

Mockingbird Lane

Written by
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Based on THE MUNSTERS (1964-1966)

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Final Shooting Script

MOCKINGBIRD LANE
"The Munsters"

TEASER

1

EXT. SPOOKY FOREST - NIGHT

1

CAMERA DRIFTS OVER THE MOONLIT TREE TOPS to find the warm glow of a CAMP FIRE where A WILDLIFE EXPLORERS PACK LEADER addresses a DOZEN EXPLORERS (10-15) on a serious problem, as evidenced by crumpled food boxes and wrappers on display.

WILDLIFE PACK LEADER

Would anybody like to say anything
before we discuss community,
responsibility and Wildlife honor?

CAMERA MOVES ALONG the Wildlife Explorers' faces (including a BOY ZIPPED UP IN A SLEEPING BAG, only his face is visible) until FINDING a thin, fastidious Scout named HUEY (11).

HUEY

We all know who it was. Wallace's
had a serious eating disorder since
1st Grade and you all ignored it.

WILDLIFE PACK LEADER

No one is ignoring anything, Huey.

HUEY

Well, someone gave him an honor
patch in personal fitness.

There's an EH-HEM clearing of throat just outside the circle of Scouts from someone sitting on a log in the dark.

HUEY (CONT'D)

Oh. I didn't see you there.

A heftier child named WALLACE (11) steps up, PUNCHES HUEY IN THE SHOULDER then returns to the dark log he was sitting on.

HUEY (CONT'D)

Ow.

WILDLIFE PACK LEADER

Wallace.

(CONTINUED)

HUEY
(undeterred)
I could hear whatever snack
wrappers you have in your pockets
crinkling when you hit me.

Wallace stops moving, shooting Huey a tight-mouthed stare.

HUEY (CONT'D)
See. He can't even deny it because
his mouth is full.

Wallace slow chews, nostrils flaring, as he tries to disguise
what he's doing. He swallows, then:

WALLACE
The crinkle is stay dry lining.
Also, we're in the woods. So maybe
whatever got into the foods was a
wild animal. Like a baby bear.

HUEY
I saw you hiding in the tall grass
eating a box of Cap'n Crunch.

A few Scouts gasp, one we will call MARTIN turns to Wallace:

MARTIN
He called you out.

Another Scout who we will call BILLY interjects:

BILLY
That was my Cap'n Crunch.

WALLACE
Wasn't me. I'm allergic to grass.

HUEY
First, we're surrounded by grass.
So I guess your grass allergy makes
you hungry. Second...

Huey produces his iThing and shows everyone the covert
picture of Wallace eating Cap'n Crunch in the tall grass.

HUEY (CONT'D)
Third, did you really think we
would believe there was some
mysterious, wild, baby bear animal
out there in the forest eating all
our sugar cereals --

1

CONTINUED: (2)

1

WOMPF! A MYSTERIOUS WILD ANIMAL grabs Huey by the backpack and YANKS HIM INTO THE BUSHES. The Scouts SCATTER as they SCREAM IN HIGH-PITCHED TERROR. The Wildlife Pack Leader jumps to Huey's defense and the ANIMAL LEAPS ONTO HIS FACE AND CHEST, taking him down in one fell swoop.

Billy scrambles into his tent, zipping himself inside just as the ANIMAL slashes through the nylon wall and YANKS him and the tent into the night. CAMERA FOLLOWS Billy and his tent as they are dragged at high speeds through the trees.

The Boy in the Sleeping Bag HOPS FRANTICALLY away from the campsite. The ANIMAL swings a clawed arm and the HOPPING SLEEPING BAG is KNOCKED OUT OF FRAME in a SHOWER OF FEATHERS.

Wallace leaps on a tree, climbing branch after branch up the trunk, earning every stitch of his personal fitness badge. But IT can climb faster, slashing and clawing at his heels.

A big, dramatic, iconic horror movie shot as shrieking SCOUTS dash along a hillside SILHOUETTED against the FULL MOON followed shortly thereafter by the ANIMAL in lunatic pursuit.

As chaos reigns in the forest, CAMERA DRIFTS TO THE MOON...

...WHICH BECOMES THE SUN.

CAMERA SNAPS BACK DOWN TO EARTH, SPECIFICALLY:

2

EXT. SPOOKY FOREST - MORNING

2

The camp site has been ravaged. Tents are slashed. The fire pit still smokes, but the firewood was scattered. There's a haze of early morning fog in the air. A tent lies crumpled, unzipping itself REVEALING a terrified Billy still inside. The Wildlife Pack Leader (scratched but not bitten) and other exhausted Scouts survived the evening crushed like sardines into the cab of the Wildlife Pack Leader's PICK-UP TRUCK.

WILDLIFE PACK LEADER

Is it still out there?

CAMERA PULLS BACK from the Pick-Up Truck, across the forest floor and through some dense ground vegetation until A SWEET-FACED BOY (10) sits up INTO FRAME as if from a deep sleep. He blinks and glances around, yawning and stretching, with absolutely no memory of the night before. More blinks.

Meet EDDIE MUNSTER.

CUT TO BLACK.

END OF TEASER

ACT ONE

3 EXT. 1312 MOCKINGBIRD LANE - DAY 3

A GORGEOUS WELL-APPOINTED SAN FRANCISCO HOME boasting a FOR SALE SIGN. Its exterior serves as a beautiful canvas for the ABUNDANCE OF FLOWERS in full bloom throughout the front yard.

An EXPENSIVE CAR PULLS INTO FRAME. A REAL ESTATE AGENT (40s) hops out of the driver's side as a BEAUTIFUL YOUNG WOMAN named MARILYN (25) climbs out the passenger side.

REAL ESTATE AGENT
The sun shines on this house more
than any house in the neighborhood.

MARILYN
Not a feature we're looking for.

The Agent notices Marilyn walking the other direction.

REAL ESTATE AGENT
It's an emotional property. Ideal
for any multi-generational family.

Marilyn walks into her CLOSE UP, smitten by what she sees on the other side of the street, just beyond CAMERA.

MARILYN
What about that one?

In stark contrast to the floral home, CAMERA REVEALS:

1313 MOCKINGBIRD LANE

A HAUNTING MANSION over-grown with weeds and laced with POLICE TAPE suggesting something horrible happened inside.

REAL ESTATE AGENT
It's a very emotional property for
entirely different reasons. The
previous owner was a notorious
serial killer who poisoned hobos.

MARILYN
I'll take it.

REAL ESTATE AGENT
It's not for sale. This one is.
They're tearing that one down.

MARILYN
But they haven't yet.

(CONTINUED)

REAL ESTATE AGENT
It's a horrible place. Horrible
things happened there. They found
dozens of graves in the backyard.

MARILYN
Mmm-hmm.

REAL ESTATE AGENT
Maybe you could buy the lot once
the grounds have been... cleansed.

MARILYN
My family prefers pre-cleansed.

REAL ESTATE AGENT
Miss, there may be dead homeless
people in the walls.

MARILYN
Then they found a home after all.

CAMERA PUSHES IN ON Marilyn's determination and we...

SMASH CUT TO:

4 INT. 1313 MOCKINGBIRD LANE - FOYER - DAY 4

The front door SLAMS OPEN REVEALING a FRANKENSTEIN-IAN SHAPE silhouetted by the MORNING SUN. The silhouetted Frankenstein steps out of the shadow demonstrating **he doesn't really look like Frankenstein.** A porch lamp gave him a square-headed, bolt-necked shadow. He is a handsome, gangly man appearing late 30s, stitched together from the corpses of many men.

MEET HERMAN MUNSTER.

Marilyn flanks him on one side and his son Eddie flanks him on the other. Eddie is wearing a Wildlife Explorer uniform and a tight, weight-of-the-world expression, still slightly marred, scratched and bruised from his unexpected evening of Lycanthropy during the camp out. Marilyn takes a breath.

MARILYN
It already smells like home.

Eddie wanders into the PARLOR, followed by Herman.

EDDIE
This is very abrupt.

(CONTINUED)

HERMAN

A happy confluence of events that happened to coincide with an unfortunate baby bear attack.

EDDIE

A lot of fuss over a baby bear attack I don't even remember.

HERMAN

Be glad you don't remember. It ravaged you and tossed your naked body into the shrubs. And that baby bear is still out there.

EDDIE

We didn't have to leave town. It wasn't going to follow me home.

HERMAN

Not right away, but wait 29 days.

EDDIE

What happens in 29 days?

HERMAN

That's about how long it takes a baby bear to re-group.

Eddie's unsure his dad knows of what he speaks.

5 INT. 1313 MOCKINGBIRD LANE - PARLOR - DAY 5

Marilyn cheerfully pulls open HEAVY DOORS REVEALING:

6 INT. 1313 MOCKINGBIRD LANE - DINING ROOM - DAY 6

A SLASH OF SUNLIGHT streaks onto the table from the hole in the ceiling above. A SMALL MURDER OF CROWS flutter their wings at the interloper but don't appear particularly afraid.

7 INT. 1313 MOCKINGBIRD LANE - FOYER - DAY 7

ON EDDIE AND HERMAN - FOYER

Eddie laments to his father:

EDDIE

I didn't say goodbye to anybody.

HERMAN

Moving away is a form of goodbye.

(CONTINUED)

EDDIE

Did Grandpa try to eat somebody
again? That why we had to leave?

HERMAN

No. Not Grandpa. Watch yourself.

Eddie reaches for the beak of a WOODEN VULTURE NEWELL CAP mounted on the railing, activating a DOOR in the stairs that swings upward REVEALING A HIDDEN PASSAGE. Eddie glances down the stone steps into the bowels of the house. He takes a coin out of his pocket and flicks it into the dark. It TING-TING-TING-TING-TINGS and disappears as Eddie wonders:

EDDIE

If we see any dead hobos, I could
earn a Fingerprinting patch and
find their families.

HERMAN

Hobos don't have families.

TING-TING-TING, growing more and more distant and stops.

EDDIE

Grandpa said I had a condition.

HERMAN

He did?

EDDIE

He said it like he says it when he
says Marilyn has a condition. But
he said my condition cleared up.

Herman considers how to handle this and settles on denial.

HERMAN

I'm sure it's a different condition.

EDDIE

I like being different. Like
Marilyn's different.

HERMAN

Don't say that in front of Grandpa.
Say you like being like your dad. I
promise it'll be just as annoying.
And you do get your condition from me.

EDDIE

Which one of you?

(CONTINUED)

HERMAN
(re: his heart)
This one of me.

Eddie smiles, then notices with curiosity not concern:

EDDIE
Your heart sounds like it's broken.

Herman covers with a semi-cheerful smile.

HERMAN
It's not broken... that sound is
how I know who I am when I'm made
of so many different people.

8 EXT. MOCKINGBIRD HEIGHTS - NIGHT 8

A lone DELIVERY TRUCK makes its way along a winding road.
HEADLIGHTS wash over a sign that reads MOCKINGBIRD HEIGHTS.

9 OMIT 9

10 INT. DELIVERY TRUCK - NIGHT 10

CAMERA PUSHES PAST TWO REFRIGERATOR-SIZED CRATES strapped
securely to the floor and walls of the cargo container to
FIND TWO DELIVERY MEN -- MR. GARCIA (driving) and MR. PEREZ
(passenger) -- stare at the road, a tension between them.
Mr. Perez exhales and his breath fogs in the cold air. He
reaches for the a/c controls to adjust the temperature. Both
Mr. Garcia and Mr. Perez speak only in *Spanish*:

MR. GARCIA
I told you the heater doesn't work.

Mr. Perez rolls down the window and feels the outside air.

MR. PEREZ
Warmer outside than it is in here.

There's a sudden, jolty, draggy, THUMP-KRRRRR from the back.
Mr. Perez and Mr. Garcia stop breathing for a moment to
glance over their shoulders. They exchange concerned looks.

11 EXT. 1313 MOCKINGBIRD LANE - DRIVEWAY - NIGHT 11

The Delivery Truck backs up to LARGE CELLAR DOORS. Brake
lights brighten and Mr. Garcia and Mr. Perez hop out.

BLACK. TWO DOORS OPEN TO REVEAL WE ARE --

12 EXT. 1313 MOCKINGBIRD LANE - CARGO/BACKYARD - NIGHT 12

Mr. Perez and Mr. Garcia open the cargo container doors and flick a switch. A dim bulb provides barely enough light, but enough to see patches of icy frost on the two wooden crates. Mr. Garcia feels the crate with his bare hand, jumping at how sharp the cold is against his palm.

MR. PEREZ
Maybe it's ice cream.

MR. GARCIA
It's not ice cream.

Mr. Perez leans closer, listening intently. There's a faint SCRITCHY-SCRATCHY scurrying sort of noise coming from inside.

MR. PEREZ
Something's moving in there.

MR. GARCIA
Get these things off my truck.

They push the first crate onto the loading platform and unload it, quickly moving the second one into position.

It sounds as if something big is shifting. They try to steady the crate, but it TOPPLES from the platform, landing hard enough to SPLINTER THE CORNER. A rich, earthy soil spills... followed by 100 RATS THAT TEEM OUT OF THE CRACKED CRATE. As the RATS FLOOD THE GROUND IN A HAIRY STREAM...

...Mr. Garcia has already thrown the truck into gear. Mr. Perez runs along side of the moving Delivery Truck before pulling himself up and into the cab.

As the terrified Delivery Men flee, THE RATS CLIMB ONTO EACH OTHER'S BACKS AND ASSEMBLE INTO AN IMPOSSIBLY OLD MAN with a rosy twinkle in his milky eyes. MEET GRANDPA (580), more commonly known as DRACULA, but whom we will simply call "D".

He stands there a moment, naked and sagging before Marilyn finally approaches with a luxurious red silk robe. She drapes the robe over "D"'s shoulders as HERMAN ENTERS.

MARILYN
Oh, Grandpa, cover yourself. What will the neighbors think.

A smile crawls across the old man's face.

(CONTINUED)

"D"

The neighbors should be more concerned with what I'm thinking.

A LIGHT MIST seeps out of the cracks in the other crate, collecting into a CLOUD that APPARATES into a STILL-SMOKY PRETERNATURALLY-BEAUTIFUL, PALE WOMAN. MEET LILY MUNSTER.

The moment the SMOKY CLOUD coalesces into Lily's naked form, HUNDREDS OF SPIDERS descend from above, cascading over the Munster matriarch's body, weaving a beautiful dress from their silk. Herman takes in his striking beauty with:

HERMAN

Hello, Lily.

ON LILY

She lands with a satisfied sigh as CAMERA REVEALS she is floating on the ceiling. We are --

13 INT. 1313 MOCKINGBIRD LANE - LILY & HERMAN'S BEDROOM - NIGHT

Herman lies in bed on top of rumpled sheets. He's sexy despite or perhaps because of the "athletic quilt" quality of his body, assembled from the corpses of great men.

He heaves a long, post-coital sigh himself and exhales a puff of cloud mist that is part of his wife Lily.

A quiet moment, then:

LILY

I wonder if this would have happened sooner if I breast fed.

The mood is shattered.

HERMAN

I have to assume you're talking about Eddie.

LILY

Evidently it's important.

HERMAN

Probably, but you were so nervous about holding him after what your sister did to Marilyn.

LILY

That was postpartum.

(CONTINUED)

HERMAN

She gave birth to her. Then tried to eat her. Marilyn came out one end, went right back in the other.

LILY

Marilyn wasn't breast-fed either.

Lily POURS ONTO Herman in a SWIRL OF MIST lying next to him.

LILY (CONT'D)

Mothers who breast feed are closer to their babies. It's a fact. A suckling baby changes the mother's brain and makes them love harder.

HERMAN

You couldn't love Eddie any harder.

LILY

I could have if I breast fed. He was just so pink and plump.

HERMAN

He's asking questions.

LILY

I don't want him to know.

HERMAN

He's going to find out.

LILY

We have at least two more baby bear attacks before he gets suspicious.

HERMAN

He needs someone to talk to.

LILY

He can talk to Grandpa.

HERMAN'S HEART

Stapled, stitched and steam-punked together with various valves and bolts -- but PUMPING. PLINK. A staple pops.

BACK TO:

HERMAN

His face tightens, but he doesn't say a word.

(CONTINUED)

LILY
I heard that.

HERMAN
Heard what?

She lays her head on his chest.

LILY
Whatever is happening in there.
Careful, Herman, you love too hard.

14 EXT. 1313 MOCKINGBIRD LANE - FRONT YARD - MORNING 14

"D", in his luxurious silk robe, walks toward the gates,
peering at the neighborhood, Marilyn by his side.

14

CONTINUED:

14

He holds an umbrella, the sunlight casting his very own spotlight, as he waves to a passing JOGGER wearing earbuds.

"D"

I preferred it when the village was further away. And we had a moat.

MARILYN

Best moats are made of good manners and filled with congeniality.

"D" gives Marilyn an annoyed, side-long glance, then:

"D"

Then I shall make cookies.

A SERIES OF QUICK SHOTS:

15

EXT. 1313 MOCKINGBIRD LANE - BASEMENT FURNACE - MORNING

15

ON THE FURNACE

The door is pulled open by a SHADOWY HAND as "D"'s actual hand slides the tray of cookies into the oven.

A TRAY OF DELICIOUS FRESHLY BAKED COOKIES.

"D"'S WITHERED PALE CREPE-PAPER SKIN COVERED FINGER.

A SPONTANEOUS CUT SLICES ACROSS HIS FINGERPRINT.

ON THE TRAY OF DELICIOUS COOKIES AS...

PLIP-PLIP-PLIP, a SINGLE DROP OF "D"'S BLOOD lands on each cookie, BLOSSOMING INTO A DECORATIVE CRIMSON HEART.

PULL BACK TO REVEAL WE ARE:

16

EXT. MOCKINGBIRD LANE - MORNING

16

Marilyn (holding the tray of cookies) strolls arm-in-arm with "D" (dressed as an adorable older gentleman). As they turn down a neighbor's walkway, HIS SHADOW already stretching across the lawn and ringing the doorbell.

The door OPENS as "D" and Marilyn climb the stairs to the porch. NEIGHBOR MARIE (40s) rolls in her motorized wheelchair toward the door to greet them.

MARILYN

Hello, I'm Marilyn. This is my Grandpa, Grandpa.

(CONTINUED)

"D"

You can call me Dracula.
 (off Marilyn's look)
 Or "D." "D" is fine.

MARILYN

We just moved in across the street.

NEIGHBOR MARIE

Yes, I know, the hobo murder house.
 Pardon me if I don't take food from
 you or invite you into my home.

A MAN'S VOICE calls out from inside the house:

MAN'S VOICE

Who is it?

NEIGHBOR MARIE

Hobo murder house.

NEIGHBOR TIM smiles and opens the door a little wider.

NEIGHBOR TIM

Stop. Welcome to the neighborhood.
 I'm Tim. That's Marie.

Tim indicates the hall as Marie slowly rolls away from the door and around the corner, eyeing Grandpa the entire way. Tim takes a cookie from Marilyn's tray and bites it in half.

NEIGHBOR TIM (CONT'D)

Mmmm. That is some cookie.

"D"

Just a minute, Timothy.

"D" waves his hand in front of Neighbor Tim, putting him in a DEEP TRANCE, eyelids dropping to half-mast as they more or less stop moving exactly where they are. (NOTE: Now that Neighbor Tim has eaten a BLOOD COOKIE, he is susceptible to "D"'s mojo.) "D" turns to Marilyn, reading her like a book:

"D" (CONT'D)

"We just moved in?" You said "we."
 Were you planning on staying?

MARILYN

I was hoping on staying. Were you
 planning on me not staying?

"D"

Yes. I was going to miss you when
you were gone, but I would also be
quite pleased you weren't here.

(CONTINUED)

MARILYN

I'm touched that you'd miss me.

"D"

I adore you, Marilyn. I'm the one who talked your mother out of eating you, but you can't stay.

MARILYN

Why not?

"D"

Aren't you enrolled in higher learning somewhere?

MARILYN

I transferred my class credits.

"D"

Might I suggest campus housing.

MARILYN

It's a community college.

"D"

I'm going to start drinking again.

MARILYN

I've seen you drink before.

"D"

Yes, it's why you obsessed over wildlife documentaries as a girl.

MARILYN

That was desperate coping.

"D"

Now that Eddie's in the family way, not drinking might send the wrong message and confuse the poor boy.

MARILYN

Like drinking is bad?

"D"

Honestly, your mother's postpartum craving was embarrassing for me and I'd rather not have a drink with you standing over my shoulder.

MARILYN

Being on my own is scarier than
anything you can do.

"D"

Is that a challenge?

Before Marilyn can continue to pursue that, "D" waves his
hand over Tim, lifting him out of his trance.

"D" (CONT'D)

May I say you have a stunning home.

NEIGHBOR TIM

Would you like to come in?

"D"

Can you, of your own free will, re-
phrase that as a statement?

NEIGHBOR TIM

Please come in...?

"D"

Don't mind if I do.

16 CONTINUED: (5) 16

Neighbor Tim opens the door, allowing first a gliding "D" to ENTER, followed by Marilyn. OFF the DOOR CLOSING...

CUT TO:

EDDIE

He sits with a bowl of FRANK'N FRUITIE wearing his Wildlife Explorers uniform. CAMERA PULLS BACK TO REVEAL we are --

17 INT. 1313 MOCKINGBIRD LANE - DINING ROOM - MORNING 17

Eddie sits at the table quietly slurping at his cereal across from Herman, who studies his boy with an aching heart, and his mother Lily, who sips distractedly from a fresh coconut.

HERMAN

Are you excited for your new school? All the new friends you're gonna make? Isn't that exciting?

EDDIE

Why are you small talking me?

HERMAN

I'm not small talking.

"D" follows Marilyn into the room with her empty plate of cookies tucked under her arm.

"D"

You're not big talking.
(to Eddie, noticing)
Why are you wearing that uniform?

LILY

We all have our uniforms.

EDDIE

It gives me structure.

LILY

This can be a traumatic time in a boy's life. He needs structure.

EDDIE

Is there something wrong with me?

"D"

Exactly the kind of shame I don't want coming out of your mouth. The only one here who has anything to be ashamed of is Marilyn.

(CONTINUED)

Marilyn is totally unaffected. Herman slides the box of FRANK'N FRUITIE away from Eddie.

HERMAN

(re: Frank'n Fruitie)
Sugar's bad for you. And so are
stereotypes.

LILY

(strokes Eddie's cheek)
I wouldn't change a hair on your
body no matter where they may grow.

MARILYN

Are we having that conversation?

EDDIE

I know all about puberty.

"D"

See. He knows all about puberty.

EDDIE

I don't want to talk about the
changes my body is going through.

"D"

We will talk about that later.

HERMAN

(to Eddie)
We will talk about that later.

"D"

(to Eddie)
We will talk about that later.

EDDIE

What are we talking about now?

HERMAN

All you need to know now is you're
not always going to be the same
person tomorrow that you are today.
But we will always be your family.

Eddie averts his eyes, bothered. A DISTANT HONK outside and
young Eddie quickly SCOOTs away from the table and we --

CUT TO:

Eddie runs out the gate to the waiting SCHOOL BUS. Herman
rushes up behind Eddie with his forgotten BOOK BAG:

(CONTINUED)

HERMAN

Eddie.

Herman catches Eddie before he boards, handing him his bag.

HERMAN (CONT'D)

You didn't say goodbye.

EDDIE

Walking away is a form of goodbye.

HERMAN

Hey.

Eddie takes his bag and simply says:

EDDIE

I know you're lying to me. Don't know about what. But you're lying.

With that, Eddie turns and boards the bus. Herman watches his son take a seat at a window. Eddie never looks at his father again, giving side-of-face as the BUS drives away.

Herman stands there a moment, gobsmacked, before turning back toward the house. His ears RING with the unexpected confrontation, the AMBIENT NOISE OF HIS HEARTBEAT RACES.

CAMERA MOVES THROUGH THE FABRIC OF HIS SHIRT to FIND:

HERMAN'S STEAM PUNK HEART

PINKPINK-FTHUNK. Remaining staples POP and a GASKET BLOWS.

HERMAN

Ashen and slack-jawed, he falls into the bushes, broken-hearted and dead.

END OF ACT ONE

ACT TWO

19 EXT. 1313 MOCKINGBIRD LANE - ROOF - NIGHT 19

A STORM FRONT rolls in, unfurling over Mockingbird Heights. Eddie climbs up onto the roof and walks along its highest pitch to the chimney, where he affixes a LIGHTNING ROD.

EDDIE
(calling down)
Ready!

Almost in direct response to Eddie's call, the dramatic STORM FRONT RUMBLES as air molecules split in anticipation of...

CRRRZZZAK!

A BOLT OF ELECTRICITY summoned from the cloud strikes the LIGHTNING ROD and briefly dances across it in an arc.

CAMERA LAUNCHES INTO THE CHIMNEY following the LIGHTNING ARC down the metal conducting rod into the darkness.

CAMERA EMERGES from the darkness and MOVES ALONG THICK ANCIENT POWER LINES then through a TRANSFORMER and OUT AGAIN, CONTINUING OVER a THIN WHITE WIRE attached to the iPad "D" is holding. A familiar start-up tone BLNNNNGS.

Herman abruptly sits up INTO FRAME. ELECTRICITY ARCS across the FIST-SIZED STEAM PUNK PUMP in his open chest cavity.

We are --

20 INT. 1313 MOCKINGBIRD LANE - "D"'S DUNGEON LAB - NIGHT 20

"D" has Herman on the slab with his chest open.

"D"
We found you in the yard. Raccoons
were having their way with you.

Herman's stitched and stapled heart rests beating on a metal pan. A brief moment as he gets his bearings, then:

"D" (CONT'D)
Seems you broke your heart. Shame
on you for being so sentimental.

HERMAN
It's my heart. It's sentimental by
definition.

(CONTINUED)

"D" unceremoniously tips the metal pan, sliding Herman's heart into a trash pail.

"D"

Ruined.

HERMAN

That's my last original part.

(re: trash pail)

Put that back in. Take this out.

Put that back in. Clean it first.

(off his look)

Please.

"D" sets about cleaning Herman's steam-punk heart.

"D"

You're too attached to how things were. Only were now is were-wolf.

HERMAN

Eddie knows I'm lying to him.

"D"

He can smell your deceit. You have never raised a werewolf. I have.

HERMAN

Have you raised one successfully?

"D"

Leslie was born covered in hair. I knew exactly how to raise him.

HERMAN

You hired nannies to raise him and then you let him eat the nannies.

"D"

That's what they were hired for.

HERMAN

I know exactly how to raise Eddie.

"D"

You weren't a Munster until I made you a Munster. Eddie was born one, and not a thing you've done or can do as a parent will change that.

"D" slaps Herman's weathered steam-punk heart back into the cavity of his chest. Much better.

"D" (CONT'D)

Tell Eddie there is no Baby Bear.

To punctuate that point, "D" staples -- K'CHUN-K'CHUN-K'CHUN-K'CHUNK -- Herman's CHEST PLATE over his heart.

"D" (CONT'D)

Say your goodbyes. When it goes,
and it will go, all the lightning
in the world won't bring it back.

CUT TO:

A WRAPPED BEEF HEART

C'CHUNK. A LABEL-GUN slaps a PRICE TAG on the meaty organ.

We are --

Lily pushes a shopping cart toward the MEAT COUNTER, Marilyn at her side. A large, non-too-easily-intimidated BUTCHER stands with his LABEL-GUN, a little intimidated by Lily.

LILY

I don't cherish the idea of feeding
Eddie supermarket meats but he has
to start somewhere.

(to Butcher)

Anything fresh?

The Butcher opens his mouth to introduce the wrapped meats.

LILY (CONT'D)

Fresher than that.

The Butcher disappears behind thick RUBBER CURTAINS.

MARILYN

Eddie and I used to be so much alike.
Now I'm the only one like me left.

LILY

He'll always want to be like you.
We didn't raise him to be ashamed
of being like you. We made being
like you something to be proud of.

(CONTINUED)

MARILYN
Now you have to undo all that.

21

CONTINUED: (2)

21

LILY

A significant portion. I want him to be proud of who he is, not who we all thought he was going to be.

The Butcher presents a beautiful RACK OF RIBS.

LILY (CONT'D)

Anything that looks like it just trotted its little hooves out of nature and onto your butcher block?

He disappears behind the thick PLASTIC CURTAINS once again.

LILY (CONT'D)

(to Marilyn)

I was so ashamed of what your mother did when you were born. I was terrified what I'd do to Eddie. Affected my self-esteem. I lurk under bridges like a common troll.

SMASH CUT TO:

22

EXT. SAN FRANCISCO BAY - NIGHT

22

A wide shot of the GOLDEN GATE BRIDGE. A tiny in perspective SUICIDAL MAN leaps to his death.

ON SUICIDAL MAN

He falls, wind whipping past his peaceful resolve, blissfully content until LILY LEAPS ON HIS BACK AND BITES INTO HIS NECK.

BACK TO:

BUTCHER SHOP

23

Lily and Marilyn wait at the counter, as before.

23

MARILYN

I'm sure Eddie would appreciate how wasteful suicide is and how you're trying to give it a small purpose.

LILY

("aw, you're sweet")

You're being very generous with your stupidity, Marilyn.

(CONTINUED)

MARILYN

He just has to make it the same in his mind as a coyote eating a squirrel who doesn't want to live.

LILY

Eddie is his mother's son and I can't even be proud. The more I see myself in him, the more I know he's going to hate me for it.

(then)

Marilyn, I don't want to scar you any more than your mother already has, but I need a drink.

CUT TO:

WILDLIFE PACK LEADER STEVE

Healthy, handsome, confident, athletic, warm, and friendly.

STEVE

Know what I love about being a Wildlife Explorer? Everything, but it starts with this uniform.

CAMERA REVEALS we are --

24

INT. BOYS & GIRLS CLUB - RECREATION CENTER - NIGHT

24

Eddie listens, rapt, as Wildlife Pack Leader Steve weaves a web of charm and enthusiasm. Herman smiles over one shoulder. "D" scowls over the other shoulder. A DOZEN AND A HALF BOYS (10-17) mill about in the background. As Steve walks down the aisle toward Herman and the other parents.

STEVE

An Explorer uniform is our super hero costume. That neckerchief is a cape. Those patches are the armor of experience and adventure.

(to Herman)

I like your necklace. Is that a -- What is that? Oh.

Before Herman can respond, Eddie asks Steve:

EDDIE

How many patches do you have?

STEVE

All of them.

(then)

(MORE)

(CONTINUED)

STEVE (CONT'D)

You like camping, Eddie? Wildlife
Revelry is almost here. Might run
into some old friends. Did you say
what your last Pack number was?

HERMAN

Do the Packs have numbers?

STEVE

They're sewn right there on your --
yours doesn't have one.

There's a patch of cloth where the NUMBERS were once sewn.

HERMAN

Must've fallen off.

Pack Leader Steve studies Herman a moment, then indicates for him to follow to a more secluded place several feet away.

STEVE

(sotto)

I'm not suspicious by nature, but I
assume there's a reason you won't
tell me Eddie's old pack number.

Herman considers, then whispers in Pack Leader Steve's ear.

STEVE (CONT'D)

(stifling a gasp)

Pack One One Zero?

A hush falls over the room. All the Wildlife Explorers cast curious glances at Pack Leader Steve's private conversation.

TIGHTER AND QUIETER ON HERMAN AND STEVE

HERMAN

He doesn't remember that night.

STEVE

What does he know?

HERMAN

Just what we told him.

CAMERA POPS SLIGHTLY WIDER to accommodate "D" IN THE FRAME.

"D"

Which was mostly lies.

Pack Leader Steve glances at "D" -- where did he come from?

HERMAN

He knows there was a baby bear.

CAMERA POPS SLIGHTLY WIDER to accommodate Eddie IN THE FRAME.

(CONTINUED)

EDDIE

I don't remember the baby bear.

The Pack Leader glances at Eddie -- where did *he* come from?
Steve puts his hands over Eddie's ears as he continues:

STEVE

My heart feels for the boy.

"D"

Does it?

HERMAN

Grandpa.

A GUST OF WIND suddenly blows the doors open REVEALING LILY
GLIDING into the Recreation Center. Every one of those DOZEN
AND A HALF BOYS stop and stare, jaws slowly hinging open.

STEVE

Who is that?

EDDIE

That's my mom.

"D"'S P.O.V. - HERMAN AND PACK LEADER STEVE

Herman's entire circulatory system GLOWS PURPLE beneath his
skin just as Pack Leader Steve's entire circulatory system
GLOWS RED beneath his skin. We SEE THEIR HEARTS
SIMULTANEOUSLY SKIP A BEAT when they lay eyes on Lily.

ON "D"

He clocks the clear shared attraction for Lily. CAMERA
PUSHES IN as a devious grin creeps across his face.

"D"

(to Steve)

Did your heart just skip a beat?

Herman scowls at "D" as we...

CUT TO BLACK.

END OF ACT TWO

ACT THREE

25 EXT. REDWOOD FOREST - EARLY MORNING 25

Beautiful. Still. A DEER ENTERS FRAME quietly and cautiously sniffing at the grass before taking a bite.

The wonder of nature. CAMERA PULLS BACK TO REVEAL we are --

26 INT. DUCK BLIND - REDWOOD FOREST - EARLY MORNING 26

Marilyn, "D" and Eddie sit in a camouflaged hut, watching the deer feed on the tall grass. They speak in hushed tones:

MARILYN

The deer eats the plants and someday, when the deer dies, he'll fertilize the ground so more grass will grow so more deer can eat.

EDDIE

You sure there's a patch for this?

MARILYN

It's the circle of life patch.

"D"

There's an important intermediary step we're forgetting. The deer eats the plants and then is itself eaten and the thing that ate it dies and it fertilizes the ground so more grass will grow so more deer can eat. And then be eaten.

MARILYN

But some deer can live long lives.

"D"

No.

A MOUNTAIN LION launches out of the shrubs and devours the Deer eating grass. Eddie's eyes widen in terror.

MARILYN

(to Eddie)

Also as an intermediary step, sometimes deer want to be eaten. They're depressed and lonely. So that lion's doing the deer a favor.

EDDIE

That deer didn't look depressed.

(CONTINUED)

Marilyn can't bring herself to argue her point.

MARILYN

I know. I thought I saw it smile.

EDDIE

Does anything eat the lion?

A giant, terrifying MONSTER LEAPS ATOP THE LION, digging in.

MARILYN

Grandpa.

Eddie realizes "D" is no longer sitting next to him. The MONSTER, now transformed into naked, bloody-mouthed "D", looks up and smiles sweetly over the partially devoured lion

"D"

It's nature.

OFF Eddie's slack jawed horror...

A DRESSER CHEST

A drawer slides open REVEALING EDDIE tucked inside. We are --

Lily sits on her bed and waits for Eddie to climb out of the dresser drawer. He crawls onto the bed next to his mother and buries his face in her shoulder.

EDDIE

I think something's wrong with Grandpa. He took off all of his clothes and then he ate a lion.

LILY

You weren't at the zoo, were you?

EDDIE

The forest. Grandpa and Marilyn were teaching me about the Circle of Life and suicidal deer.

LILY

Circle of Life is a violent shape.

EDDIE

It is when Grandpa's drawing it.

LILY

Your Grandpa's just trying to help you understand there's an order to life so you don't... hate the baby bears when they attack.

EDDIE

I don't hate that baby bear. It was probably hungry and confused.

LILY

That's exactly right. That baby bear was so confused it couldn't possibly know what it was doing.

EDDIE

It's not like it wandered into a populated area. Which reminds me. If Grandpa's going to start drinking again, don't you think we should warn the neighbors?

Lily stares, blinks, then:

LILY

Marilyn told you.

EDDIE

No. Grandpa told me when he ate a lion. I think he wanted me to see him eat that lion so I could get used to him eating something big.

LILY

The thing Grandpa wants you to know about the Circle of Life is he happens to be standing outside of it.

It takes a moment, but Eddie wraps his head around it.

EDDIE

Are you inside the circle or outside the circle?

LILY

Well, I am my father's daughter.

EDDIE

You wouldn't ever eat somebody, would you, mom? You would never drink their blood?

Her long silence is an admission and young Eddie knows it.

LILY

It would be natural if I did. It's
in my nature to eat. Not be eaten.

EDDIE

Would you?

LILY

I try my best not to.

Eddie stiffens, moving almost imperceptibly away from his
mother. Almost. He takes this in a sad, somber moment.

EDDIE

I'm glad I'm not like you.

OFF that penetrating Lily like a wooden stake...

"D" sits in the shade, a fresh batch of heart cookies beside
him. Neighbor Tim stands on a ladder leaning against the
house, sweating furiously as he paints the eaves. Eddie
watches from a SECOND STORY WINDOW as Tim climbs even higher.

Herman stomps out the front door, barely noticing laboring
Tim, and charges across the lawn toward "D". He speaks to
"D" in a steady manner as to not upset himself.

HERMAN

What I'm about to say I will say
calmly with even-tempered civility.
However, you should interpret my
politeness as severe disapproval.

(then)

Why is that man painting the house?

"D"

What people will do for a cookie.

HERMAN

What did you put in that cookie?

"D"

I may have cut myself while baking.

HERMAN

Please don't turn the neighbors
into your blood slaves.

"D"

You came all the way out here to disapprove of helpful neighbors?

HERMAN

This is about Eddie.

"D"

Then it's an open, honest dialogue with my grandson you disapprove of.

HERMAN

You're not being open and honest. You're being weird and confusing. You ate a lion. While naked.

"D"

He was naked. It seemed polite.

Another deep, cleansing breath for Herman.

HERMAN

Eddie is a sensitive young man.

"D"

Don't be too hard on yourself for raising him that way. You didn't know. How could you? After Marilyn, we all assumed the worst.

HERMAN

He was born just like I was.

"D"

That's the worst we were assuming.

HERMAN

My son and my heart are the only pieces of me that ever felt like they were mine. Eddie's different now and I have a broken heart.

"D"

We know exactly where to find you a healthy one. Feels for your boy. Skips a beat for Lily. All of it.

Herman is momentarily stunned by the blunt trauma of that statement. He searches for a response, but instead finds:

HERMAN

What would we tell Eddie?

"D"

The truth.

HERMAN

That you exsanguinated his Wildlife
Pack Leader and I stole his heart?

"D"

He'd learn a new word and actually
I'm curious what he'd have to say
on the subject. Really I don't know
what you're waiting for. Perhaps a
heart to fall out of the sky.

PLUNK. A PAINT CAN falls in the dirt. "D" smiles.

ON THE SECOND STORY WINDOW

Neighbor Tim falls from atop the ladder, a FRESH STREAK OF
PAINT across the Second Story Window and down the exterior
wall charts his descent. He lands with a heavy WOMPF.

TIME CUT TO:

MOMENTS LATER

EXT. 1313 MOCKINGBIRD LANE - DAY

Marie rolls up in her wheelchair, suppressing sobs.

MARIE

I don't understand any of this. I
couldn't get him to sweep the front
porch and he works himself to death
painting the neighbor's house.

"D" offers her a new plate of frosted butter cookies and
waves his hand in front of Marie's face to entrance her.

"D"

The strangest thing about grieving
is realizing your loved one's death
really isn't that big of a deal.

Another trance-inducing wave. Marie is getting annoyed.

MARIE

Why would you say that to me?

"D"

Have you had a cookie?

MARIE
I am gluten free.

29

"D"
(stares, then:)
I am very sorry about your loss.

MARIE
Shut up. Shut up.

Marie rolls away. "D" watches her go, then turns to Herman,
as TWO PARAMEDICS load Tim into the AMBULANCE.

"D"
You should have taken that heart
when you had the chance.

A flurry of activity, then one of the PARAMEDICS shouts:

PARAMEDIC
He's alive!

Marie stops in her tracks and circles back around:

MARIE
Tim? Tim!

"D" barely contains his annoyed disappointment with Herman.

"D"
A perfectly good heart. And you
had to call an ambulance. Alas...

CLOSE ON - A FINGER

It ENTERS FRAME and rings a DOORBELL. BINGBONG.

30

EXT. 1313 MOCKINGBIRD LANE - FRONT PORCH

30

Pack Leader Steve stands on the well-worn door mat, testing
an odd creek in the floorboards, as "D" OPENS THE DOOR to
REVEAL STEVE dressed in Wildlife Explorer formal attire.

STEVE
Hi, there!

"D"
(over his shoulder)
Herman. It's for you.

CUT TO BLACK.

END OF ACT THREE

ACT FOUR

31 INT. 1313 MOCKINGBIRD LANE - PARLOR - NIGHT

31

"D" pours Steve a glass of red wine. "D"'s old-fashioned sensibilities combine with the Victorian house to give a very classic "Meet Me in St. Louis" feeling to the scene.

"D"

I'm so happy we can chat before dinner. I suppose everyone must know you've come a 'visitin'?

STEVE

No.

"D"

No one? No wife? No children?

STEVE

My wife was barren. Ever since she died, the Wildlife Explorers are the only socializing I do.

He selfconsciously straightens his Wildlife Explorer formals.

"D"

Marriage and mortality. "'Til death us do part." I've had countless brides. They're all dead now, but we keep in touch.

Steve feels a kinship with "D", who seems to understand.

PACK LEADER STEVE

I feel Wendie Jo with me every day.

"D"

As lovely a sentiment as that is, and it really is just so nice, have you thought about opening your heart to new possibilities?

PACK LEADER STEVE

Oh, no. I couldn't.

"D"

Wendie Jo isn't going to claw her way out of the grave to stop you from loving and being loved.

PACK LEADER STEVE

She was cremated. And entombed.

(CONTINUED)

"D"

Fabulous.

(then)

Steve, I've not been entirely honest with you. I had an ulterior motive for inviting you to dinner.

PACK LEADER STEVE

(good-natured)

Uh-oh!

"D"

Herman's sick. He's a sick man.

PACK LEADER STEVE

What's wrong with Herman?

"D"

He's dying. It's his heart. He's inconsolable at the thought of leaving Lily and Eddie without a husband and father, respectively.

PACK LEADER STEVE

Poor Herman.

"D"

Poor Lily. Herman will be dead soon. His suffering will be over. It's Lily who has to go on. Alone.

STEVE

It does get very lonely.

"D"

You're a widower and we might as well just call her a widow, widow in waiting, widow-elect. Please don't hate me for thinking ahead.

PACK LEADER STEVE

Seems awfully sudden. Since her husband is still alive.

"D"

He could go at any moment. I'm simply asking you to open your heart to a kindred spirit.

"D" lets the underlying charm of his words sink in...

CUT TO:

(CONTINUED)

31 CONTINUED: (2)

31

HERMAN'S HEART

BDUM-FFFFF-BDUM-FFFFF-BDUM-FFFFF. The steam-punked tissue RACES in fits and starts, straining against the mechanics holding it together. CAMERA PULLS OUT to find Herman is --

32 INT. 1313 MOCKINGBIRD LANE - DINING ROOM - NIGHT

32

CAMERA CONTINUES PULLING BACK REVEALING Herman is sitting with the entire family (Lily, "D", Marilyn, Eddie) and Steve, across a table littered with MEAT DISHES. Pork, duck, chicken, venison, rabbit -- all beautifully prepared.

STEVE

I didn't mean to be a surprise.

"D"

I meant for you to be a surprise.

LILY

Your surprises make me nervous.

HERMAN

This is a lot of meat.

"D"

Steve tells me he's a widower.
It's hard to go on after something
like that, isn't it, Steve?

MARILYN

Not so hard you wouldn't have lots
to live for, though, right, Steve?

STEVE

A Wildlife Explorer honor patch
helped put it all in perspective.

EDDIE

Which one?

(CONTINUED)

STEVE

The Genealogy patch. One of the requirements is make a family tree. Eddie, you ever make a family tree?

EDDIE

We tried but it took too long. Grandpa's been alive forever.

STEVE

It's a real nice way to remember everyone who's ever been a branch, even though they may be gone.

Herman realizes Steve is talking directly to him.

HERMAN

My branch is still here.

STEVE

Your branch will always be there on your tree. This is such a treat.

Steve cuts himself a large piece of the pig's ass.

STEVE (CONT'D)

You all have made me feel so at home, it's like I'm sitting down having dinner with my own family.

"D"

Part of you is.

Lily turns abruptly to Herman with a cheerful invitation:

LILY

Herman...

HARD CUT TO:

A MATCH STRIKES IN THE DARKNESS

A small FLICKERING FLAME partially illuminates a stone staircase that disappears into the shadows.

ON LILY AND HERMAN

They speak in hushed tones over the candlelight that flickers its reflective light across their faces.

LILY
Why is that man in our house?

HERMAN
I was going to take his heart. And
Grandpa wants to drink his blood.

LILY
Are either of those things going to
happen in the dining room tonight?

HERMAN
"I don't know" may not be the
answer you're looking for --

LILY
Herman. Neither of those things
will happen in the dining room
tonight or in front of Eddie ever.

HERMAN
I agree. That should be our goal.

Lily takes a deep breath and stares into the darkness, then:

LILY
We have to tell Eddie what he is.

HERMAN
Yes.

LILY
I mean you have to tell Eddie.

HERMAN
Shouldn't we both tell Eddie?

LILY
I don't want him to look at me how
he's going to look at me when he
finds out he's going to be like me.
I don't have the heart to tell him.

HERMAN
I'm not sure I do either.

Herman unbuttons his shirt, pops off his sternum plate and
shows Lily his wheezing steam-punk heart.

LILY
What's wrong with your heart?

HERMAN
I love too hard.

LILY
Oh, Herman.

She runs her finger across his chest and his open heart.

HERMAN
I really liked how this heart felt.
Feels. About you. About Eddie.
To a lesser extent Marilyn. And to
a much lesser extent, Grandpa. I'm
afraid of feeling differently.

LILY
I can survive feeling differently
as long as we feel like a family.

He kisses her over the flame of the candle.

LILY (CONT'D)
You'll find another heart. Eddie
has so few role models and we can't
let Grandpa eat any of them.

To punctuate that, Lily blows out the flickering candle.

34 INT. 1313 MOCKINGBIRD LANE - FOYER - NIGHT 34

The STAIRCASE HINGES UPWARD REVEALING a secret passage underneath, from which Lily and Herman emerge, the recently extinguished candle smokes in her hand.

35 INT. 1313 MOCKINGBIRD LANE - DINING ROOM - NIGHT 35

In the absence of Lily and Herman, Steve takes stock of the empty plate in front of Eddie.

STEVE

Easy to lose your appetite when
you're worried about your dad.

EDDIE

I don't eat meat.

It's as if he just told his Catholic Grandmother he doesn't believe in God. "D" sits up, unwilling to let this pass.

"D"

Since when?

EDDIE

Since whenever the last time I ate
meat was, which is the last time I
will ever eat meat.

The mood has gotten tense. "D" uncovers a big, bloody loaf of delicious Beef Wellington. The steam rolling off the beef crosses to Eddie's flaring nostrils.

"D"

It's the temperature it would be if
it were walking around.

MARILYN

I don't think that's appetizing for
anybody but you.

"D" drops a bloody slice of Beef Wellington on Eddie's plate.

EDDIE

I'm not eating it.

"D"

You're not eating your vegetables
until you eat your meat.

"D" notices Eddie has pushed the Wellington around, arranging the meat and crust to resemble a frowning cow.

"D" (CONT'D)

Stop playing with your food.

EDDIE

(re: Pack Leader Steve)
I will if you will.

"D"

That's a gross cliché. You're
better than that.

Eddie glances at Steve and simply says:

EDDIE

My Grandpa's going to eat you.

MARILYN

Is that happening tonight?

Confused Steve doesn't know how to take any of it.

"D"

(shrugs)
Kids.

CUT TO BLACK.

END OF ACT FOUR

ACT FIVE

36 INT. 1313 MOCKINGBIRD LANE - DINING ROOM - NIGHT 36

Steve watches Eddie and "D" stare stubbornly into middle-distance, refusing to look at each other:

STEVE

Eddie, you don't really think your Grandpa is going to eat me, do you?

EDDIE

Yes.

Herman and Lily return from their sidebar.

HERMAN

Nobody is eating Steve.

LILY

Steve, this is always awkward to ask of a guest, even an unexpected one, but --

STEVE

Do you want me to leave?

LILY

Would you?

HERMAN

Family matters.

PACK LEADER STEVE

Herman, I understand. You have to get to those things while you can.

"D"

This is disappointing. Eddie was going to learn a new word.

(CONTINUED)

HERMAN

Eddie... that talk we were going to talk about later, let's talk about it right now. Just you and me.

Eddie stands and "D" stands after him, ready to follow.

LILY

Sit.

"D" does as instructed.

HERMAN

Steve, we'll see you at the next Wildlife Explorer meeting.

STEVE

Goodnight. And God bless.

"D"

If only.

LILY

Marilyn, would you mind showing Steve the door. Grandpa and I need to speak privately.

"D" waves from his seat at the head of the table.

"D"

See you later, Steve.

Before Steve can say "thank you," Lily pulls the POCKET DOORS shut so she can speak privately to her father. She turns around to see "D" is no longer in the room.

Marilyn helps Steve on with his coat.

MARILYN

So nice to meet you.

Marilyn smiles, whispering briefly as she opens the door:

MARILYN (CONT'D)

Run.

But standing in the doorway is a ALBINO BAT-LIKE SIMIAN THING. It pushes its way into the Foyer, RAISING and EXPANDING ITS HORRIBLE WINGS. Marilyn and Steve SHRIEK.

Steve backs up onto the stairwell, not realizing the TRAP DOOR is YAWNING OPEN behind him. Marilyn stands her ground.

MARILYN (CONT'D)

Grandpa. NO.

The ALBINO BAT-LIKE SIMIAN THING ("D" in monster form) SNORTS like a bull, stomping its foot and HISSING just as...

...Steve TUMBLES BACKWARD through the OPEN DOOR in the STAIRS, ass over tea-kettle. A violent succession of BONE-CRUNCHING SOUNDS recede into the bowels of the house.

ON MARILYN AND THE ALBINO BAT-LIKE SIMIAN THING

They stand silhouetted in the trap doorway in the stairs, listening as the BONE-CRUNCHING SOUNDS continue.

CUT TO:

CAMERA FINDS Herman and Eddie sitting side by side on the highest pitch near the chimney, under the lightning rod.

EDDIE

We don't have to have this talk. I know about embarrassing dreams and growing hair in strange places.

HERMAN

What about growing hair everywhere.

EDDIE

Where else does it grow?

Herman's mind reels, looking for somewhere to go that isn't the conversation he's about to have. He takes the leap:

HERMAN

There was no baby bear.

EDDIE

What was it?

HERMAN

You.

EDDIE

What?

HERMAN

You're the baby bear.

It hangs there a moment as Eddie's world drops out under him.

(CONTINUED)

EDDIE

I thought I was ravaged and tossed
naked into the shrubs.

HERMAN

That wasn't you. You ravaged and
ran naked through the shrubs.

Eddie starts to breath hard, trying to keep from passing out.

HERMAN (CONT'D)

You are a Munster. You are not a
monster. Eddie. Look at me.

Eddie finally, reluctantly raises his head, eyes near tears.

EDDIE

Did I hurt anybody?

HERMAN

There were a few scratches. Worth
the price of the campfire anecdote.
You didn't do anything worse than
turn into a werewolf.

EDDIE

There isn't anything worse.

HERMAN

I love you, Eddie. You have
nothing to be ashamed of. You have
something to be careful of.

EDDIE

I don't want to be a Munster.

HERMAN

You don't have to be like any
Munster there is. Except Eddie
Munster, who doesn't eat meat.

EDDIE

I can't be a vegetarian werewolf.

HERMAN

You can be a vegetarian when you
can help it, and when you can't,
that problem we'll solve together.

Before Herman can finish, Eddie abruptly stands and runs off
along the roof line OUT OF FRAME, leaving Herman alone.

(CONTINUED)

A moment as Herman looks out at the foggy night and considers the road ahead and raising a teenage werewolf.

HERMAN (CONT'D)

I think I need a new heart.

Then...

HERMAN'S HEART

PLUPT! Herman's weathered, worn, stapled, stitched and steam-punked heart EXPLODES IN HIS CHEST.

THE ROOF

Herman's face goes slack and he tumbles backward, sliding down the cobbled slope of tiles and off the roof.

CUT TO BLACK.

39 INT. 1313 MOCKINGBIRD LANE - "D"'S DUNGEON LAB - NIGHT 39

Herman, affixed to "D"'s slab, slowly stirs to consciousness.

His eyes drift to Steve's comically CRUMPLED, TWISTED BODY on the table next to him, the BATTERY PUMP seen earlier in his open chest cavity. Herman's eyes drift along the coiling tube that runs out of the pump until CAMERA REVEALS...

..."D" holding the other end, sipping it like a straw. The tube GURGLES as "D" sucks down the last of it. Steve's fresh blood transformed him into a dapper, younger man (40s/50s).

YOUNGER "D"

Voila.

OFF Herman's annoyed horror...

40 EXT. 1313 MOCKINGBIRD LANE - BACKYARD - NIGHT 40

Herman and Eddie are both wearing age-appropriate Wildlife Explorers uniforms. Lily tries to comfort an anxious Eddie.

LILY

Think of it like that dog at your last school who could smell seizures.

EDDIE

That kid had a condition.

LILY

You have a condition.

(CONTINUED)

EDDIE
A dog with a vest tells everybody I
have a condition.

HERMAN

Nobody has a dog like this. You'll be the envy of all your... everyone.

EDDIE

That's like telling a disabled person their wheelchair looks fun.

LILY

Next full moon, you'll have a pet who will watch over you so you won't hurt yourself or anybody else.

EDDIE

Will he watch over you, too?

Lily is touched by her son's concern.

LILY

He'll watch over me, too.

EDDIE

A dog can't stop a werewolf from eating somebody.

HERMAN

This one can.

He WHISTLES and calls as though calling a dog from the sky. A SHADOW GROWS DARKER as whatever LARGE WINGED THING casting it is about to descend out of the EVENING FOG. There's a WHOOSH from above as an INVISIBLE BEAST APPROACHES.

BWOMPF. Two GIANT CLAW PRINTS appear in the soil in front of Eddie, Herman and Lily, sinking into the earth as the BEAST LANDS in the backyard. We get a glimpse of the DRAGON as its SCALES SHIFT TEXTURE AND COLOR IRIDESCENTLY like an oil slick before it becomes VISIBLE.

ON EDDIE

He is appropriately awestruck at the massive beast. Eddie reaches up and strokes Spot's snout as it appears.

Its EYES affectionately FLICKER as TWIN FLAMES erupt from its snout, spraying out safely above Eddie's head, illuminating rows of JAGGED DEADLY TEETH with reflective light. Eddie turns to his parents:

EDDIE

Do I get to keep him?

THE END