

# **Sink the *Titanic!***

**A screenplay by Steve Dunham**

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This is a work of fiction. All the events and characters are imaginary, and any resemblance to real persons, living or dead, is purely coincidental. Some characters' names are variations on the names of real people, but that is the only intended resemblance. The footnotes explain intentional parallels for the benefit of the director, producer, and anyone else who is interested, although maybe the director or producer will say, "No, that's stupid, we're not going to do that."

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**Based on a true story<sup>1</sup>**

*Fade in*

**Scene:** The Holland & Werewolf<sup>2</sup> Shipyard in Belfast, Ireland 1911. Two shipyard workers, *Pat* and *Mike*, are at the end of their shift, standing on a partially constructed ship. In the background, *Sean*, another shipyard worker, is standing on the edge of the ship's side, behind Pat and Mike. Their backs are to Sean.

A loud steam whistle blows, signalling the end of the shift. It startles Sean, who loses his footing and falls into the double hull of the ship.

**Pat**

Another day, Mike! Off to the pub, eh?

**Mike**

I'm ready, Pat. Where did Sean go?

Mike and Pat look around but do not see Sean.

**Mike**

Could Sean have had an accident?

**Pat**

An accident! Begorra, no! This is a lucky ship! As lucky as a chim-i-ney sweep!

Sean starts to appear behind them, climbing above the edge of the hull. His face is dirty and sooty. Then he loses his grip and falls again.

"Chim-chimney" from *Mary Poppins* plays in the background.

**Scene:** The exit of the shipyard. Pat and Mike are leaving, and they turn to look up at the stern of the ship, which bears the words RMS TITANIC. A sign next to the ship under construction reads:

Hull no. 3909 04<sup>3</sup>

**Pat**

Sure, and the ship is lucky, but I wonder where Sean went. "RMS" must stand for "really mysterious ship."

**Mike**

Mike, you're so funny! A mystery ship! No, this is a ship of beauty. It should be SOB Titanic. SOB for ship of beauty. Well, wait, maybe that wouldn't work so well.

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<sup>1</sup> This is not meant seriously.

<sup>2</sup> The real shipyard was called Harland & Wolff.

<sup>3</sup> A legend of the real *Titanic* is that this was her hull number (not true), which appeared backwards as NO POPE.

**Scene:** The next morning. Pat and Mike are deep inside the hull of the *Titanic*. From the steel plating of the inner hull, they hear a tapping.

**Pat**

What's that tapping sound?

They hear a moan.

**Mike**

Maybe it's Sean!

Sean, is that you?

Another moan.

**Pat**

Sean! Oh, no! Laddy, you're done for! They've sealed up the hull. You're trapped! The only way you'll ever get out is if an iceberg rips open the bottom of the ship. But that will never happen. No, this is a lucky ship. Oh, poor Sean!

**Scene:** A busy street in Cairo, Egypt, early 1912. **Lady Guff-Gorgon**,<sup>4</sup> an American fashion designer, is walking down the street accompanied by her maid, **Jane**. A short distance behind, furtively following them, dressed in khaki and a safari hat, is **Jersey Jones**,<sup>5</sup> an adventurer and American secret agent. He is attracting curious stares from Egyptians on the street, so he starts walking with his palms horizontal in front of and behind him, the way he imagines Egyptians walk. He attracts even more stares.

**Lady Guff-Gorgon**

I simply must bring some Egyptian antiques back to New York!

**Jane**

Yes, Ma'am.

**Lady Guff-Gorgon**

[after a pause, she breathes deeply] This Cairo atmosphere is so invigorating! It stimulates my creativity.

**Jane**

[wrinkling her nose] Invigorating? Yes, Ma'am. If the odor of camels and their—uh—produce is invigorating. It does stimulate me after a fashion too.

**Lady Guff-Gorgon**

Yes, fashion! I am so inspired by the native costumes that I can hardly wait to get back to New York and create a new line of clothing.

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<sup>4</sup> There was a Lady Duff-Gordon among the first-class passengers. The character Lady Guff-Gorgon was inspired by the fictional Bianca Castafiore in the Tintin books.

<sup>5</sup> A parody of Indiana Jones, but named for a different state (New Jersey, sometimes locally pronounced Jersey).

**Igor**,<sup>6</sup> slave to the mummy, steps out of the shadow of an awning. Jersey Jones pauses and steps into another shadow, listening.

**Igor**

Did Madam say New York?

**Lady Guff-Gorgon**

Oh, how charming! I just love your costume!

**Igor**

It's not a costume, Madam. Just my ordinary clothes. But is Madam from New York?

**Lady Guff-Gorgon**

Yes, New York, of course! All the great fashion comes from New York. I am so invigorated by the Cairo atmosphere that I must go back and create a new style based on the charming costumes I see here.

But first I am shopping for some antiques to bring with me.

**Igor**

Oh, Madam, this is a happy day for you! I have an Egyptian antique that you will certainly want to possess. It will cause an uproar in New York.

**Lady Guff-Gorgon**

A sensational Egyptian antique? Yes, I do want to see it.

**Igor**

Very good, Madam. This way, please.

Igor leads Lady Guff-Gorgon and Jane down alleyways until they are far from the main market streets. He takes them into a rundown, dimly lit building and down into a cellar.

Jersey Jones follows at a distance, then skulks in an alley where he can peer into a cellar window and overhear the conversation.

Igor crouches near a sarcophagus and gently cracks the lid open. Inside is a **mummy**,<sup>7</sup> which opens its eyes but quickly closes them when it sees that Igor is not alone.

**Igor**

Behold, Madam! A genuine mummy from the age of the pharaohs!

**Jane**

Phew! It stinks.

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<sup>6</sup> A pun on the fictional Igor of some Frankenstein movies. Igor was a fictional donkey in the Winnie-the-Pooh books.

<sup>7</sup> A legend of the *Titanic* is that a cursed mummy was brought aboard as cargo. Not true.

**Igor**

It is thousands of years old.

I think it should be displayed in New York. It will cause a sensation, and you will be famous.

**Lady Guff-Gorgon**

[snootily] I'm already famous. I'm the foremost fashion designer in the New World.

**Igor**

A thousand pardons, Madam! I confess that I did not recognize you at first.

**Lady Guff-Gorgon**

Then I forgive you once. As for the other nine hundred and ninety-nine forgivenesses you crave, you will have to earn them.

What price is the mummy?

**Igor**

How much do you have?

**Lady Guff-Gorgon**

I am rich beyond belief.

**Igor**

That is good to hear, but this will not consume all your wealth. Shall we say ten thousand dollars? A cheap but fair price for a genuine Egyptian antiquity.

**Lady Guff-Gorgon**

I never pay full price. What do you say to nine thousand, nine hundred and ninety-nine dollars?

**Igor**

A fair deal, Madam. But there is one more thing. I must accompany the mummy. I must supervise its transportation and care, and I must do so in disguise. I must appear to be a member of the ship's crew so that I can visit the cargo hold without suspicion.

**Lady Guff-Gorgon**

Your concern and devotion are touching.

Jane, give the good man ten thousand dollars to show that we are magnanimous and appreciate loyal servants.

**Jane**

Yes, Ma'am.

Jane takes ten thousand dollars from her purse and hands it to Igor.

**Jane**

[to Igor] Bring the sarcophagus to Alexandria on Tuesday. We'll be sailing for England on the *Egyptian Queen*. Then we will find passage on to New York.

**Igor**

Very good. We will have a wonderful voyage together.

Lady Guff-Gorgon and Jane leave the cellar. Jersey Jones hears them conversing.

**Lady Guff-Gorgon**

Jane, this day is just full of inspiration! I now have plans for *two* lines of clothing! One based on those quaint clothes that Igor was wearing, and one based on the mummy's wrappings!

**Jane**

Yes, Ma'am.

Lady Guff-Gorgon and Jane walk back toward the market. Jersey Jones waits until they are gone. Dodging camels and Egyptians, he runs down other alleys and streets until he reaches the center of Cairo. Panting, he barges into a postal and telegraph office.

**Telegraph clerk**

An urgent message, sir?

**Jersey Jones**

I'll say! Send this to President Teddy Roosevelt,<sup>8</sup> the White House, Washington, D.C.:

Teddy! Lady Guff-Gorgon is bringing an undead mummy to New York. J. Jones.

That's all. I'll wait here for a reply.

Jersey Jones hands the clerk some money.

**Telegraph clerk**

Very good, sir. Perhaps you would care to wait outside and make room for other customers?

**Jersey Jones**

Okay.

Jersey Jones steps out into the street and sits on the pavement, leaning against the wall of the postal and telegraph office. He pulls his safari hat down over his face to shield it from the hot Egyptian sun.

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<sup>8</sup> Teddy Roosevelt was not really president in the year the *Titanic* sailed, but nothing in this screenplay should be taken seriously anyway.

Hours later, it is dusk, and the telegraph clerk opens the door and steps outside.

**Telegraph clerk**

Sir? The White House has replied. One word: Bully.

**Jersey Jones**

Bully? No, send this:

Mister President, this is not bully. The mummy will wreak havoc in New York, and what's worse, Lady Guff-Gorgon plans to design a line of clothing based on the mummy. This is a disaster, and they must be stopped! Jersey Jones.

**Scene:** The docks in Alexandria, Egypt. Jane and Lady Guff-Gorgon are standing near the *Egyptian Queen*. Igor arrives with the sarcophagus, hauled on a wagon.

**Lady Guff-Gorgon**

Ah, there you are. I made a sailor suit for you.

Give him the sailor suit, Jane.

**Jane**

Yes, Ma'am.

Jane hands Igor a folded-up sailor suit. He walks off to a dockside bar.

A few minutes later, he emerges wearing the sailor suit. It looks more like a sailor suit for a little boy than a real sailor's uniform. On the sleeve near the shoulder is the designer's name: LADY GORGON.

**Lady Guff-Gorgon**

You look splendid! Now I am planning a *third* line of clothing I've conceived on this voyage. It certainly has been a productive trip for me!

The crew of the *Egyptian Queen* lowers a cargo sling to the dock. They place the sarcophagus in it, and Igor jumps in and rides with the sarcophagus up and into the hold of the ship.

Jersey Jones, already on board, is leaning over the rail of the ship and observing the scene from above.

**Scene:** In the cargo hold of the *Egyptian Queen*, en route to England. Igor is alone with the sarcophagus amid the other cargo. He lifts open the lid, and the mummy opens its eyes.

**Igor**

Master, we are sailing for England!

**Mummy**

Do not fail to take me all the way to New York. I need to bring the Egyptian Obelisk back to Egypt. It is mine!

**Igor**

Yes, Master! But why don't we just go to London and get Cleopatra's Needle and bring that back to Egypt?

**Mummy**

We will get that one on our return, and the one in Paris too!<sup>9</sup>

**Igor**

Yes, master! Lady Guff-Gorgon is taking us to New York. There we will carry out our mission!

**Scene:** The telegraph shack on the *Egyptian Queen*. Jersey Jones bursts in through the door.

**Jersey Jones**

Urgent message for Scotland Yard!

**Telegraph operator**

Yes, sir. Be with you directly, sir.

[after he finishes sending another message] What is your message, sir?

**Jersey Jones**

Send this top priority:

Lady Guff-Gorgon en route England on Egyptian Queen with undead mummy. Jersey Jones.

I'll wait for the reply.

**Telegraph operator**

Very good, sir.

The telegraph shack, an hour later.

**Telegraph operator**

Here comes your message, sir:

Jolly good show. Will go splendidly with Cleopatra's Needle. S. Yard.

**Jersey Jones**

Jolly good show? No, no, no! Send this:

Meet ship Southampton with whatever you need to lift mummy curse. Urgent you comply. J. Jones.

**Scene:** The cargo hold of the *Egyptian Queen*. Night.

The sarcophagus lid creaks open and the mummy climbs out. It begins climbing a ladder out of the hold.

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<sup>9</sup> There really are Egyptian obelisks in New York, London, and Paris.



**Scene:** The deck of the *Egyptian Queen*. Lady Guff-Gorgon is taking the night air, leaning on the railing and looking out at the sea and the stars.

She looks down the deck and sees the mummy coming towards her. She stares for a moment, then turns and runs screaming.

She reaches her cabin, rushes inside, and slams and locks the door. Jane, startled, stares at her.

**Lady Guff-Gorgon**

Aiiiiieee! Aiiiiieee!

**Jane**

Ma'am! What's the matter?

**Lady Guff-Gorgon**

Oh! Oh! It was horrible!

**Jane**

What, Ma'am? What's wrong?

**Lady Guff-Gorgon**

Somebody stole my idea for a line of clothing based on mummy wrappings!  
I saw someone coming down the deck in clothes that were stolen straight out  
of my imagination!

How wicked! This isn't just imitation. It's theft!

**Scene:** The deck of the *Egyptian Queen*. Jersey Jones is walking along when he spies the mummy walking on deck. He races after the mummy and tackles it, but the mummy, with superhuman strength, takes Jersey Jones and throws him to the deck, knocking him unconscious.

When Jersey Jones wakes up, he staggers to his feet and heads for the ship's bridge. He bursts in. The **captain**, the **first officer**, and several **sailors** are present.

**Jersey Jones**

Captain!

**Captain of the *Egyptian Queen***

Passengers are not allowed on the bridge!

**Jersey Jones**

Captain! There's an undead mummy stalking the ship. The crew, the  
passengers—everyone is in danger!

**Captain of the *Egyptian Queen***

First officer, arrest this man!

The first officer beckons to two sailors nearby, who each grab one arm and force Jersey Jones off the bridge. The officer and sailors take Jersey Jones down to a storage room several decks below, and the officer handcuffs Jersey Jones to a pipe.<sup>10</sup>

They exit the room, leaving the door open.

**Jersey Jones**

Oh, no! We're doomed. The mummy will mesmerize everyone, just as he did to Igor. He'll make slaves of us all, and we'll have to dress like him.

Despondent and trying to think of a way out, he notices Jane passing by in the corridor.

**Jersey Jones**

Jane!

**Jane**

Who are you? And how do you know my name?

**Jersey Jones**

I'm here to protect you. Lady Guff-Gorgon is in great danger.

**Jane**

What kind of danger?

**Jersey Jones**

The mummy.

**Jane**

What about the mummy?

**Jersey Jones**

First get me out of here. I'm chained to this pipe.

**Jane**

Get you out how?

**Jersey Jones**

Get that fire axe from the hallway.

Jane goes out to the emergency fire cabinet in the corridor and returns with the axe.

**Jane**

Do you want me to chop through the handcuffs?

**Jersey Jones**

No! You might hit my hands. Hit the pipe.

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<sup>10</sup> This scene intentionally parodies one in James Cameron's *Titanic* film.

Jane holds the axe over her shoulder and takes a wild swing at the pipe. It bounces off, narrowly missing Jersey Jones's head.

**Jersey Jones**

Try again, but be careful!

Jane takes another swing at the pipe, and this time it cracks and starts leaking liquid.

She swings again and it breaks, gushing sewage onto Jersey Jones.

**Jersey Jones**

Ugh! It's a toilet drain!

Let's get out of here.

Lifting the handcuffs off the broken pipe, he heads out into the corridor, with Jane following. He leads her down a stairway.

**Jane**

Phew! You stink like that mummy.

They reach the cargo hold and creep up to the sarcophagus. The lid is closed.

**Jersey Jones**

Open it. My hands are still cuffed.

Jane opens the lid, and the mummy is lying perfectly still inside the sarcophagus.

Jersey Jones motions to her to close the lid, then beckons her to follow.

They leave the cargo hold and head back to the passenger decks.

**Jane**

I don't see what you're so excited about.

**Jersey Jones**

That mummy isn't dead.

**Jane**

Not dead! Of course it's dead. It's thousands of years old.

**Jersey Jones**

It's undead, and it's cursed, and unless we stop it, we're all in trouble.

**Jane**

I can see why they locked you up.

**Jersey Jones**

It *is* why they locked me up, but we still have to stop that mummy.

**Jane**

That's enough of your stories. I'm going back to my cabin.

Jane leaves.

**Jersey Jones**

Now how can I get out of these handcuffs? I'm not going to ask Jane to chop them apart. The crew doesn't seem to have left a hacksaw lying around. To break them will need more strength than I have.

Ah! That gives me an idea.

**Scene:** The deck of the *Egyptian Queen*. Jersey Jones hides behind a deck chair and under a steamer rug. Passengers stroll by but do not notice him. They pause and look out at the sea and the sky.

After a while the deck is empty except for Jersey Jones, but he waits patiently.

In the middle of the night, he hears footsteps. The mummy comes walking down the deck again. Jersey Jones waits until the mummy passes, then leaps onto its back and pulls the chain of the handcuffs against its throat. The mummy, startled, grabs Jersey Jones's wrists and yanks them apart, snapping the chain of the handcuffs. Jersey Jones kicks the mummy to the deck and runs off in the other direction, eluding the mummy.

**Scene:** Later that night, in the cargo hold of the *Egyptian Queen*. Igor in his sailor suit approaches the sarcophagus and lifts the lid. The mummy sits up and snarls at Igor.

**Mummy**

Twice tonight someone attacked me on deck. He was dressed like a safari hunter. I should have thrown him overboard the first time he attacked me.

**Igor**

Oh, no, Master!

**Mummy**

Oh, yes! He must be destroyed. We will hunt him down.

**Igor**

But, Master—if people keep seeing you, we might not make it to England.

**Mummy**

*He* must not make it to England!

**Igor**

No, Master! I mean, yes, Master!

But shouldn't you—uh—lie low?

**Mummy**

Move the sarcophagus to a new place in the hold where he won't see it. Then, together, we will get rid of this troublemaker.

**Scene:** Jersey Jones's cabin. He has ordered dinner. A **steward, "Shifty" Schmidt**, knocks.

**Jersey Jones**

Come in!

Steward "Shifty" Schmidt enters, carrying a tray loaded with dinner. He sets it down on the table.

Jersey Jones takes out his wallet and hands a tip to Steward "Shifty" Schmidt. Then he pulls up a chair, but as he starts to sit down, he feels the steward's hand in his pocket, grasping his wallet.

Jersey Jones grabs the steward's wrist, forces him to let go of the wallet, and twists the steward's arm, forcing him to the floor.

Steward "Shifty" Schmidt notices the broken handcuffs dangling from Jersey Jones's wrists.

**Jersey Jones**

So! You thought you could pull a fast one on me! I have you now!

**Steward "Shifty" Schmidt**

[eyeing the handcuffs] Maybe I have you too. It seems that we have something in common.

Jersey Jones lets go of the steward and hastily puts his own hands behind his back.

**Jersey Jones**

There's no time to explain.

**Steward "Shifty" Schmidt**

There's no need to explain. Maybe we both overreached ourselves.

But maybe we can help each other.

Apparently you got caught. I got caught too, but I'm not in the hands of the law yet. I'd like to stay that way. Maybe you can use my talents.

**Jersey Jones**

What else can you do?

**Steward "Shifty" Schmidt**

Oh, lots of things. Forgery, safecracking ...

**Jersey Jones**

Well, I'll have to think about those. But, all right, we have a deal.

And I do have a job for you. I think you'll find the keys to these handcuffs in the first officer's pocket.

**Steward "Shifty" Schmidt**

[winking] Very good, sir.

Steward "Shifty" Schmidt exits the room, and Jersey Jones sits down to his dinner.

As he's finishing, he hears a knock.

**Jersey Jones**

Come in!

Steward "Shifty" Schmidt enters and places the handcuff keys on the dinner tray.

**Jersey Jones**

Very good!

[holding up his hands] Would you mind?

Steward "Shifty" Schmidt picks up the key and unlocks the handcuffs.

**Jersey Jones**

Thank you.

[giving the handcuffs to the steward] Would you please give these the deep six? Or sixty, or six hundred, or however many fathoms of water are under us right now?

**Steward "Shifty" Schmidt**

Closer to sixteen hundred, I believe, sir. Almost two miles to the bottom. And I'm happy to oblige.

Steward "Shifty" Schmidt opens Jersey Jones's door and pitches the handcuffs over the rail into the ocean.

Jersey Jones, carefully guarding his wallet, gives the steward another tip.

**Jersey Jones**

Now, before you go, I was thinking of one more thing you could do for me. You mentioned forgery ...

**Scene:** The bridge. The first officer and others are on duty. Steward "Shifty" Schmidt steps onto the bridge.

**Steward "Shifty" Schmidt**

Pardon me, sir ...

**First officer**

Yes, steward?

The steward hands the first officer a calling card. It reads:

Mr. Wellington Niles<sup>11</sup>  
Proprietor  
London Near East Antiquities, Ltd.

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<sup>11</sup> "Niles" is intended to evoke Egypt. Petticoat Lane was a real market street in London. It was later renamed Middlesex Street.

22 Petticoat Lane  
London

**Steward “Shifty” Schmidt**

Mister Niles, one of the first-class passengers, has a concern. He has some cargo in the hold, and he is a little unhappy with the way it is stowed.

Now, I’m sure that the crew did it properly, but Mister Niles *is* a first-class passenger, and a cargo shipper too, so I thought I should mention it in case you think it’s proper to oblige him.

**First officer**

Bother! But you’re right, we’d better keep him happy.

Please escort Mister Niles to the hold so he can see that things are done to his satisfaction, but keep him out of the way.

I’ll send down one of the petty officers with a few sailors.

**Steward “Shifty” Schmidt**

Very good, sir.

**Scene:** The hold of the Egyptian Queen. A **petty officer** and **four sailors** are standing by.

Steward “Shifty” Schmidt enters, escorting Jersey Jones, who is wearing a fancy suit, pretending to be Wellington Niles.

**Steward “Shifty” Schmidt**

This is Mister Niles. The first officer told me we should oblige him as to the stowage of his cargo.

**Jersey Jones**

Right. I’m just a bit nervous about a few things.

First, that sarcophagus. It needs to be crated properly.

**Petty officer**

[addressing the four sailors] See to it.

The sailors gather lumber and tools from the carpenter’s shop and begin building a crate around the sarcophagus.

A short while later ...

**Jersey Jones**

Splendid. Now one thing I don’t want is to have that sarcophagus moving about if we meet with any heavy weather. Please stow it against that bulkhead and place my other boxes [gesturing toward a bunch of large crates] around it and on top of it.

**Petty officer**

[addressing the four sailors] Go ahead and do as he asks.

The sailors place the crated sarcophagus against a bulkhead and stack the other crates around and on top of it.

**Jersey Jones**

Very good. I know you did your best, but I just kept lying awake thinking about that sarcophagus and how it might start sliding about and getting damaged in a storm. Do you think it will stay put now?

**Petty officer**

Certainly, sir.

**Jersey Jones**

One more thing—a question actually. Is it all right to tip the sailors and you?

**Petty officer**

Unusual, but not against the rules. In fact, it's certainly welcome. Thank you, sir.

Jersey Jones takes out his wallet and hands money to the petty officer and the sailors. Then he hands some to Steward “Shifty” Schmidt.

**Steward “Shifty” Schmidt**

Thank you, sir.

**Jersey Jones**

You are all quite welcome. I appreciate your efforts. Now I feel confident that my antiques will reach London safely.

Jersey Jones and Steward “Shifty” Schmidt exit, followed by the petty officers and sailors.

Once they have gone, Igor creeps out from behind some cargo and gets as close as he can to the crated sarcophagus, but there are many other crates in the way.

**Igor**

Master!

**Mummy**

[muffled groan]

**Igor**

Master! Is that you?

**Mummy**

[muffled groan]



**Igor**

Don't worry, Master! I'll let you out when we get to Southampton and change ships.

**Mummy**

[muffled groan]

**Scene:** Jersey Jones's cabin. He hears a knock on the door.

**Jersey Jones**

Come in!

Steward "Shifty" Schmidt enters carrying a tray of food. He sets it down in front of Jersey Jones.

**Jersey Jones**

Thank you, steward.

**Steward "Shifty" Schmidt**

You're very welcome, sir.

Keeping tight hold on his wallet, Jersey Jones gives Steward "Shifty" Schmidt a tip.

**Jersey Jones**

I have some more extra work for you, steward. I need to know which ship Lady Gorgon is taking to America. I'll want to sail on that ship, and I hope you'll sign on for the voyage too.

**Steward "Shifty" Schmidt**

Very good, sir.

**Jersey Jones**

And another thing: in Southampton, I need to make a special shopping trip.

**Steward "Shifty" Schmidt**

I'm afraid I'll have very little time on shore, sir, but if I can't accompany you, I can surely give you directions on where to go for whatever you need.

**Jersey Jones**

Thank you, steward. That should fit the bill.

**Scene:** The docks in Southampton. The *Egyptian Queen* has arrived, and cargo is being unloaded onto a pier. Lady Guff-Gorgon and Jane are on the pier watching. A cargo sling is lifted out of the hold and lowered toward the pier. In it are Igor and the crated sarcophagus.

Some **stevedores** take the crated sarcophagus and some of the other cargo to the other side of the pier, where the RMS *Titanic* is loading cargo and passengers.

Jersey Jones comes up the gangway lugging a bulging suitcase. He is struggling under its weight.

**Steward 2** at the top of the gangway offers to help.

**Steward 2**

Goodness, sir! What do you have in there? A bowling ball?

**Jersey Jones**

Exactly!

**Steward 2**

Let me carry it for you sir. Will you be needing it on the voyage?

**Jersey Jones**

Yes, right away.

**Steward 2**

The ship has no bowling alley, sir.

**Jersey Jones**

I'll be using it for, uh, exercise. And be very careful with it. I can't have it rolling about.

**Steward 2**

Very good, sir.

**Scene:** A waterfront pub in Southampton. **Three sailors** are playing poker with long-haired **Rose**, a card sharp. Around her neck is a string of large white spheres.<sup>12</sup>

**1st card-playing sailor**

I'm feeling lucky today!

**2nd card-playing sailor**

So am I! The beginning of a lucky voyage on a lucky ship. And I plan to start it with a pocketful of cash.

**3rd card-playing sailor**

So do I!

**Rose**

Now, boys, you can't *all* win. Besides, I'm feeling lucky too.

I'm sure this will be a lucky voyage for me too. And isn't *Titanic* a beautiful ship?

As the sailors look out the window, Rose slips a card from her tresses and places it on the table: the ace of hearts. As they place their cards on the table, Rose realizes that she has played five aces.

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<sup>12</sup> This scene intentionally parodies one in James Cameron's *Titanic* film.

**Rose**

[pointing at a **black cat** outside] Oh! Look!

While the sailors look, she quickly takes another card from her hand and replaces the ace of hearts with the queen of hearts.

**1st card-playing sailor**

That's just Jenny, the ship's cat.<sup>13</sup> What's the matter, Rose? You afraid a black cat is going to spoil your luck?

**Rose**

No, no. Not *my* luck.

**1st card-playing sailor**

That's right. Jenny is a lucky cat.

The sailors return their attention to the game.

**2nd card-playing sailor**

Rose! Four aces and a queen! You win again!

**Rose**

Oh, my! I *am* lucky today.

Bartender! Bring these boys a round of beers.

**3rd card-playing sailor**

Thanks, Rose.

**Rose**

How about another hand of poker, boys?

**1st card-playing sailor**

No, sorry, Rose.

**Rose**

Why, what's the matter? Are you afraid of a black cat?

**2nd card-playing sailor**

No, Rose. We need to get on board and get to work.

The three sailors get up and leave. Two more sailors pass by outside the window: Pat and Mike, who have left the shipyard to join the *Titanic* as crew members on its maiden voyage.

Rose opens her handbag and takes out a musical pig.<sup>14</sup> She kisses it.

---

<sup>13</sup> Jenny was the real name of a cat on the *Titanic*.

<sup>14</sup> A real *Titanic* passenger, Edith Russell, had a windup musical lucky pig.

**Rose**

My lucky pig! We did it again.

Someone else enters the pub: **Jack**, a vampire. He is wearing a black cape. Three **creepy-looking female vampires** who were walking behind him remain outside.

As Rose gets up from the table, the ace of hearts falls from her hair.

Jack bends over and picks it up.

**Jack**

Excuse me, did you drop this?

**Rose**

I guess I did! Thank you.

As he hands her the card, Jack stares at her neck. He smiles, and his fangs show, but Rose doesn't notice.

**Jack**

I'm Jack. Are you going on board the *Titanic*?

**Rose**

I'm Rose. Yes. And are you traveling on the *Titanic* too?

**Jack**

Yes. I hope to see you on board.

**Scene:** The hold of the *Titanic*. Igor is using a crowbar to open the crate that holds the sarcophagus.

**Mummy**

[muffled voice from within the sarcophagus] Hurry up, you fool!

**Igor**

Yes, Master!

Igor gets the crate apart and lifts the lid of the sarcophagus.

**Mummy**

I was cooped up in there for five days!

**Igor**

Yes, Master!

**Mummy**

Is this ship going to New York?

**Igor**

Yes, Master!

## Mummy

Good!

The mummy stalks out of the hold.

## Igor

[calling after him] But, Master! It's daylight, and there are people about.

The mummy ignores him and continues up toward the passenger decks.

The mummy goes along a passageway. In it is **Jenny the cat**. Jenny arches her back, hisses, and runs off.

Jenny the cat runs to a spot under a staircase, where there is a basket with her kittens in it. She picks up the basket in her mouth and trots off.

**Scene:** A gangway leading onto the *Titanic*. Pat and Mike are starting up the gangway when Jenny the cat goes trotting down off the ship with the basket holding her kittens.<sup>15</sup>

## Pat

Look at that, Mike!

## Mike

A cat leaving the ship with her kittens. Does she know something we don't?

## Pat

Mike, you think a cat knows more than I do? Maybe it knows more than *you* do.

I'll tell you what's going on, Mike. Black cats are unlucky. You should know that. Well, somebody saw her and told her to get off the ship. No unlucky animals allowed!

## Mike

Pat, you are a man of the world. You certainly can size up a situation. I'm glad that you and me are shipmates.

**Scene:** The hold of the *Titanic*. Jersey Jones enters carrying his heavy suitcase. He sets it down on the deck and opens it. He takes out a black spherical bomb.

## Jersey Jones

Lady Gorgon thinks we're going to New York. No, we're going to Kingdom come!

Jersey Jones sets the bomb against the hull of the ship and lights the fuze. Then he scrambles to take cover behind some crates.

---

<sup>15</sup> Jenny the cat really did leave the *Titanic*, with her kittens, in Southampton.

**Scene:** The deck of the *Titanic*. Captain “Snuffy” Smith<sup>16</sup> is walking among the **first-class passengers**, welcoming them. Lady Guff-Gorgon is conversing with other passengers and looking around at the ship.

**Lady Guff-Gorgon**

What a lovely ship! How inspiring! I must design some clothing based on it.  
The Titanic fashion for the, um, large woman.

An explosion rocks the ship. The passengers, startled, look around.

**Lady Guff-Gorgon**

What was that?

**Captain “Snuffy” Smith**

Oh, I’m sure it was nothing, Ma’am.

**Scene:** The hold of the *Titanic*. Jersey Jones peers out from behind the crates. The explosion has made a hole in the ship’s inner hull.

Sean, now a zombie, staggers out.

**Jersey Jones**

[speaking quietly to himself] Oh, no. The ship is still afloat, and I seem to have injured that poor man.

**Scene:** Inside the *Titanic*’s fourth funnel (smokestack). Sean the zombie is climbing up a ladder to the top.

**Scene:** The deck of the *Titanic*.

**Lady Guff-Gorgon**

And I’ll be even more famous and rich ... Aiiieeee!

**Captain “Snuffy” Smith**

Why, what’s the matter, Ma’am?

**Lady Guff-Gorgon**

[pointing at the top of the funnel, where Sean’s head shows above the rim<sup>17</sup>]  
Death is aboard this ship!

**Scene:** The top of the fourth funnel. Sean the zombie loses his grip and drops back inside.

**Scene:** The deck of the *Titanic*.

**Captain “Snuffy” Smith**

[looking at the top of the funnel] Death? No, no, Ma’am. We are perfectly safe. In fact, here comes Lady Luck herself.

---

<sup>16</sup> The captain of the real *Titanic* was named Smith.

<sup>17</sup> Another legend of the *Titanic* is that a man’s head was seen at the top of the fourth funnel, presumably a bad omen.

Captain “Snuffy” Smith gestures toward Rose , who is walking toward them.

**Captain “Snuffy” Smith**

Rose! I’m so glad you’re on board. You’ve been delightful on other voyages.

**Rose**

Thank you, captain. Your new ship is lovely. I seem to finish every voyage better off than when I started. I’m sure that this trip will be no different.

**Lady Guff-Gorgon**

[looking again at the top of the funnel] I know I saw something hideous up there!

**Captain “Snuffy” Smith**

Now, now, Lady Gorgon. Once we put to sea, the salt air will have you feeling better. Meanwhile, maybe you should retire to your cabin and rest awhile.

Rose, would you mind escorting Lady Gorgon to her cabin?

**Rose**

Not at all.

Please come along, Lady Gorgon. The captain is right. You just need to rest for a spell. Maybe your corset is too tight.

**First officer Morlock**<sup>18</sup> comes walking across the deck, followed by a Newfoundland dog, **Rigel**.

**Captain “Snuffy” Smith**

Mister Morlock! Are we ready to sail?

**First officer Morlock**

Aye, sir. Fit as a fiddle from stem to stern!

**Captain “Snuffy” Smith**

What’s this dog you have with you?

**First officer Morlock**

Not just a dog, Cap’n. This is Rigel the wonder dog.<sup>19</sup> He’s a trained rescue dog.

---

<sup>18</sup> The first officer on the real *Titanic* was named Murdock. Morlocks were subterranean creatures in H. G. Wells’s novel *The Time Machine*.

<sup>19</sup> Another *Titanic* legend, again not true: that Murdock had a Newfoundland named Rigel, called (after the disaster) Rigel the wonder dog because he supposedly saved people from the water.

**Captain “Snuffy” Smith**

Well, I hope he doesn’t get bored. He won’t have anything to do on the *Titanic*. And shouldn’t he have a cask of brandy around his neck?

**First officer Morlock**

You may be thinking of Saint Bernards, sir. Still, a cask of brandy might be a pleasant accessory. Rigel could rescue us from boredom.

**Captain “Snuffy” Smith**

I always have good ideas, Mister Morlock. A cask of brandy—see to it.

**First officer Morlock**

Aye, sir.

**Scene:** That night, at dinner. Jack, Rose , Lady Guff-Gorgon, and shipowner **Bruce Yamsi**<sup>20</sup> are sitting at the captain’s table. Steward 2 and **Steward 3** are standing nearby, ready to wait on them.

**Captain “Snuffy” Smith**

And then there was the typhoon in the Pacific. A few of the passengers were under the weather, so to speak, but the ship came through without a scratch.

**Lady Guff-Gorgon**

How enchanting! I love sea stories.

**Jack**

I say, steward, could I have some ice for my drink?

**Steward 2**

Certainly, sir.

**Captain “Snuffy” Smith**

Speaking of ice, maybe you’ll get lucky and see some icebergs on this voyage. I hear that they’re coming farther south this year.

**Rose**

Don’t you slow down for icebergs?

**Captain “Snuffy” Smith**

[laughing and choking on his drink] Slow down? I should say not! It’s great fun to watch them go whizzing by.

Jack keeps staring at Rose ’s neck.

---

<sup>20</sup> The real director of the White Star Line, owner of the real *Titanic*, was Bruce Ismay. He sometimes signed telegrams “Yamsi” (Ismai backwards), which no doubt fooled everybody.



**Rose**

But what if you should hit one?

**Captain “Snuffy” Smith**

[laughing again] Hit one? Ha, ha! Why do you think they call me “Lucky” Smith?

**Steward 2**

[quietly, to Steward 3] They don’t call him “Lucky” Smith, they call him “Snuffy” Smith.

**Bruce Yamsi**

Don’t forget, Captain, that I own this ship. Be careful with it. I’d rather be late into New York than early at the bottom of the Atlantic.<sup>21</sup>

**Captain “Snuffy” Smith**

Don’t worry, Mister Yamsi! I haven’t lost a ship yet!

**Jack**

Through all these adventures you’ve told us about, you’ve never lost a ship at sea?<sup>22</sup>

**Captain “Snuffy” Smith**

No, never.

**Steward 2**

[quietly, to Steward 3] He’s never lost a ship at sea?

**Jack**

Never?

**Captain “Snuffy” Smith**

Hardly ever!

**Rose**

I’m lucky too! Would you like to see my lucky pig?

**Captain “Snuffy” Smith**

Sorry, Rose. We don’t allow livestock in the dining room. Rigel the wonder dog maybe ... if I want a nip of brandy.

---

<sup>21</sup> The real Bruce Ismay supposedly urged Captain Smith to make a fast passage and get the *Titanic* to New York early.

<sup>22</sup> This is borrowed from *H.M.S. Pinafore* by Gilbert and Sullivan. The captain of the *Pinafore* never lost a ship at sea—well, hardly ever.

**Rose**

Oh, the pig isn't alive, Captain. It's mechanical.

Rose takes the pig out of her handbag and sets it on the table. She winds it up, and it plays "My Heart Will Go On" from James Cameron's *Titanic* movie.

**Lady Guff-Gorgon**

How enchanting!

Captain "Snuffy" Smith stares enviously at the pig.

**Captain "Snuffy" Smith**

Well! Enough enchantment for now. I must see how things are going on the bridge.

Captain "Snuffy" Smith gets up from the table and leaves.

**Jack**

[to Rose ] Would you care to go for a walk on deck?

**Rose**

Yes, Jack. I'd love to.

**Scene:** The deck of the *Titanic*. The three creepy-looking female vampires are waiting for Jack. They follow Jack and Rose along the deck.

**Rose**

[looking over her shoulder] Who are they?

**Jack**

Those are my French girls.<sup>23</sup>

Jack and Rose pause and lean over the railing. Jack spits over the side.<sup>24</sup>

**Rose**

It's just getting dark. Twilight is my favorite time. Let's watch the stars come out.

**Jack**

I like being out at night. It's when I feel fully myself.

They watch the stars and waves in silence for a while.

**Rose**

Would you like to come to my cabin?

---

<sup>23</sup> A reference to the French prostitutes Jack had drawn pictures of in James Cameron's *Titanic* film.

<sup>24</sup> This next few scenes intentionally parody ones in James Cameron's *Titanic* film.

**Jack**

That's an excellent idea. I'm getting thirsty.

His fangs glisten in the twilight. Rose takes his hand and leads him to her cabin.

Inside, she sits on a sofa, fingering her necklace.

**Rose**

Jack, I want you to draw me wearing this.

**Jack**

I'm not that kind of artist. All I can draw is blood.

By the way, where did you get such huge pearls?

**Rose**

They're not pearls, silly. They're garlic!

**Jack**

Rose, I hate garlic! Take it off.

**Rose**

But ... all right, if you insist. My mother told me to always wear it.

She'll be along soon. She and my auntie and uncle, and ...

**Jack**

You have a lot of people staying in this cabin, don't you?

**Rose**

Oh, yes: my whole family. I'll introduce you to them.

**Jack**

Why don't we look for a spot with a little more privacy?

**Rose**

But ... oh, well—if you want to.

**Jack**

And take off that necklace. Please!

**Rose**

All right.

Rose takes off the necklace. She rises and, hand in hand with Jack, walks back out onto the deck.

Jack leads her down to the cargo hold.

**Jack**

I thought I'd find a motorcar down here.

**Rose**

Were you hoping to go for a drive?

**Jack**

More like go parking.

Igor in his sailor suit comes out from behind some crates.

**Igor**

This is no place for young people. You two should go back up to your cabins.

**Jack**

I know what I'm doing. I'm looking for a motorcar. I saw one listed on the manifest of the ship's cargo.

**Igor**

[cackling] Ignorant young man! Do you think you'd find it parked at a meter? They ship motorcars disassembled.<sup>25</sup> It's in a crate somewhere.

The lid of the sarcophagus creaks open. The mummy peers out at Jack and Rose .

**Mummy**

[hissing to Igor] Get rid of them!

Jack turns around, but the sarcophagus is closed again.

**Jack**

What was that?

**Igor**

I told you: this is no place for young people.

**Jack**

We can take care of ourselves. Why don't you go for a walk? Here's a shilling.

Jack hands a coin to Igor. Igor takes the coin but doesn't leave.

**Jack**

Come on, Rose. Let's find a spot to ourselves.

---

<sup>25</sup> This is true. There was one motorcar on the real *Titanic*'s manifest, but motorcars were shipped disassembled when transported as cargo at sea.

Jack takes Rose 's hand and leads her off to a secluded part of the cargo hold. They find a piled-up cargo net.

**Jack**

This looks cozy. Let's get more comfortable.

Rose sits down on the cargo net.

**Rose**

These ropes aren't soft. They're like a pile of wood.

**Jack**

Oh, you're just like Goldilocks!

He sits beside her and puts his arms around her.

**Jack**

I'll make you forget all about the ropes.

He opens her collar and spreads it away from her neck. His fangs glisten, and she puts up her lips to be kissed.

**Jack**

Are you afraid?

**Rose**

No, Jack.

She opens her eyes.

**Rose**

Aaiieeee! Mummy!

The mummy is behind Jack, watching them.

**Jack**

You want your mother?

Jack looks at Rose , then behind him, but the mummy has disappeared.

Rose scrambles to her feet and starts running.

**Jack**

Rose! Wait!

**Rose**

I'm not staying here one more minute!

Igor watches them run past.

They dash up stairways until at last they emerge on a deck.

**Rose**

This isn't the deck with our cabin.

**Jack**

No. We're near the very front of the ship. Let me show you something.

**Rose**

It's so dark.

Jack takes her hand and leads her toward the railing overlooking the water rushing by below.

**Officer Belltoller**<sup>26</sup> enters the deck and strains his eyes to see. Then he spots Jack and Rose .

**Officer Belltoller**

Count Jackula! I knew I'd find you here.

He takes out his revolver and loads a silver bullet into a chamber. He raises the gun and fires, but Jack turns into a bat and flits about, evading the gunfire.

**Rose**

Jack! You're flying!

Rose watches Jack while Officer Belltoller runs over to her.

**Officer Belltoller**

Miss, go back to your cabin. You're in great danger. He's a vampire.

**Rose**

Oh, I know! Isn't he just darling?

**Scene:** The next day, in the first-class smoking room. Rose is playing poker with several of the **male first-class passengers**.

**Male first-class passenger**

Rose, you won again! I've never met anybody so lucky!

Igor is passing by and watches as Rose takes her musical pig out of her handbag and kisses it.

**Rose**

You're right: it's luck. My pig brings me luck. You gentlemen are so skilled at cards. We must play again. Then you'll win because of your talent. That should trump luck. But sometimes it doesn't.

Right, piggy?

---

<sup>26</sup> The real *Titanic*'s second officer was named Lightoller. He bore no resemblance to Belltoller, whose name is supposed to suggest "for whom the bell tolls": it tolls for Count Jackula—at least, that is Belltoller's intention.

She places the pig back into her handbag and Igor moves on.

**Scene:** The captain's cabin. Captain "Snuffy" Smith hears a knock on the door.

**Captain "Snuffy" Smith**

Come in!

Steward "Shifty" Schmidt enters, carrying the captain's dinner on a tray. He sets the tray in front of the captain.

**Captain "Snuffy" Smith**

Thank you, steward.

Steward "Shifty" Schmidt, behind the captain's back, lifts something from the captain's dresser, but the captain observes this in the mirror.

**Captain "Snuffy" Smith**

One moment, there, steward!

**Steward "Shifty" Schmidt**

[hastily returning the object he had taken] Yes, captain?

**Captain "Snuffy" Smith**

A bit light-fingered this evening, aren't we?

**Steward "Shifty" Schmidt**

Oh, no, sir! I was just admiring this. From Egypt, isn't it?

**Captain "Snuffy" Smith**

Yes, it's from Egypt, and I'm no fool, steward.

I could have you thrown overboard, keelhauled, and fed to the sharks. And that's just for starters!

**Steward "Shifty" Schmidt**

Sir, I was just ...

**Captain "Snuffy" Smith**

Silence, steward!

You need some extra money? So maybe you are looking for additional work?

**Steward "Shifty" Schmidt**

I'm quite busy, sir.

**Captain "Snuffy" Smith**

You're not too busy to be marooned on a desert island, and that's what I'll do to you if you give me any more excuses!

**Steward “Shifty” Schmidt**

Very good, sir.

**Captain “Snuffy” Smith**

I have a job for a man like you.

**Steward “Shifty” Schmidt**

As you wish, sir.

**Captain “Snuffy” Smith**

Rose has a lucky pig. *I* must have it!

**Steward “Shifty” Schmidt**

Very good, sir.

**Captain “Snuffy” Smith**

And without her pig, Rose might get unlucky, if you get my drift.

**Steward “Shifty” Schmidt**

Sir!

**Captain “Snuffy” Smith**

She might go flying overboard.

**Steward “Shifty” Schmidt**

No, sir!

First, you couldn't afford it, and, second, Mister Morlock's dog would jump in and rescue her.

**Captain “Snuffy” Smith**

You're right, steward. I forgot about that pesky mutt. Never mind about Rose for now. But bring me that lucky pig!

**Scene:** The next day. The deck outside Rose 's cabin. Rose opens the door, looks around, and shouts.

**Rose**

Help!

Steward “Shifty” Schmidt is a short distance away. He hurries to Rose .

**Steward “Shifty” Schmidt**

What's wrong?

**Rose**

My lucky pig is missing.



**Steward “Shifty” Schmidt**

You had a pig in your cabin? Is it a pet? A baby pig?

**Rose**

No, it’s not a pig at all. I mean, it’s not a live animal. It’s a windup pig.

**Steward “Shifty” Schmidt**

When you wind it up, does it walk and go oink?

**Rose**

No, it plays music.

**Steward “Shifty” Schmidt**

I can tell the purser that the pig is missing. If someone finds it, you can have the purser lock it in the safe.

**Rose**

But I need it. It brings me luck. And someone stole it!

**Steward “Shifty” Schmidt**

Now, miss. We understand that it’s lost and you miss it. But you don’t have any evidence of a crime. Who would steal a toy pig? It will turn up if it hasn’t washed overboard.

**Rose**

Washed overboard! The sea has been calm. There haven’t been any waves washing over the deck, much less into my cabin!

**Steward “Shifty” Schmidt**

All right, miss. If it’s on the ship, someone will find it. Thanks for alerting me.

**Scene:** The office of the **wireless telegraph operator**. Jersey Jones rushes in.

**Jersey Jones**

I need to send an urgent warning!

**Wireless telegraph operator**

Shut up! I’m sending personal messages to Cape Race.<sup>27</sup>

**Jersey Jones**

But the ship is in danger!

**Wireless telegraph operator**

[turning around] You have to wait your turn and pay like everyone else.

---

<sup>27</sup> A wireless operator on the real *Titanic* dismissed an ice warning by saying, “Shut up. I am working Cape Race.”

Jersey Jones slumps into a chair and waits and waits and waits. Eventually the wireless telegraph operator takes the last piece of paper from the pile and transmits it using the telegraph key.

**Wireless telegraph operator**

Now, sir, what message did you wish to send?

**Jersey Jones**

At last! This is a secret message to the President of the United States.

**Wireless telegraph operator**

You can't send secret messages.

**Jersey Jones**

Why ever not?

**Wireless telegraph operator**

It's a radio telegraph. Anyone with a receiver on the right wavelength can hear the messages.

**Jersey Jones**

All right, then. I'll send it in code.

"To Teddy Roosevelt, President of the United States:

"Endsay ubmarinesay. Inksay Itanictay."

That's all.

A short time later, Bruce Yamsi enters the radio shack.

**Bruce Yamsi**

Hello, Sparks.<sup>28</sup> I have a message to send.

**Wireless telegraph operator**

Very good, Mister Yamsi.

**Bruce Yamsi**

Send this to the New York office:

Roll out welcome mat for *Titanic*. Surprise Lady Guff-Gorgon with welcoming zombie march.

Ismay.

**Wireless telegraph operator**

"Ismay"?

---

<sup>28</sup> "Sparks" was a standard nickname for radio operators.

**Bruce Yamsi**

It's my name spelled backwards. New York will know who it is.

Yamsi drops a few pennies onto the wireless telegraph operator's desk.

**Bruce Yamsi**

There's something for you, my good man. Have a good time when you get to New York.

**Scene:** The cargo hold of the *Titanic*. Igor slightly opens the lid of the sarcophagus.

**Igor**

Master!

**Mummy**

What is it?

**Igor**

A young woman on board the ship has a lucky pig. It makes her win at cards.

**Mummy**

We will take it back to Egypt and sacrifice it.

**Igor**

It's not a live pig, Master. It's a windup pig that plays music. But this woman still says it gives her powers of fortune.

**Mummy**

I must have it! Follow her and find out which cabin is hers.

**Igor**

Yes, Master!

Later that evening, the mummy climbs out of the sarcophagus and stalks out of the hold.

**Scene:** Rose's cabin. She is sitting at a desk counting up the money she has won. The mummy bursts in. Rose screams.

She backs away from the mummy and starts throwing things at it, but it ignores her, ransacking the cabin, dumping drawers, pulling things out of the closet, and inspecting every corner.

When its back is turned, Rose rushes out of the cabin, screaming, and runs down the deck. Two **sailors** hear her and come running. By the time she returns with them to her cabin, the mummy has gone.

**Scene:** The cargo hold of the *Titanic*. The angry mummy returns. Igor cowers out of reach.

**Mummy**

The pig idol wasn't in the cabin.

**Igor**

Maybe she had the purser lock it in the safe. If the pig is as powerful as she says, it is very valuable.

**Mummy**

She will take it with her when she plays cards. Follow her and find out where she keeps it.

**Igor**

Yes, Master!

**Scene:** The cargo hold of the *Titanic*. A **petty officer** is examining some papers. He sees Igor passing by.

**Petty officer**

You! Sailor! Take these papers to the captain.

**Igor**

Aye-aye, sir.

Igor takes the papers and heads up out of the cargo hold.

**Scene:** The captain's cabin. Captain "Snuffy" Smith is sitting at his desk. Igor appears in the open doorway.

**Igor**

Excuse me, captain.

**Captain "Snuffy" Smith**

What is it, sailor?

**Igor**

The officer in the cargo hold said to bring you these papers.

**Captain "Snuffy" Smith**

Thank you, sailor.

Igor salutes and turns to leave.

**Captain "Snuffy" Smith**

One minute, sailor.

**Igor**

Sir?

**Captain "Snuffy" Smith**

Just wait while I sign these papers and then you can return them to the officer in the hold.

**Igor**

Aye-aye, sir.

While waiting, Igor looks around the captain's cabin and spots Rose's lucky pig sitting on top of the captain's dresser. The he notices the master's license (to command a ship) framed on the wall.

**Captain "Snuffy" Smith**

All right, sailor. Take these back to the hold.

**Igor**

Yes, Master!

**Scene:** The cargo hold of the *Titanic*. Igor returns and hands the papers to the petty officer. A bell rings eight times. Igor remains standing nearby.

**Petty officer**

Didn't you hear the bells? Isn't it time for you to go off duty?

**Igor**

I'd rather stay here, sir.

**Petty officer**

You should get some fresh air and some sleep.

**Igor**

I'd rather stay here, sir.

**Petty officer**

You pay a visit to the ship's doctor. That's an order.

**Igor**

Yes, sir.

The petty officer leaves the hold, and Igor walks to the sarcophagus and opens the lid.

**Igor**

Master!

**Mummy**

What is it?

**Igor**

I saw the pig. It's in the captain's cabin!

**Mummy**

I must have it! I will get it myself.

The mummy climbs out of the sarcophagus and stalks out of the hold.

**Scene:** Night. Outside the captain's cabin. The mummy comes along and tries to open the door. It is locked. The mummy forces the door open. The captain is not inside. The mummy takes the pig and leaves. The captain comes down the hallway and passes the mummy but does not notice that the mummy is carrying the lucky pig.

Jersey Jones comes by moments later in his usual safari clothes.

**Captain "Snuffy" Smith**

What are you hunting?

**Jersey Jones**

A mummy!

**Captain "Snuffy" Smith**

[gesturing] It went that way.

Jersey Jones turns and heads off after the mummy.

Captain "Snuffy" Smith walks toward the bridge.

Sean the zombie comes lurching down the passageway.

Captain "Snuffy" Smith steps aside and gapes as Sean the zombie passes by.

Shortly Jack comes along wearing his Count Jackula cape.

**Jack**

[addressing the captain] Have you seen Rose ? I'm thirsty.

**Captain "Snuffy" Smith**

No, young man, I have not seen her.

Jack pushes past him and continues on his way.

**Scene:** The bridge of the *Titanic*. Officer Morlock and others are present. Captain "Snuffy" Smith enters.

**Captain "Snuffy" Smith**

Is the costume party tonight?

**Officer Morlock**

Must be. A lot of odd-looking characters are out tonight.

**Scene:** An outside deck on the *Titanic*. Jersey Jones stops and turns around, looking for the mummy. He sees Sean the zombie lurching toward him.

**Sean the zombie**

Brains!

**Jersey Jones**

You're in the wrong place. There are no brains around here!

Just go on back to Deck Z<sup>29</sup> or wherever you came from.

Sean the zombie passes by and continues into the night.

**Scene:** The captain's cabin. Captain "Snuffy" Smith is sitting at his desk. The wireless telegraph operator appears in the doorway.

**Wireless telegraph operator**

Captain!

**Captain "Snuffy" Smith**

What is it, Sparks?

**Wireless telegraph operator**

That safari hunter Jersey Jones sent a coded wireless message a few days ago. I just realized what it said.

**Captain "Snuffy" Smith**

Well?

**Wireless telegraph operator**

It was addressed to the White House, and it read, "Endsay ubmarinesay. Inksay Itanictay."

**Captain "Snuffy" Smith**

What in the world could it mean?

**Wireless telegraph operator**

Indeed, sir. Jones is a sly one. It was a clever code, but I finally broke it. It means "Send submarine. Sink Titanic."

**Captain "Snuffy" Smith**

Great sea serpents!

How do you get "Sink Titanic" out of that? Anyway, the ship is unsinkable.

**Wireless telegraph operator**

It's an American code called Pig Latin.

**Captain "Snuffy" Smith**

Pig Latin? Do you suppose ...

Well, never mind that.

---

<sup>29</sup> *Deck Z* is a novel in which the *Titanic* is infested with zombies from Deck Z.

Excellent work, Sparks.

Do you think the United States would do that? It would mean war!

**Wireless telegraph operator**

Just as you say, sir. The White House did not reply.

But if the President took the advice of this Jones character, the attack might be carried out anonymously. The United States might attack the *Titanic* and blame, say, Germany.

**Captain “Snuffy” Smith**

Goodness, Sparks, you’re right.

Find Officer Morlock and send him to my cabin.

**Wireless telegraph operator**

Aye-aye, sir.

A short while later, in the captain’s cabin. Officer Morlock is conversing with the captain.

**Officer Morlock**

What can we do, sir? Change course? Maybe to the south? That would take us away from the ice, too.

**Captain “Snuffy” Smith**

No, Mister Morlock, we have to make a fast passage, so no detours, and I practically promised a few of the first-class passengers that they would get to see some icebergs.

**Officer Morlock**

What, then? We have a fast ship, sir, but a submarine might just sneak up and put a couple of torpedoes into the *Titanic* before we knew what was happening.

**Captain “Snuffy” Smith**

This is what we’ll do, Mister Morlock: We’ll disguise the ship.

The *Titanic* is underinsured,<sup>30</sup> so we can’t afford to lose her.

Our sister ship, *Olympic*, on the other hand, has been around for a while. She’s partly depreciated and better insured.

Not only should our disguise fool any troublesome submarine captain, but if we *do* get sunk, there will be a better insurance payout.

**Officer Morlock**

Brilliant, captain!

---

<sup>30</sup> Another legend is that because the *Titanic* was underinsured, the White Star Line switched the identities of the *Titanic* and her sister ship, *Olympic*.



**Captain “Snuffy” Smith**

I always have good ideas, Mister Morlock.

**Scene:** The bow of the *Titanic*, outside the hull, over the water. Igor is strapped into a bosun’s chair and dangling over the side. He is clumsily using paint to cross out the letters *TITAN* and painting the letters *OLYMP* above them.

**Scene:** The stern of the *Titanic*. Jersey Jones watches from a distance as sailors handle a sign that reads *OLYMPIC* and hang it over the stern with chains so that it covers up the name *TITANIC*.

**Scene:** The North Atlantic. Night. The submarine U.S.S. *Stingbat*<sup>31</sup> is cruising on the surface. **Captain John “Jolly” Rogers**<sup>32</sup> is standing in the conning tower. The *Stingbat*’s **radio operator** climbs up the ladder inside the conning tower and emerges from the hatch. He stands next to the captain.

**Radio operator**

Captain!

**Captain John “Jolly” Rogers**

Yes, what is it?

**Radio operator**

A message from the White House, sir!

**Captain John “Jolly” Rogers**

The White House! Then it jolly well must be important. What does it say?

**Radio operator**

Sir, it says, “Sink the *Titanic*”!

**Captain John “Jolly” Rogers**

Sink the *Titanic*! No war warning? Just sink the biggest ocean liner in the world on her maiden voyage? Did you verify this?

**Radio operator**

Yes, sir. The White House repeated the instructions.

**Captain John “Jolly” Rogers**

Very well.

Send this: “Will carry out President’s orders. Rogers. *Stingbat*.”

And send Mister Silver<sup>33</sup> up here.

---

<sup>31</sup> Real U.S. submarines at the time were named for sea creatures. There is no such thing as a stingbat. The name is a combination of “stingray” and “dingbat.”

<sup>32</sup> His nickname comes from his use of the word *jolly* and his later use of a pirate flag.

<sup>33</sup> A descendant of the fictional Long John Silver of *Treasure Island*.

**Radio operator**

Aye-aye, sir.

A couple of minutes later, **Executive Officer Silver** comes out of the conning tower hatch and stands beside the captain.

**Captain John “Jolly” Rogers**

Mister Silver, plot a course to intercept the *Titanic*. Make it at dusk tomorrow if you can. Then we can carry out our orders and disappear into the darkness.

**Executive Officer Silver**

Aye-aye, sir.

Both men disappear into the conning tower, closing the hatch behind them.

**Scene:** The office of the *Titanic*'s **ship's doctor**. Igor knocks on the door.

**Ship's doctor**

Come in.

**Igor**

An officer told me to see you.

**Ship's doctor**

Very well. What's wrong? A bit of seasickness?

**Igor**

There's nothing wrong with me.

**Ship's doctor**

No? Then why are you here?

**Igor**

I like to stay in the cargo hold.

**Ship's doctor**

Oh! A Freudian<sup>34</sup> thing! Back to the womb and all that.

Igor notices a certificate on the doctor's wall that reads, “Master of Psychology.”

**Ship's doctor**

You're right. Everybody feels that way sometimes. Do you want to talk about it?

---

<sup>34</sup> An allusion to some dialogue in James Cameron's *Titanic* film.

**Igor**

No, Master.

**Ship's doctor**

“Master”?

He realizes that Igor is staring at the certificate.

**Ship's doctor**

Oh, that. Well, I'm a master of psychology, not master of you.

Anyway, as far as I can tell, you're fit for duty, so off you go. Just tell that officer I said it's normal to stay in the cargo hold.

**Igor**

Yes, Master.

Igor exits.

**Scene:** The stern (rear) deck of the *Titanic*. Jersey Jones is leaning on the rail looking out at the ocean. A short distance away, Rose is too. She spits over the side. Daylight is fading.

**Scene:** On board the USS *Stingbat*. Captain John “Jolly” Rogers picks up a microphone to address the crew.

**Captain John “Jolly” Rogers**

Attention, all hands! This is captain Rogers.

In a few minutes, we will be going to battle stations. This is not a drill.

We've received a secret mission from the White House, so it's jolly well important.

We'll be using live torpedoes, and because it's a secret mission, we won't be flying the American flag. The quartermaster will break out our pirate flag.

**Executive officer Silver**

[muttering to himself] What does Jolly Rogers have up his sleeve this time?

**Captain John “Jolly” Rogers**

Prepare to surface.

Sound battle stations!

The battle stations alarm sounds throughout the submarine. Sailors rush to their battle stations. In the forward and after (front and rear) torpedo rooms, sailors load torpedoes into the tubes.

The submarine breaks the surface. There are scattered icebergs visible in the fading daylight.

Sailors emerge from a hatch on the forward deck and uncover a cannon mounted there. They load it with a round of ammunition.

Captain John “Jolly” Rogers emerges from the conning tower hatch, followed by the **quartermaster**, who, with **another sailor**, hoists the Jolly Roger.

Executive officer Silver comes out of the hatch.

**Executive officer Silver**

Captain, we are astride the *Titanic*’s course. She should be appearing over the horizon soon.

The sailor who accompanied the quartermaster is now serving as lookout. He raises his binoculars and trains them on the *Titanic*.

**Captain John “Jolly” Rogers**

Mister Silver, have the men prepare the boat to dive. Have them unload that deck gun and cover it again.

Executive officer Silver picks up a microphone.

**Executive officer Silver**

Prepare to dive. Belay the forward deck gun.

The sailors on the forward deck unload the cannon and cover it again with a tarpaulin.

**Captain John “Jolly” Rogers**

Sound the diving alarm.

The diving alarm sounds: AHOOGAH! AHOOGAH! AHOOGAH!

**Captain John “Jolly” Rogers**

[speaking into a microphone] Dive, dive, dive!

The sailors on deck descend through the hatch and fasten it behind them.

Those on the conning tower go back into the submarine.

The USS *Stingbat* dives beneath the waves.

Inside the submarine, Captain John “Jolly” Rogers grasps the periscope handles and turns the scope until it is pointing at the *Titanic*.

**Captain John “Jolly” Rogers**

That’s jolly strange! Mister Silver, have a look and tell me what you see.

Executive officer Silver takes the periscope from Captain John “Jolly” Rogers and looks through it.

**Executive officer Silver**

It’s not the *Titanic*, it’s the *Olympic*!

**Captain John “Jolly” Rogers**

So it seems, Mister Silver. As I said, jolly strange.

Keep the men at battle stations. We'll keep that ship in view.

**Executive officer Silver**

Aye, sir.

**Scene:** The *Titanic* approaches the vicinity of the USS *Stingbat*.

**Scene:** The bridge of the *Titanic*. Captain “Snuffy” Smith, First officer Morlock, a **quartermaster** who is at the steering wheel, and others are present.

Three bells ring. First officer Morlock picks up the phone and hears a **lookout**'s voice.

**Lookout**

Periscope right ahead!

**First officer Morlock**

Thank you.

**Captain “Snuffy” Smith**

Stand by to ram!

Hard a-port!

**Quartermaster**

Hard a-port, aye!

The quartermaster spins the wheel.

**Scene:** On board the USS *Stingbat*.

**Captain John “Jolly” Rogers**

That ship is turning towards us! Take the boat down!

**Executive officer Silver**

Sound the diving alarm! Take her down!

Again the diving alarm sounds and the crew steady themselves as the USS *Stingbat* dives.

**Captain John “Jolly” Rogers**

You on the hydrophones! Let me know as soon as the ship passes over us.

**Sailor wearing headphones**

Aye, sir!

**Scene:** Five miles ahead of the *Titanic*, on board the bridge of the liner SS *California Girl*,<sup>35</sup> which is stopped surrounded by ice. Captain O. Lawd,<sup>36</sup> first officer Stoned,<sup>37</sup> and several sailors are present.

---

<sup>35</sup> One ship that warned the *Titanic* about ice was the *Californian*. It allegedly was in view of the sinking.

<sup>36</sup> The *Californian*'s captain was named Lord.

**Captain O. Lawd**

What is that ship on the horizon making speed toward us?

**First officer Stoned**

Captain, I think it must be the *Titanic* on her maiden voyage.

**Captain O. Lawd**

Well, Mister Stoned, send her a wireless message and tell her to slow down. Let her know we're surrounded by ice.

If that ship hits the ice, we'll have to rescue everybody on board.

**First officer Stoned**

Aye, sir.

**Scene:** The wireless shack on the *Titanic*. The wireless telegraph operator takes down a message from the *California Girl*:

ICE EVERYWHERE. SLOW DOWN, OLD MAN!

**Scene:** The bridge of the *Titanic*. The wireless telegraph operator rushes in, holding out a piece of paper.

**Wireless telegraph operator**

Captain! An ice warning from the liner *California Girl*.

**Captain "Snuffy" Smith**

Steady, Sparks. Tell them not to bother us now. We're fighting a submarine.

**Wireless telegraph operator**

[hesitating] A submarine? ... Aye, sir.

The wireless telegraph operator hurries out.

**Scene:** The stern deck of the *Titanic*.

Jersey Jones watches as a periscope breaks the surface in the *Titanic*'s wake.

**Jersey Jones**

A periscope! Teddy came through!

But that sign on the stern ... they'll think we're the *Olympic*!

Jersey Jones grabs an axe from the firefighting equipment stowed on deck and starts hacking at one of the chains holding up the "OLYMPIC" sign that is dangling over the *Titanic*'s stern.

Rose runs over.

---

<sup>37</sup> The *Californian*'s first officer was named Stone.

**Rose**

Let me have that. I'm handy with an axe.

Rose spits into her hands, grabs the axe from Jersey Jones, and energetically hacks at the chain until it breaks.

The "OLYMPIC" sign, now hanging by only one chain, swings down to reveal the name "TITANIC" painted on the ship's stern.

**Scene:** On board the USS *Stingbat*.

**Captain John "Jolly" Rogers**

[looking through the periscope] It is the *Titanic*! It was in disguise!

Fire tubes one and two!

**Executive officer Silver**

Fire one!

Fire two!

**Scene:** The bridge of the *Titanic*. Three bells. First officer Morlock picks up the phone.<sup>38</sup>

**First officer Morlock**

What did you see?

**Lookout**

Iceberg right ahead!

**First officer Morlock**

Thank you.

Hard a-starboard!

**Quartermaster**

Hard a-starboard, aye!

**Scene:** The stern of the *Titanic*. Jersey Jones and Rose watch as the foaming tracks of two torpedoes follow the *Titanic*. Bruce Yamsi walks out onto the deck.

**Jersey Jones**

[in a low voice] On't-day issmay!

**Bruce Yamsi**

[to himself] How does he know my code name?

---

<sup>38</sup> The lookout's warning and Morlock's response are quoted from *A Night to Remember*, a true story of the *Titanic* disaster.

**Rose**

[her voice rising] What? Are those torpedoes? Is somebody trying to sink us?

**Jersey Jones**

Yes, indeed! To save New York.

**Bruce Yamsi**

Sink us? But that's impossible!

The *Titanic* responds to first officer Morlock's "Hard a-starboard" order and turns to port (left).<sup>39</sup>

Jersey Jones watches in anguish as the ship turns while the torpedoes go straight.

**Jersey Jones**

Maybe this ship really is unsinkable after all—or incredibly lucky.

**Scene:** On board the USS *Stingbat*.

**Captain John "Jolly" Rogers**

The torpedoes missed! The *Titanic* turned!

On the hydrophones! Keep giving us that ship's bearing.

**Sailor wearing headphones**

Aye, sir!

**Executive officer Silver**

We'll never catch her, captain. She's too fast.

**Captain John "Jolly" Rogers**

Never say never, Mister Silver. There's ice all around. She may have to slow down or even stop, and then we'll get another chance.

We jolly well still have our orders to carry out.

**Executive officer Silver**

Yes, sir.

**Sailor wearing headphones**

The ship is bearing two-seven-eight, range increasing.

**Captain John "Jolly" Rogers**

Mister Silver, steer course two-seven-eight.

---

<sup>39</sup> This is correct. At the time, ships' wheels turned in the opposite direction from the rudder. Turning the wheel to starboard caused the ship to turn to port.



**Executive officer Silver**

Course two-seven-eight, aye.

**Scene:** The stern of the *Titanic*. Igor appears and gazes over the rail. He sees, besides scattered ice, a few fishing schooners.

Meanwhile, Jersey Jones gazes out to sea in anguish.

**Jersey Jones**

[speaking to himself] It's time for drastic action.

He turns and walks away.

**Scene:** The cargo hold of the *Titanic*. Igor approaches the sarcophagus and opens the lid.

**Igor**

Master, we are traveling fast, and I saw some fishing boats, so we can't have far to go. Soon we will be in New York.

**Mummy**

Fishing boats?

**Igor**

Yes, Master. Wouldn't it be great if we ran one down?<sup>40</sup>

**Scene:** Near the officers' quarters on the *Titanic*. Jersey Jones sees Officer Belltoller walking by and follows him. Officer Belltoller enters his cabin, and Jersey Jones leans on the railing, looking out at the ocean and pretending not to be interested.

Soon Officer Belltoller comes out again and shuts the door but does not lock it behind him.

After Officer Belltoller is gone, Jersey Jones enters the cabin and shuts the door. He opens Officer Belltoller's closet and takes out a spare uniform.

A few minutes later, Jersey Jones emerges from the cabin dressed in an officer's uniform. He walks along the deck until he sees Mike and Pat and two more sailors.

**Jersey Jones**

You men there! Come with me.

**Pat and Mike**

Aye-aye, sir.

**Scene:** The cargo hold of the *Titanic*. Jersey Jones enters, followed by Pat and Mike and the two other sailors.

Igor quickly closes the lid of the sarcophagus and hides behind some cargo.

---

<sup>40</sup> This is what the brat Harvey Cheyne says while on a steamship in Rudyard Kipling's *Captains Courageous*.

**Jersey Jones**

[to Pat and Mike and the other sailors] Pick up that thing [pointing to the sarcophagus] and bring it to the poop deck [the deck at the stern of the ship].

**Pat and Mike**

Aye-aye, sir.

Pat and Mike and the other sailors lift the sarcophagus to their shoulders and walk away. Jersey Jones accompanies them. Igor follows at a distance.

**Scene:** The stern of the *Titanic*. Jersey Jones and Pat and Mike and the other sailors appear. The sailors are still carrying the sarcophagus. Igor is still following them at a distance.

**Jersey Jones**

Heave that thing overboard!

**Pat and Mike**

Aye-aye, sir.

Pat and Mike and the other sailors heave the sarcophagus over the rail into the waves far below.

Igor runs to the railing and leaps overboard after the sarcophagus.

**Igor**

Master! I'm flying!

Igor hits the water with a splash and starts swimming toward the floating sarcophagus.

Rigel the wonder dog appears on deck, runs to the railing, and leaps overboard too.

Igor climbs atop the floating sarcophagus, followed by Rigel the wonder dog.

The *Titanic* steams away.

**Scene:** The stern of the *Titanic*.

**Jersey Jones**

Well, I've finally seen the last of them. Too bad about the dog, though.

**Scene:** The ocean, miles behind the *Titanic*. Igor and Rigel the wonder dog are floating on the sarcophagus.

In the distance, Igor spots one of the fishing boats heading toward them.

**Scene:** On board the fishing schooner *Nobody's Home* of Gloucester, Massachusetts.<sup>41</sup> The Bee Gees' "You Should Be Dancing" is coming from a windup record player.

---

<sup>41</sup> In *Captains Courageous*, Harvey Cheyne, after falling overboard, is picked up by the Gloucester fishing schooner *We're Here*.

**Bee Gees**

Watcha doin' in your bed?

Watcha doin' in your bed?

**Igor**

Master, what *are* you doing in your bed?

**Mummy**

I'm staying alive!

**Captain Disco**<sup>42</sup> spies the floating sarcophagus with Igor and Rigel the wonder dog on top of it.

**Captain Disco**

Well, what have we here?

Helmsman, steer for that flotsam over there [pointing].

Matey, take the way off the boat and bring her alongside that shipwrecked sailor.

*Nobody's Home* slows and drifts near the floating sarcophagus with Igor and Rigel the wonder dog on top. Rigel the wonder dog leaps onto the boat. **Fishermen** hoist Igor and the sarcophagus on board.

**Captain Disco**

[pointing to Rigel the wonder dog] What be this? An Irish water spaniel?  
And who be ye? Ishmael?

**Igor**

No, I'm Igor. And that dog climbed on board the sarcophagus with me.

**Captain Disco**

Laddy, I'm speaking of Moby Dick. Have ye never read it? The hunt for the white whale?

**Igor**

No ...

**Captain Disco**

The ship sank, and only Ishmael survived, floating on Queequeg's coffin. Is that not what happened to you?

**Igor**

No, we fell overboard.

You must take us to New York right away.<sup>43</sup>

---

<sup>42</sup> In *Captains Courageous*, the captain of *We're Here* is named Disko Troop.

**Captain Disco**

Captain Disco gives the orders here! We're heading for home: Gloucester. We'll no be going to New York.

**Igor**

But my master will reward you richly.

**Captain Disco**

Laddy, ye must have hit your head when you fell. Ye rest up a bit, and have some vittles, and then ye can get to work.

**Igor**

Work?

**Captain Disco**

Aye, laddy. I'm the master of this vessel, and I'll see that ye arrive in Gloucester safe and sound, but this is no luxury liner. Every man-jack aboard must do his share of work.

**Igor**

Now, see here! You take me and my cargo [pointing to the sarcophagus] to New York right away.

Captain Disco punches Igor, knocking him to the deck.

**Captain Disco**

Now ye see here, laddy. I'm the master here, and I'll no be taking orders from a sorry-looking fish we hauled out of the water. Would ye rather I throw ye back?

**Igor**

No, Master.

**Captain Disco**

'ppears I knocked a bit o' sense into ye. That's all for the good.

**Igor**

Yes, Master.

Captain Disco gazes around him at the scattered ice.

**Captain Disco**

Matey, the ice is getting thicker. We'll take a southerly course around it.

---

<sup>43</sup> In *Captains Courageous*, Harvey Cheyne demands to be taken to New York immediately and says that his rich father will reward Captain Disko Troop.

**Scene:** The deck of *Nobody's Home*, some hours later. Igor is peeling potatoes. The Bee Gees' "Staying Alive" is playing from the windup record player.

**Igor**

Master?

**Captain Disco**

That's better. I see ye've learned to address me respectful-like.

What is it, laddy?

**Igor**

What's that music?

**Captain Disco**

That's me favorite music, laddy. Disco! It'll be awfully popular one day, I warrant ye that!

**Igor**

It sounds British.

**Captain Disco**

It is British, laddy. The Brothers Gibb, from Manchester.

**Igor**

Then why are they singing, "Whether you're a brother or whether you're a mother"? Don't the British say *mummy*, not *mother*?

**Scene:** That night, on the deck of *Nobody's Home*. All the crew is asleep, except for one sailor on watch.

Igor is on deck, singing quietly.

**Igor**

Whether you're a buddy or whether you're a mummy, you're stayin' alive ...

Igor creeps over to the sarcophagus and opens the lid part way. He has a leather package in his hand.

**Igor**

Master! Look what I got from the ship before we landed in the ocean.

Igor opens the package and takes out a dressmaker's pattern.

**Igor**

It's Lady Guff-Gorgon's pattern for clothes based on mummy wrappings.

**Mummy**

Where are we?

**Igor**

On a fishing boat. Captain Disco and his crew rescued us. They'll take us to Gloucester.

**Mummy**

You fool! Didn't you tell them to take us to New York right away?

I will reward them with gold from the Pharaoh's tomb!

**Igor**

Of course, Master! But Captain Disco said we are going to Gloucester and not New York. He was quite emphatic about it.

**Mummy**

Get out of my way, you fool!

The mummy throws the lid of the sarcophagus wide open, climbs out, and stalks up behind the sailor on watch.

The mummy covers the man's mouth, knocks him out, and ties him up and gags him.

Another sailor hears the noise and comes up on deck. He screams when he sees the mummy.

The mummy quickly overpowers him and ties him up too and gags him.

**Scene:** The next morning. A dory (a fishing rowboat) is being towed behind *Nobody's Home*. In it are the crew except for Captain Disco.

**Scene:** The deck of *Nobody's Home*. Captain Disco is at the wheel. The mummy and Igor are standing behind him.

**Mummy**

And now we are going to New York!

**Igor**

Yes, Master!

A fisherman in the dory starts hauling on the tow rope, bringing the dory closer to *Nobody's Home*.

The mummy looks back toward the dory and sees what is going on.

**Mummy**

Let go of that rope or I'll cut you adrift.

The fisherman lets go of the tow rope, and the dory falls farther behind *Nobody's Home*.

**Scene:** On board the *Titanic*. Rose, Jack, Jane, and Lady Guff-Gorgon are sitting at a table playing cards.

Jack keeps staring fixedly at Rose's neck and doesn't notice when she slips spare cards out of her hair.

**Lady Guff-Gorgon**

Someone isn't playing fairly. When I play cards, I always win.

**Jane**

It's not my fault, Ma'am. I always let you win.

**Lady Guff-Gorgon**

Nonsense, Jane. I win because I'm lucky.

**Jane**

Yes, Ma'am.

Sean the zombie walks by in the distance.

**Sean the zombie**

Brains!

**Lady Guff-Gorgon**

Be quiet, you impudent thing!

I meant I win because I use my brains.

**Jane**

Yes, Ma'am.

**Lady Guff-Gorgon**

Rose is always lucky. A little too lucky.

**Rose**

Well, it's getting a little stuffy in here. I think we've spent enough time inside. Jack, would you like to go out on deck?

Jack and Rose get up from the table and walk out.

**Scene:** Outside, on deck. Jack and Rose emerge from a doorway. Officer Belltoller is waiting in the shadows.

**Officer Belltoller**

I have you now!

Jack and Rose spin around. Jack turns into a bat, but Officer Belltoller is carrying a long-handled net and pursues Jack around the deck.

Officer Belltoller almost catches Jack, but Rose runs up behind him and starts hitting him. Off balance, he misses Jack. Then Jack and Rose disappear into the darkness.

**Scene:** The *Titanic* is going full speed ahead into an ice field.

**Scene:** The bridge of the *Titanic*. First Officer Morlock, Captain “Snuffy” Smith, and several sailors are present.

**First officer Morlock**

Captain, the ice is getting thicker. Shouldn’t we slow down?

**Captain “Snuffy” Smith**

Slow down? Whatever for?

**First officer Morlock**

Isn’t it dangerous to go full speed ahead into an ice field?

**Captain “Snuffy” Smith**

Dangerous? Not for us. The ship is unsinkable.

And why do you think they call me “Lucky” Smith?

**First officer Morlock**

I don’t know, sir.

**Scene:** The *Titanic* plows into a field of packed ice that stretches to the horizon. The ship comes to a stop wedged into the ice.

**Captain “Snuffy” Smith**

[spluttering] Drat!

Dear me! I almost said a big, big D.<sup>44</sup>

**First officer Morlock**

We’re stuck!

**Captain “Snuffy” Smith**

We might be stuck, but I still have my luck.

**First officer Morlock**

Please, sir, no rhyming!<sup>45</sup>

**Scene:** On board the USS *Stingbat*.

**Captain John “Jolly” Rogers**

On the hydrophones! What is that strange echo I’m hearing?

**Sailor wearing headphones**

Ice, sir! We’re underneath an ice pack.

---

<sup>44</sup> The captain of HMS *Pinafore* “never says a big, big D”—well, “hardly ever.”

<sup>45</sup> In *The Princess Bride*, two characters annoy another by talking in rhyme.



**Captain John “Jolly” Rogers**

Can you still hear the *Titanic*?

**Sailor wearing headphones**

No, sir. The propeller noise has stopped.

**Captain John “Jolly” Rogers**

Bother!

All right, sailor, listen for a thin spot in the ice. We need to surface and look around.

**Sailor wearing headphones**

Aye-aye, sir.

**Scene:** The bridge of the *Titanic*. First Officer Morlock, Captain “Snuffy” Smith, and several sailors are present.

**Captain “Snuffy” Smith**

Drat! We haven’t moved an inch.

The wireless telegraph operator comes in.

**Wireless telegraph operator**

Captain, a message from the *California Girl*.

**Captain “Snuffy” Smith**

What is it, Sparks?

**Wireless telegraph operator**

“Ice all around. We are stuck fast.”

**Captain “Snuffy” Smith**

“Stuck fast”? What does that mean? We aren’t even stuck slow. We’re stuck and not moving at all.

The wireless telegraph operator leaves the bridge.

**Captain “Snuffy” Smith**

We’re stuck and out of luck.

**First officer Morlock**

Yes, sir.

The wireless telegraph operator comes in.

**Wireless telegraph operator**

Captain, another message from the *California Girl*.

**Captain “Snuffy” Smith**

What is it this time, Sparks?

**Wireless telegraph operator**

“Do you require assistance?”

**Captain “Snuffy” Smith**

Not unless they can melt this ice. Did the *California Girl* bring any beach weather with her?

**Wireless telegraph operator**

Apparently not, sir.

**Captain “Snuffy” Smith**

All right, then, Sparks. Tell the *California Girl* not to ask any more dumb questions.

**Wireless telegraph operator**

Aye, sir.

**First office Morlock**

I think the *California Girl* just likes to chatter. She keeps sending messages when she really doesn't have anything to say.

**Captain “Snuffy” Smith**

No, it's all right, Mister Morlock. She's just trying to help. That's sweet of her. I wish they all could be California girls.<sup>46</sup>

Captain “Snuffy” Smith walks out onto the deck and looks around at the ice.

**Captain “Snuffy” Smith**

Drat! A sailboat could get to New York faster than this.

**Scene:** *Nobody's Home* is sailing through the night. The crew is asleep in the dory. Igor's voice can be heard carrying across the water from *Nobody's Home*.

**Igor**

[singing] Whether you're a buddy or whether you're a mummy, you're stayin' alive ...

**Scene:** The next morning. The USS *Stingbat* pokes its conning tower up through the ice pack. Captain John “Jolly” Rogers and a lookout emerge from the hatch and look around.

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<sup>46</sup> This is a line from a Beach Boys song.

**Captain John “Jolly” Rogers**

[calling down the hatch] Mister Silver, what is our position? Besides stuck in the ice?

**Executive officer Silver**

[calling from below] Forty-five twenty-four north, fifty ninety-nine west. We’re on the Grand Banks, sir.

**Captain John “Jolly” Rogers**

Banks? Nonsense, Mister Silver. I don’t see any banks. Come see for yourself.

Executive officer Silver emerges from the conning tower hatch.

**Captain John “Jolly” Rogers**

A good officer doesn’t rely on math alone. He jolly well uses his eyes too.

**Executive officer Silver**

I checked my dead reckoning, sir.

**Captain John “Jolly” Rogers**

I reckon you’ll be dead if you aren’t more careful. Look around you. Ice everywhere.

Go brush up on your navigation.

**Executive officer Silver**

Aye, sir.

Executive officer Silver goes back down the hatch.

**Captain John “Jolly” Rogers**

[calling down the hatch] Radio operator!

**Radio operator**

[voice answering from below] Yes, sir?

**Captain John “Jolly” Rogers**

Send a message to President Teddy Roosevelt, the White House:

USS *Stingbat* is the first submarine to reach the North Pole.

**Radio operator**

Very well, sir.

**Lookout**

Captain!

**Captain John “Jolly” Rogers**

Yes, lookout?

**Lookout**

[pointing] See that smudge of smoke on the horizon?

Captain John “Jolly” Rogers raises his binoculars to his eyes.

**Captain John “Jolly” Rogers**

Yes, I do!

**Lookout**

I think it’s the *Titanic*.

**Captain John “Jolly” Rogers**

The *Titanic*! What’s she doing here, at the North Pole?

**Lookout**

Maybe it’s not ...

**Captain John “Jolly” Rogers**

Not the *Titanic*?

**Lookout**

No, sir. I meant maybe it’s not the North Pole.

**Captain John “Jolly” Rogers**

Not the North Pole! Sailor, how did you get to be a lookout? Can’t you see the ice all around?

**Scene:** Lady Guff-Gorgon and Jane are in their cabin.

**Lady Guff-Gorgon**

Eeek! Jane!

**Jane**

What is it, Ma’am?

**Lady Guff-Gorgon**

My pattern for the mummy fashion! It’s gone!

First someone stole my idea, and now someone has stolen the pattern!

This ship is a den of thieves!

**Jane**

Yes, Ma’am.

**Scene:** A street in New York City. A **newsboy** is holding up a newspaper as **passersby** walk on the sidewalk.

**Newsboy**

[shouting] Read all about it! Submarine *Stingbat* reaches North Pole!

Passersby stop and buy newspapers from the newsboy.

**Scene:** The bridge of the *Titanic*. First Officer Morlock, Captain “Snuffy” Smith, and several sailors are present.

Captain “Snuffy” Smith is writing a note on a piece of paper:

TITANIC TRAPPED IN ICE

**Captain “Snuffy” Smith**

[addressing one of the sailors] Take this to the wireless shack and have Sparks send it to the office in New York.

**Sailor**

Aye-aye, sir.

**First officer Morlock**

You don’t want the passengers’ families to worry about our delayed arrival?

**Captain “Snuffy” Smith**

Well, it may comfort the families, but mostly I’m worried about the publicity.

[gesturing toward the horizon] You see that ship about five miles away?

**First officer Morlock**

Yes, sir. The *California Girl*, isn’t it?

**Captain “Snuffy” Smith**

That’s right. Stuck in the ice, just as we are. We don’t want them grabbing the headlines.

Everybody would be feeling sorry for the poor *California Girl*, trapped in the ice. Every day, people would be asking, “Is the poor *California Girl* free yet or still trapped in the ice?”

*Titanic* would be just a footnote if the *California Girl* gets into the news first.

**Scene:** A street in New York City. A newsboy is holding up a newspaper as passersby walk on the sidewalk.

**Newsboy**

[shouting] Read all about it! *Titanic* trapped in ice on maiden voyage!

Passersby stop and buy newspapers from the newsboy.

**Scene:** The conning tower of the submarine USS *Stingbat*. Captain John “Jolly” Rogers and executive officer Silver are looking across the ice. A sailor emerges from the conning tower hatch.

**Sailor**

Captain, we intercepted a message from the *Titanic*. She’s trapped in the ice.

**Captain John “Jolly” Rogers**

[pointing at the smudge of smoke on the horizon] So that’s the *Titanic* all right.

[pointing to another, fainter smudge of smoke, farther away] Any word about that other ship?

**Sailor**

No, sir. She hasn’t sent any messages.

Also, I’ve picked up some news from New York, and it didn’t mention any other ships out here.

**Captain John “Jolly” Rogers**

How strange. Three vessels stuck in the ice at the North Pole, and the news doesn’t mention one of them.

There’s something sinister going on here, Mister Silver.

**Executive officer Silver**

Sir, I don’t think this is the North Pole.

**Captain John “Jolly” Rogers**

Don’t be ridiculous, Mister Silver. Did you brush up on your navigation as I told you to do?

**Executive officer Silver**

Yes, sir.

**Scene:** Much later, on board the bridge of the liner SS *California Girl*. Captain O. Lawd, first officer Stoned, and several sailors are present.

Another sailor enters the bridge.

**Sailor**

Captain, the quartermaster reports that the water temperature is rising.

**Captain O. Lawd**

Thank you, sailor.

**First officer Stoned**

Looks like the *California Girl* will enjoy some beach weather at last.

**Captain O. Lawd**

Right, Mister Stoned. We'll want to get under way—slowly—as soon as the ice breaks up.

**Scene:** The bridge of the *Titanic*. First officer Morlock, Captain “Snuffy” Smith, Bruce Yamsi, and several sailors are present.

Another sailor enters the bridge.

**Sailor**

Captain, the quartermaster reports that the water temperature is rising.

**Captain “Snuffy” Smith**

Thank you, sailor.

Mister Morlock, maybe the *California Girl* brought us some beach weather at last.

**First officer Morlock**

Yes, sir.

**Captain “Snuffy” Smith**

As soon as the ice breaks up, it's full speed ahead for us!

**Bruce Yamsi**

Now, Captain, let's not have any hasty judgments.<sup>47</sup> We're behind schedule, and it would be nice to make up time, but let's do so safely.

**Captain “Snuffy” Smith**

I'm tired of standing still. We've been stuck in the ice for three days. I feel like Jonah in the belly of the whale.

**Scene:** The deck of *Nobody's Home*. The boat is sailing along through ice-free waters. Igor and the mummy are standing behind Captain Disco, who is at the steering wheel.

**Igor**

Captain Disco?

**Captain Disco**

What is it?

**Igor**

Was Moby Dick the whale that swallowed Jonah?

**Captain Disco**

Arggh!

---

<sup>47</sup> In *Captains Courageous*, Captain Disko Troop often warned against hasty judgments.

**Scene:** The bridge of the *Titanic*, some hours later. First officer Morlock, Captain “Snuffy” Smith, and several sailors are present.

Captain “Snuffy” Smith writes on a piece of paper.

TITANIC PROCEEDING TO HALIFAX. ALL SAFE.<sup>48</sup>

**Captain “Snuffy” Smith**

[handing the paper to a sailor] Take that to Sparks and have him send it to New York.

**Sailor**

Aye-aye, sir.

**First officer Morlock**

Halifax! You’re taking us to Halifax, sir?

**Captain “Snuffy” Smith**

No, Mister Morlock. Use your brains.

**Sean the zombie**

[his voice heard in the distance] Brains!

**First officer Morlock**

Brains, sir?

**Captain “Snuffy” Smith**

Yes, Mister Morlock. Sometimes a ship’s officer has to use his brains. This is one of those times.

Have you forgotten that submarine? I’m sure it’s still out there someplace. Do you want to dodge torpedoes all the way to New York?

We send the message, that submarine hears it, the submarine heads toward Halifax, and we sail to New York.

**Scene:** As the ice breaks up, the *Titanic* pushes ahead.

**Scene:** The conning tower of the submarine USS *Stingbat*. Captain John “Jolly” Rogers and executive officer Silver are looking across the ice. A sailor emerges from the conning tower hatch.

**Sailor**

Captain, we intercepted a message from the *Titanic*: Proceeding to Halifax.

**Captain John “Jolly” Rogers**

Halifax! They think they’ll escape that way? We jolly well have them now!

---

<sup>48</sup> Somebody did send such a message. Who sent it remains a mystery.



**Executive officer Silver**

Shall I plot a course for Halifax, sir?

**Captain John “Jolly” Rogers**

No need for that, Mister Silver. Just turn the boat south. Everything is south from the North Pole.

**Scene:** The entrance to New York harbor. *Nobody’s Home* sails along, towing the dory with the crew, while the mummy and Igor stand behind Captain Disco, who is at the wheel.

**Igor**

[pointing] Look, Master! The Statue of Liberty!

**Mummy**

We must bring it back to Egypt!

But first, the Egyptian obelisk.

**Igor**

Master, the obelisk must weigh tons. How are we going to move it?

**Mummy**

The same way we built the pyramids: with slaves.

**Igor**

Where are we going to get slaves, Master?

**Mummy**

I will mesmerize as many people as we need.

Night is falling as Captain Disco steers *Nobody’s Home* up to the Fulton Fish Market. As soon as the boat touches the dock, the mummy and Igor leap ashore and disappear into the night, followed by Rigel the wonder dog.

**Igor**

Where to now, Master?

**Mummy**

To Central Park. I know which way to go. The obelisk is calling me.

As they walk up the dark street, a **pickpocket** brushes against Igor and picks the leather folder from his pocket.

The pickpocket steps into the shadows of a storefront, Madame Medusa’s Fashions, and opens the leather folder.

**Pickpocket**

Clothing patterns? Bah!

The pickpocket throws the folder to the ground and walks away.

**Madame Medusa** emerges from her shop and sees Igor, the mummy, and Rigel the wonder dog disappearing into the gloom.

**Madame Medusa**

Oh!

She stares after the mummy and Igor but they are lost to sight. Then she notices the folder on the sidewalk.

**Madame Medusa**

What's this?

Patterns for mummy wrappings?

“LGG”? Lady Guff-Gorgon!

So you thought you were ahead of me with the next fashion craze! But fortune has smiled on me tonight.

Nearby, a newsboy is holding up a newspaper.

**Newsboy**

[shouting] Read all about it! *Titanic* changes course for New York! Arriving in two days!

Passersby stop and buy newspapers from the newsboy.

**Madame Medusa**

Two days! I must work quickly.

**Scene:** Morning, Central Park. Igor is sleeping curled up at the foot of the Egyptian obelisk with Rigel the wonder dog beside him. The mummy is standing guard.

Soon, a passerby approaches but takes one look at the mummy and hurries off in another direction.

**Mummy**

Wake up!

Igor stirs and opens his eyes.

**Mummy**

We must create an army of slaves.

Igor rises to his feet.

**Igor**

Yes, Master! But what about breakfast?

The mummy looks around the park and spies a **pretzel vendor** a long way off.

**Mummy**

Go buy yourself a pretzel.

**Igor**

I don't have any money, Master.

**Mummy**

Then *steal* a pretzel, you fool!

**Igor**

Yes, Master.

Igor walks over to the pretzel vendor.

**Igor**

[pointing] Look at the pigeons!

The pretzel vendor does not turn and look.

**Pretzel vendor**

Are you from out of town, pal? You're excited by pigeons?

**Igor**

Yes, I'm from out of town. I never saw that many pigeons before. [pointing]  
And look at that dog walking on its hind legs!

Again the pretzel vendor does not turn and look.

**Pretzel vendor**

This is New York, buddy. You can see anything here. Where are you from?  
Jersey?

**Igor**

No ... Hey! [pointing again] Is that guy trying to steal a pretzel?

This time the pretzel vendor does turn and look. While the pretzel vendor's back is turned, Igor snatches a pretzel and runs away.

**Pretzel vendor**

Hey! You! Stop!

The vendor chases Igor, but when Igor gets near the Egyptian obelisk and the mummy, the pretzel vendor sees the mummy and stops. The pretzel vendor turns around and hurries back to his cart.

Near the obelisk, Igor stops and begins eating his pretzel.

**Mummy**

Are you satisfied now? You have your breakfast.

**Igor**

Well, Master ... Uh, yes, Master.

The mummy, Igor, and Rigel the wonder dog stand alone next to the Egyptian obelisk. After a while, the mummy spies **another passerby** approaching.

**Mummy**

Ah! Another prospective slave! I will mesmerize him.

This passerby also approaches, but, like the previous one, takes one look at the mummy and hurries off in the opposite direction.

**A couple** walking in the distance head toward the Egyptian obelisk, but when they see the mummy they too hurry away.

**Mummy**

We need something to attract people and draw them closer. Come with me.

The mummy walks off toward the pretzel vendor. Igor and Rigel the wonder dog follow him.

When the pretzel vendor sees the mummy coming, he starts pushing his cart toward an exit from the park.

The mummy and Igor are catching up to him, though, and the pretzel vendor abandons his cart and runs away.

Igor and the mummy walk up to the cart.

**Mummy**

Take this and push it back to the obelisk.

**Igor**

Yes, Master.

Igor takes the handles of the cart and pushes it in the direction of the Egyptian obelisk, with Rigel the wonder dog following him.

Some **additional passersby** are standing looking at the obelisk, but they hurry off when they see the mummy coming.

**Mummy**

Offer them pretzels.

**Igor**

Yes, Master.

[shouting] Pretzels! Pretzels!

**Mummy**

*Free* pretzels.

**Igor**

[shouting] *Free pretzels! Free pretzels!*

The additional passersby hesitate, look around, and stop, staring at the mummy. Then they hurry away.

In the distance, **still more passersby** approach.

**Igor**

[shouting] *Free pretzels! Free pretzels!*

These passersby also turn away.

**Scene:** Central Park, at the Egyptian obelisk. The sun is setting.

**Igor**

It's no use, Master. They must not be hungry.

**Mummy**

Why not? *You* are hungry, aren't you?

**Igor**

Yes, Master!

**Mummy**

[gesturing toward the pretzels] Then enjoy your dinner.

**Igor**

Yes, Master.

**Scene:** The next morning. Igor is sleeping on the ground next to the Egyptian obelisk and the pretzel cart, with Rigel the wonder dog beside him. The mummy is standing guard.

Igor stirs, sits up, takes a pretzel from the cart, and begins eating it.

He looks up and stares. The mummy stares too.

A **passerby dressed in mummy wrappings** is approaching.

Igor stands up.

**Igor**

[shouting] *Free pretzels! Free pretzels!*

The passerby dressed in mummy wrappings walks up to Igor and the mummy.

**Passerby dressed in mummy wrappings**

I'll take one.

Igor hands him a pretzel.

**Passerby dressed in mummy wrappings**

Ugh! This is stale. No wonder they're free.

**Mummy**

Look at me!

Both Igor and the passerby dressed in mummy wrappings look at the mummy.

**Mummy**

You will be my slave.

**Passerby dressed in mummy wrappings**

Yes, Master!

Another passerby dressed in mummy wrappings approaches.

**Igor**

[shouting] Free pretzels! Free pretzels!

**Scene:** A street in New York City. A newsboy is holding up a newspaper.

**Newsboy**

[shouting] Read all about it! Mummy fashion craze sweeps New York!

Passersby stop and buy newspapers from the newsboy.

**Scene:** Central Park, at the Egyptian obelisk. The mummy and Igor are surrounded by a crowd of passersby in mummy wrappings who are now the mummy's slaves.

**Mummy**

Igor, I need more slaves.

**Igor**

Master, I'm out of pretzels.

**Mummy**

[addressing the crowd of slaves] Bring me more pretzels!

**The mummy's slaves**

Yes, Master!

The mummy's slaves disperse.

**Scene:** Central Park, at the Egyptian obelisk, a short while later. The mummy's slaves each have a pretzel cart.

**The mummy's slaves**

Free pretzels! Free pretzels!

**Scene:** The USS *Stingbat*, under way in the open ocean. Captain John “Jolly” Rogers and executive officer Silver are in the conning tower.

**Executive Officer Silver**

Shouldn't we change course, Captain?

**Captain John “Jolly” Rogers**

No, Mister Silver. Just keep heading south till we come to Halifax. As Columbus said, one more day and I will give you a new world.

**Scene:** Dawn. The *Titanic* is entering New York harbor.

**Scene:** A street in New York City. A newsboy is holding up a newspaper.

**Newsboy**

[shouting] Read all about it! Zombie march to welcome *Titanic*!

Passersby stop and buy newspapers from the newsboy.

**Scene:** The gangway of the *Titanic*, which is tied up at a pier. Officer Belltoller is standing guard at the rail.

**Officer Belltoller**

[muttering] Do you know for whom the bell tolls, Count Jackula? It tolls for you! You won't get away from me this time.

Jersey Jones approaches the gangway in a hurry. He pushes past Officer Belltoller and dashes down the gangway. At the bottom, he runs off in the direction of Central Park. Moments later, Sean the zombie stumbles to the gangway and shuffles off into New York, following Jersey Jones.

**Scene:** The deck of the *Titanic*. Rose and Jack are standing amid other passengers.

**Jack**

Rose, you must go ashore without me. Live your life! Go to Coney Island! Go to Central Park and eat a pretzel!

**Rose**

Oh, Jack!

**Scene:** Central Park. Jersey Jones enters the park at a run. He comes to a stop next to a pretzel vendor, staring at the mummy's horde of slaves.

**Jersey Jones**

I'm too late!

**Pretzel vendor**

What's the matter, buddy? You looking for breakfast? I got plenty of pretzels left.

**Jersey Jones**

No, look!

**Pretzel vendor**

I'm not looking. You ain't gonna steal my pretzels like that sailor did.

**Jersey Jones**

[pointing] Mummies! Hundreds of them!

**Pretzel vendor**

This is New York, buddy. You can see anything here. Where are you from? Jersey?

**Jersey Jones**

Yes, but ...

Jersey Jones turns and dashes off, heading back toward the *Titanic*.

**Scene:** The gangway of the *Titanic*. Officer Belltoller is standing guard at the rail, and passengers, including Lady Guff-Gorgon and Jane, are starting to disembark.

**Lady Guff-Gorgon**

[pointing] Ugh! Look at that bat flying around.

**Officer Belltoller**

A bat in the daytime? Count Jackula!

We're not finished yet. I'll find your belfry and toll your bells!

Lady Guff-Gorgon and Jane descend the gangway. Rose follows them. The three creepy-looking female vampires follow Rose down the gangway. Officer Belltoller eyes them suspiciously but does not stop them.

**Scene:** The bridge of the *Titanic*. Captain "Snuffy" Smith, Officer Morlock, and Bruce Yamsi are watching the passengers disembark.

**Scene:** Central Park, at the Egyptian obelisk. The mummy's slaves are pushing against it and hauling on ropes. They knock it over. It hits the ground with an earth-shaking boom.

**Scene:** The bridge of the *Titanic*.

**Officer Morlock**

What was that boom?

**Captain "Snuffy" Smith**

Oh, it was probably nothing.



**Scene:** A street in New York City. The mummy's horde of slaves is dragging the Egyptian obelisk toward the pier where the *Titanic* is berthed. The mummy, Igor, and Rigel the wonder dog are walking ahead of them.

**Scene:** The pier where the *Titanic* is berthed. Lady Guff-Gorgon, Jane, and other passengers are waiting for their cargo to be unloaded from the ship. A quartermaster approaches Lady Guff-Gorgon.

**Quartermaster**

Ma'am, I'm sorry but your cargo seems to be missing. We can't find that crated sarcophagus anywhere. We've no idea what happened to it.

**Lady Guff-Gorgon**

Eek! I've been robbed!

**Quartermaster**

Ma'am, there's no proof that it was stolen.

**Lady Guff-Gorgon**

No, not that. Look! [pointing]

The mummy, Igor, Rigel the wonder dog, and the mummy's horde of slaves are approaching the pier, with the slaves dragging the Egyptian obelisk.

**Lady Guff-Gorgon**

My mummy fashion design! Somebody stole it! Somebody got to New York with it ahead of me!

Jane, go have those people arrested.

**Jane**

But, Ma'am ...

**Lady Guff-Gorgon**

Just do as I say, Jane.

**Jane**

Yes, Ma'am ...

**Lady Guff-Gorgon**

[turning to the quartermaster] You! Have those fashion thieves arrested and throw them into the brig! Have them keelhauled! Hang them from the yardarm!

The mummy's horde of slaves rigs ropes and hoists the Egyptian obelisk on board the *Titanic*.

**Scene:** The bridge of the *Titanic*. Captain "Snuffy" Smith, Officer Morlock, and Bruce Yamsi are watching.

**Captain “Snuffy” Smith**

Looks like we have some cargo for the return trip. A lot of passengers too.

**Officer Morlock**

There’s Rigel! Rigel, where have you been?

**Rigel**

[still on the pier] Woof!

**Scene:** The deck of the *Titanic*. Pat and Mike are leaning on the rail, looking at the scene as the mummy’s slaves hoist the Egyptian obelisk onto the ship.

**Pat**

Mike, will you look at that crowd of passengers! This must be the most popular ship in the world.

**Mike**

Right you are, Pat. I thought the first leg of the voyage was lucky, but things just keep getting better and better.

**Scene:** The deck of the *Titanic*. The mummy’s slaves have finished bringing the obelisk on board.

**Mummy**

[addressing his slaves] Return to the city! I am finished with you.

**Mummy’s slaves**

Aw!

**Scene:** The deck of the *Titanic*. Pat and Mike are still watching the goings-on.

**Pat**

Look! There’s Sean!

A zombie march (people dressed as zombies) is proceeding up a street to the pier. At the head of the parade is Sean the zombie, clutching the lucky pig. The parade follows Sean to the gangway of the *Titanic*; he walks up the gangway, while the crowd dressed as zombies remains on the pier.

**Scene:** The bridge of the *Titanic*. Captain “Snuffy” Smith, Officer Morlock, and Bruce Yamsi are watching.

**Captain “Snuffy” Smith**

My lucky pig!

**Scene:** On the pier. Rose has returned and is watching the zombie march.

**Rose**

My lucky pig!

**Scene:** The deck of the *Titanic*. The mummy turns to look at Sean the zombie coming up the gangway.

## Mummy

My lucky pig!

**Scene:** The gangway of the *Titanic*. **Passengers with luggage** are following Sean the zombie up the ramp.

### Passenger with luggage

[addressing Sean the zombie, who is shuffling up the ramp ahead of him]  
Will you hurry up, please!

### Sean the zombie

Brains!

### Passenger with luggage

Don't talk that way to me, you foolish thing!

The passenger with luggage spies the mummy on deck and points at it.

### Passenger with luggage

And there's another fool wearing a mummy costume! What ruffraff we're getting on this voyage!

**Scene:** The conning tower of the USS *Stingbat*. Captain John "Jolly" Rogers, executive officer Silver, and a sailor are present. In the distance is an island with palm trees.

### Captain John "Jolly" Rogers

We'll wait here for the *Titanic*.

### Executive officer Silver

Captain, I don't think this is Halifax.

### Captain John "Jolly" Rogers

Don't let appearances deceive you, Mister Silver. We went straight south from the North Pole. Of course this is Halifax. What else could it be?

**Scene:** The *Titanic* at its berth in New York. The last passengers board, and the last visitors go ashore. As the crew removes the gangway, the mummy's slaves and the zombie marchers wave goodbye from the pier.

The *Titanic* slips away from the pier and sails down the Hudson River. As it passes the Statue of Liberty, the mummy and Igor watch it from the deck.

## Mummy

I'll be back.

**Scene:** The streets of New York, near the pier. As the people in mummy wrappings and the zombie marchers disperse, **passersby in sailor suits** are walking along the street too. A **newsboy** is standing on a corner selling papers.

**Newsboy**

[shouting] Read all about it! Sailor suit fashion craze sweeps New York!

Several people stop and buy newspapers from him.

**Scene:** On board the *Titanic*. Rose, Jack, his “French girls” (the three creepy-looking female vampires), Bruce Yamsi, and Jersey Jones are playing cards. Steward “Shifty” Schmidt is standing nearby, looking on.

**Rose**

[pointing] Oh! There’s the Statue of Liberty!

Jack, the creepy-looking female vampires, and the others turn to look. While they are distracted, Rose takes an ace of hearts from her hand and places it with her cards on the table.

**Rose**

Oh! Look! I win again!

She scoops all the poker chips towards her.

**Jack**

Rose, you always win!

**Rose**

I guess I’m just lucky—a lucky woman on a lucky ship.

Captain “Snuffy” Smith and first officer Morlock enter the room, trailed by Rigel the wonder dog.

**Captain “Snuffy” Smith**

A lucky ship indeed, and unsinkable too—just like you, Rose. I think you bring us luck.

[whispering to Steward “Shifty” Schmidt] Why is she winning? She didn’t get the pig back, did she?

**Steward “Shifty” Schmidt**

I haven’t seen her with it, sir.

**Captain “Snuffy” Smith**

Well, find it and get it for me. If I don’t get it, we’ll be S.O.L., if you get me.

**Steward “Shifty” Schmidt**

Indeed, sir.

**Scene:** The stern deck of the *Titanic*. Pat and Mike, off duty, are leaning on the rail gazing back toward New York. In the background, Sean the zombie passes by, carrying the lucky pig.

**Pat**

Can you believe it, Mike? No more RMS. The *Titanic* is no longer a royal mail steamer! The government took away the contract.

**Mike**

And for what? Just because we have a mummy on board?

**Pat**

And a vampire. And a zombie. Poor old Sean.

**Mike**

Well, Pat, they can take away the mail, but to me, the *Titanic* is still the ship o' luck.

*The camera pulls back to show the stern of the ship. The letters "RMS" have been crossed out and the letters "SOL" painted in their place.*

*Fade out*