle.

-- Griffin throws off his coat and glasses. His invisible hand wipes the white from his face. He vanished from view --

ALLAN (cont'd)
Jekyll. Time to see your other face.

JEKYLL
Never!

ALLAN
Then what good are you?!

TOM
Take Mina inside!

GRAY
(eyes Mina)
I'll go too.

Tom thrusts a revolver in Gray's hand --

TOM
There's work for you here, Gray.

-- A pistol RISES into the air from one dead Agent's grasp. Then a knife RISES from a different dead agent (lifted by an invisible hand) --

IN THE GONDOLA -- Blake gets behind one of the Lewis Guns --

BLAKE
The need for stealth is over. Give'em Hell!

-- The Lewis Guns OPEN FIRE, killing many of the agents!

-- A spray of bullets targets Jekyll and Mina. Jekyll pulls Mina off her feet as they DIVE for the Castle. Bullets STRAFE the doorway, as Mina and Jekyll TUMBLE into each other's arms -- staring into each other eyes for a breathless moment even as the sound of death echoes around them --

ATTACK WAVE #2 -- LINES drop from the gondola and waves of the CRIMINAL ARMY REPEL down ten at a time.

-- An AGENT near Nemo picks up the pistol of a fallen agent. He offers it to Nemo --

AGENT
You'll be needing this.

(CONTINUED)

NEMO

I walk a different path.

-- Nemo calmly/gracefully ADVANCES at the criminals, nimbly AVOIDING their shots. Getting close-quarters with the Criminals, Nemo reveals his skill at martial arts, delivering lethal BLOWS, CHOPS and SPINNING KICKS. All the while he DUCKS, ROLLS and LEAPS, staying one beat ahead of the Criminals' shots --

Allan sees Nemo fight. He catches Tom's eye. Tom nods his approval, as he FIRES at the enemy two-gun style --

IN THE GONDOLA -- Blake targets Tom and FIRES --

-- Tom races sideways, firing his two guns all the while as Blake's Lewis Gun follows in his wake. Some of the shots kill Agents who get in the line of fire, but Tom avoids death, DIVING for cover near the water's edge.

-- Criminals close to Castle Garden DIE confused deaths, not understanding the last thing they see -- a gun and knife floating in the air -- IS GRIFFIN AT WORK.

Allen aims at the gondola and KILLS sharpshooters with one fantastic shot after another. His kills confirmed as one man after another FALLS to Earth. Allan looks over and SEES --

-- In the midst of battle Nemo checks his POCKET-WATCH --

ALLAN

Are you bored?

NEMO

I'm waiting.

ALLAN

For what?

Nemo closes his watch with a smile of satisfaction as --

-- THE NAUTILUS EMERGES with the speed of a Killer Whale!

Nemo runs towards it, taking down criminals in his path.

NEMO

(calling to Nautilus)

To arms!

His CREW emerge, bearing rifles. They fire at the Criminals from the deck of the Nautilus --

-- ATTACK WAVE #3 -- From the shadows of the parkland, MORE CRIMINALS appear as a wave of guns.

(CONTINUED)

IN THE GONDOLA -- Blake allows himself a premature smile of victory. The Secret Service, already decimated by the Lewis Guns crumble to this new assault --

The surviving agents are driven back to the doorways of Castle Garden. The Criminals close in on them. Their backs to the Nautilus, however, these Criminals become easy targets for the submarine's crew UNTIL --

-- Lewis Guns strafe the Nautilus. Crewmen DIVE for cover.

NEMO (cont'd)
Harpoon!

From below the deck, a HARPOON GUN rises up. Two of Nemo's CREW struggle to aim and fire but before they can --

-- Blake RIDDLES them with bullets from his Lewis Gun.

Nemo RUNS through a hail of BULLETS towards the harpoon gun. His crew FIRING shots with the Criminals the whole while, as the remaining Secret Service fall --

-- Nemo reaches the harpoon. He LOCKS EYES with Blake. The two men fire IN UNISON. Nemo sends the harpoon high in to the air as Blake's Lewis bullets pepper the Nautilus's hull around Nemo forcing him to dive over the side --

-- As that same moment Nemo's harpoon SPEARS the balloon. The men in the gondola are frozen with shock -- all except Blake who DIVES for one of the drop-lines, REPELLING to the ground a moment before --

--The balloon PLUMMETS into the side of Castle Garden EXPLODING on impact.

INT. CASTLE GARDEN - NIGHT/THAT MOMENT

-- The gondola SMASHES through the Castle roof into Mina's lab. Scientists DIVE to escape. Some live, some die.

-- Jekyll DIVES too -- DRAGGING Mina with him under a sturdy work bench as DEBRIS falls around them.

EXT. CASTLE GARDEN - NIGHT

-- TWO SECRET SERVICE AGENTS hiding in the shadows CHARGE Blake -- who SHOOTS them dead.

More of the Nautilus's crew emerging top-deck all the while. Blake scans the scene. His men have the upper hand but only for a moment longer --

-- As a bullet HITS the wall near his head. Blake sees Gray, crouched by the carriage, fired the shot --

(CONTINUED)

At that moment Allan CHARGES, firing his Winchester from the hip. Tom CHARGES TOO, FIRING two pistols ahead as he runs.

Blake FIRES BACK in both directions with a gun in each hand. Allan and Tom both dive for the ground JUST AS --

A SECTION OF THE CASTLE ROOF EXPLODES -- FLAMING DEBRIS RAINS ALL AROUND. Blake's men have the distraction they need.

BLAKE
(to his men/points to park)
Retreat!

Quatermain FIRES. The young Aide from earlier steps in front of the shot/Blake and is WOUNDED in the leg. He falls --

AIDE
Blake!

Blake SHOOTS the Aide between the eyes --

BLAKE
(calls to his men)
You know your orders!

-- In answer to this, the surviving Criminals SHOOT any of their own wounded men lying around them, as they withdraw to the shadows of the parkland -- a wave of SMOKE and FLAMES wafts across the quayside giving them further cover for their retreat. Within moments, the last of them is a mere suggestion of movement in the darkness.

Quatermain and Tom are left among the dead and dying.

ALLAN
Quite a game.

TOM
Yeah, n'my boys paid to play it.

Mina and Jekyll emerge warily from the Castle, stepping through the debris and bodies.

JEKYLL
Is it over?

TOM
Decided to show your face did you.

MINA
He saved my life, Tom. Twice.

Tom is uncomfortable. He smiles weakly at Jekyll before turning back to the carnage around them.

Griffin's robe rises into the air, taking human form as he dons it. His smoked glasses go on his invisible face.

(CONTINUED)

BY THE QUAYSIDE - the Nautilus irises an opening and a gangplank emerges out of its side. CREWMEN rush to help Nemo who is in the act of clambering out of the water --

NEMO
(gestures men away)
There are wounded men. Be about them.

Gray staggers out from the shadows -- his shoulder bloody from a GUNSHOT WOUND --

GRAY
Yes. I appear to be one of them.

-- He COLLAPSES. Mina and Ishmael rush to him --

ISHMAEL
He'll live.

ALLAN
(to Jekyll)
How's the Castle?

JEKYLL
Crispy.

NEMO
There's room on the Nautilus for everyone.

Griffin's invisible head sidles up to Allan and whispers --

GRIFFIN
Is that wise, Quatermain? Nemo?

ALLAN
His men saved our bacon, if you hadn't noticed.

Allan turns from Griffin without another word, looking off in the direction Blake's army fled --

ALLAN (cont'd)
Time to hunt.

TOM
Huh?

ALLAN
They'll have left a trail. I'm a hunter.

TOM
On your own?

ALLAN
(gestures at the dead)
We're a little low on manpower.
(beat)

(MORE)

(CONTINUED)

ALLAN (cont'd)
Fire up that horseless carriage and we'll
end this by sunrise. I dare you.
(under his breath)
Maybe you'll learn something.

TOM
(hearing him)
Maybe you will.

Tom hand-cranks the Olds, the men get on board and drive
away. Nemo, Mina and the others watch them go.

MINA
Men of action.

NEMO
Rash action.
(gestures to Nautilus)
Welcome aboard.

EXT. BATTERY STREET - NIGHT

Allan and Tom's car moves slowly, with Allan angling/shining
a gas-light attached to the Old's passenger-side wind-screen.
He scans the street for signs of a trail as he alone would
know to look for --

ALLAN
(noting Tom's expression --)
What is it?

TOM
M'not sure. Something about the attack.
It ain't right. Something.

ALLAN
What had you uncovered pertaining to this
rogues' army before we arrived? Anything?

TOM
Our men are watching a number of suspects.
British immigrants with bad habits, if you know
what I mean. No one stands out.

ALLAN
Apart from that?

TOM
New York ain't the safest place, but the
crimes committed have been true to the
city. Nothing to indicate the grand plan
of a criminal mastermind. Robberies,
murders. Nothing of note.
(beat/recalls)
There was the attack on Hamilton Fisk's
mansion. That made the headlines.

(CONTINUED)

ALLAN

Fisk?

TOM

Wealthy developer. His mansion was burgled and it turned nasty. Fisk, his wife, and some servants were killed. Part of the building set on fire.

ALLAN

And Africa is considered uncivilized.

Allan sees something in the street, near a street lamp --

ALLAN (cont'd)

Stop.

He ventures to the lamp, stooping close to its base to see.

TOM

What is it?

ALLAN

Blood.

(nods to side street)

This way.

As he walks back to the Olds, a man steps from the shadows, moving at Allan rapidly. He reaches into his coat --

MAN

Mr. Quaterm--

Allan and Tom, both react/PULL firearms in unison, quick as lightning, AIMING at the man. The man staggers back, gingerly pulling a LETTER from his jacket which he hands to Allan before running back to the shadows --

Allan reads the note and turns to Tom --

ALLAN

Do you know the Waldorf Astoria?

INT. NAUTILUS STATE ROOM - NIGHT

-- What's left of Mina's research is being set up by the surviving scientists. It's a HUBBUB of industry, in the midst of which Mina stands with Nemo, Gray and Jekyll.

NEMO

How far had your research gotten?

MINA

We're dealing with a Pandora's Box. From the one gas I've isolated twenty different germ strains. Some as fundamental as the black

(MORE)

(CONTINUED)

MINA (cont'd)
death. Some exotic -- as least three are from Africa, all incredibly contagious. Others are new -- flesh-eating germ forms I'm unaware there's a prior record.

GRAY
You've isolated them? How about a cure?

MINA
That's the thing, Dorian, it isn't one cure. I have to find a different cure for each separate strain.

NEMO
So a remedy is nowhere in sight?

MINA
Scientific application always derives answers. Rarely does it stick to a timetable.

EXT. WALDORF ASTORIA HOTEL - DAY

The hotel was (then) situated on the corner of 5TH AVENUE AND 33RD ST. It's a wealthy area where the gentry abide. Outside is no hint of the throng of life that crowded the streets of lower Manhattan. All is gentile elegance.

INT. WALDORF ASTORIA HOTEL FOYER - DAY

-- As Allan and Tom enter.

Both men dirty from their recent battle, their appearance is enough that the guests inside all gape.

ALLAN
(to concierge)
We're expected.

INT. WALDORF ASTORIA HOTEL - "M'S FLOOR" - DAY

The elevator opens. Allan and Tom exit past the nervous elevator operator --

ALLAN
Thanks.

OPERATOR
No problem.

Dark suited BRITISH AGENTS line the corridor like an honor guard. They don't move, merely watching as Allan and Tom advance towards a door at the end of the corridor.

(CONTINUED)

It is only as they arrive there, they path is blocked by one particularly nasty looking British agent, BILLINGS --

BILLINGS
Gentlemen.

He taps on the door. Two swift knocks. Bond appears --

BOND
(to Allan)
You're late.

INT. WALDORF ASTORIA HOTEL - "M'S CHAMBER" - DAY

M sits in a large leather chair in a darkened part of the room. Because of this he is as ill-defined as before.

ALLAN
This is a surprise.

BOND
I assumed the unexpected was a lifestyle for a man like you.
(notes Tom)
Who's this specimen?

TOM
Special Agent Tom Sawyer. By the by, I'll let that crack you made slide. Talk about me that way again, we'll settle this old style.

M
Enough. Report your progress, Quatermain.

ALLAN
What are you doing in Manhattan?

BOND
This is our best lead to uncovering the leader of this criminal empire, isn't it?

M
You recent altercation. Did you question the wounded?

ALLAN
Enemy wounded? There weren't any. They killed their own as they fled.

BOND
But Miss Murray lives.

TOM
At the cost of a lot of my men.

(CONTINUED)

BOND
Yes, yes. But as to the identity of the
criminal's leader --

ALLAN
There was man leading the attackers.

M
Any idea who he was?

TOM
Ruthless sonuvva bitch, so my guess is he's
English. 'Part from that American intelligence
ain't turned up anything.

M
American intelligence is an oxymoron.

Tom opens his mouth to respond angrily.

M (cont'd)
Young man, must Billings muzzle you?

ALLAN
We're done here, Tom. The more we talk,
colder gets the trail.

M gestures as if dismissing the men. Bond steps forward --

BOND
We'll be in touch.

INT. NAUTILUS STATE ROOM/MINA'S NEW LAB - NIGHT

The work has settled to its normal pace. Scientists examine
vials of chemical or skeletons on tables.

Mina busies herself with a new formula that heats over a
bunsen flame. As Mina does this, she and Jekyll talk, the
bubbling fluid in some ways mirroring the rippling
undercurrent of their conversation --

JEKYLL
I can't believe I'm telling you about
Hyde. I've only just met you.

MINA
Perhaps you sense a kindred spirit.

HYDE
(a voice in Jekyll's head)
Perhaps she'd like to meet me.

Jekyll shakes off the voice, acting as if everything's fine.

(CONTINUED)

JEKYLL
(to Mina)
I fear that he'll never leave.

HYDE (VOICE)
You've got that right.

JEKYLL
(to Mina)
What did you mean, kindred spirit?

MINA
I was once also consumed by the darker side of human nature due to...a disease of the blood. It was that experience which led me to science. Unlike you, Henry, I'm not yet brave enough to discuss my past in full. Suffice to say I broached the study of bacteria such as I've found in the gas, from my initial work analyzing infections of the blood.

JEKYLL
I don't fully understand you, Mina.

MINA
What do you know of vampirism, Henry? I wonder if I mentioned a name --

JEKYLL
Try me.

MINA
Dracula.

JEKYLL
No.

MINA
Perhaps that's for the best.

They smile at each other, the expression between them deeper than anything that's been said. This exchange isn't missed --

-- BY GRAY who stands in the lab doorway. He glances up from his journal to look at them.

EXT. LOWER MANHATTAN STREET - NIGHT

Tom and Allan continue their search. Tom looks off in the direction of Allan's gaslight, trying to see what he sees --

TOM
I just don't see anything.

ALLAN
Good thing I do.

(CONTINUED)

TOM
I got a question. Not about this. You.

ALLAN
Here we go.

TOM
Nemo told me you hate the British Empire.
From your appearance I took you for a
good Englishman.

ALLAN
What is a "good Englishman" exactly?
(beat)
They called, I answered.

TOM
That ain't all of it, though, is it?

ALLAN
How did you know?

TOM
I'm a young man with n'old soul.

ALLAN
Turn this way.

Tom turns the car into an alleyway --

TOM
So you going to tell me?

ALLAN
(sighs)
Ten years ago, the British approached me with a
mission for queen and country. A valley of
gold, a lost tribe, peril every step of the way.

TOM
Like the morning ride to work, for you, I'd
imagine.

ALLAN
Except this time my son went along, as eager
to serve England as me.

(beat)
He died in my arms -- died for England's
need to conquer other men's lands. I
can't blame the empire for my boy. I was
with him. I could have saved his life,
or trained him better to save his own.

TOM
Was your mission a success despite what
happened?

(CONTINUED)

ALLAN
Hardly. I barely escaped with my own skin.

TOM
Ahh I get it. If you succeed this time,
your son's memory is honored.

ALLAN
(sarcastic)
Quite the boy detective.
(beat)
I do feel this mission will be my end. Like a
candle with all its tallow melted, I'll simply
snuff out.

TOM
N'yet you rush back into the thick of it.

ALLAN
Old habits. They die hard.

INT. MINA'S CABIN - NIGHT

Mina is making notes at a small desk. There's a faint KNOCK
then Gray enters unbidden --

MINA
Dorian?

GRAY
We haven't really spoken until now. I
thought you should know --
(beat)
I told those who've asked that I'm an old friend
of your family. Not the truth.

MINA
To spare me embarrassment? I left
England under the shadow of scandal. I'm
above what others think. We were lovers
once upon a time. You changed little by
little, day by day. Our love died.

GRAY
"Once upon a time." It all seems so long
ago, like a dim fairy tale.

MINA
Although not a particularly original one.
I was a girl when I knew you. I've
married and divorced since and see things
with a woman's eyes.
(beat)
I was surprised to see you. You were a
selfish man, this task requires heroes.

(CONTINUED)

GRAY
The flaws in my character that you saw then,
threaten to devour me in the here and now. I
mean to undo that by selfless action.

MINA
You and Jekyll, so alike.

GRAY
You like him.

MINA
It was immediate. Although I won't act
on my feelings, I'm done with love.

GRAY
Did I hurt you so?

MINA
Don't flatter yourself.
(beat)
Jekyll told me the source of his demons.

GRAY
Hyde?

MINA
Yes. But what about you?

Gray pauses, unsure if he should say. Then --

GRAY
Do you recall that picture I had? The
one I hung facing the wall --

INT. NAUTILUS BRIDGE - NIGHT

Nemo sits in his Captain's chair/console, studying nautical logs while plotting a course. We see Nemo from the moving P.O.V. of Griffin, moving up on Nemo silently. He lingers, watching Nemo in silence, taking in his actions.

Then Nemo rises. Stretching --

NEMO
Dinner will be served presently, Mr.
Griffin. Put some clothes on, there's a
good fellow.

Nemo walks from the bridge, leaving it empty except for Griffin's presence which can still be felt if not seen.

INT. MINA'S CABIN - NIGHT

Dorian continues his explanation --

(CONTINUED)

GRAY

The picture is my portrait, although I doubt you'd recognize the face upon it.

MINA

How so?

GRAY

Every year that passes, my portrait ages instead of me. The lines and grey upon its face. I'm sure every dark, selfish, shameful act is there too, in the way that men wear their pasts about them.

MINA

How old are you? When did you last see it?

INT. GRAY'S CABIN- NIGHT/THAT MOMENT

Empty. Gray's JOURNAL and possessions left tidily on a side-table by his bunk.

And over by the wall, wrapped in muslin, is Gray's PAINTING --

GRAY (V.O.)

I keep the painting close for fear my secret will become known. But I dare not look upon it myself or the magic of the painting will be undone.

EXT. NEW YORK STREET - NIGHT

Allan and Tom continue their hunt --

ALLAN

All right, my inner workings had their grand unveiling. What about you Sawyer?

TOM

You're the one with your own sideshow. What about me's such a mystery?

ALLAN

Your anger. I sense the League is merely this week's target. Without "limeys" who gets to enjoy your delightful ways - your men? I bet you don't have many friends.

TOM

Friends and women. Overrated.

ALLAN

(smiles)
You like Miss Murray don't you?

(CONTINUED)

TOM
It's that obvious?

ALLAN
Not at all. If I were blind I might not see.

TOM
Her and Jekyll, did you see them? The moment they met. Then there's Gray, whatever's up with that. Me she sees every day and yet she doesn't see me at all.

ALLAN
If you must know, I don't like it either. Jekyll and her. Let's just say Jekyll's not always himself.

TOM
So you like her too?

ALLAN
I've already buried two wives.
(beat/re. trail/street)
Come on. The job at hand.

INT. CASTLE GARDEN - DINING CHAMBER - NIGHT

Mina, Jekyll, Nemo, Hyde and Griffin sit around a large table. They have just finished a fine dinner. They are served by one of the Nautilus staff. There is candle-light everywhere. Bright "stars" surrounding them --

JEKYLL
A delightful meal, Captain.

NEMO
I'll inform my galley their efforts were appreciated.

Nemo stands to rise.

MINA
You're leaving?

NEMO
I make a special kind of coffee. I'd like you all to try it.

MINA
How strange. Heroes making coffee and polite conversation.

JEKYLL
Heroes do good purely for the sake of it. There isn't one of us here who's doesn't have his own reasons for being here.

(CONTINUED)

Jekyll catches a distorted "GLIMMER" of Hyde looking back at him in the spoon's curved reflection --

JEKYLL (cont'd)
Nemo and Gray seek redemption. I seek to exorcise my demon. Griffin is here for his family. Even Quatermain has a veiled past driving him. In fact, you're the only one without darkness.

Mina is silent a beat. Thinking. Unsure. Then --

MINA
I reveal this because each you is unique in some way. Perhaps that will grant you greater understanding than the British society who shunned me after the events I'm about to relate.

(beat)
My married name was Harker. My husband was Jonathan Harker. Together with a professor named Van Helsing, we fought a dangerous and seductive evil. It had a name. Dracula. He was Transylvanian.

GRIFFIN
European? One of those radicals the newspapers love to report on?

MINA
I don't know, Mr. Griffin. Is the vampiric sucking of people's blood radical behavior?

GRIFFIN
Incredible.

MINA
I wish it were. In the course of battling Dracula I was brought under his influence.

JEKYLL
You almost lost your life?

MINA
My soul. If I appear cold to you, it because I'm filled with enough of Dracula's essence I fear where emotion would lead.

HYDE'S VOICE
(heard only by Jekyll)
Hear that, Henry? She just like us. No! She's just like me!

GRIFFIN
I still find it hard to believe.

MINA
This coming from an invisible man.

(CONTINUED)

Mina pulls down her scarf, exposing two savage SCARS on her neck from Dracula's fangs --

MINA (cont'd)
Is this hard to believe?

The men are AGHAST --

HYDE
(heard only by Jekyll)
Now this is what I call a dinner.

Nemo enters a moment later with a tray of coffee --

NEMO
Coffee anyone?

EXT. NEW YORK STREET - NIGHT

Allan and Tom have parked the Olds. They examine the cobblestones. The one source of life is a tavern on the corner, from which faint light, music and life emanate.

TOM
You sure we're onto something, great white hunter? This ain't the land of pygmies and pythons. This is New York.

ALLAN
Pythons are from India. A trail is a trail.
(re. cobblestones--)
The drops fell at regular intervals. Probably a light leg wound. Lower leg, I think. Yes. I pretty certain.

TOM
How could you possibly tell all that?

ALLAN
Logically the wound is light otherwise his own men would have killed him. Futhermore we're dealing with single drops of blood, not puddles of claret. The drops look the same each time too, like a teardrop -- that shape normally coming from being thrown off by the steady movement of a limb. And with a wounded man, arms flail and heads bob, which would make the spacing and shape erratic. Walking wounded get a ponderous steady pace, hence it stems from the leg.

TOM
Lower leg, you said.

(CONTINUED)

ALLAN
Like I said, single drops. Thigh wounds
bleed like a bitch.

TOM
Maybe you do have half a clue what your
talking about, but we're still no closer
to finding our man.

ALLAN
Are you sure?

Tom looks questioningly. Quatermain nods towards the tavern.

INT. NAUTILUS CORRIDOR - NIGHT

Lined with scientific supplies. Mina and Gray walk down it.
Gray seems hesitant to speak, then summoning his courage --

GRAY
Mina.

MINA
Dorian.

GRAY
I have a past. Now I learn the same of
you. What of it, this is a new century
and I say here's to that future.
(beat)
Together. If you'll trust I've changed
and you could love me as you once did.

Mina closes her eyes. These words aren't welcome --

MINA
Dorian, there are men who have the first
true weapon of mass destruction. If your
League can't stop these maniacs in time
then my research is our only hope. All
this romantic talk is ill-timed.
(beat)
Besides, what I said...I will never let
my emotions free.

GRAY
Even for Jekyll?

MINA
Henry Jekyll wrestles with his dark side. We
share that bond.

GRAY
I noticed.

Just then Jekyll turns the corner --

(CONTINUED)

JEKYLL

I was thinking about the gas and --

GRAY

On cue. Beautiful. Mina and I were lovers, Jekyll. Did you know that? Well now you do, so don't you forget!

MINA

Dorian! For God's--

JEKYLL

How dare you? Mina and my feelings for each other are none of your business.

MINA

Are you both insane?

GRAY

Mina is certainly my business.

Gray PUSHES Jekyll in the chest --

Jekyll STAGGERS back, SCREAMING. His body GROWS -- unevenly -
- HUGE MUSCLES rises out of his slim form -- TEARING at his
clothing -- his FACE CHANGING -- growing more BESTIAL --

In an instant HYDE STANDS BEFORE THE SHOCKED GRAY AND MINA --

He effortlessly SNAPS Gray's neck. Gray falls dead.

Hyde ADVANCES on Mina with violent lust --

HYDE

Now, it's just you and me.

BACK IN REALITY --

-- Jekyll recovers from being pushed by Gray.

HYDE'S VOICE

See, Henry? It would be so easy.

JEKYLL

Shut up.

GRAY

Who're you telling to shut up?

MINA

Both of you shut up!

The men fall silent. Mina is furious --

MINA (cont'd)

What I said at dinner wasn't idle
chatter. There can be no one in my life.

(MORE)

(CONTINUED)

MINA (cont'd)
Not you and not you. I have better things to
concern myself with, gentlemen. Like saving
lives more innocent than either of yours.

Mina storms angrily away from them down the corridor --

INT. LOWER MANHATTAN BAR - NIGHT

THE BLEEDING MAN that Allan and Tom have hunted sits in the
corner. He sips a beer, glancing about from time to time --

TOM (V.O.)
So what's our plan.

ALLAN (V.O.)
If we want him to lead us to the big fish --

-- On the next glance around, the Bleeding Man SEES -- Allan
and Tom stand at the bar watching him.

ALLAN (V.O.)
-- We let our prey know he's being hunted.

EXT. LOWER MANHATTAN STREET - NIGHT

The Bleeding Man walks, aware that behind him -- Allan and
Tom FOLLOW, one man on each side of the road.

TOM (V.O.)
Won't he lead us away from his boss?

ALLAN (V.O.)
While he thinks he's being hunted, yes.

The Bleeding Man turns the corner, and breaks into a limping
RUN. Allan and Tom give chase.

The Bleeding Man turns another corner, DUCKING sideways into
an alley. He holds his breath as Allan and Tom race past.
As their footsteps get further away he sighs with relief --

ALLAN (V.O.)
We make it look like we've lost him.

EXT. DIFFERENT LOWER MANHATTAN STREET - NIGHT

The Bleeding Man walks down this street, glancing back from
time to time. Nothing. He allows himself a slight smile --

ALLAN (V.O.)
He gets used to the sound of his own
footsteps alone on the cobblestones.

(CONTINUED)

FURTHER DOWN THE STREET -- hidden by shadowy tenement steps --
Allan and Tom watch the Bleeding Man walk away from them --

ALLAN
That's when the animal returns to its lair.

The Man enters a LARGE TENEMENT, a city block wide. This
sprawl of working class humanity, echoes with life --

ALLAN (cont'd)
Where are we anyway?

TOM
City cops call this The Maze.

ALLAN
Meaning hard to find anyone.

TOM
My men could search it floor by floor.

ALLAN
And alert the criminals with loud knocks and
footsteps. No, don't get your men --
(beat)
-- Get Griffin.

Tom carries a small box. Out it he pulls a PIGEON --

A MOMENT LATER --

As Tom sends the bird up into the night sky --

EXT. CASTLE GARDEN - NIGHT

Griffin (in suit, shoes, but with white face paint only on
his face and not his whole head - like a hovering mask)
stands on the shore looking out at the Nautilus. Nemo is on
deck, instructing his men in maintaining the vessel.

Gray walks on the quayside, deep in thought. He winces once
or twice, gingerly touching his wounded shoulder. Then --

Sawyer's PIGEON lands nearby. He picks up the bird,
extracting a rolled note from its leg. He reads it --

GRAY
Griffin! You're needed!

EXT. NEW YORK STREET (NEAR "THE MAZE") - NIGHT

As Tom and Griffin continue their vigil --

ALLAN
So, friends, lovers and the lack of them.

(CONTINUED)

TOM
I ain't one of Mina's skeletons to be
picked apart. What's my happiness to you
anyway? You know you're a little creepy.

ALLAN
If you must know, you remind me of someone.

TOM
Your son?

ALLAN
No. He had better manners for one thing.

TOM
Well get one thing straight. Your boy may have
needed saving. I don't. Not by you.

Tom's words sting Allan. Tom realizes he's said too much --

TOM (cont'd)
My girl, Becky. My one true love. I
risked my life for her when I was a boy.
Saved her from a murderer...Injun
Joe...it's quite a tale. Anyway Becky
repaid me a coupla years later by running
off with a carpetbagger. That pretty
much finished me for love.

ALLAN
Except Mina.

TOM
That ain't love. It's -- truth is I don't
rightly know what it is.
(beat)
Friends leave too. My best friend. Huckleberry
Finn. We was Mississippi boys, born and bred.
Come time we grew up, we figured it was the Army
life, though we never were much good at
following orders, so I don't quite know what we
was thinking. We enlisted a month shy of
America's war with Spain to liberate Puerto
Rico. I guess we figured we were immortal.
During the beach landing, we laughed like we was
on a squirrel shoot. Then Huck took a bullet in
the head. Me, I ain't laughed much at all since
then.

(beat)
Do I sound weak?

ALLAN
No, there's nothing weak about you.

GRIFFIN/UNSEEN VOICE
Oh I am relieved --

(CONTINUED)

Allan and Tom turn. Griffin is only visible by the cold air that escapes from his mouth as he speaks --

 GRIFFIN/UNSEEN VOICE (cont'd)
I'd hate to think you had a negative self image.
 (to Allan)
What do you want?

 ALLAN
 (points at The Maze)
Our prey is there somewhere. Find him.

 GRIFFIN/UNSEEN VOICE
Brrr, chilly night. It's a good thing you can't see me, my manhood's so shriveled I'd be put to shame.

 ALLAN
We'll give you a few minutes then follow.

 GRIFFIN/UNSEEN VOICE
I'm breathless with anticipation.

Allan and Tom are pushed aside by unseen hands, as Griffin walks towards The Maze. As he leaves, he steps in a puddle. Wet human FOOTPRINTS are then visible going further away.

 ALLAN
There he goes.

 TOM
God help us all.

EXT. THE MAZE COURTYARD - NIGHT

A group of yelling MEN wager on a DOGFIGHT. Nearby, a MAN holds his DOG, the next contestant --

Griffin's wet footprints pass. The dog senses Griffin and growls. The dog's master yanks the dog's collar.

INT. TENEMENT ROOM - NIGHT

A lone MAN plays a haunting melody on his violin. The DOOR opens by itself -- sheet music blows about.

INT. A FAMILY'S TENEMENT ROOM - NIGHT

Where a MOTHER tries to cook sausages in a pan, while tending to her screaming KIDS. She turns away from the stove to pick up one child whose fallen and doesn't see --

-- A SAUSAGE rise from the pan and float off, through the open door back out to the hall.

INT. CRIMINALS' ROOM - NIGHT

Full of the CRIMINAL ARMY. Some check/load rifles. Others sit at a poker game.

POKER PLAYER

Raise you.
(to the room)
So when do we see more action?

GUN LOADER

Jesus, wasn't this evening enough?
(sniffs)
I can smell sausage.

INT. SLEEPING CHILDREN'S ROOM - NIGHT

Where three KIDS share a bed. They have kicked the covers off and shiver in their slumber -- an invisible hand pulls the blanket back over them.

INT. STAIRCASE - NIGHT

A WOMAN rushes down, chased by a drunken, bottle-holding MAN.

DRUNKEN MAN

I'll kill you when I catch you!

In his fury the drunk HURLS the bottle at her. She has already run too far ahead, and so doesn't see --

The bottle snatched out of the air, as it flies down the stair, and then hover back up the stairs towards the drunk -- who is too shocked to do anything but stare, as the bottle is SMASHED against his head.

INT. BATHING WOMAN'S ROOM - NIGHT

A beautiful GIRL sits naked on the side of an old bathtub washing herself. Her hair is stroked lightly. She turns in shock, sees no one and assumes it's a breeze.

INT. DIFFERENT STAIRCASE - NIGHT

A CAT hisses at Griffin as he passes unseen to us.

INT. TOP FLOOR HALLWAY - NIGHT

-- With a door behind which voices can be heard. CAMERA CLOSES IN on it, as Griffin's unseen hand tries the knob. It's locked. The voices are (faintly) audible --

(CONTINUED)

BLAKE'S VOICE
It was part of the plan. A tactical
retreat. They think we're in disarray.

BLAKE'S AIDE'S VOICE
But they'll summon reinforcements.

BLAKE'S VOICE
Which I have on good authority won't
arrive until tomorrow. Meanwhile they
lick their wounds and think we do too.
They won't expect a pre-dawn attack --

Griffin/the Camera moves away --

INT. THE MAZE - NIGHT

As Allan and Tom take their first cautious steps within it --

EXT. CASTLE GARDEN - NIGHT

Nemo and his men continue their guard and the maintenance of
the Nautilus' deck. Nemo pauses and looks around. As if he
senses something --

INT. THE MAZE PASSAGEWAY - NIGHT

Allan and Tom make their way --

TOM
It's very quiet.

ALLAN
In Africa that either means nothing. Or
something very bad.

There's a CREAK in the darkness behind them. Tom LOOKS --

-- He notices DUST captured in the light shining in from one
of the more illuminated areas. The stairwell (where a
skylight far above lets in moonlight). There's a BLUR in
this light for an instant. A SHADOW passing through it --

TOM
(pulls two revolvers)
Quatermain --

CRIMINAL ARMY burst from the staircase above and the darkness
of the corridor simultaneously -- GUNS BLASTING!

As Tom FIRES, Allan swings his rifles out and over his
shoulder in an instant and NAILS two men.

(CONTINUED)

Allan and Tom RACE down the corridor, FIRING back in turn as they try doors in the corridor for one that is open. THEN --

-- BULLETS come from AHEAD in the darkness of its corridor too. Tom takes a SLUG in the shoulder. He FALLS, wild with desperation. He SEES --

-- A door opening. He AIMS to fire. Allan SEES and KNOCKS Tom's gun making it FIRE WIDE.

In the doorway is a young BOY (6). His MOTHER YANKS him inside. She tries to close the door, but Allan THROWS himself at it, tumbling inside. Tom DIVES in after him.

It's a SINGLE-ROOM DWELLING. They lock the door. Allan THROWS a nearby sideboard against it. The mother holds her son and two more KIDS to her --

MOTHER
Don't hurt us. Please!

BULLETS RIP THROUGH THE DOOR AND WALL. Allan THROWS himself on top of the family. Tom hits the ground too.

Bullets smash contents of the room - window glass, brick and wood, RAIN around them. As Allan and Tom reload they note the family's terror. Allan nods to the window/a FIRE ESCAPE outside visible --

ALLAN
We can't stay here.

They leap through the broken window onto the FIRE ESCAPE --
-- to be met by BULLETS fired by MEN below in the street --

TOM
The roof.

Tom and Allan race UPWARDS, all the while FIRING over the side at the Men below --

EXT. THE MAZE ROOF TOP - NIGHT

The roof is a bizarre wasteland of SHEETS and WASHING left on lines overnight. Tom and Allan advance through "blowing wraiths". The roof is eerie in its stillness then --

-- A sheet blows sideways. A CRIMINAL stands there, gun aimed. Tom BLASTS him off his feet.

Nothing for several more paces under/through laundry then --

A CRIMINAL. Allan FIRES from the hip. The man falls dead.

(CONTINUED)

A further advance, with the only sounds their own footsteps and heartbeats. Then, they emerge from the laundry to see --

FIVE CRIMINALS lying in wait. They open fire. Allan skull is nicked. He FALLS dazed, dropping his rifle. Tom THROWS himself on Allan in an effort to cover him --

He returns fire. KILLS TWO then KLIK. He's out of bullets.

He looks for Allan's rifle but it's too far away. He's helpless. Allan is unconscious. It's over.

The surviving Criminals arise and TAKE AIM --

CRIMINAL

Don't get too close. Shoot from here.

THEN -- Allan's gun RISES into the air all by itself. In a flash it aims at the Criminals and FIRES. The three astonished men die where they stand.

Silence again. Then Allan groans, opening his eyes.

ALLAN

What happened?

GRIFFIN/UNSEEN VOICE

I did.

INT. THE MAZE/OUTSIDE BLAKE'S ROOM - NIGHT

Allan and Tom move towards it --

GRIFFIN/UNSEEN VOICE

On the other side of this door.

INT. BLAKE'S ROOM - THAT MOMENT

-- As Quatermain kicks the door open.

Sawyer dives in, rolling to one side, so not to be a target in the doorway. His guns are up and ready. Quatermain likewise, charges in to the other side, Winchester raised to fire. HOWEVER --

The room is empty except for the Macaw in its cage and next to it a primitive phonograph. The men straighten up and relax, lowering their gun.

ALLAN

He must have fled when he heard us.

Tom goes to the phonograph, turning it on and swiveling the needle arm over down onto the large recording platter.

(CONTINUED)

BLAKE'S VOICE/RECORD
It was part of the plan. A tactical
retreat. They think we're in disarray.

BLAKE'S AIDE'S VOICE/RECORD
But they'll summon reinforcements.

BLAKE'S VOICE/RECORD
Which I have on good authority won't
arrive until tomor --

Tom lifts the needle arm --

TOM
Or he was never here at all.

MCCAW
Never here!

GRIFFIN/UNSEEN VOICE
I've made a terrible blunder, haven't I.

ALLAN
We were the ones sent you in.

MCCAW
We were!

TOM
The men downstairs were a trap.

ALLAN
Perhaps...

MCCAW
A trap! A trap!

They turn to the bird's cage as something DROPS from
underneath it, hitting the floor and rolling towards them --

It's a GAS EGG! It starts to FISSURE --

ALLAN
Or perhaps they were part of the bait.
Move gentlemen! NOW!

The men dash for the door --

EXT. NAUTILUS - NIGHT

Three Nautilus CREWMEN shuffle back and forth on what is
becoming a chilly night. One man lights his pipe. Another
chuckles under his breath and turns to his colleagues --

NAUTILUS CREWMAN
Hey, I was just thinking --

(CONTINUED)

His thought remains unrevealed, as he notices someone (who will remain unrevealed) emerging from the Nautilus --

NAUTILUS CREWMAN (cont'd)
Sir? The night air's cold for you to be out this late.

Without a word -- KNIVES thrown simultaneously hit all three men in the chests. They fall dead in surprised silence --

A large black COACH and a NINE HORSE RIDER escort, emerge from the darkness of the parkland. One of the coachmen is Blake, who nods to the unrevealed figure by the Nautilus --

INT. MAZE - NIGHT

Tom and Allan rush down the stairs ahead of the gas which ROLLS after them in waves like dry ice.

The men BANG on doors as they go --

ALLAN
Evacuate! The building's in danger!

NOTHING. Doors remain closed. Allan and Tom keep moving, staying moments ahead of the gas --

ALLAN (cont'd)
Everyone will die if we don't get them out.

TOM
You don't know city life one bit. You yell murder people hide. You want'em to run you yell something else -- FIRE! THE BUILDING'S ON FIRE!!

Door fly open. People see the gas and assume it's smoke. They RUSH for the stairs --

INT. NAUTILUS CORRIDOR - NIGHT

A Nautilus CREWMAN walks down a corridor, carrying supplies --

The same unseen attacker steps out of a cabin behind him, putting one hand over the Crewman's mouth to silence him as he plunges a blade between the man's ribs --

INT. NAUTILUS CORRIDOR (OUTSIDE JEKYLL'S CABIN) - NIGHT

Jekyll emerges. However no sooner does he look out than --

THUD! He is SMASHED in the face by Blake with a BELAYING PIN. Jekyll falls back into his room unconscious --

INT. MAZE - NIGHT

PANDEMONIUM! Screams. Panic. People PUSH and SHOVE their way down to safety. The gas moves quickly behind them --

-- AN OLD MAN stumbles. The gas CONSUMES him.

-- The DRUNKEN MAN from earlier falls back into the gas and is DEVoured.

-- The gas ENVELOPES others and they are lost.

-- Tom SNATCHES a small CHILD and pushes through the crowd --

-- Allan helps an OLD WOMAN --

EXT. MAZE - NIGHT

As people surge out. Allan and Tom are among them. A WOMAN RUNS up to them --

WOMAN

ANNIE!

-- Tom hands the child over while calling to Allan --

TOM

It's been bugging me since the first attack. I just couldn't see it. Now I do.

Griffin arrives draped in rags obscuring his invisibility --

TOM (cont'd)

The gas. If they wanted Mina dead why not use the gas at Castle Garden? Bomb us from above. Why wait until the Maze?

ALLAN

I'm not the detective.

TOM

Either Mina was never a target for assassination. Or it was too much of a risk for someone already on the ground.

GRIFFIN

Nemo.

ALLAN

This is just a theory of Sawyer's. We can't accuse Nemo without proof.

GRIFFIN

Nemo's past is proof enough? He hates the British. He aims to destroy the empire.

(CONTINUED)

NEMO (O.S.)
You know nothing of my aims, ghost.

Nemo stands before them --

TOM
What are you doing here?

NEMO
Your message. You called me, I came.

TOM
I didn't send a second message.
(beat)
Who told you I did?

INT. MINA'S CABIN - NIGHT

Mina is at her desk working, as Gray BURSTS in. He holds a pistol. He slams the door, facing it as he stands in front of Mina as if to protect her.

MINA
Dorian. My God, you scared me.

GRAY
I'm scared too. He's coming.

MINA
Who?

GRAY
The leader of the criminals. He's on board. I know who he is. The truth was right in front of us the whole time.

MINA
What about the others? Jekyll. Nemo.

GRAY
Nemo's missing. Jekyll's dead. Be brave, Mina.

Gray turns out the light. The corridor light is suddenly bright through the slatted wood of the Mina's cabin door. Men's SHADOW'S loom outside Mina's door. Gray and Mina brace themselves for whatever is about to happen --

MINA
(whisper)
Who is it? Who's behind all this?

Gray's expression changes. He pose relaxes, a twinkle coming to his eyes. He turns to Mina, aiming the gun at her --

(CONTINUED)

GRAY
Me.

EXT. CASTLE GARDEN - NIGHT

Gray and Blake bundle Mina into the coach --

Other Riders are already mounted and ready to go --

-- Three riders carry Gray's bags and his PAINTING (still covered and tied in muslin). They load it into the coach after Mina. Gray notes the painting --

GRAY
Careful with that.
(to Blake)
The rest of the crew will discover what's happened at any moment.

BLAKE
We'd best be away then, sir.

Gray gets into the coach. Blake climbs up with the driver --
And within moments they are gone --

EXT. NEW YORK STREET - NIGHT

As Tom's Olds races back to Battery Park --

EXT. CASTLE GARDEN - NIGHT

By the Nautilus. Tom's Olds squeals to a halt. The dead guards lie where they fell.

Jekyll staggers down the gangplank towards them. He holds a cloth to his bleeding head-wound. He can barely stand --

JEKYLL
It was Gray. All along.

TOM
Mina?

JEKYLL
He took her. A black coach.

Jekyll gestures off, before falling to his knees --

-- Tom is already racing back to his Olds. Allan follows, calling back to Nemo --

(CONTINUED)

ALLAN

Get the Nautilus ready, Captain. If we don't catch that coach, who knows where this will take us --

Nemo rushes on board --

-- Tom cranks the Olds as Allan and Griffin climb on board --

-- Jekyll tries to rise and follow the departing Olds --

HYDE'S VOICE

You're useless.

--- But FALLS down again. He starts to sob --

HYDE'S VOICE (cont'd)

I can save her. You know what I can do.

JEKYLL

Damn you! I swore I'd never let you free!

HYDE'S VOICE

We can't always have what we want, Henry.

Jekyll pulls a vial of POTION. He starts to drink --

HYDE'S VOICE (cont'd)

(victorious)

...And sometimes we can.

INT. LOWER MANHATTAN STREET - NIGHT

Gray's coach RACES through it, escorted by the 9 Riders --

INT. GRAY'S COACH - NIGHT

Gray looks into Mina's eyes --

GRAY

Why Mina, I'd swear there was passion in your wide, beautiful eyes.

MINA

You're insane. I feel disgust.

GRAY

You have to admit my performance was faultless.

MINA

How did you know they'd recruit you?

(CONTINUED)

GRAY

That's the beauty of all this, I didn't.
I was in Italy to strike there next when
Quatermain found me. Kismet again.

(beat)

I joined to learn their plans. If they
were close to knowing I was the new
leader of the criminal army -- only to
learn that by staying a part of their
merry band, they'd lead me to you.

FLASHCUT/FLASHBACK -- NEW YORK STREET

Gray in the carriage journey to Castle Garden. The sun
"innocently" reflecting off his cane handle --

GRAY (V.O.)

I signalled my men. Allowed them to
follow our route to Castle Garden.

FLASHCUT FLASHBACK -- CASTLE GARDEN - THE ATTACK IS UNDERWAY

Gray remains outside with the League, watching as Jekyll
takes Mina back inside the castle --

GRAY (V.O.)

When you and I were separated, I realized
that first assault should be aborted.

FLASHCUT FLASHBACK -- CASTLE GARDEN - LATER IN THE ATTACK

As Gray's shot nearly hits Blake, missing by inches --

GRAY (V.O.)

My missed shot at Blake told him the same.

FLASHCUT FLASHBACK -- CASTLE GARDEN - LATER IN THE ATTACK

Gray by himself in the smoke and confusion, aiming his pistol
at his own shoulder and FIRING --

GRAY (V.O.)

I wounded myself knowing it would keep me
close to the League's base of operations.

INT. GRAY'S COACH - NIGHT

BACK IN THE PRESENT -- Mina and Gray --

GRAY

...Close to you. Plan B was already in
place as a fall back. A trail to the

(MORE)

(CONTINUED)

GRAY (cont'd)
Maze I knew Quatermain couldn't help but follow.

FLASHCUT/FLASHBACK -- THE MAZE - NIGHT

Allan and Tom amidst the corridor gunplay --

GRAY (V.O.)
Fun and games to make it all seem real.

INT. GRAY'S COACH - NIGHT

BACK IN THE PRESENT -- Mina and Gray --

GRAY
If all went well, Quatermain and the others are dead. But if so, it's icing. All I wanted from it was enough time with them away. Quality time for you and I.

MINA
You killed all the other scientists who might have developed a cure for the gas. Why am I still breathing? And please don't say it was out of love for me.

Gray seems sad. Mina is so close, and yet emotionally still so far away --

GRAY
Although it would be the truth. Partly.

MINA
Partly?

GRAY
-- Liddle, the inventor of the gas knew full well what he was doing when he brewed the stuff up. Didn't bother him when the British were pulling his strings, but he saw my handiwork and had a fit of conscience. The idiot hung himself rather than supply me with more gas when my current supplies run out.

Gray holds up the JOURNAL we've seen him reading/notating throughout the film --

GRAY (cont'd)
So you see, although I have Liddle's formula -- under the noses of the League this whole time I might add --

(gestures at Mina)
-- For further gas supplies I need a scientist versed in its manufacture. Due to the zealous manner I had eliminated your scientific peers

(MORE)

(CONTINUED)

GRAY (cont'd)
before Liddle's abrupt demise, you are what's
left.
(beat)
My partner in crime.

MINA
I'll never help to destroy the world!

Mina lunges for the carriage door. Gray grabs her, kisses
her hard on the lips and pushes her back in her seat --

GRAY
You'll be surprised by what you'll do.

MINA
When do you intend to leave Manhattan?

GRAY
Tomorrow. After my next gas attack here
it won't be a place to linger anyway.

MINA
Where exactly?

GRAY
(smiles)
Everywhere.

MINA
Impossible. The gas isn't that powerful.

GRAY
Whatever you say.

MINA
The rest of the League will stop you.

GRAY
I told you, the League are dead.

BLAKE
(calling from outside)
Sir!

Gray looks out of the coach to SEE --

-- TOM'S CAR IN THE DISTANCE, gaining rapidly --

Gray's eyes lock with Allan's, as Allan aims and FIRES. The
bullet takes a chunk out of the coach by Gray's head.

Gray ducks back inside -- to face Mina's mocking smile --

GRAY
(to riders)
Deal with them!

(CONTINUED)

The Riders FIRE their pistols back at Tom's car --

-- Tom SWERVES his car back and forth with one hand while firing with the other (alternating pistols, trading off with Griffin, who invisibly reloads - a hovering gun and bullets).

-- Tom PICKS OFF one rider (#1).

Rider #2 FIRES missing Tom by inches.

Blake takes the reins, nodding for the DRIVER to help deal with the threat.

The driver crawls back across the top of the coach. He AIMS and fires, blasting the leather upholstery by Allan --

-- Allan FIRES and KILLS the Driver who falls forward and hits the bonnet of Tom's car SHATTERING Tom's windshield. A glass shard cuts Tom's face --

TOM
(to Allan)
Who you trying to kill here?

Allan aims and fires once, twice, three times -- And three riders (#3, 4, 5) fall dead from their horses.

Rider #2 and another RIDER (#6) fall back to the car, one on either side (Rider #2 by Allan) --

-- Allan raises his rifle to shoot Rider #2, but -- KLIK -- his gun is empty. Rider #2 smiles, a beat from firing --

-- When Allan grabs his rifle by the barrel and HURLS it like a hammer. It smashes in Rider #2's face, breaking his neck.

-- At the same time Rider #6 on Tom's side is about to fire. Griffin (the hovering gun) is frantically reloading. Just in time, the hovering gun snaps itself into place loaded and FIRES, killing the rider.

TOM (cont'd)
(to Allan)
You just threw your gun away.

ALLAN
I ran out of rifle shells.
(re. coach)
Can't you get closer.

-- Tom SPEEDS UP as Rider #7, 8 and 9's bullets ricochet around them.

-- Gray FIRES from out of the coach door -- Tom gets in behind the coach, avoiding Gray's aim --

(CONTINUED)

-- Allan seizes the moment, LEAPS from the front of the car (avoiding a hail of bullets from Riders #7, 8 and 9) and grabs hold of the rear of the coach, hanging on --

BAM -- almost instantly a SHOT fired from inside blasts a hole by the side of Allan's head.

-- Allan pulls himself onto the coach roof. BAM. ANOTHER SHOT, blasts up from coach roof, just missing Allan's crotch.

-- Allan crouches on the coach, trying to steady his balance as he makes his way towards the driver when --

GRAY'S HAND grabs him by the ankle. Gray has clambered from the coach and is half on the roof.

-- Allan TUMBLES onto the roof. Gray gets fully on the roof himself, aiming his pistol. Allan THROWS himself at Gray, dragging him down --

At the same time Tom is exchanging shots with Riders #7-9. Then SOMETHING CATCHES HIS EYE --

-- UP HIGH, on the rooftops running alongside the street. It's a DARK BLUR, moving fast, keeping up with the chase.

-- MR. HYDE -- his large bestial form wearing Jekyll's torn clothing -- BOUNDS along rooftop by rooftop.

Rider #7 sees him too. He and two remaining Riders alternate shots at Tom with shots up at Hyde's lumbering form --

-- BULLETS shatter chimney stones and masonry around Hyde --

Allan and Gray wrestle on the coach roof. Gray AIMS his gun, close-quarters at Allan --

-- With a ROAR Allan pulls his dirk from his collar, and rams it through Gray's gun-hand forearm, pinning him to the coach roof. Gray's gun falls to the cobblestones.

Tom FIRES twice. Two Riders (#8 and 9) FALL.

Leaving Gray screaming and flailing, Allan arises to a crouch and turns to the Blake only to SEE --

-- Blake has a pistol raised, trying for a shot at Allan.

Tom pulls up alongside. He gets a clear bead on Blake. AIMS to fire when --

Rider #7 spins his horse and GALLOPS straight at Tom's car, while emptying his gun. Tom's car is shot to shreds --

-- Tom spins his aim to Rider #7. FIRES. Rider #7 is SHOT in the head. He SOMERSAULTS backwards off his mount. Tom immediately re-aims at Blake --

(CONTINUED)

-- But Blake has lowered himself from view --

On the coach, Blake is a beat from firing at Allan. The explorer looks death in the face WHEN --

-- Hyde LEAPS forward off the rooftop, SOARING in an arc through the air LANDING in a crouch several yards ahead in the path of the on-coming coach -- Hyde appears to be a moment from being trampled --

-- But as the horses reach Hyde he LEAPS for their bridles, DRAGGING the FRONT HORSES down to the cobblestones with him --

-- The horses FALL sideways. The horses behind are DRAGGED down too. The coach follows suit, TOPPLING onto --

-- TOM'S CAR! Tom (and the unseen Griffin) LEAP clear.

The coach DISENGAGES from the horses and the mess of coach and car slides along the cobblestones towards a GAS LAMP -- It STRIKES the lamp, taking it out.

Tom's car EXPLODES. The blast IGNITES the street lamp's gas. A BLASTING ARC of flame shoots up into the sky.

Tom scrambles to his feet and staggers towards the coach. SMOKE is everywhere. Thick. It's impossible to see.

Tom clammers onto the sideways-lying coach, looking down into it through the door --

TOM
Mina! Mina!

-- The coach is empty.

TOM (cont'd)
MINA!!!

-- MOVEMENT in the smoke -- Allan staggers forward --

ALLAN
Come on! This is an inferno!

Tom STRUGGLES more intent on his hunt for Mina --

TOM
I've got to find her!

Hyde APPEARS from within the smoke. He SNIFFS the air --

HYDE
Follow me and you will.

As they flee the fire and smoke, Griffin's form comes into view, vaguely visible by the smoke wafting off him.

(CONTINUED)

GRIFFIN/UNSEEN VOICE
Yes, I'm alive, if anyone cares.

EXT. DEAD-END ALLEY - NIGHT

Allan, Tom and Hyde enter the alley's mouth --

 TOM
I don't see anything.

 HYDE
 (nods to alley's far end)
I do.

At the end of the alley, Blake and Mina begin to become visible in the darkness. He has her in front of him --

Blake has one arm around Mina (that hand holding Liddle's journal.) The other hand holds his gun to her head.

 BLAKE
Shoot! Go on! My finger's so tight on the trigger, no matter what you do, I'll kill her on reflex. Invisible Mr. Griffin - are you listening? If I feel so much as the breeze upon my clothing --

The men are helpless. For the moment it's a stand-off --

 BLAKE (cont'd)
That's better. I'll strike a bargain then. My freedom for Miss Murray's life.

 MINA
He has Liddle's formula!

 ALLAN
Throw the book down and let her go.

Mina's head lolls forward a little, as if in weary defeat, the darkness obscuring her face --

 BLAKE
 (to Mina)
I guessed as much...that this League of Extraordinary "Gentlemen" would do anything to protect you.

 MINA
That's your biggest mistake so far.
 (beat)
Thinking I need them to protect me.

Mina raises her head, her face shown clearly in a flash of moonlight, revealing --

(CONTINUED)

Mina's eyes are RED and FANGS BARED. She turns on Blake, sinks her teeth into his throat and RIPS out his windpipe --

The men look on aghast. Hyde smiles.

HYDE

A girl after my own heart.

Blake falls DEAD. Mina stands there for a moment, and then calmly wipes blood from her mouth --

DISSOLVE TO:

EXT. NEW YORK STREET (BY BURNING COACH/TOM'S CAR) - NIGHT

The League look through the wreckage --

ALLAN

No sign of Gray's body.

TOM

Means he's still out there. Means New York'll still pay the price if your government doesn't.

ALLAN

Let's get back to Nemo.

Mina sees something a few yards away, lying in the shadows --

MINA

What's that over there?

TOM

Gray's body?

Mina advances towards the thing (unrevealed). She smiles --

MINA

Not exactly.

EXT. CASTLE GARDEN - DAWN

Outside the Nautilus. Nemo meets the returning League (with Hyde now transformed back to Jekyll, in tattered clothes.)

ALLAN

How did you do?

NEMO

Fatalities. But the attack was so swift, most of my crew weren't even aware of it.

(sees Mina)

How did you do, more importantly?

(CONTINUED)

Allan holds up Liddle's journal --

ALLAN
We lost Gray, we got the formula.

MINA
With it my scientists can derive a counteraction
to the gas.

ALLAN
You'll have the full cooperation of the
British Empire.

TOM
And America.

The words alert Allan. A wave of sudden sadness as he comes
to a decision. His expression hardens with resolve --

ALLAN
My orders are to deliver this to my
country, Tom. There was nothing in those
instructions regarding yours.

TOM
What are you saying?

ALLAN
I made an oath. I'm carrying it out --
to the letter -- and then I am done.

TOM
(shocked --)
I thought we were a team. I even thought -
- we were becoming friends.

ALLAN
I thought you didn't want any.

TOM
Jekyll?

JEKYLL
This is my redemption.

GRIFFIN
And my freedom.

MINA
I'll talk to the British, Tom. I'll tell
them they have to share.

TOM
We aren't kids arguing over toys, Mina.

NEMO
You're all children.

(CONTINUED)

They all turn, at the sound of many guns COCKED in unison.
Nemo's men armed and AIMING at the League --

NEMO (cont'd)
Let me lead you from the sand-pit.

ALLAN
Nemo?

NEMO
Destroy the formula.

ALLAN
(grasp tightening on journal)
Not a chance in Hell.

NEMO
Why do you think I agreed to this mission?

ALLAN
Like me, to make the world safe.

NEMO
Exactly! But my intention was to destroy the
gas. Remove its blight from the Earth.

JEKYLL
But your orders --

NEMO
(anger rising)
From the British? I will never be a
slave to one nation's tyranny.

ALLAN
I'm no one's slave, I made a promise.

TOM
You call this honoring your son?

ALLAN
(to League/re. journal)
Gentlemen, let's hand this over and be done.

With a WHIR HARPOON GUNS emerge from the vessel --

NEMO
I can't let you go.

Allan doesn't flinch. He meets Nemo's gaze --

ALLAN
You'd really kill us, Nemo?

The two men hold their gaze for a moment. Then with a tired
sigh, Nemo bows his head --

(CONTINUED)

NEMO

For all your talk, you'll always be the
empire's dog.

Nemo angrily spews a CURSE at Allan in Indian --

NEMO (cont'd)

I curse you and Britain both.

TOM

What about Gray's gas attack? That could
happen at any moment.

GRIFFIN

It's the last of his gas.

TOM

(sarcastic)

Oh and it'll only kill Americans, so
what's the big deal.

ALLAN

When we've handed this over, I'll return
to help hunt for Gray.

MINA

And I'll resume work immediately --

Tom is furious. Sad. Disappointed.

TOM

Don't bother.
(to Jekyll/re. Mina)
You want her, take her.

Allan, Jekyll, Griffin and Mina walk away -- Nemo watches --

NEMO

(to his crew)

Prepare to set sail!

Ishmael gestures with his rifle at the departing League --

ISHMAEL

Cap'n, it would be so easy.

NEMO

No violence is easy. There is always a cost.
(gestures to the Nautilus)
Let's be gone from here.

INT. WALDORF ASTORIA HOTEL FOYER - DAY

Dirty Allan, tattered Jekyll, bloody Mina and Kabuki Griffin
cause a sensation. The exhausted League are oblivious --

(CONTINUED)

ALLAN
(to concierge)
We're expected.

INT. WALDORF ASTORIA HOTEL - "M'S FLOOR" - DAY

The elevator opens. They exit past the elevator operator --

ALLAN
Thanks.

OPERATOR
No problem.

As before dark suited BRITISH AGENTS line the corridor. As before the British agent, Billings meets them --

BILLINGS
Gentlemen.

He taps on the door. Bond appears --

BOND
You're late.

INT. WALDORF ASTORIA HOTEL - "M'S CHAMBER" - DAY

The same dimly lit room where M sits still as ill-defined --

M
You're two short.

ALLAN
Nemo said his good-byes. Dorian Gray too in a manner of speaking. He --

M
We already know about Gray.

JEKYLL
How could you?

BOND
We're British Intelligence.

MINA
Well Dorian Gray is still out there. With enough gas for one final attack on Manhattan. Already know that?

ALLAN
We have to find where and prevent it.

(CONTINUED)

M
Yes, we must absolutely deal with Gray
and his gas. Bond, alert the men.
(beat/to League)
But first, after all you've done, I feel
it's only fair that I reveal who I am.

EXT. CASTLE GARDEN - DAY

The Nautilus is a moment from pulling away from the quayside. Nemo is the last one inside, he looks back at Tom -- they stare at each other coldly. Then, as the Nautilus' portal irises shut, Nemo SALUTES the American.

The Nautilus pulls away --

-- As Sam on horseback arrives. He leads a horse-drawn personnel-carriage full of REPLACEMENT SECRET SERVICE AGENTS.

SAM
Here are the replacement men, Tom. Fresh
as daisies the lot of'em.

Tom can only laugh. Sam dismounts holding a valise.

SAM (cont'd)
N'here's the files you wanted on the Limeys.

TOM
Talk about locking the paddock gate after
the horse has bolted.

Tom takes the valise and flicks through the files inside it --

TOM (cont'd)
I knew I shouldn't have trusted them. There's
nothing in here'd surprise me--
(reads something --)
Wrong again!

Tom leaps onto Sam's horse and GALLOPS away --

INT. WALDORF ASTORIA HOTEL - "M'S FLOOR" - DAY

Where M continues speaking with the League --

ALLAN
What about National security?

Billings and another British Agent ENTER quietly -- while Griffin discreetly wipes the white from his face --

M
Oh I feel secure.

(CONTINUED)

ALLAN

You said 'M' stood for a name. Nemo guessed Mycroft Holmes.

M

Indeed you aren't far from the truth, when you link me to the Holmes. Mycroft's brother, the "so-called" great detective. What do you know of his last case?

JEKYLL

It happen in Switzerland.

ALLAN

The Reichenbach Falls. That's right, he fell to his death fighting someone.

M

Strand Magazine referred to that "someone" as "the Napoleon of Crime." The Times called that someone "evil incarnate". That someone had a name --

M steps into the light, revealing himself as arch-villain JAMES MORIARTY.

MORIARTY

-- James Moriarty. And the reports of my death are greatly exaggerated.

Billings and the other agent PULL GUNS --

-- At the same time, Liddle's journal and Allan's pistol are WRENCHED from the explorer's hand/holster by the unseen Griffin -- the pistol AIMS at Henry Jekyll --

JEKYLL

Griffin?

GRIFFIN

Griffin's died last year. Met with an oh so unfortunate accident...after giving us his formula for invisibility. My name's Doran. Colonel Doran. And I kill people.

With those words DORAN (**his name for the rest of the movie**) SHOOTS Jekyll in the chest.

MINA

HENRY!!

EVERYTHING HAPPENS AT ONCE -- Bond HANDCUFFS Mina --

-- Doran, Billings and the other agent aim at Allan, but snapping from his initial shock he is quick to react --

-- Allan GRABS the other British Agent, pulling the man's gun from his grasp. As Billings and Doran FIRE, he brings the

(CONTINUED)

agent in front of him as a HUMAN SHIELD. The British Agent is RIDDLED with shots --

-- Then PUSHING the corpse at Billings, Allan RUNS -- DARTING into another room of M's suite --

BOND

Men!

Billings CHASES after Allan. More BRITISH AGENTS surge into the room and follow --

-- Allan RUNS through double doors to ANOTHER room and from there through to ANOTHER -- he FIRES BACK over his shoulder at the mass of British pursuers, with each turn --

LIGHT - A LARGE WINDOW. It seems to beckon Allan on -- He CHARGES the window, CRASHING through it, seeming to hover in mid-air for an instant THEN --

-- Allan FALLS -- down, down to the street below --

-- LANDING in one of the large CANOPY SHADES over the Hotel's lower level's windows -- where he lies there still as death.

INT. WALDORF ASTORIA HOTEL - "M'S ROOM OVERLOOKING - DAY

Billings and the British look down at Allan's body. Bond pushes through them to peer over the side too --

BILLINGS

He couldn't possibly have survived that.

BOND

I bet you're not the first to say that of Allan Quatermain.

Billings nods to two of his agents to follow and departs --

INT. WALDORF ASTORIA HOTEL - "M'S CHAMBER" - DAY

As Bond rejoins Moriarty and Mina. Mina kneels over Jekyll's dead body --

MINA

(to Moriarty)

So the League only thought that they worked for the British Government.

MORIARTY

No. I am a representative the British Government. That's the beauty of it.

(beat)

When I survived Reichenbach Falls, it occurred to me I'd been given a grand opportunity. They

(MORE)

(CONTINUED)

MORIARTY (cont'd)
say the Devil's greatest trick was making the
world think he didn't exist.

MINA
Nemo's still out there. He'll stop you.

Doran is visible by his hovering pistol --

DORAN
He allowed me too much access in his vessel. He
won't be "out there" much longer.

EXT. SEAS OFF MANHATTAN - DAY

Nautilus establishing. It KNIFES through the waters,
gracefully GLIDING under the surf and out of sight --

INT. NAUTILUS - BRIDGE - DAY

Nemo, Ishmael and a CREWMAN are in the bridge. Nemo sits in
his captain's chair/console looking out at the dark water
they glide through. His expression is no less black.

ISHMAEL
You look tired, Cap'n.

NEMO
I thought I could convince them, Ishmael.
I thought I could save the world.

ISHMAEL
The world gets what it deserves.

NEMO
Maybe I do need rest.

ISHMAEL
That's it, Cap'n. I'll wake you when --

INT. NAUTILUS VENTILATION SHAFT - DAY

FLASH CUT -- of a 1900s era INFERNAL DEVICE (bomb) as its
clock-face TIMER ticks down to ZERO --

EXT. NAUTILUS - DAY/THAT MOMENT

-- And an EXPLOSION blows out the vessel's starboard aft --

INT. NAUTILUS - BRIDGE - DAY/THAT MOMENT

Nemo and Ishmael are blown off their feet by the SHOCK-WAVE --

(CONTINUED)

-- The GLASS blows out from all the dials -- a gigantic SHARD striking the crewman's throat and KILLING him.

INT. NAUTILUS ENGINE ROOM - DAY/THAT MOMENT

-- All the engines BLOW. Steam and flames everywhere. CREWMEN DIE screaming. Already this Hellish scene is a bizarre mixture of fire and water as it starts FLOODING --

INT. NAUTILUS CORRIDOR - DAY/THAT MOMENT

-- CREWMEN trying to close a BULKHEAD door PUSH hard against INCOMING WATER --

INT. NAUTILUS (ANOTHER) VENTILATION SHAFT - DAY/THAT MOMENT

FLASH CUT -- of another INFERNAL DEVICE, as its clock-face TIMER also ticks down to ZERO --

EXT. NAUTILUS - DAY/THAT MOMENT

-- A 2nd EXPLOSION blasts out the vessel's port midsection.

The back half of the Nautilus begins to CANTILEVER downward. The doomed vessel is literally BREAKING IN TWO --

INT. SAME NAUTILUS CORRIDOR - DAY/THAT MOMENT

-- As the bulkhead door is SWEPT OPEN by a further SURGE of water, and the crewmen pushing against it are DRAGGED UNDER.

INT. NAUTILUS - BRIDGE - DAY/THAT MOMENT

With water already up to their waists, Nemo and Ismael struggle with the controls -- TO NO AVAIL as the whole room begin to pitch forwards as the sub stars to sink --

NEMO

We have to get to the surface!

ISHMAEL

The old girl ain't got it in her.

NEMO

It's the men's only chance.

ISHMAEL

Don't see how any of them are still alive.

NEMO

There has to be a way.

(CONTINUED)

Ishmael nods at the Captain's chair/console --

ISHMAEL
There's a way for you.

NEMO
I won't desert my men.

Ishmael face hardens with resolution --

ISHMAEL
They're my men too.

-- He PUNCHES Nemo hard. Nemo falls back, into the chair.

Ishmael wades over to a (now shattered) glass panel, in which is a RED LEVER. This is clearly an emergency precaution. With great effort, Ishmael drags the lever down.

The ceiling around Nemo's console begins to DISENGAGE from the rest of the bridge, LOWERING itself around the console --

As Ishmael gasps for air, the water RISING around his face, he still manages a SMILE at the sight of what he's done --

EXT. NAUTILUS - DAY/THAT MOMENT

As the two halves of the once amazing vessel sink from sight, so a small section of the fore bridge area DISENGAGES --

-- Becoming a SMALLER VESSEL - SHRIMP-LIKE in appearance, with one of the Nautilus's "eyes" now its single glass-enclosed upper half. It begins to RISE --

INT. WALDORF ASTORIA HOTEL - "M'S CHAMBER" - DAY

Moriarty continues --

MORIARTY
A man of my skills, it wasn't hard to forge a complete new history for myself within the records of Whitehall. I entered the Government's inner circle.

MINA
All the while still a criminal.

MORIARTY
All the while serving England. Uprisings quashed. Dissidents killed. Revolutions started or stopped. For the betterment of king and country.

EXT. WALDORF ASTORIA HOTEL - DAY

Billings and his men push through the startled crowd. They arrive at the canopy, hands in jackets ready to pull guns -- but THE CANOPY IS EMPTY.

INT. WALDORF ASTORIA HOTEL - "M'S CHAMBER" - DAY

Moriarty and Mina --

MINA

And your men?

MORIARTY

My men were lost to me. In took time to heal from fighting Holmes. And in that time Dorian Gray, my mysterious unknown replacement had taken my empire from me.

(beat)

I yearn for a return to that old life. I'm a good master spy. I'm a great master criminal. But I'm smart enough to see that to be free of England's long arm, I must be stronger than England or any country. Liddle's gas will grant me that freedom

MINA

You said you'd stop the attack on New York.

MORIARTY

I said I'd "deal with it". If I'm not mistaken some of my men are dealing with it right now.

BOND

Indeed.

MINA

How could you possibly know where or how?

M

When you got Liddle's formula, you stopped Gray's plan from advancing to the next stage.

Dorian Gray appears from another chamber in M's suite --

GRAY

Necessity is the mother of invention, Mina.

MORIARTY

If in order to regain my empire I must share it with Gray, so be it.

GRAY

The attack on Manhattan will go as planned.

Moriarty moves for the door. Gray drags Mina with them --

(CONTINUED)

GRAY (cont'd)
Come, my love, we'll miss the party. And
I recall how you loved to party.

-- Leaving Jekyll's dead body lying where it fell.

EXT. FIFTH AVENUE - DAY

Billings and his men PUSH through the gentile crowd. The British Agents pay no heed. Their eyes look only for Allan --

INT. WALDORF ASTORIA HOTEL - "M'S CHAMBER" - DAY

Jekyll's body lies there. Still. THEN --

-- Jekyll's eyes FLICKER open. His hand moves weakly into his jacket. He retrieves a VIAL of his formula --

HYDE'S VOICE
You can do it, Henry. You must!

Slowly he brings the vial up to his face --

EXT. FIFTH AVENUE - DAY

Billings sees something -- through the crowd. No. It's gone. Perhaps never there at all.

Wait. YES! There he is in the crowd -- Allan -- staggering, weak and beaten up from the fall.

With his dishevelled looks, pedestrians pull away from him. Allan is a man alone as Billings and his men rush at him --

Billings and his men pull their pistols. The sight of this sends the 5th Avenue gentry SCURRYING for safety -- THEN --

TOM ON HORSEBACK, GALLOPS from out of the 5th Avenue coach traffic, mounting the sidewalk and RACING towards the Allan (closer to him) and the British who face his oncoming charge.

Tom FIRES his pistol wildly. One British Agent falls DEAD. Billings and his compatriot dive for cover.

Tom SNATCHES at Allan who LEAPS onto the horse behind Tom as he gallops past -- then VEERS back into the crowded coach traffic in the street.

Billings and the Brit, RUN into the street, guns raised -- but Tom/Allan are gone.

EXT. CASTLE GARDEN - DAY

The area is all but deserted now. Secret Service Agents load what's left of Mina's scientific equipment onto wagons.

Tom and Allan arrive. The Secret Service agents rush from their labors to help Allan from the horse.

ALLAN
You saved my life.

TOM
Yeah, I did, didn't I.

ALLAN
How did you know to come to the rescue?

TOM
Had files on you all. Finally got around to giving them a look. Griffin's record said he never had a wife or kid. That lie put him in a bad light. Then I recalled you saying he was the one your boss brought to the party instead of you getting him. Didn't take much "boy detective's" logic from there on.

ALLAN
No, I'd say it took a lot more -- rescuing me after the way I treated you.

TOM
Yeah, I am pretty damn wonderful come to think of it.

ALLAN
When I said you didn't remind me of my son. I might have lied.

They exchange a smile -- their tentative friendship resumed.

INT. CASTLE GARDEN - DAY

Allan and Tom enter, walking through Mina's deserted lab. Now, with everything useful removed, the hall looks forlorn. Blinding sun shafts through the burned away roof.

ALLAN
Bastards!
(off Tom's expression)
Moriarty has the formula to make more gas. Gray will unleash what gas there already is. It's a two-fold defeat.

(CONTINUED)

TOM
I have every able operative on it. I got
the New York police off their Irish
asses. They out looking too.

HYDE (O.S.)
But not finding.

Allan/Tom spin/look up at the open roof. Hyde stands on one
of the charred beams overhead looking down on the men, his
immense form silhouetted by the sun above. Hyde leaps down --

HYDE (cont'd)
I lost Mina's scent after five blocks.
I'm ashamed to say even Edward Hyde is
not above failure.

ALLAN
At least you're alive.

HYDE
For now. Henry Jekyll took a bullet in
the lung. He was one breath from dying
when he transformed into me. My problem
of course being that I must eventually
revert back. Gentlemen, you see before
you a walking dead man.
(beat)
And Gray has aligned with Moriarty.

TOM
(sarcastic)
Oh good.

ALLAN
Did you at least learn how the attack
will take place?

Hyde grunts, shaking his head and turning away --

TOM
Can we re-call Nemo?

HYDE
I heard them say there were bombs on board the
Nautilus. He's as dead as I am.

A SECRET SERVICE MAN from outside, runs in, alarmed --

SECRET SERVICE MAN
Sir! Outside!

EXT. CASTLE GARDEN - DAY

Allan/Tom/Hyde exit the building and SEE --

(CONTINUED)

NEMO'S ESCAPE VESSEL emerges from the water. From its fore TWO TENDRIL-LIKE "LIMBS" telescope out pulling the Vessel up out of the water and onto land.

As the same time WHEELS iris out of apertures in the vessel's flanks, for it to rest on. The vessel moves as effortlessly on land as on sea, MOTORING forward on its wheels, coming to a halt before the League.

Nemo opens his bubble hatch -- And GLARES angrily at them.

INT. CASTLE GARDEN - DAY

Nemo stands apart from the others -- pacing -- angry --

NEMO
Why should I help you?

ALLAN
Because despite everything that happened you came back here.

NEMO
So just like that, I'm expected to throw in my lot yet again --
(to Tom/Allan/Hyde in turn)
-- with a puppy, a pawn and whatever it is you are?

ALLAN
Innocents will die for our failure. If that's not good enough, jump into your bubble boat and Kali take you.

Nemo's anger ebbs. He hears Allan's words. He sighs --

TOM
I'm sorry about your crew, Captain.

NEMO
Perhaps you're right. Having people in your life just means you'll one day lose them.
(beat)
I'll miss Ishmael most of all.

ALLAN
Did you know him long?

NEMO
When I was a young man on the high seas, I found Ishmael adrift, clinging to a coffin. He'd served under an insane captain who battled a great white whale. The whale won. Ishmael swapped service with one mad seaman for another.

(CONTINUED)

TOM
I know what I said, but I was wrong.
Caring about other people, it's what
makes us better folks ourselves.

ALLAN
What brought on this change of heart?

TOM
Meeting you.
(to Nemo/Hyde)
All of you. Good men.

HYDE
Don't assume this marks some turn in my
conscience. I am a villain darker than
Moriarty, and I've loved every minute.
But Henry Jekyll did not. He was a good
man who deserved better than his fate.

TOM
That's the only reason?

HYDE
Mina? She's no more to me than
yesterday's shadows.

INT. MORIARTY'S COACH - DAY/THAT MOMENT

ON MINA as the vehicle moves through the New York streets.

Moriarty, Bond, Gray, and Mina sit there, two to a seat,
facing each other. Mina, her hand still cuffed, squirms with
anxiety and discomfort. She glares at the calm, almost
bemused Moriarty --

MINA
I don't understand why you're still doing this
if the gas is at a premium.

Gray gestures to the journal resting in Moriarty's lap --

GRAY
Not with the formula and you to make it for us.
Let New York die. Perhaps that will convince
England to pay.

MORIARTY
Or London will be next. Or Washington DC.

EXT. PARK ROW - DAY

Manhattan life in abundance. Business men and vendors.
Streets are lined with carriages and carts.

(CONTINUED)

BOND looks out of the coach --

BOND
What a lot of people.

MORIARTY
(looking into Mina's eyes)
Not for much longer.

Mina is getting desperate. She looks at the door, her eyes wild. Gray notices, seeming to read her mind --

GRAY
Nuh uh. Bad girls get spanked.

INT. CASTLE GARDEN - DAY

-- The League ponders the problem at hand -- Nemo sits, calmly, in contrast to Tom and Allan pacing frantically, mirror images of each other. Hyde is the grim observer.

ALLAN
So based on what Mina told us, the gas attack will occur in such a way the entire city will suffer.

NEMO
How? The other attacks were localized.

HYDE
Perhaps he'll drop bombs from a balloon.

TOM
Already thought of that. I have police sharpshooters on rooftops all over town.

Quatermain's impressed. He pats Tom on the back --

ALLAN
Bravo.

HYDE
Nice to see you two are back in love.

TOM
(ignoring Hyde)
Could Moriarty use the wind somehow -- blow the gas.

NEMO
That would dissipate it. No.

The men are stymied -- quietly lost in anxious thought.

EXT. ALLEY (WITH SIGHT OF PARK ROW PARK/CITY HALL) - DAY

Moriarty's coach comes to a stop within the shadows.
Moriarty and Bond are the first out, then Mina and Gray --

MINA
Where are we?

Gray grabs Mina's cuffed hands (his other hand gagging Mina's mouth) and drags her to the alley entrance and a VIEW of the street outside. Just beyond, CITY HALL stands large --

GRAY
Look see.

INT. CASTLE GARDEN - DAY

The League turns as Sam bursts in --

SAM
Tom. Is this of any use?

He holds a lady's LOCKET up by its chain --

TOM
What exactly am I looking at?

ARCHIE
It was on one of the dead criminals --
matches the description of a locket
stolen from the Fisk Mansion.

ALLAN
Who?

TOM
(recalling)
I told you about it. Hamilton Fisk, his
wife and servants. Robbery turned to
murder, the police thought.

For Tom, Allan and Nemo this is an INVIGORATION --

ALLAN
Maybe they thought wrong. Why would
Gray's men commit a common robbery when
they had so much more at stake? What if
it was just a front?

TOM
And the murders were necessary to cover
that fact.

HYDE
You're on to something. Think like me.
What would I do?

(CONTINUED)

ALLAN

The fire?

NEMO

What part of the house was burned?

TOM

The West Wing. Mainly Fisk's study.

ALLAN

What would Fisk have in his study?

TOM

He was a developer, so plans. Blueprints --

NEMO

A developer of what?

Tom's eyes go bright with REALIZATION -- he has it! --

TOM

When you first got here, remember the
construction everywhere?

(beat/realization)

Fisk was involved in building the New
York subway.

EXT. CITY HALL SUBWAY STATION - DAY

ESTABLISHING. It's a construction site with the rudimentary iron skeleton of what will be the ornate structure/opening for the public to descend down into the below-ground station. The GENERAL PUBLIC passes by this site, oblivious.

The site is roped off, with two British agents standing guard, hands tucked into jackets ready to pull guns --

INT. CITY HALL SUBWAY STATION - DAY

-- A large domed hall, still without tiles and fine details, bolstered with SCAFFOLDING, with areas of walk-way and areas still open earth, leading to the dark recesses of the subway tunnels even further below ground. CONCRETE SLABS, BRICKS, METAL POLES, and huge mounds of PEBBLE-DASH (near a recess to a subway tunnel) fill the place.

BRITISH AGENTS stand guard. They wear protective suits -- oil-skin coveralls with metal/glass helmets (that make them resemble old-fashioned deep sea divers.)

Moriarty, Gray Bond and Mina are lead down the path by Billings. They walk towards one of the TUNNEL EXCAVATIONS --

(CONTINUED)

GRAY

This a monument to the American worker. In the year since they first broke ground, tunnels now honeycomb the city.

MORIARTY

My hat goes off to you. A lesser mind would have simply planted bombs on street corners.

GRAY

Merely the accumulated foresight of several lifetimes.

(beat/to Mina)

I planted bombs at key positions within the tunnel system. I calculate there's enough air down there the gas will expand sufficiently, but the air is thin enough the gas will be drawn like a vacuum throughout the city, exiting at every vent and opening along the way.

MORIARTY

Germ warfare, like any form of mass destruction -- no sooner created, than someone thinks up a better way to use it.

EXT. CASTLE GARDEN - DAY

The League emerge like they mean business. DETERMINED. Tom and Allan load guns (pistols, and a Winchester.)

TWENTY SECRET SERVICE MEN are already mounted. Hyde gets inside the coach. Allan and Tom mount horses. Allan, talking a moment to touch his ELEPHANT GUN, its long holster strapped to his saddle.

TOM

(to his men)

Look sharp, or everything on the Island breathing dies.

Nemo is getting into the coach when Tom's words evoke an idea. He LOOKS at his Nautilus Escape Vessel --

NEMO

It isn't just living things that breath.

INT. CITY HALL SUBWAY STATION - DAY

British Agents emerge from the tunnel. They confer with Billings, handing him a GERM BOMB. He approaches Moriarty --

BILLINGS

Bombs in position up and down the line sir. Primed and ready.

(CONTINUED)

MORIARTY
How long?

BILLINGS
Ten minutes.

MORIARTY
(re. last bomb)
That's mine, I believe.

Billings hands the bomb to Moriarty.

MORIARTY (cont'd)
(smiles at Mina)
Insurance.

EXT. NEW YORK STREET - DAY

The Secret Service GALLOP towards their fate --

INT. HYDE'S COACH - DAY

Hyde sits SHAKING. He grabs his arm with his other hand,
DRAWING BLOOD with his nails, suppressing a violent TREMOR --

HYDE
Not yet, Henry. Please.

INT. CITY HALL SUBWAY STATION - DAY

All eyes on Gray counting down with a POCKET WATCH --

GRAY
One minute.

MORIARTY
Time we made our exit.

MINA
Not staying to see your own handiwork?

MORIARTY
I trust my men. That's why they're
wearing the suits and we're not.

Moriarty moves to pull Mina by the arm. But as he does, she
pulls back, DARTING FORWARD before anyone can react.
Billings LUNGES for her. Misses. FALLS. Mina RACES down
the steps to the tunnel entrance --

MINA
(calling back)
You want me, come and get me.

(CONTINUED)

MORIARTY
(nods to a British Agent)
Saunders.

-- Who prepares to follow Mina inside. Gray steps in his way, handing him the pocket watch.

GRAY
She belongs to me.

Gray vanishes into the tunnel --

BOND
What if he doesn't reach her in time?

MORIARTY
Gray's usefulness is about up anyway.
Making more gas would be easier with a
scientist versed in this alchemy.
(nods to journal he still holds)
But in the end it's just a recipe...that
any good cook could follow.

SAUNDERS
Ten...nine...eight--

A SHOT RINGS OUT. Saunders falls DEAD.

Tom, Allan, Hyde and the Secret Service stand there --

Both sides seem uncertain what happens next -- then Billings FIRES. An American DROPS. AND ALL HELL BREAKS LOOSE!

The Americans DIVE for cover -- FIRING rifles and shotguns from behind piles of building supplies --

-- The British RETURN fire. Billings is a dead-shot, PICKING OFF American after American --

-- Allan returns fire. THREE SHOTS. THREE DEAD BRITISH.

INT. SUBWAY TUNNEL - DAY

-- The bombs' timers keep ticking down. THREE...TWO...ONE --

ONE BOMB EXPLODES -- GAS RISES UP, seeming sentient as the air-flow enlivens it, drawing it SWIFTLY down the tunnel --

INT. CITY HALL SUBWAY STATION - DAY/THAT MOMENT

A FAINT REVERBERATION, as the bombs go off. Allan looks across at Tom, who registers the sound too.

INT. ANOTHER TUNNEL AREA - DAY/THAT MOMENT

-- ANOTHER BOMB EXPLODES -- Gas rising up and "coming to live" as it makes it way along the tunnel --

INT. ANOTHER TUNNEL AREA - DAY/THAT MOMENT

-- More gas "comes to life".

INT. SUBWAY TUNNEL - DAY

-- More a wood-bolstered mine than the tiled subway it will become. Mina runs, looking back all the while for pursuers. Nothing. She keeps moving. Looks back again and SEES --

From out of the gloom a man's figure -- Dorian Gray. Mina turns to run but steps on an uneven surface and STUMBLES --

INT. CITY HALL SUBWAY STATION - DAY

OFF TO THE SIDELINES -- Moriarty and his coach driver keep to the shadows. Moriarty eyes the EXIT - closer to the Americans than his own men THEN --

A U.S. Agent appears to the side of Moriarty. Gun raised --

AMERICAN AGENT
Don't move.

Moriarty turns to face the Agent, a small two-shot pistol APPEARING LIKE SLIGHT-OF-HAND in Moriarty's hand. He FIRES first. The American tries to get a shot off, but FIRES WILD. The young man collapses in shock, falling DEAD onto his face.

IN THE MIDDLE OF THE ACTION --

Tom sees a ROPE-CRANE, tied up near to him. He notes the pulley's apex is over the heads of the British --

-- Tom CHARGES the rope as British bullets SHATTER the bricks and masonry stacked around him. As Tom reaches the rope, so he SHOOTS it with his revolver, freeing its restraint --

-- He LEAPS for this (now) free-swinging rope and SWINGS over the heads of the British, FIRING at them with one free hand --

-- Billings FIRES up at the pulley/apex, SHATTERING it --

-- Tom and the rope FALL to earth. He ROLLS CLEAR of bullets that PEPPER the ground where he lands.

INT. SUBWAY TUNNEL - DAY

Dragging herself to her feet, she LIMPS away, slower now with Gray gaining yard by yard.

Ahead, there's a glow. An exit? No, it's the dull luminesces of the GAS. Mina pauses, unsure which way to run --

GRAY

Mina, listen to me. Please listen. I admit there is darkness to me --

MINA

Darkness? Evil! You are an evil man.

GRAY

-- Who's lived long enough to know that when love is offered to him a second time, it's meant to be.

MINA

I was never on offer. I knew you weren't right. I saw your evil. I just didn't have a name for it then.

INT. CITY HALL SUBWAY STATION - DAY/THAT MOMENT

Allan crouches behind a small DUGOUT of earth. He leaps from cover with each shot of his Winchester. DUCKING DOWN as the British return fire, Allan's dugout gets BLASTED to pieces, DIRT flying up into the air around him.

His cover will be completely obliterated in moments. With an expression of resolve, he pulls his MACHETE from his jacket and attaches it to the rifle barrel. THEN --

Allan CHARGES the enemy, SHOOTING from the hip as he advances on one pocket of British --

-- Allan leaps among them, firing close-range. Two British RUN at him together one behind the other. Allan swings his Winchester around, SINKING his bayonet into the gut of the first Brit, while BLASTING the rifle, the bullets exiting out the back of the first man and KILLING the second.

The other pocket of Brits now FIRE at Allan. He DIVES for cover in this new spot.

NEARBY --

Two Secret Service Men crouch together, firing. One RECOILS slightly. His throat's been slit. He's POURING BLOOD!

Secret Service Man 2 sees his bleeding comrade -- unsure how it happened. Then Griffin's BLADE "hovers" into view, coming up behind this second man as he tends to his dying teammate -- the knife RISING to sink itself in #2's back when --

(CONTINUED)

-- HYDE APPEARS, grabbing Doran's invisible wrist.

He holding the invisible Doran off the ground --

HYDE
Remember me joking that you were thin?
Remember me joking that I could see you?

DORAN
Hyde? What are--

HYDE'S P.O.V. -- we see the HEAT SIGNATURE OF DORAN'S BODY --

HYDE
I wasn't joking.

DORAN
But I killed you.

HYDE
That's right.

We return to the normal P.O.V. -- Doran still invisible, as Hyde literally TEARS DORAN TO PIECES before our eyes.

HYDE (cont'd)
Now I return the favor.

(If not for Doran's invisibility this would be an appalling. However, with Doran not shown, its a bizarre visual. Hyde strains and tears at nothing. Blood sprays everywhere, as if coming from nothing. And Doran's screams echo from nowhere.)

IN ALLAN'S AREA -- Allan picks off THREE more Brits. He ducks down, reloading his Winchester with its LAST BULLETS.

EXT. LOWER MANHATTAN - BY SUBWAY CONSTRUCTION - DAY

The street filled with life. PEDESTRIANS and VENDORS, oblivious to --

-- The GAS as it EMERGES.

It reaches a fish stall owned by a FATHER and SON. The men turn to see the gas as it consumes them. Their screams alerting the street who immediately RUN in panic.

EXT. PARK AVENUE - MID-TOWN - BY SUBWAY CONSTRUCTION - DAY

Gas EMERGES here. Two BUSINESSMEN too engrossed in a conversation to notice the gas until it is upon them, are stripped to the bone. Again, this alerts passersby who run for their lives.

INT. SUBWAY TUNNEL - DAY

Gray nears Mina. She backs away --

GRAY
If you won't be romantic, be pragmatic. We can
earn Moriarty's trust and steal back the
formula. You and I, Mina. Think.
(gestures to looming gas)
It's that or death.

MINA
You first.

Gray doesn't understand. Mina reaches into the bodice of her
blouse and pulls out a piece of folded canvas --

MINA (cont'd)
I found your painting, Dorian --

FLASHCUT/FLASHBACK --

Mina by the coach wreckage after the chase. She looks at
down what she's found there --

TOM
Gray's body?

MINA
Not exactly.

BACK TO MINA AND GRAY IN THE PRESENT --

As Mina unfolds the CANVAS --

MINA
-- Your power. Your immortality. I cut
out the face. Your face.

She holds the canvas up. On it is the face section of a
larger portrait -- DORIAN GRAY'S. The face is wizened with
age and the accumulation of decades of vile and debauched
actions. Evil. And older than anyone could possible live.

MINA (cont'd)
Look into your eyes! See what I see!

Dorian is transfixed by the sight. His eyes wide as he
STUMBLES back. Already his smooth, youthful face begins to
crease. Moment by moment AGING --

GRAY
(weakly)
One thing was true. My love.

(CONTINUED)

-- Within seconds he is an old man. Seconds more and he has died. He withered form collapses at Mina's feet.

Mina looks at Gray's corpse. Her face hard and yet her eyes brimming with tears.

She tosses the piece of portrait down, it gliding to the ground, revealing --

DORIAN'S FACE IN THE PAINTING is now young and perfect.

Then as the gas NEARS Mina limps away --

INT. CITY HALL SUBWAY STATION - DAY

A BRIT is hunkered down, firing off at the Americans. Then --

A SHADOW falls across him, fast. It's Hyde, who DRAGS the man to his feet, RIPPING the MAN'S hand (and the gun it held) from his wrist. The Brit SCREAMS --

HYDE
Shut your noise. Where's the woman?

Hyde reaches between the Brit's legs --

HYDE (cont'd)
Answer me, lad, or your hand won't be the only thing I'll rip off you.

The words do the trick. The Brit stops screaming -- sniffing as he gestures to the tunnel entrance --

Hyde THROWS the flailing, screaming man under his arm and LEAPS into the tunnel --

INT. CITY HALL SUBWAY STATION (TOM'S AREA) - DAY

Tom SCRAMBLES behind stacked timber. He's away from his men, near the mountainous slope of pebble-dash --

EXT. MONTAGE -- MORE SUBWAY CONSTRUCTIONS

ALL OVER MANHATTAN -- GAS RISING in the street like cobras --

INT. CITY HALL SUBWAY STATION (ALLAN'S AREA) - DAY

Allan raises his Winchester -- aims -- KLIK. He's out.

Campion Bond, one of the few surviving Brits SEES this --

BOND
Die!

(CONTINUED)

Bond RUSHES Allan, pistol raised. Allan ducks, avoiding Bond's shots. As Bond reaches Allan's cover, Allan EMERGES up, his bayonet raised --

-- And Bond IMPALES himself. Allan LIFTS him off his feet and over his head, throwing Bond's body down behind him.

INT. SUBWAY TUNNEL - DAY

Mina LIMPS back the way she came away from the gas which GAINS on her quickly. She is moment from being consumed when, she is SNATCHED off her feet --

-- By Hyde who cradles her in his arms. (Hyde has the protective suit of the Brit he dragged in with him.)

HYDE
Let me carry you.

Hyde RACES back towards City Hall, the gas behind getting further away again with each massive step.

INT. CITY HALL SUBWAY STATION (TOM'S AREA) - DAY

A SHADOW falls upon Tom. He SPINS to see Billings LEAPING down upon him from the timber above. Billings lands on Tom, the force of the impact sending Tom's gun flying off away --

-- Tom PUNCHES out without thinking. His punch makes contact with Billings' metal helmet. Tom holds his aching fist as Billings RUSHES him --

-- Tom DIVES ASIDE, getting his foot under Billing's legs -- Billings FALLS, but like a cat, is up again a moment later. He SPINS to meet Tom again --

-- But instead is met by Tom swinging a LENGTH OF 2 BY 4. He SIDESWIPEs Billings' helmet, sending the Brit staggering away, as he desperately CLAWS off the reverberating metal.

INT. SUBWAY TUNNEL - DAY

Hyde and Mina continue on --

MINA
Not far from City Hall.

HYDE
And you'll be safe.

BUT THEN -- they round a bend in the tunnel and see GAS coming at them. Their escape route is blocked. Hyde puts Mina down and hands her the protective suit.

(CONTINUED)

HYDE (cont'd)
Put this on. Be sure to tie the arm
where it's torn.

INT. CITY HALL SUBWAY STATION (TOM'S AREA) - DAY

Billings tosses the helmet away as Tom SWINGS the wood again. This time Billings is ready, DUCKING under the wood to come up close to Tom, grabbing him in a crushing BEAR-HUG. Tom can't get his hands free. He HEAD-BUTTS Billings instead, but still the massive Brit doesn't release his hold --

-- AS MORIARTY and the Coach Driver EDGE closer to the exit.

EXT. DIFFERENT LOWER MANHATTAN SUBWAY CONSTRUCTION - DAY

GAS EMERGES, a moment from CONSUMING crowds of people --

-- When just as suddenly, the gas is SUCKED BACK into the subway construction, vanishing from sight like a mirage.

EXT. LOWER MANHATTAN - BY SUBWAY CONSTRUCTION - DAY

-- Where there too, the gas is SUCKED BACK INSIDE --

INT. PARK AVENUE - MID-TOWN - BY SUBWAY CONSTRUCTION - DAY

-- The gas is also SUCKED BELOW, disappearing in an instant.

INT. SUBWAY TUNNEL - DAY/THAT MOMENT

As the answer to the gas's sudden disappearance is revealed --

NEMO'S ESCAPE VESSEL -- racing through the tunnels, SUCKING the gas in, as it goes --

INT. NEMO'S ESCAPE VESSEL -- DAY/THAT MOMENT

Nemo at the controls to his craft -- he looks ahead intently as his craft drives through another cloud of gas, sucking it as he goes. Nemo glances down at --

-- The DIALS on the vessel's "dashboard". The AIR-TANKS' GAUGES showing them filling a little at a time.

EXT. MONTAGE - SHOWING THE OTHER SUBWAY CONSTRUCTIONS AGAIN --

As the gas is SUCKED BACK INSIDE at each location.

INT. CITY HALL SUBWAY STATION PEBBLE SLOPE - DAY

-- As Tom gives HEAD-BUTT #2. This is more effective. Billings staggers back, towards the pebble-dash slope. He loses his footing, SLIDING down it, DRAGGING Tom with him --

-- However as Billings falls, so Tom scrambles up his body, kicking off from Billings's shoulder, and landing on firmer ground above the slope.

Apart from saving himself, Tom's kick-off helps propel Billings further down the slope where there is no mass to the pebbles. As he lands, Billings SINKS into the stones, literally appearing to be DEVoured by them --

-- Billings reaches up, GRABBING wildly. But all his efforts succeed in doing is sending him deeper into the pebbles --

-- Billings' head and hand are out of the pebbles. He tries to CLAW himself out and after Tom. But THEN both men SEE --

THE GAS as it starts to FLOW back out of this tunnel. RISING up towards them like water.

-- Billings looks at the retreating Tom with a forlorn expression as the gas WASHES upon him, turning his head to a skeleton as it continues rising up past him towards Tom --

-- Tom, one beat ahead of the gas, and tries weakly to RUN --

INT. SUBWAY TUNNEL - DAY

Mina has the suit on. Gas is no more than feet away --

MINA
What are you planning?

HYDE
City Hall isn't more than a few yards beyond the gas. I'll carry you through it.

MINA
But you'll die.

As Hyde scoops her back up into his arms, he looks down at her with tenderness -- in that moment, his face seems to WARP slightly, his eyes and some of his mouth reverting to Henry Jekyll. So too, his voice is a mixture of the two men's --

HYDE/JEKYLL
My darling, I am already dead.

Hyde hardens. He lets out a ROAR and CHARGES into the gas --

INT. CITY HALL SUBWAY STATION - DAY

THE GAS now wafts out of every tunnel opening -- American Agents move quickly -- racing for the exit --

Tom, weak and disoriented, is further within the station -- staying no more than a step at a time ahead of the gas. He sinks to his knees -- too weak to go on --

-- A HAND grabs his, DRAGGING back to his feet. It's Allan -- their eyes meet --

ALLAN

Come on, son. No dying on me now.

He throws his arm around Tom's and they RACE for the exit --

EXT. CITY HALL SUBWAY STATION - DAY

-- As Allan and Tom RUSH out -- the gas FOLLOWING, seeping into the air, UNSTOPPABLE.

Tom looks back sadly -- one thought, one word --

TOM

Mina.

And then, as if in answer, a form BURSTS from the gas -- Hyde's massive body -- now little more than a SKELETON, lunging free of the vapor, falling dead at Tom's feet --

-- In Hyde's arms is Mina, alive in her suit.

-- Tom and Allan are astounded, frozen for a beat, until seeing that the gas has no intention of abating. They drag Mina to her feet, the gas ALMOST UPON THEM --

-- When like before, it is SUCKED BACK into the station.

Everyone looks unsure -- as a faint RUMBLE gets louder, emanating from the subway. As the sound becomes DEAFENING --

Nemo's vessel ERUPTS from out the subway, lurching to a stop. Nemo opens the hatch --

NEMO

How did we do?

Tom looks around at the Secret Service survivors, his expression darkening as he SEES BEYOND --

TOM

We're not done yet.

MORIARTY'S COACH RACES AWAY, already far off at the end of the street. It turns the corner and is GONE --

(CONTINUED)

MINA

He has one last bomb. And the formula to
make more.

Allan sees Tom and his remaining agents are spent --

ALLAN

Leave him to me.

Allan mounts his horse, and gallops away --

EXT. MANHATTAN EAST-SIDE DOCKS - DAY (BECOMING DUSK)

Allan gallops the length of quay-side, (with dock workers
throwing themselves out of the way) -- before arriving at
Moriarty's abandoned coach.

Allan dismounts, running to the water and looking out --

Far out to sea, Moriarty and his driver are in a small sail-
boat. Moriarty holds the Germ Bomb. He looks back at Allan
with a smile.

Allan calmly walks to his horse and pulls his elephant gun.
He puts on his glasses, aims and FIRES -- the bullet
travelling the IMPOSSIBLY FAR DISTANCE, straight for --

THE GERM BOMB in Moriarty's hand. The bullet hits the bomb,
SHATTERING it. Moriarty has just enough time to look down in
shock before the gas consumes him and the boat.

Allan lowers his gun --

ALLAN

Not bad for an old man.

EXT. CASTLE GARDEN - DUSK

Allan, Tom, Mina and Nemo are gathered at the quay-side near
Nemo's vessel. Allan is clearly the one behind this
gathering and the others look to him --

ALLAN

So here we are again, where we were last
all together.

NEMO

Before parting in anger.

ALLAN

Which is why I feel it's the perfect place to
honor the memory of Henry Jekyll.

MINA

And how do you intend to do that?

(CONTINUED)

ALLAN

Destroy the gas and the formula Tom's men
recovered. Save the world from itself.

The others are stunned by Allan's suggestion. Then --

NEMO

Is the gas flammable?

MINA

Yes.

NEMO

In my country we honor our dead with a pyre.

LATER -- NOW NIGHT --

Nemo sits at his vessel's controls but with the hatch open --

-- Allan stands on the roof of the vessel, near an AIR VENT
in the top stern. He holds a pole with the journal tied to
the end of it. Setting fire to the book, the pole becomes an
elongated FLAMING TORCH. Allan holds it out over the vent --

NEMO (cont'd)

Ready?

Allan nods. Nemo pushes a button, and the gas emerges,
instantly IGNITING --

A massive FLAMING PYRE rises up out of the craft, high, high
into the night sky.

Mina and Tom stand together looking out at it --

MINA

Funny, how something so deadly could be
so beautiful.

TOM

I could say the same of you, Mina.

If Mina hears Tom's words she doesn't show it. She continues
looking ahead at the flame, silent.

Tom walks forward, away from her. The flame illuminates his
expression of disappointment. He doesn't see or hear --

MINA

Good-bye Henry. Thank you.

Then, with shy tenderness she looks at Tom who is unaware.

EXT. MANHATTAN HARBOR - DAY

A big OCEAN LINER prepares to leave. Crates and baggage are loaded. WELL-WISHERS wave from shore.

Tom RACES up the gang-plank, a PAPER in hand --

EXT. OCEAN LINER DECK - DAY

Where Allan, Nemo and Mina all look out at land. (Allan and Mina are in smart travelling clothes. Nemo is dressed in smart Indian formal wear.) Tom races up --

ALLAN

Thank heavens you got here before we sailed. We couldn't find you. I wanted to ask --

TOM

My superiors got a communique from Buckingham Palace. The King wants to reward you all personally. Even you, Mina. Hell, even me.

(beat)

And the British and American governments both want the League to continue. They want me reassigned. Your permanent liaison.

(beat/off group's silence)

I know, I know. You didn't want this in the first place, but I bet by the time this ship reaches England you'll come around.

ALLAN

Perhaps. If this ship was going to England.

TOM

Huh?

ALLAN

I have a home in Africa I've a mind to see. I'd like to extend my invitation to all of you. Nemo and Mina already accepted.

TOM

But the King --

ALLAN

If there's ever a threat to the world as dangerous as the one we faced, the King knows where to find us. But after saving your city and averting war, I'd say we've earned a rest.

MINA

I want you to come, Tom. Perhaps we'd have time to...become better acquainted.

Tom is shocked by Mina's words. He smiles, but then --

(CONTINUED)

TWO PASSENGERS walk by --

PASSENGER
(to the other --)
Yes, read it in this morning's newspapers.
Scientists discovered hot flares on Mars.
They're theorizing it could be the sign of a
Martian invasion.

TOM
Whoa.

NEMO
Relax Sawyer, Martian wars like world
wars are the stuff of fantasy.

PURSER
(calling)
Last call! All ashore that's going ashore!

ALLAN
So...are you coming, son?

Tom looks at each of them in turn. His eyes twinkle at Mina.
And his smile is warm as he looks at Allan.

TOM
Sure.

The four continue looking at each other, happy in each
other's company. A family of sorts --

-- As around them, other passengers look out, waving and
cheering, as the liner sets sail.

FADE OUT.