

The Hotel Transylvania

By
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April 8, 2005

FADE IN:

THE DARK FOREST

The sun sets over the tangled, foreboding forest. As the last glimmer of light disappears, the wind begins to whistle eerily through the trees. This is a scary place.

A crack of lightning. A HOWL. A FIGURE darts through the darkness. He's almost translucent in the shadows.

Heavy breathing. In. Out. In. Out. The creature is running at top speed, crunching the dried brush beneath him. Each time he passes through a ray of emerging moonlight, he becomes visible for a brief second --

-- he's green... with pointy ears... and stands about three feet tall... In other words - a GOBLIN.

The goblin turns and glances over his shoulder. Another sound. This one much louder -- hoofbeats, and they're following him. He bears down, worried.

Another flash of lightning. This time, we see the beasts behind him -- horses, only their heads have exposed skulls. They snort smoke and kick up sparks.

The goblin huffs and puffs, sweating and pushing as hard as he can. The branches grab at him. He fights to stay on course. Then the inevitable happens --

The horses catch up! He leaps into the air -- and grabs onto the CARRIAGE that the equine beasts are pulling.

They weren't chasing him after all -- he was chasing them!

THE CARRIAGE

The goblin, winded, pulls himself up to the front of the carriage and sits next to the driver -- who wears a dark hood that covers his face.

The driver turns, revealing a huge pumpkin head with fiery eyes and scary cut out features.

AL

(screaming)

Aaaah!

(impressed)

Hey that's good! That's really scary!

The HEADLESS HORSEMAN faces forward again. AL, our hero, gets comfortable in his seat.

AL (cont'd)
You know, you coulda slowed down
for me back there.

The horseman looks at him, face raging with fire.

AL (cont'd)
(backing off)
Just a suggestion. No need to get
all hot about it.
(muttering)
I woulda slowed down for you,
that's all I'm sayin'. We workin'
stiffs gotta stick together.

Quicker than you can blink, Al zips behind the Horseman, opens the top of his pumpkin head, scoops out some seeds, and zips back to his seat. He kicks up his feet.

AL (cont'd)
(munching)
So I'm totally pumped for the big
week. You? It's my first one, but
I'm ready. What say we pick up the
pace a little, I don't want to be --

The horseman flips the reins and the carriage takes off like a shot.

AL (cont'd)
-- laaaaaate...

CREDITS BEGIN

Al and the Horseman race through fire swamps, the Black Lagoon, and dark caves. They ride along scary cliff-sides, through mists, and across rickety bridges.

They climb a steep fog enshrouded hill and finally emerge at -

THE HOTEL TRANSYLVANIA

CREDITS END as the magnificent hotel comes into view. It is Victorian and modern at the same time - filled with uncountable rooms and indescribable luxury. It is horrific and beautiful. Massive and unbelievable.

The carriage pulls up outside the massive gates to the hotel and stops. Al buddy-punches the Horseman on the arm.

AL
See 'ya later big guy.

The Horseman buddy-punches him back, sending Al sailing down to the ground.

The goblin gets up, dusts himself off, and looks through the gates at the hotel -- it is simply awesome.

A LOUD HONK from behind him. Al spins to see a carriage waiting to enter, the WOLFMAN and his FAMILY in the back.

Al steps aside as the gates open.

WOLFMAN
Hey kids - take a look!

The TWO WEREWOLF KIDS poke their heads out the side window.

WOLFMAN (cont'd)
This is the greatest hotel in the whole world. You guys are gonna love it here.

KIDS
(both at once)
Can we go to the pool? Can we dig out back? Can we race? Can we --

WOLFMAN
Ok, calm down. Tell you what - you two go play in the cemetery while we check in -- ok?

Dad opens the carriage door, and the kids run off - barking and howling.

WOLFMAN (cont'd)
(to his wife)
Finally - a few minutes to ourselves.

He growls a sexy growl as the carriage enters the driveway.

WOLFMAN'S WIFE (O.S.)
Oh you are a bad dog.

The gates shut - again locking Al outside. He looks through the gates for a moment more, then turns and heads around the side of the hotel.

EMPLOYEES ENTRANCE

A crowd of WITCHES and SKELETONS are arriving for work. The witches are dressed as chefs, maids, and waitresses, among others. The skeletons are dressed as bellboys, masseurs, and poolboys, among others.

Al joins the group and heads inside.

MASSEUR SKELETON

Hey Al.

AL

Hey Slim - you'll never guess who I saw pulling in. The Wolfman. Can you believe it?

MASSEUR SKELETON

It's the week after Halloween, buddy - everybody's gonna be here.

Al reaches the employee check in -- and flirts with the WITCH behind the desk.

AL

Betty!

WITCH

Hey Al. You seem particularly cheerful today.

AL

It's gonna be a great week.
 (squinting)
 Is that a new mole?
 (closer)
 With a hair? And pus? Truly disgusting.

WITCH

(genuine)
 Thank you, hon.
 (bragging)
 I think it's infected.

She checks him in, and he steps into the main hallway. Immediately, a SKELETON BELLBOY grabs Al and slams him up against the wall.

ASSHOLE SKELETON

Hey wart - it's about time you got here.

(MORE)

ASSHOLE SKELETON (cont'd)
 (an inch from Al's face)
 Where are my clean shirts?

AL
 (gagging from his bad
 breath)
 Probably with your breath mints.

ASSHOLE SKELETON
 You're a regular laugh riot.

The skelton stuffs several dirty pairs of pants into Al's shirt.

ASSHOLE SKELETON (cont'd)
 I want 'em all by the end of the
 staff meeting. Pressed and ironed.
 Or I will come back and find you.

The skeleton drops the goblin to the floor and heads outside.
 Al pulls the dirty pants out of his shirt.

AL
 (calling after him)
 Pressed and ironed are the same
 thing!
 (under his breath)
 Moron.

Al heads down the hallway to a BOOKSHELF at the end. He
 grabs a TORCH from the wall next to it - causing the
 bookshelf to rotate and reveal a hidden staircase.

Al walks down the massively long set of stairs to the sub-sub
 basement.

THE LAUNDRY

Al takes a breath, prepares himself, then opens the door to
 the laundry. He is immediately grabbed by a GHOST SHEET and
 flung against the far wall.

The gigantic room is filled with FLYING white sheets,
 pillowcases, towels, and all the other linens of the Hotel
 Transylvania. The laundry is completely out of control.

MUMMY
 Help!

Al looks over to see THE MUMMY -- tied between two posts by a
 pair of bed sheets. As the sheets hold Mummy still, the
 towels rat-tail him -- causing him to yelp in pain.

AL
Mummy! Hang on!

Al races across the room toward his friend, but before he can get there, a pillowcase dives over his head, blinding him. Al struggles to pull off the case as a sheet scoops him up and flings him to another sheet - which in turn flings him into a VAT of water.

Al manages to get the wet case off of his head and starts to climb out of the vat. Several sheets reach up from under the water and pull him back in.

AL (cont'd)
Mummy! Where's the sock!?

MUMMY
I don't know! I lost it!

AL
(frustrated)
Again??

MUMMY
I'm sorry!

Al wrestles with the sheets holding him down and manages to tie them together. He climbs out of the vat just as a hand towel scoops up a bunch of clothes pins and flings them at him machine-gun style.

Al dives, does a somersault, then leaps into a huge pile of dirty clothes -- barely avoiding the projectiles.

Mummy looks over.

MUMMY (cont'd)
Al?
(a beat, worried)
Al??

Finally with a ROAR, Al bursts from the pile - holding up a RED SOCK!

AL
Back off - all of you!

All of the white linens turn to Al. A beat. Al holds the sock over the vat of water.

AL (cont'd)
What?? You think I don't have the guts??

Al eyes them. He looks pretty unstable. He loosens his grip on the sock, one finger at a time. When he is down to just his thumb and pointer --

AL (cont'd)
I hope you like pink!

The linens panic.

In a flurry of activity the sheets let go of the Mummy. The towels quiver in fear. The pillowcases fold themselves as small as they possibly can.

AL (cont'd)
That's right. Fluffed and folded.
Like you know I like it.

Al slowly turns around to face Mummy, then quickly spins back - holding out the sock. The linens cower at the move. Al cracks his neck, then walks over to his friend.

AL (cont'd)
(helping him up)
You ok?

MUMMY
Yeah.

AL
You gotta stand up for yourself,
Mummy.

MUMMY
(defeated)
Yeah, I know. You're right. I'm
sorry. It's just this stupid curse.

Al rolls his eyes - he's heard it all before.

Just then, a HUGE batch of sheets falls through the laundry chute onto the floor. Both Al and Mummy look over.

MUMMY (cont'd)
Vacation week begins.

They head over to the new sheets and start sorting.

AL
Mark my words, Mummy - some day I'm
gonna sleep in these sheets.

MUMMY

Well, if you work hard enough, you could make manager.

AL

Don't think so small, my meek mummified mate. I don't want to manage this place, I want to be a guest.

(thumping his chest)

There's a fearsome monster trapped inside this puny goblin body. And once I let it out - there's no stopping me.

Al plunges a pile of sheets into the vat of water and starts scrubbing.

AL (cont'd)

I've even got a plan.

MUMMY

Really?

AL

Yep. You know who's gonna be here this week? Count Dracula. I'm gonna convince him to give me the bite of everlasting life and turn me into a vampire.

Mummy does a double take.

MUMMY

Are you out of your mind?

AL

Sane as a skeleton. Look, I'm a goblin - you know what's out there for me? A life of stealing things, hiding people's keys, living in the shadows. Useless stuff. I came here to be something more. I came here to be something great.

MUMMY

If Dracula bites you, he's not gonna give you "the gift". He's gonna suck out all your blood and kill you.

AL

Nice. He's not gonna kill me. The hotel has a truce.

MUMMY

A truce. Please. You don't know these guys, Al. They do what they want.

Al pulls a sheet out of the water and points it toward the clothes line. It flies over and pins itself up.

AL

I'll be fine.

Mummy sighs.

MUMMY

Well, it's not like you're gonna get near him anyway.

AL

Why not?

MUMMY

Because he's Count Dracula. Most of us only get a quick glimpse of him when he checks in and when he checks out.

Al suddenly lights up.

AL

Really?

MUMMY

Yeah.

AL

You're a genius.

MUMMY

I am?

Al runs over and grabs the skeleton's dirty clothes.

AL

Thanks, Mummy!

Al heads out the door. Mummy watches him go, confused.

AL'S PLAN

Al heads outside to the back of the hotel. The SKELETON BELLBOYS - including the asshole from earlier - are lined up for the nightly staff meeting. The boss, MR. HYDE, lectures them like a drill sergeant.

HYDE

...the guests are here to rest in peace. No star-struck blabbering or lollygagging. Do I make myself clear?

ALL

Yes, Mr. Hyde!

Hyde continues his lecture as Al slips into the shadows -- becoming translucent and difficult to see. He makes his way out to the cemetery, where the Wolfman's kids are digging up bones.

WEREWOLF KID 1

Found one!

He pulls out a rib.

WEREWOLF KID 2

Found one too!

He pulls out an arm -- which turns out to be attached to a ZOMBIE, who pulls himself out of the ground. The kids scream with glee and take off running.

Al slips into their path.

AL

Hey kids! Welcome to the Hotel T!
Wanna play a really fun game?

The goblin holds out one of the skeleton's pairs of pants. The kids smell it like a couple of dogs.

Meanwhile, Hyde continues his lecture...

HYDE

...discretion. I don't want to hear one word of gossip coming from your jawbones! What happens at the Hotel T stays at the Hotel T. Do I make myself clear?

ALL
Yes, Mr. Hyde!

Just then, the Wolfman's kids race over, chomp the asshole skeleton's femur, and take off running with it.

ASSHOLE SKELETON
Hey! Those kids stole my leg!

The skeleton hops after them. Al quickly slips out of the shadows.

AL
Did I hear you're a man short?

THE HOTEL LOBBY

High ceilings. Stained glass windows with scenes of horror and gore. A huge FOUNTAIN with cascading ooze in the center.

The lobby is both magnificent and creepy. And it's packed with ZOMBIES, BLOBS, WEREWOLVES, GHOSTS, THE FLY, HUGE BRAINED LADIES, and every other monster imaginable.

Smack in the middle of the chaos is Al - now wearing a bellboy uniform. He hustles in and out of the hotel, carrying bags for the arriving guests.

ZOMBIE KID
(to his mom)
Do they have a lagoon?

ZOMBIE MOM
A black lagoon.

ZOMBIE KID
Oooh.

BLOB
(to her friend)
I'm hoping to meet someone large, amorphous, and squishy.

BLOB'S FRIEND
You can say that again, girlfriend.

GHOST
(to his wife)
Honey, did you remember to pack my chains?

Suddenly, a cold wind starts to blow through the lobby. Chills pass through the group. Everyone stops what they're doing and looks up.

DRACULA'S ARRIVAL

A fluttering sound, followed by a high-pitched screech. Two BATS swoop in and circle the room.

CROWD

(muttering)

It's him. Oh my god. I can't believe it.

Al's adrenaline starts to rush. The bats fly slow acrobatic loops high into the rafters. The crowd backs away from the center of the lobby - creating a space for them to land.

The bats dip, and with a puff of smoke, turn into COUNT DRACULA and his daughter MAVIS.

Mavis is a 21-year-old female version of her father. Slicked back hair, tight black formal dress, Goth makeup. She is monster royalty, beautiful and regal.

Al sees her and is immediately smitten.

DRACULA

(bold and full of thunder)

I am...

He looks around the room dramatically. You can hear a pin drop.

DRACULA (cont'd)

...Count Dracula.

A LADY GHOST faints - and falls through the zombie behind her who tries to catch her. Several CHILDREN WEREWOLVES hide behind their parents.

DRACULA (cont'd)

(to his daughter)

Come, Mavis. Let us... check in.

MAVIS

Yes, father.

They make their way to the check-in desk -- parting the crowd like the Red Sea. A few of the guests approach the Prince of Darkness and kiss his ring as he passes.

Al sees the Count's coffins, luggage, and other belongings by the front entrance. He races over.

AL
 (slipping through the crowd)
 Excuse me. Sorry. Coming through.

He gets to the luggage cart at the same time as another BELLBOY.

AL (cont'd)
 I can take this.

SKELTON BELLBOY
 That's ok, I've got it.

AL
 No really, it's not a problem.

Al tries to pry the skeleton's hands from the cart. The skeleton, in turn, tries to box Al out. Al climbs up the skeleton's rib cage, grabs the hanging bar, and pushes him away with his feet. The skeleton pokes a bony finger into Al's foot.

AL (cont'd)
 Ow!

Not far away a proper English Gentleman, DR. JECKYLL, is chatting with a ZOMBIE.

JECKYLL
 And if you need a hand - or a foot for that matter - please don't hesitate to call.

He sees Al and the skeleton wrestling.

JECKYLL (cont'd)
 Excuse me.

Jeckyll marches over to the two bellboys and immediately turns into Mr. Hyde. He grabs Al by the collar.

HYDE
 What did I say about resting in peace?!

With a swift kick, he punts the goblin out the front door. He then transforms back into Dr. Jeckyll.

JECKYLL

(making light of it to the
nearby guests)

It's so difficult to dig up good
help these days.

OUTSIDE

Al tumbles head over heels, ultimately landing in the
driveway. He stands up and clears his head.

Suddenly, a loud ROAR behind him. Al spins to see a MASSIVE
DUISENBERG heading right for him.

AL

Aaaaaugh!

The car runs him over.

BENEATH THE CAR

Al stands -- he actually fits under the gigantic vehicle.

The rear door opens, and a giant foot clomps onto the entry
way of the hotel. The crowd turns to see who it is.

Another foot clomps out of the car. The door slams, and the
Duisenberg pulls away. Al can finally see its occupant:
FRANKENSTEIN - the myth, the legend.

The crowd takes a collective breath, staring up at the
towering beast. Frankenstein puts his arms out before him and
slugs forward like he does in the classic films.

The crowd slowly backs up. Frankenstein moans.

He walks toward the entrance, hits his head on the upper door
frame, and falls backwards -- slamming onto the concrete with
a loud THUD!

Al, along with the crowd, GASPS.

A beat, then Frank pushes off of his hands and does a back
flip -- ending up standing upright!

FRANKENSTEIN

It's alive!!

The crowd cheers!

CROWD

Alive!!

Al immediately grabs a cart of Frankenstein's luggage and uses all of his strength to push the gargantuan belongings into the lobby.

THE LOBBY

Frankenstein struts through the lobby like a true star. Everyone wants to shake his hand. Everyone wants to touch him. A vast difference from Count Dracula.

FRANKENSTEIN

(to a WEREWOLF DAD)

Werewolf! Hooooowl the hell are you?

(to the WEREWOLF'S FAMILY)

Hey - it's the whenwolf and the whywolf.

He stoops down to a ZOMBIE KID.

FRANKENSTEIN (cont'd)

Pull my finger.

The kid pulls, and the finger comes right off.

FRANKENSTEIN (cont'd)

Whoa, hey! Give that back!

Frankenstein laughs as he grabs his digit. He then spots one of the ladies with an enormous exposed brain and sidles up to her.

FRANKENSTEIN (cont'd)

Hey there sexy.

In a Fred Astaire-like move, he spins her and dips her deeply - planting a kiss right on her lips.

As he releases her, she swoons -- getting caught by her nearby huge-brained friend.

HUGE BRAINED LADY

I... I think I love him.

HUGE BRAINED FRIEND

Oh please. He's only after you for your mind.

Al pushes Frank's luggage past him, trying to get back to the check-in desk where Dracula and Mavis are standing.

Speaking of the Count...

THE CHECK-IN DESK

Dracula talks to the APPARITION behind the counter while Mavis stands regally to the side.

DRACULA

This is not my usual suite.

APPARITION

No, sir. The Wolfman and his family required a larger room so we...

DRACULA

(cutting him off)

Unsatisfactory!

MAVIS

Father, please, you're making a scene.

DRACULA

(ignoring her)

What if they tragically died in the next twenty minutes or so?

APPARITION

Sir! There is no killing at the Hotel Transylvania.

Just then, Al shows up with Frank's luggage - completely winded. He looks up at Mavis. She's just so beautiful. She glances down at him, and he immediately gets a lump in his throat.

Trying to act suave, Al leans on the luggage cart. It rolls slightly, and he slides off onto the floor. Mavis suppresses a giggle.

Dracula notices the monogrammed "F" on the luggage.

DRACULA

(annoyed)

Oh brilliant.

He looks back to see Frank heading his way.

DRACULA (cont'd)

(to the apparition)

Fine. I'll take your inferior suite.

APPARITION

Yes, sir.

Al straightens himself and prepares to ask his all-important question. Dracula glances back again. Frank is getting closer, still glad-handing the guests.

APPARITION (cont'd)

Could I interest you in a treatment at the spa?

DRACULA

(hurrying him along)

Just give me the key.

APPARITION

Perhaps a reservation at "Fears"?

DRACULA

No. Just the key.

Dracula looks back to find Frank. He's lost him in the crowd. Where is he?

DRACULA (cont'd)

Hurry...

Al sees his opportunity and makes a move.

AL

Excuse me, I was --

Before he can finish, Frankenstein steps between them.

FRANKENSTEIN

Vlad!!

DRACULA

(with faux joy)

Frank.

FRANKENSTEIN

(arms extended, coaxing)

Come on...

Dracula reluctantly steps forward as Frank grabs him in an enormous bear hug and shakes him around like a long lost frat brother.

Al regroups. He'll have to wait for another chance.

Frank plops Dracula back on the floor - ruffled and with his hair all to one side.

DRACULA
(forcing a smile)
Delightful.

The Count tries to straighten his clothes - it's a lost cause.

FRANKENSTEIN
P.O.D.! How are you doing, big guy?

DRACULA
(aside to Mavis)
P.O.D.?

MAVIS
Prince of Darkness.

DRACULA
(under his breath)
That's idiotic.
(to Frank)
Things have never been better... F.

FRANKENSTEIN
I see you took your daughter
shopping again... in your closet!

Mavis laughs. Dracula silences her with a glare.

DRACULA
Mavis is dressed appropriately as
always.

MAVIS
It's a pleasure to see you again
Frank.

FRANKENSTEIN
You too, doll. Still seeing that
Nosferatu boy?

MAVIS
Brian? No, he's not exactly...

DRACULA
(interrupting)
They're working things out. In
fact, he'll be arriving later
tonight.

Mavis - clearly surprised at this news - gives her father a look. He ignores her.

Al, meanwhile, looks over at Hyde - who is looking right at him!

AL

Oh no.

Hyde starts to stomp over. Al looks around for a place to hide.

DRACULA

Oh, I have something you might enjoy. A little souvenir from my last trip --

He takes out a small Frankenstein FIGURINE and pops back its head - revealing a cigarette lighter. As the flame ignites, Frank backs away, freaked.

FRANKENSTEIN

Aaah!

MAVIS

(chastising)

Father!

DRACULA

(shutting it off)

Oh of course. The phobia. Terribly sorry.

Al can feel his opportunity slipping away. Hyde is almost there. What to do? Should he just jump up and get Dracula's attention? Let it go and hope for another chance?

Then he sees it. Dracula's coffin. He zips over and slips inside.

Hyde stomps between Dracula and Frank, breaking up their conversation. He looks around. Where did that goblin go? He transforms back into Jeckyll.

JECKYLL

(excusing himself)

Excuse me, Gentlemen, I was just... coming over to welcome you to the hotel.

We CLOSE IN on the coffin as we DISSOLVE TO:

DRACULA'S SUITE

The coffin lid slowly creaks open. Al peeks out and scans. Certain he's alone, he quickly climbs out. Dracula's room!

AL

Wow.

The capes. The starched white shirts. The hair gel.

A loud CLICK. A key in the door! Al quickly hides.

DRACULA

(entering)

You're just encouraging him when you laugh at his jokes.

MAVIS

I think he's sweet.

DRACULA

He's a second-rate vulgarian. What kind of monster's afraid of fire anyway?

MAVIS

What kind of monster's afraid of garlic?

DRACULA

I'm not afraid. I'm allergic. There's a big difference.

Mavis takes her capes and hangs them in the ARMOIRE. When she closes the door, a translucent figure is revealed in the darkened corner of the room. It's Al.

He quickly zips under the wardrobe and watches the two vampires from there.

AL'S POV:

MAVIS

Ready to go to the belfry?

DRACULA

Later.

MAVIS

But you said we would go after we checked in.

DRACULA

Later, Mavis. I need a chance to unwind. I'm famished from the flight. And this room is simply inadequate.

Dracula tries to adjust the two coffins so they fit comfortably.

MAVIS

We spend one week a year together and still it's always "later" with you.

DRACULA

If you're in such a hurry, why don't you just go now?

MAVIS

Fine. I will.

Mavis heads to the door. Dracula sighs - he just doesn't get his daughter anymore.

Mavis opens the door and edges past the WITCH who's standing there about to knock.

WITCH

Room service.

The witch pushes a long gurney with a huge steel entree-cover over it into the room.

DRACULA

Yes, yes. I'll take it from here.

Dracula rolls the gurney into the room as the witch leaves. He removes the entree-cover, revealing a HUMAN WOMAN beneath. She sees Dracula and starts to panic. He quickly mesmerizes her.

DRACULA (cont'd)

Look into my eyes...

The woman relaxes, getting drawn deeply into the master's trance.

Al glances at the bedroom mirror. Only the woman has a reflection!

AL

(mouthing)

Awesome!

Dracula bares his fangs. They are razor sharp and glistening with anticipation. Al is completely enthralled.

The Prince of Darkness stands up straight, majestically spreading his cape. Al holds his breath.

DRACULA

Soon you and I will be one.

The Count swirls his cape and scoops the woman in his arms, pulling her pale smooth neck close. In the process, he turns and blocks Al's view.

The goblin looks for a better vantage point. The coffin? No. The table with the clock? No. Then he spies the shadow under Dracula's cape. Perfect.

In an instant, Al is barely visible beneath the billowing cape.

DRACULA (cont'd)

(drinking in her smell)

Intoxicating...

The cape flutters above Al. He can't resist the urge to reach out and ever so lightly... touch it.

Dracula stops. He spins. But no one's there. A beat. He goes back to his seduction.

DRACULA (cont'd)

Embrace your destiny.

The woman moans.

A wind starts to blow through the room. Dracula opens his mouth wide, carnivorous fangs at the ready. The woman's eyes swirl in submission.

DRACULA (cont'd)

I want...

A small green face slowly fills the space between Dracula and his victim.

DRACULA (cont'd)

...to suck...

Al's eyes are wide open. This is the coolest thing he's ever seen.

AL & DRACULA

...your blood.

Dracula stops. He looks over at Al.

AL

Sorry.

The woman falls out of her trance. She screams, scampers away from Dracula, gets caught up in the sofa cushions, and falls to the floor. She then stands and runs into the wall, knocking herself down.

She gets up again, finds the door -- and bolts out of the room.

A beat.

With lightning speed, Dracula grabs Al by the collar. He holds him up to the light - making him fully visible.

DRACULA

A goblin.

Dracula starts to growl.

DRACULA (cont'd)

Prepare to die.

He opens his mouth to take a big bite.

AL

Aaaah!

The vampire chomps down hard, but rather than sinking into Al's head, his fangs crunch into the BEDSIDE ALARM CLOCK that Al's put in the way.

Dracula spits out the crushed pieces and goes in for another chomp. This time, Al reaches into the Count's mouth and pulls out his tongue - causing Dracula to bite it.

DRACULA

Aaaugh!

He drops the goblin and grabs his tongue in pain. Al races for the door. But Dracula gets there first, blocking his exit.

AL

Remember the truce!

DRACULA

(lispig from his tongue
injury)

Threw the truthe!

The Count winces from the pain, then lunges for Al. Al quickly wedges himself between the wall and the armoire, scampering to the top ala Jackie Chan.

The Count swirls his cape, knocking Al to the floor - only to miss him once again as Al rolls under the couch. Dracula drops to all fours and looks under.

No Al.

Dracula grabs the couch and lifts the entire frame -- exposing Al who is spread-eagled underneath, holding on for dear life. Al drops to the floor, runs under the Count's legs and leaps into the bathroom, shutting the door behind him.

Dracula grabs the door knob and turns it. It's locked.

Dracula throws his cape around himself, poofs into a bat, and flies under the bathroom door --

INSIDE THE BATHROOM

-- reappearing directly behind Al.

Al SCREAMS and races back out.

OUT OF THE BATHROOM

Count Dracula steps out of the bathroom, and immediately his pants drop around his ankles - causing him to trip forward and face plant into the floor.

A beat.

DRACULA

Goblin. Give me back my belt.

No response. Dracula slowly gets up.

DRACULA (cont'd)

I know you're still in here. I can smell you.

Holding his pants up with one hand, Dracula feigns a lunge -- hoping to scare Al into revealing himself.

It doesn't work.

DRACULA (cont'd)

I promise I won't kill you. That belt has a certain... sentimental value.

A beat.

DRACULA (cont'd)

My daughter made it for me at camp.

Another beat, then --

AL (O.S.)

How do I know you'll keep your word?

Dracula spins in the direction of the voice, but still can't see him.

DRACULA

You don't. But if you keep the belt, I will hunt you down for the rest of your natural days.

Al appears from the shadows holding the belt out in front of him. Dracula snatches it and starts to put it back on.

A beat.

AL

(nervous, rambling)

Um, so my name is Al, and I just want you to know that I'm a huge fan. I think you're the greatest monster that's ever lived, and the reason I snuck in here is because I want to be a great monster like you. And I was hoping, umm... Would you turn me into a vampire?

Dracula looks at Al for a second.

DRACULA

No.

AL

Please?

DRACULA

No.

AL

Why not?

Dracula starts to back Al toward the front door.

DRACULA

Because I don't give "the gift" to just anyone. They have to be worthy, prepared, educated. It's a long process. And frankly, you're a goblin and don't have what it takes.

Dracula bumps into one of the coffins. He grunts, annoyed.

DRACULA (cont'd)

Now if you don't mind. I have some room difficulties to deal with.

AL

But Count Dracula, sir, I know I can be a great monster. I can feel it.

DRACULA

Sad for you, then.

AL

Please.

DRACULA

Get out!

Dracula reaches over Al and opens the front door. Al avoids being hit as the door bangs into the gurney.

DRACULA (cont'd)

(annoyed)

This room is just too small!

AL

(backing into the hall)

I can get you a bigger one.

The Count stops.

DRACULA

What was that?

AL

I can get you a bigger suite. Any one you want in the whole hotel.

Dracula pauses, intrigued.

DRACULA

Really. I'll tell you what - get me the Wolfman's suite, and I'll consider helping you.

AL

Thank you Count Dracula. You won't regret --

SLAM! Dracula shuts the door.

AL (cont'd)

-- it.

Al stands alone in the hallway, letting what just happened sink in.

AL (cont'd)

How on earth am I going to get him the Wolfman's suite?

And as if his chances weren't bad enough, Hyde steps out of the elevator and sees him.

HYDE

You!

OUTSIDE

Al tumbles out the front door and into the street once again.

Suddenly, another HUGE DUISENBERG pulls up. Al screams as it races over him.

AL

Aaaaaugh!

The rear door opens and the DIVORCEE OF FRANKENSTEIN steps out.

She is a serious hottie -- half monster, half vixen -- dressed from head to toe in vacation garb. Even her hair is set in corn-rows (all black with a white row down the side of course).

Al quickly steps out from under the car and goes for her luggage. Like Frankenstein's, the luggage is huge, bulky, and extremely heavy.

Al tries to lift the bags one at a time. He can't even budge them. Finally, he grabs the Divorcee's purse and drags it inside.

AL (cont'd)

Well, if I can't get him the suite,
he could always move into this bag.

THE CHECK-IN DESK

The Divorcee approaches the desk with Al struggling behind her. Jeckyll eyes Al as he passes.

Frankenstein, meanwhile, is still chatting up the guests nearby.

FRANKENSTEIN

So I say, "Bolt? You've gotta be
nuts!"

The group laughs, then grows uncomfortably quiet as they see the Divorcee. Frank turns around.

He immediately changes from the talkative life-of-the-party we know to a moaning, groaning mess.

FRANKENSTEIN (cont'd)

Rrrrrr. Womaaaaan.

DIVORCEE

Articulate as always, I see. It's a
wonder I stayed married to you as
long as I did.

(to the apparition behind
the desk)

I'll have my usual suite.

APPARITION

I'm sorry Bride of...

The Divorcee coughs.

APPARITION (cont'd)

...er... Divorcee of Frankenstein,
that suite is taken.

DIVORCEE

(to Frank)

You took OUR room?

FRANKENSTEIN

Room. Gooood.

Frank slams his fists onto the counter, causing it to partially collapse. The Divorcee rolls her eyes at the macho display.

APPARITION

I can give you the Burial Suite.

DIVORCEE

But that room doesn't have any equipment. How am I supposed to do my hair without that spinning sparking thing?

FRANKENSTEIN

(ripping the collapsed counter out of the floor)
Hair. Baaaad.

DIVORCEE

No one's paying any attention to you, Frank.

(to the Apparition)

Unless you can take all the equipment out of his suite and put it into mine, I'm not interested.

Al's eye's go wide. A plan!!

THE WOLFMAN'S SUITE

The Wolfman relaxes, flipping through the daily paper as his wife gets dressed in the next room.

WOLFMAN

Honey - I found the obits!

WOLFMAN'S WIFE (O.S.)

Good. Put them in the corner by the window.

The Wolfman takes the section out of the paper and spreads it on the floor by the window -- a place to poop.

The wife steps into the doorway of the adjoining rooms.

WOLFMAN'S WIFE (cont'd)

Perfect. Are you going to wear that shirt?

WOLFMAN

(in classic husband fashion)

No?

She goes back to dressing as he heads over to the armoire. He opens it and takes out a Hawaiian print.

WOLFMAN (cont'd)
 (holding it up in the
 doorway)
 How's this one?

WOLFMAN'S WIFE (O.S.)
 We're going to a dinner party, not
 a funeral.

The Wolfman goes back to the armoire and opens it again. Only this time it's empty.

Confused, the Wolfman closes the door, takes a beat, then re-opens it. Now it's filled with capes.

He turns around and runs right into a coffin in the middle of the room. He turns back around and finds himself face to face with the Prince of Darkness.

WOLFMAN
 (surprised)
 Count Dracula.

The Wolfman scans the room. All of the furniture and belongings are different.

WOLFMAN (cont'd)
 (calling out to his wife)
 Honey? I think we're in the wrong
 room.

We CLOSE IN on Dracula's slow, dark smile.

DISSOLVE TO:

LATER

Dracula and Al relax in the sitting area of his new suite.

DRACULA
 Very impressive.

AL
 Thank you.

DRACULA
 So what else do you have for me?

AL
 What do you mean?

DRACULA

Oh come now, Al. Don't be a fool. Moving things around is nice, but knowledge is power. I'm sure you know many things that go on at this hotel...

AL

You mean like... gossip?

DRACULA

"Gossip" is such a vulgar word. I prefer "information".

Al starts to get uncomfortable.

AL

We're not really supposed to talk about the other guests.

DRACULA

And I suppose swapping suites is condoned?

AL

But that was...

DRACULA

(cutting him off)
I understand.

Dracula walks to the front door and opens it.

DRACULA (cont'd)

It's been very nice meeting you, Al. I wish you best of luck in all your endeavors. It's a shame our little... business arrangement... couldn't continue.

Al slowly stands. He looks at the room around him -- a world he will now never know... He walks haltingly to the door.

He was so close. He could almost taste it...

AL

Frankenstein and his bride are divorced.

Dracula lets the door close, intrigued.

DRACULA

Are you certain?

AL

Yes. And when Frankenstein saw her,
he lost it. I mean he was breaking
stuff, he couldn't speak...

Dracula smiles the smile of a predator who's luring his prey
into a trap.

DRACULA

Now that wasn't so hard, was it?

Al knows he's crossed a line, but what choice did he have?

DRACULA (cont'd)

I'm throwing a little... gathering
tonight in the 13th floor ballroom.
Why don't you drop by?

AL

Really?

DRACULA

Yes.

AL

I... I can't. I have to work.

DRACULA

Easily taken care of.

Dracula picks up the phone.

DRACULA (cont'd)

(into the phone)

Get me Dr. Jeckyll.

(to Al, putting a hand
over the mouthpiece)

Shall we say midnight? And wear
something festive.

Off of Al's reaction, we DISSOLVE TO:

"BLOODBATH AND BEYOND"

The end-all be-all in monster luxury. Al steps into the lobby
of the spa/salon, passing by several MONSTERS lounging by the
piranha-filled fish tanks - enjoying the relaxing sound of
teeth crunching bone.

Slim, the skeleton masseur we met earlier, hurries over.

SKELETON MASSEUR
We're gonna give you the full
treatment.

He leads him toward the back area.

AL
Thanks for hooking me up, Slim.
You're a real lifesaver.

SKELETON MASSEUR
What are friends for?

Slim opens the door to the back and we follow him down the long corridors of the spa, peeking into the various treatment rooms as we pass:

- A blob getting a green mystic tan.
- Several LADY WEREWOLVES getting their hair done.

LADY 1
I was thinking of going blonde.

LADY 2
Everywhere?

- Frankenstein lying on a typical METAL SLAB, with a MAD SCIENTIST racing around performing the massage. As the angle shifts, we see that each of Frank's body parts is on a different table!

The scientist throws switches and spins dial. Lightning arcs between ancient pieces of electronic equipment.

The mad scientist unscrews the top of Frank's head and starts to massage his brain. He sticks his hands deep inside the skull and squeezes.

FRANKENSTEIN
Mmmmm. That feels good.

Suddenly, the brain squirts through his fingers and onto the floor.

Frankenstein goes limp.

The scientist looks around to make sure no one saw, then scoops up the brain and puts it back in. Immediately, Frank comes back to life.

FRANKENSTEIN (cont'd)
You have magic hands.

Slim finally reaches the room for Al and opens the door. Al steps inside.

AL'S PARTY PREP

His treatments include:

- An ELECTRIC SHOCK that makes his three hairs stand on end to be cut.

- A MAGGOT BATH to eat off all the dirt.

- LEACHES attached to his skin that suck out his blood -- making him flat and the leaches huge. The leaches are then squeezed, and Al reinflated.

- Al is then fitted with clothes. A series of shirts, pants, and jackets are tried until they finally land on the perfect ensemble: a plaid jacket, plaid pants, red shirt, and white tie.

But the suit's too large. The SKELTON TAILORS confer and come up with a solution:

Al is stretched on the RACK until the suit fits!

Freshly pampered and dressed, Al is ready to go.

THE HOTEL ELEVATOR

Al checks himself in the reflective panels of the elevator as he listens to the pleasant MUZAK.

The elevator stops on the third floor, and THE FLY gets on. He moves to the side and frenetically rubs his hands together.

Al tries to make conversation.

AL
You going to the party?

The fly angles its head so that Al can see his own reflection in all hundred of its eyes, but doesn't say a word.

AL (cont'd)
(with some confidence)
I'm going. It's gonna be great.
Dracula invited me. The D man
himself. Personally. Who invited
you?

The fly doesn't answer, but instead moves a little closer to Al - still rubbing his hands together.

AL (cont'd)
I guess it doesn't really matter. I hear pretty much everybody's gonna be there. How long have you known him?

The fly moves even closer - rubbing his hands faster and starting to salivate a little.

AL (cont'd)
My you're a close-stander, aren't you?

DING! The elevator has reached the 13th floor. Al looks forward just as the fly opens its jaws wide behind him.

But before the fly can chomp, the elevator doors open to reveal --

THE 13TH FLOOR BALLROOM

The ornate Gothic ballroom is filled with monsters of all shapes and sizes: Frankenstein, werewolves, zombies, witches serving cocktails, skeleton waiters, blobs, huge-brained ladies, the CREATURE FROM THE BLUE LAGOON, and others.

Al steps into the room and in an extended TRACKING SHOT, we follow Al as he sees:

- Monsters eating, drinking, dancing, and enjoying themselves in the relaxed atmosphere.

- The PHANTOM OF THE OPERA playing piano from a small stage in the front.

- Two werewolves slurping from a large pile of intestines -- ultimately ending up in a kiss ala "Lady and the Tramp".

- Mavis, looking bored, sitting next to BRIAN NOSFERATU -- an old-style bald vampire who has his face buried in a bowl of entrails -- slurping and splattering away.

MAVIS
(sarcastic)
Don't be afraid to dig in, Brian.

- A massive ice sculpture in the center of the room of Dracula biting a victim's neck.

Blood drizzles out of the puncture wounds -- filling the waiting champagne flutes below.

- A bar in the corner, replete with HUMAN KEGS - humans with taps in their necks for fresh blood.

- The Wolfman chatting with the Blob. Al tries to slip into the conversation.

A beat as the two monsters look down at Al. They then shift, closing him out.

- Al turns around to see the Creature from the Blue Lagoon chatting up one of the huge brained ladies. He tries to slip into this conversation, too, but gets bumped out of the way by a passing zombie.

What little confidence Al had in the elevator is fading fast. He looks around for a familiar face.

He sees The Mummy serving hors d'oeuvres and makes a bee line toward him.

MUMMY
(holding out a bowl of
human fingers)
Finger food?

A zombie eats one of the fingers, then wipes his mouth with Mummy's gauze.

MUMMY (cont'd)
(meekly)
Thank you. Thank you so much.

AL
(re: the zombie)
Can you believe these guys?

MUMMY
Al! Hey man - what are you doing here?

AL
(boasting)
I got invited by Dracula.

MUMMY
For real?

The Creature from the Blue Lagoon signals the Mummy.

CREATURE

Hey you! Bring me some of those snacks!

MUMMY

I've gotta get back to work. Meet me on the roof later - you gotta fill me in.

AL

Definitely.

The Mummy goes off as Al stands by himself in the crowded room.

THE BAR - LATER

Al sits alone at the bar.

Suddenly, a voice:

INVISIBLE BARTENDER

Can I help you?

He looks around. Where did that come from?

INVISIBLE BARTENDER (cont'd)

You. Goblin. You're up. You wanna drink?

AL

(tentatively)

Yes?

Immediately, a SHRUNKEN HEAD MUG floats off of the shelf, gets filled at one of the human taps, and slams down in front of Al.

SHRUNKEN HEAD

OW! Careful with that, you invisible freak.

(noticing Al)

Aaah! Since when do they let losers hang with the popular crowd?

The bartender turns the mug around so it faces away from Al.

INVISIBLE BARTENDER

Don't mind him -- it's just the drink talkin'.

Suddenly --

DRACULA (O.S.)

How sad. Sitting all alone at the
prom...

Startled, Al turns. Dracula is sitting right next to him.

AL

Count Dracula! I was just, you
know, taking a break. This is a
great party.

DRACULA

(re: the guests)

They know you don't belong here.
It's written all over your face.
Being a great monster is more than
a bite on the neck and a few
chocolate covered scabs. It
requires an attitude, a deep seeded
belief that you are better than
everyone else. You must own it.
Live it. Wear it like a suit of
armor.

(pointing)

Over there --

Al looks to see A WEREWOLF COUPLE standing nearby. The female
sways her head back and forth, lulling the male into a semi-
hypnotic state.

DRACULA (cont'd)

See how she controls a more
powerful adversary...

FEMALE WEREWOLF

You're looking very fetching this
evening.

MALE WEREWOLF

Thank you, baby.

FEMALE WEREWOLF

So why don't you fetch me a drink.

DRACULA

Real power lies within. And there --

Dracula turns Al's attention to the Phantom in his mask.

DRACULA (cont'd)

Without the mask, he's just a poor
man's Liberace. But with it - he
creates an aura of fear.

(MORE)

DRACULA (cont'd)
 (tapping Al's head)
 It's all up here.

Dracula's flow is interrupted by a long, loud fart. Both he and Al look over to see Frank finish off his gas.

FRANKENSTEIN
 (recoiling at the smell)
 Whoa. Who died in here?

The whole group around him raises their hands. Then bursts out laughing. Dracula cringes in disgust.

DRACULA
 The exception that proves the rule.
 Believe in your heart that you
 belong here - and soon you will.
 Show me you have what it takes.
 Show me you deserve the gift. Show
 me I'm not wasting my time.

Al takes a deep breath. He's gotta step up.

AL MINGLES

Trying to do what Dracula told him, Al works on looking like he belongs. He tries holding himself differently, walking differently, projecting an air of confidence and strength.

He works the room:

ZOMBIE
 (to a Werewolf)
 ...so I did the walk of the undead,
 and the humans -- I don't know man -
 - they just forgot how to run.

The werewolf laughs. So does Al.

AL
 (overly confident)
 That's a good one, Z.

The Zombie looks over at Al. But Al's already off to another conversation.

ZOMBIE
 Who was that?

The werewolf shrugs.

AL
(to the Phantom)
Love your work. Big fan.

AL (cont'd)
(to a huge brained lady)
Good to see you. Thanks for coming.

Al laughs with the Blob, slapping him on the back, and getting his hand covered in ooze.

He's starting to get it down. Faking it with confidence.

As he passes the dinner table, he sees Mavis slip away from Brian and walk outside to the balcony. He decides to follow her.

As he leaves, we catch a moment with --

DRACULA AND FRANK

Dracula eats his bowl of soup. Frank and two FRIENDS watch him and giggle. Dracula's lips start to get puffy.

DRACULA
What?

They look away. And giggle some more.

Dracula's head starts to swell.

DRACULA (cont'd)
What? What are you laughing at?

He looks down at the soup.

DRACULA (cont'd)
You didn't put garlic in this, did you?

Frank bursts out laughing - dropping a bottle of Liquid Garlic from his hand.

Dracula, whose head is now huge, plays the good sport.

DRACULA (cont'd)
Ok, ha ha. You got me.

He then turns to a skeleton waiter and pulls him close.

DRACULA (cont'd)
 (full of quiet rage)
 Get me my epi-pen.

THE BALCONY

Al looks through the slats of the wrought-iron guard-rail surrounding the balcony. Down below, he can see the pool, the spa, the cemetery. Off in the distance, a small village.

He looks over to see Mavis leaning against the railing. The moonlight highlights her eyes -- just as in the old monster movies. She looks radiant.

AL
 Great party, huh?

She glances over at him.

MAVIS
 (indifferent)
 Stellar.

A beat.

AL
 (re: the small village)
 Is that the town of Transylvania?

MAVIS
 In all its glory.

AL
 So you're Mavis. I'm Al.

She turns to look at him.

MAVIS
 Do I know you?

AL
 (full of false bravado)
 You will. I've got a few things
 cookin' with your dad. Pretty big
 stuff, actually.

MAVIS
 You look very familiar... Now I
 remember. You're the bellboy. I saw
 you when we checked in.
 (seeing right through him)
 Deals with my father, please.

AL

No, it's true. I mean you're right, I work at the hotel for now - but that's only temporary. Your dad's helping me move up.

MAVIS

To what?
(re: his suit)
Lounge singer?

AL

Hey, I like this suit.

MAVIS

Clearly.

AL

Fine. You want to be like that, I'll just go back inside. I was only trying to be nice.

MAVIS

No you weren't. You were trying to shmooze me so I'd put in a good word for you with my father.

AL

(indignant)
I was not.

Mavis raises her eyebrows, "no?" She then notices Brian headed her way.

MAVIS

Oh great.

She looks around for a quick escape. There is none.

MAVIS (cont'd)

You want to impress me? Find me some place to hide.

Al looks around.

AL

You can fly right?

MAVIS

Of course.

Al immediately pushes her off the balcony.

Brian arrives. Hunched over and gurgling, he sniffs around looking for Mavis. Al leans against the balcony, trying to act nonchalant.

Brian sniffs Al as well as the railing where Mavis was standing a moment earlier.

He ultimately gives up and goes back inside.

A bat flies up and transforms back into Mavis.

MAVIS (cont'd)
(in disbelief)
You pushed me off the balcony!

AL
Yes I did.

MAVIS
(pissed)
You pushed me off the balcony!

AL
You just said that.

Mavis huffs and walks back inside. Al stands there, satisfied.

AL (cont'd)
(calling after her)
You're welcome.

THE EVENING'S ENTERTAINMENT

Back in the ballroom, the crowd clamors for a song.

WOLFMAN
Sing one for us!

ZOMBIE
Come on! What's a party without
entertainment?

Dracula sits at the head of the table, trying to demur.

DRACULA
Oh, no - I couldn't possibly...

The guests starts to chant.

GUESTS
Song! Song! Song!

DRACULA

Well I -- I mean the pipes aren't
even warmed up yet.

(starting to stand)

But if my public demands...

A chord plays on the piano. Dracula looks behind him to see Frankenstein sitting at the keys. It becomes clear that the crowd was actually clamoring for him.

The Count, embarrassed, slowly sits back down as Frank leans into the mic.

FRANKENSTEIN

Thank you. Thank you so much.

Al re-enters and sees Mavis standing by the bar, getting a drink. He glances around and spies Brian dragging around, looking for her.

He makes a bee-line for the Nostferatu boy and quickly points him in the right direction. Mavis turns to see him coming, sighs, then notices Al standing right behind him.

Al gives her a little wave. She gives him the equivalent of "the finger".

FRANKENSTEIN (cont'd)

(continuing his patter)

And an extra special thanks to the
Phantom for letting me tickle his
ivories.

The crowd chuckles. Al moves around to get a better view.

FRANKENSTEIN (cont'd)

Hey -- I wasn't being dirty. He's
the one who plays with his organ in
public.

A good laugh. The Phantom salutes him - acknowledging the joke at his expense.

FRANKENSTEIN (cont'd)

Ok, time to get serious.

Frank plays a gentle intro, signals for a spotlight to hit him, and adjusts the lit candelabra on the piano.

FRANKENSTEIN (cont'd)

(re: the candles)

As long as they keep their
distance, we'll be ok.

He looks out at the crowd and begins to play in earnest -- a beautiful slow ballad.

FRANKENSTEIN (cont'd)

(singing)

I'M DRIVING IN MY CAR
I TURN ON THE RADIO
I'M PULLING YOU CLOSE
YOU JUST SAY NO.
YOU SAY YOU DON'T LIKE IT
BUT GIRL I KNOW YOU'RE A LIAR
'CAUSE WHEN WE KISS - FIRE!

Al watches, mesmerized. He looks around at the other monsters -- all completely focussed on Frank. This is definitely a moment for the memoirs.

Dracula, meanwhile, excuses himself quietly and slips out of the room.

FRANKENSTEIN (cont'd)

LATE AT NIGHT
I'M TAKING YOU HOME
I SAY I WANNA STAY
YOU SAY YOU WANNA BE ALONE.
YOU SAY YOU DON'T LOVE ME
GIRL YOU CAN'T HIDE YOUR DESIRE
AND WHEN WE KISS -

EVERYONE

FIRE!

As everyone starts to sing together, Al joins in -- picking up the words as they go. He's actually starting to feel like part of the group.

AL & EVERYONE

FIRE!
YOU HAD A HOLD ON ME
RIGHT FROM THE START
A GRIP SO TIGHT
I COULDN'T TEAR IT APART.
MY NERVES ALL JUMPING
ACTING LIKE A FOOL
WELL YOUR KISSES THEY BURN
BUT YOUR HEART STAYS COOL.

As the crowd finishes the chorus, Dracula returns -- accompanied by the Divorcee!! Dracula walks her to the back of the room, directly in Frank's line of vision.

FRANKENSTEIN

ROMEO AND JULIET

Dracula angles a silver tray to reflect the moonlight across her face. Frank sees her.

FRANKENSTEIN (cont'd)
SAMSON AND --

He stops. Dracula quickly covers the tray. Frank blinks a few times. Did he just see..? Naah.

FRANKENSTEIN (cont'd)
Sorry about that...
(clearing his throat)
ROMEO AND JULIET
SAMSON AND DELILAH

Another flash of the Divorcee. Frank is again thrown.

Al looks around, trying to figure out what's going on. The crowd starts to murmur. In the back, Dracula smiles smugly.

DRACULA
(under his breath)
You're not the only one who knows
how to play a prank, Frank.

FRANKENSTEIN
(trying to soldier on)
BABY YOU CAN BET
THEIR LOVE THEY DIDN'T DENY.
YOUR WORDS SAY SPLIT

The meaning of what he's singing begins to take hold.

FRANKENSTEIN (cont'd)
BUT YOUR WORDS THEY LIE
'CAUSE WHEN WE KISS -

Frank stops. He grabs the candelabra from the top of the piano and holds it up. He can see the Divorcee standing there. It's not an hallucination.

He throws the candelabra onto the floor.

FRANKENSTEIN (cont'd)
- FIRE!
FIRE!
BURNING IN MY SOUL

Frank starts to lose it. He's overly emotional and begins to slam on the keys of the piano. The crowd starts to jitter.

FRANKENSTEIN (cont'd)
 IT'S OUT OF CONTROL!
 IT'S OUT OF CONTROL!

Frank breaks the keys in his fury. Dracula chuckles to himself at the display. The Divorcee storms off in disgust.

FRANKENSTEIN (cont'd)
 Out of control! Out of control!

Frank smashes the piano, throws the bench across the room - shattering it against the far wall, and generally melts down.

The crowd, now completely silent, has backed away - giving Frank a wide berth.

The giant finally stops, huffing and puffing, surrounded by splintered piano. He looks up at the room full of staring eyes.

And then it happens.

The room explodes in applause, Al cheering the loudest.

AL
 Rock and roll!

CROWD
 One more time! Freebird!

Dracula starts to growl angrily. How does he keep getting one-upped?

DRACULA'S SUITE - LATER

The Prince of Darkness is fuming. Mavis relaxes on the couch, reading the Red Cross Newsletter.

DRACULA
 That low-grade, declasse, inferior,
 common, worthless hack!

MAVIS
 They're just harmless jokes.

DRACULA
 I will get him back.

A KNOCK at the door. Mavis looks over to her father. He's still fuming.

MAVIS
 (sighing)
 Don't worry. I'll get it.

She gets up and checks the peep hole.

MAVIS (cont'd)
 It's that goblin from the party.

DRACULA
 Excellent. Make yourself scarce. I
 have some business to attend to.

MAVIS
 You really know him?

DRACULA
 Now, Mavis.

MAVIS
 What about our moonlight flight?
 Wait, wait - let me guess --
 "later".

Dracula heads for the door. He glances back at his daughter
 who sighs, transforms into a bat, and flies out the window.

Dracula opens the door.

DRACULA
 (to Al)
 Do come in.

Al enters the suite.

AL
 Thank you again for inviting me to
 the party. I really did learn a lot
 and...

DRACULA
 (interrupting)
 I have something I need you to do
 for me.

AL
 Sure.

DRACULA
 I want you to keep an eye on
 Frankenstein. Make note of
 everything he does. Every place he
 goes.

AL

You want me to spy on him?

DRACULA

No, I want you to ask him out on a date. Of course I want you to spy on him.

Al shifts uncomfortably. Spy?

AL

I don't think that's allowed.

Exasperated, Dracula throws up his hands.

DRACULA

Allowed?! Do you think I got to where I am by worrying about what's allowed? I thought you wanted to be a vampire. A real monster.

AL

I do.

DRACULA

Well then act like it. Besides, this is all in good fun.

Al pauses. This is a big step for him. A step to the dark side...

DRACULA (cont'd)

(growing more fierce)

Enough of this ambivalence. Make your choice. Are you loyal to the hotel and to the mediocrity from which you come - or are you loyal to me and the greatness I can bestow?

Al sweats. It's come to this. He has to decide.

AL

I'm... loyal... to... you.

Dracula drags a fingernail across his palm, drawing a line of crimson blood. A wind starts to blow through the room.

The Count thrusts his bloody hand towards Al.

DRACULA

Then let us swear a blood oath!

Al looks down at his own palm. He looks up at the majestic figure before him. He strengthens his resolve and scratches his palm, trying to draw blood. Nothing. He scratches harder.

Dracula shifts his weight, waiting. Al tries biting his finger. Dracula sighs and pokes Al in the head, causing a drop of blood to appear. He immediately clamps his hand over the wound.

Lightning flashes. Thunder booms.

In a FLASH, Al sees Dracula shift from human form to horrible and fierce gargoyle. He is overwhelmed by feelings of power and doom.

But then Dracula lets go, and everything returns to normal. Al blinks a few times. Did he really see all that or was it just in his head?

DRACULA (cont'd)

You work for me now, Al. And if you serve me well, I will give you everything you've asked for. And more.

Al can't believe it. His dream is starting to come true.

THE ROOFTOP

Underneath the enormous lighted sign for the Hotel Transylvania, Mummy hides out from the torrential thunder storm. Dawn is breaking, but it's hard to tell.

Far below, the SKELETON POOLBOYS stack the chaises and clean up around the pool - closing it for the day.

AL

Mummy!

Al hurries over.

MUMMY

You're late. I was starting to get worried.

AL

Yeah, sorry about that. But you're never gonna guess what just happened! I mean this morning I was a lowly goblin working in a dead-end job. And now I'm working for Count Dracula!

(MORE)

AL (cont'd)
 (realizing his faux-pas)
 Oh, hey -- I didn't mean that
 working in the laundry is a dead-
 end job... but, let's be honest -
 who would you rather work with - a
 towel or a legend?

Mummy takes a moment for all of this to sink in.

MUMMY
 You're working for the Prince of
 Darkness? What are you doing for
 him?

AL
 You know - stuff. He's teaching me
 how to tap into my inner power.

MUMMY
 I... I don't know what to say.

AL
 How about, "I'm happy for you, Al!"

A beat. Mummy doesn't say anything.

AL (cont'd)
 Ok. How about, "Cool Al. That's
 awesome."

Still nothing.

AL (cont'd)
 How about --

MUMMY
 (interrupting)
 Did he say when he's gonna --

Mummy makes little fangs with his fingers and points them at
 his neck.

AL
 Please. Mummy.
 (quoting Dracula)
 Being a great monster is more than
 a bite on the neck and a few
 chocolate covered scabs. I have to
 earn it.

MUMMY
 Doing what?

Al puts an arm around him.

AL

Look, I know you're just looking out for me. But you've gotta have a little faith. I'm not going to do anything stupid.

MUMMY

Promise?

Al buddy-punches Mummy on the arm.

AL

Promise.

Mummy starts to relax.

MUMMY

Just remember what's important.

AL

I will. So enough about me. What's new with you?

MUMMY

Well, I'm still cursed.

Al rolls his eyes.

AL

Hey, what'd you think of that song Frankenstein sang?

MUMMY

That was cool. But he left the place a mess.

AL

(remembering)
The piano.

MUMMY

I found a pedal in the chandelier.

AL

No way.

MUMMY

Way.

And as they continue chatting, we fade out...

SPYING ON FRANK

The next night. The sun sets as the monster day begins.

- The RESTAURANT: Frankenstein finishes his breakfast at "Fears", and heads outside. As he exits, Al slips out of the shadows to follow him.

Al's now dressed like Dracula - hair slicked back, white shirt, black pants, and cape (from the Hotel T gift shop, replete with "My parents went to the Hotel T and all I got was this lousy cape" on the back).

- Frank's NAP: Frank puts out the "Do Not Disturb" sign on his door. Moments later, the sounds of his SNORING echo through the hallway. Al hangs out and waits.

- The GYM: A ZOMBIE slowly trudges on a treadmill, going less than a mile an hour. We PULL OUT to see the SKELETON next to him running all-out. WE PULL OUT further to see the WEREWOLF behind the skelton, chasing him.

The Phantom and the Headless Horseman lie side-by-side on benches, doing their chess presses. We PULL BACK to see Frankenstein lying beneath them, lifting both of their benches for his presses.

Al pretends to work out on the SCARE-MASTER as he keeps an eye on Frank.

- Frank's second NAP: Al sits in the hallway, waiting again.

- The SPA: Al watches as Frank gets another cranial massage.

- Frank's third NAP: Again in the hallway.

And finally, Al follows Frank to --

THE POOL

It's huge, shaped like an anatomically correct heart, and filled with monsters --

The Creature from the Blue Lagoon teaches water scare-obics to the older set. A GIANT TENTACLE reaches out of the depths and pulls unsuspecting monsters into the water -- to their delight and glee. The Wolfman family gets out of the pool and shakes themselves off like dogs.

A sign by the diving board reads, "No drowning before midnight. No lifeguard on duty. No harming other monsters. Rest in peace."

And of course, the HOTTIES of the monster set lay about on the chaises getting moon tans. At the end of the row is none other than Mavis - who is laying out, but fully dressed.

Frank does a running leap toward the pool.

FRANKENSTEIN
CANNONBALL!!

Al dives for cover as Frank plunges into the water, soaking everyone around the pool.

Al then steps out -- completely dry. Mavis, who is drenched, catches eyes with him. Al gives her a look of mock sympathy.

Then the tentacle grabs him and pulls him in.

AL
Aaaaugh!

Mavis bursts out laughing.

Al, looking a bit like a drowned rat, climbs out of the pool and heads for the towel cabana.

MAVIS
Wait.

Al looks back as Mavis gets up from her chaise.

MAVIS (cont'd)
Wait a minute. I want to talk to you.

Al ignores her and keeps walking. Mavis poofs into a bat to catch up, then poofs back.

AL
Let me guess. I've somehow insulted you by falling into the pool.

MAVIS
You didn't fall. You were...
(trying not to laugh)
...yanked!

She laughs again. Al walks faster, reaches the cabana and grabs a towel. Mavis hurries after him.

MAVIS (cont'd)

I'm sorry. Look, I just wanted to apologize for last night. I was being... a brat.

AL

That's an understatement.

MAVIS

You don't know what it's like having Count Dracula for a father. Never knowing why someone's talking to you, what they want from you, if they're being sincere...

Al looks over at her. In the light of the moon she seems almost... vulnerable.

MAVIS (cont'd)

Besides, most creatures are scared of me. And you... well, you threw me off of the 13th floor.

AL

Yes I did.

Mavis laughs at the memory. Al does too. It's a nice shared moment.

MAVIS

So I never thought I'd say this, but...

She likes him? She wants to see him again?

MAVIS (cont'd)

(re: his new outfit)
...I miss the suit.

AL

Are you kidding? This look is a classic!

MAVIS

If by "classic" you mean "old", then I agree.

AL

You're wearing the same thing!

MAVIS

Because I have to -- what's your excuse?

AL
I have very refined taste.

MAVIS
(laughing)
Oh please!

Al suddenly remembers why he's out here.

AL
Shoot.

He looks around, trying to find Frank. He'd forgotten all about him while chatting with Mavis.

He spies him at the far side of the pool, slipping on his Hawaiian shirt and parachute pants as a waiter brings over a fruity vacation drink.

MAVIS
Is everything ok?

AL
Yes. I was supposed to...

Al stops. He decides to lie.

AL (cont'd)
I wanted to go by and meet
Frankenstein, and I thought I'd
lost him there for a second.

MAVIS
I'll introduce you.

She takes Al by the arm and starts to lead him over.

AL
No, no. That's ok. You really don't
have to do this. I'll just...

MAVIS
Oh, please. It's my pleasure.

AL
Mavis, seriously...

MAVIS
Frank!

Frank sees them from his chaise and waves them over. Al now has no choice.

MAVIS (cont'd)

Frank, I'd like you to meet someone.

FRANKENSTEIN

Mavis! Doll!
(checking out Al)
Is this the new Brian?

MAVIS

Sadly, I'm still stuck with the old Brian. Frank this is Al. Al, Frank.

AL

I, uh... It's a pleasure to meet you, sir.

FRANKENSTEIN

Call me Frank.
(to both)
Pull up a chair. Have a drink.

MAVIS

I can't. I've gotta meet father at a tasting. Tiresome events - tastings. But at least I'll get to spend some quality time with the old man.

(to Al)

Great seeing you again, Al. I hope we get to do it again sometime.

AL

Me too.

An awkward moment between them. It doesn't escape Frank.

Mavis goes.

FRANKENSTEIN

She likes you.

AL

What? No. She's seriously out of my league. I mean, do you really think so?

FRANKENSTEIN

I can see you're not the brains of the family. So tell me - is it true what they say about goblins? That you can steal a wart off a witch's nose?

AL
Uh... yeah. I guess.

FRANKENSTEIN
Show me.

AL
Now?

Franks gestures for him to get on with it.

AL (cont'd)
Ok. Umm... What time is it?

Frank quickly clamps his hand over his watch. He lifts it.
The watch is still there.

FRANKENSTEIN
Ah hah! Gotcha.

PULL BACK to reveal Frank sitting naked (with strategic visual blocking) while Al hold all of his clothes in his hands.

A beat.

FRANKENSTEIN (cont'd)
I love this guy!!

He takes his clothes back from Al and starts to get dressed.

FRANKENSTEIN (cont'd)
So kid, great chatting. Gotta split.

AL
Oh. Uh, ok. Where're 'ya going?

FRANKENSTEIN
I figured I'd head into town. Do a little scaring.

Frank finishes getting dressed and turns to leave. Al starts to get nervous -- how's he going to keep spying?

AL
(quickly)
Me too.

Frank looks back.

FRANKENSTEIN
(not convinced)
You're going scaring.

AL
Yeah. Sure. I do it all the time.

FRANKENSTEIN
(shrugging)
Ok. I'll meet you out front in 20
minutes.

THE FRONT OF THE HOTEL

Frank waits out front for the Headless Horseman to pull up in his carriage.

Al steps out of the hotel wearing a mask like the Phantom's, a hairpiece like a werewolf, and his gift shop cape. Frank checks him out from head to toe.

FRANKENSTEIN
What are you supposed to be?

AL
This is my scaring gear.

FRANKENSTEIN
Well, it worked. Now take it off.

Al pauses for a beat, then does as he says.

The Horseman pulls up and Frank gets in the back. Al starts to climb up top.

FRANKENSTEIN (cont'd)
Where are you going?

Al looks over.

FRANKENSTEIN (cont'd)
We ride back here, kid.

Things are definitely changing for Al. He climbs back down and gets in the carriage with Frank.

The Horseman looks at the empty space next to him. He then reaches into his head, pulls out some seeds, pops them into his mouth, and flips the reins.

They take off.

THE BACK OF THE CARRIAGE

Frank and Al ride to the town of Transylvania.

AL

Can I ask you something?

FRANKENSTEIN

Sure kid.

AL

How'd you become such a great monster?

FRANKENSTEIN

I didn't have any choice. The humans too one look at me and ran screaming.

AL

(impressed)

Wow.

FRANKENSTEIN

It's not all it's cracked up to be. Before I met my ex, I was ready to call it a day - retire.

AL

Why?

FRANKENSTEIN

Because I used to take it all so seriously. I never knew how to have fun. She helped me loosen up. Besides, none of this means anything if you don't have someone to share it with.

Al looks over.

AL

You still love her, don't you.

FRANKENSTEIN

I've loved her since our very first date.

We SMASH CUT to their first date--

THE WINDMILL

Frank and the Divorcee -- looking much younger, replete with sideburns and 70's hair -- stand atop a classic windmill, gazing into each other's eyes.

DIVORCEE

Drachma for your thoughts.

FRANKENSTEIN

Womaaan goood.

DIVORCEE

(swooning)

Oh Frank.

She pulls him close and they kiss.

As the camera CIRCLES their embrace, we see that the windmill is in fact surrounded by ANGRY VILLAGERS. They set the windmill on fire -- creating a massive blaze around the lovers.

SMASH CUT BACK TO:

THE BACK OF THE CARRIAGE

Frank, lost in the memory, sits in silence.

FRANKENSTEIN

Man was she smokin'.

AL

You should tell her how you feel.

Frank looks over at Al.

FRANKENSTEIN

Now you've got game? Where was it back with Mavis?

Al blushes. The carriage stops in front of the town gates.

AL

(trying to change the subject)

Hey look -- we're here! Time to go scaring!

(hopping out)

It's a beautiful day for it, don't you think?

Frank just shakes his head as he climbs out too.

A NIGHT ON THE TOWN

Shot like a montage of old BLACK & WHITE horror films, Al and Frank go on a scaring spree through Transylvania set to Ozzy Osbourne's "Crazy Train":

- Frank bursts through the wall of a PUB, sending the VILLAGERS screaming into the streets.

Al tries to burst through a wall at ANOTHER PUB, but can barely make a dent in it. Frank finally gives him a push, sending him trough, covering him in plaster and wood.

- Frank carries a passed out WOMAN in his arms. Al follows dragging his passed out woman behind him.

- Frank smashes a LAB, shattering all the bottles, and setting it all on fire. He freaks out at the fire, but Al plays a melody on a horn, soothing him.

- Frank and Al are bound in chains in the town square. Frank breaks out and rampages through the CROWD. They follow him, leaving Al alone and chained in the now empty square.

- Frank and Al approach the Frankenstein Manor. They ring and run.

All in all, it's a great day as the two become friends.

THE BLOOD CELLAR

Dracula stands at a counter with several IV bags full of blood before him. They have labels like "Columbus '92" and "Einstein '84".

A WITCH BLOOD STEWARD fills a test tube from one of the bags and hands it to the Count.

BLOOD STEWARD

This is the Napoleon '97. Pre-Waterloo. Rare. Oaky. Not in the least bit clotty.

Dracula drinks, swishes it around in his mouth, breathes through it, and finally spits it out into a SPITTOON.

DRACULA

Sublime. Mavis?

We PULL OUT slightly to see a less than enthusiastic Mavis standing next to him.

She takes her test tube of blood, gulps it, and spits it.

MAVIS
(uninterested)
Outstanding.

DRACULA
Brian?

We PULL OUT further to see Brian Nosferatu standing next to Mavis. He has his head buried in a spittoon, slurping and gurgling. He looks up at the mention of his name, covered in blood.

Just then Al steps through the front door. He signals to Dracula. Mavis sees him and immediately her face lights up.

DRACULA (cont'd)
Excuse me for a moment, would you?

Dracula walks over to Al, and they speak in hushed tones. Al is clearly giving his report to Dracula, though Mavis can't hear a word.

She watches the two of them for a bit, then looks over at Brian -- who is now trying to stick his tongue into each test tube to lick out the remaining blood.

She grimaces, then decides to join Al and her father. She catches the end of their conversation --

AL
...he's a really great guy.

DRACULA
-- who will appreciate a really great prank. Excellent work, Al.
(noticing his daughter)
Mavis -- is everything ok?

MAVIS
I'm feeling a little bit queasy. I think I want to go up to the room.

DRACULA
But they haven't served the plasma course. And what about Brian? We can't just leave him here alone.

Brian is now trying to lick off a spot of blood on the end of his nose. It's an exercise in futility.

AL
 (to Mavis)
 I'll walk you up.
 (to Dracula)
 That way you can stay...

MAVIS
 That would be nice. Thank you, Al.

Dracula considers.

DRACULA
 Yes. Yes, that would be fine.

Dracula watches as Al and Mavis leave.

THE ELEVATOR

The doors close and Al presses the 13th floor.

MAVIS
 You know, I'm not really sick. I
 just had to get out of there.

AL
 Really?

Mavis nods. Al quickly presses the button for the lobby.

MAVIS
 What are you doing?

AL
 (paraphrasing Frank)
 Helping you loosen up. We're gonna
 go do something fun.

THE LOBBY

The doors to the elevator open, and Al pulls Mavis out after him.

AL
 If you could do anything in the
 world right now, what would it be?

MAVIS
 Umm... Go fora moonlight flight.

Al stops.

AL
I can't fly... although, I know how
to fix that.

He pulls her toward the kitchen and starts to open the door.
Mavis pulls back.

MAVIS
I don't think we're allowed in
there.

AL
(paraphrasing Dracula)
If I worried about what's allowed,
I wouldn't be where I am. Come on!

He takes her hand and pulls her inside.

THE KITCHEN

The place is teeming with WITCHES -- cooking, making potions,
chopping, slicing, incanting...

Al and Mavis sneak their way over to the rack of WITCH'S
BROOMS hanging along the far wall. They slither, crawl,
scoot, and shuffle as they avoid detection.

Once there, Al checks to make sure no one's looking, then --

He grabs one!

A witch turns around at the last moment.

WITCH
Hey!

AL
Run!

Al and Mavis, giggling, race out of the kitchen with the
broom.

THE LOBBY - CONTINUOUS

They head across the lobby with the witch in close pursuit.

WITCH
Stop! Come back!

Mavis grabs the broom and hops on it, getting it to levitate.

MAVIS

Come on!

Al jumps on back, and they immediately flip over and fall off onto the floor.

Al picks up the broom and hops on the front. Mavis gets on the back and they take off - just in the nick of time.

But Al can't control the broom at all.

They ricochet around the lobby: passing through the fountain getting soaked, knocking over statues, buzzing guests. Skeletons dive out of the way, collapsing into piles of bones - then reforming. It's creating quite a commotion.

THREE WITCHES fly out of the kitchen on brooms of their own!

MAVIS (cont'd)

(seeing them)

Oh no!

AL

Hang on!

Al dives down and heads straight for the kitchen door.

MAVIS & AL

Aaaaaah!

They slam through, witches close behind. TWO WITCHES make it in after them - the other catching the door on the back-swing and getting knocked senseless.

The CRASH and CLANG of disaster in the kitchen echoes through the lobby.

Mummy steps out from the Employee's Only area to see what is going on.

A beat. Then Al and Mavis crash back through the kitchen door and into the lobby once again. Mummy sees Al - what on earth is he doing??

Only ONE WITCH flies through after them. The other one stumbles out of the kitchen a moment later, battered and bruised with her broom in splinters.

Al and Mavis sides-swipe a row of candelabras - knocking them over - as they aim for the front door.

A large BLOB is walking in from the outside.

Al leans down over the broom. Mavis leans down on top of him -
- making their profile as small as possible.

The blob fills almost the entire doorway.

Al angles quickly, barely slipping by the creature and out to
freedom!

The witch isn't so lucky. She slams right into the blob and
gets stopped short -- like a fly stuck in Jello.

The Mummy looks at the trashed lobby, stunned.

OUTSIDE

Al pulls up into the moonlit, star-filled sky, and finally
slows down.

Both of them are windswept and a mess. Mavis' usual slicked-
back hair is full-bodied and teased. Her collar is open and
her Gothic makeup mostly wiped off.

MAVIS

That was the most fun I think I've
ever had.

She's no longer the carefully quaffed, buttoned up royal
she's always been. She is giddy and excited and radiant. Al
can't take his eyes off of her.

MAVIS (cont'd)

(a little self-conscious)

What?

AL

Nothing. You just... look really
good like this.

Another awkward moment, then Al holds out a clenched hand.

AL (cont'd)

I got you something.

He opens it to reveal a stunning ruby and gold pendant.

MAVIS

It's... It's beautiful. It's...
Wait a minute...

She reaches up to her collar where her pendant usually sits.

MAVIS (cont'd)
It's mine! When did you take that?

AL
Just a second ago.

She laughs.

MAVIS
Al, you are... something else.

AL
Yes I am.

They soar high above the clouds, silhouetted against the moon.

AL (cont'd)
Hold on.

Al steers them into several arcing loops. Mavis laughs the entire way. She's having the time of her life.

LATER, they sail above the forest, letting their feet brush along the treetops.

AL (cont'd)
Can I ask you something?

MAVIS
Sure.

AL
Why do you hang out with Brian if you don't like him?

MAVIS
It's the Dracula credo - "friends in public, foes in private". Besides, I figure if I go out with someone my father likes, it'll be one less thing we fight about.

AL
Your father likes me.

MAVIS
I've noticed.

An uncomfortable moment.

MAVIS (cont'd)
So, tell me about you.

AL

What do you want to know?

MAVIS

Where were you born? What's your favorite color? What do you want to be when you grow up? You know, the basics.

Al laughs.

AL

Ok, let's see. To answer your questions in order: Goblin town; green; and a monster legend like your father.

MAVIS

You're not egotistical enough to be like my father.

AL

Sure I am.

Al clears his throat, then sings a musical warm up.

AL (cont'd)

ME ME ME ME ME ME ME.

Mavis laughs.

AL (cont'd)

Hey, I wanna show you something.

Al turns the broom around and aims for a hilltop nearby.

AL'S FAVORITE PLACE

Al and Mavis stand on a hilltop with a mighty OAK growing on the peak.

AL

This is my favorite place.

Al climbs up the tree to a large branch. Mavis follows.

MAVIS

I haven't climbed a tree in forever.

AL

I climb this one every week.

MAVIS

Why?

She reaches the limb and sits next to him.

AL

Because of that.

He points -- the Hotel Transylvania glimmers way off in the distance.

MAVIS

Wow. It's beautiful from here.

AL

It's beautiful from everywhere.

Al reaches over and holds Mavis' hand. They sit and enjoy this closeness for a few moments.

AL (cont'd)

When I was little, I used to watch my dad go out goblinning. He would work all night stealing human's pens, reading glasses, hubcaps. He's hide their remotes and set off their alarms. It was back-breaking work -- and what did it get him? Was he honored by monster society? Did they even know his name? No. Because goblins aren't even on their radar. We're just little pests who scurry about in the shadows.

Al looks at the hotel.

AL (cont'd)

I came up here every week, and I swore to myself that what I was would never hold me back. Some day I would belong there. Some day they would definitely know my name.

Mavis looks over at Al.

MAVIS

I wish I was brave enough to do that. Be who I wanted to be. Follow my dream.

AL

What's holding you back?

Mavis sighs. So many things.

The slightest tinge of purple colors the horizon as the sun makes it's eventual journey towards dawn.

MAVIS

I have to go.

AL

Just a few more minutes.

MAVIS

In a few more minutes, I'll be a pile of ash.

AL

(realizing)

You've never seen a sunrise, have you?

MAVIS

(getting up)

Nope. And I'm not going to chance one now.

AL

When can I see you again?

MAVIS

How about tomorrow night? At the hotel belfry. I'll show you my favorite place.

Al hops down from the tree and grabs the broom.

AL

It wouldn't be proper to let such a beautiful lady fly back by herself.

Mavis smiles as Al flies up to get her.

OUTSIDE THE HOTEL GATES - LATER

Al waits for the Headless Horseman to pull up in his carriage. He is walking on air -- having just had the best night of his life.

The carriage stops and the back door opens. Frankenstein gets out.

FRANKENSTEIN

Al! Hey kid.

AL
Hey Frank.

FRANKENSTEIN
So you inspired me today.

AL
I did?

Franks holds up a beautifully wrapped present.

FRANKENSTEIN
I'm gonna get her back.

AL
Cool.

FRANKENSTEIN
A piece of advice, though -- it's
easier if you don't lose 'em in the
first place.

The gates open as Frank wanders inside.

FRANKENSTEIN (cont'd)
Catch 'ya later, kid.

AL
Good night Frank.

Al looks up at the Headless Horseman - who scoots over to
make room for the goblin.

But Al climbs in the back.

DRACULA'S SUITE

Mavis quietly tiptoes out of the bathroom in her daygown and
climbs into her coffin.

She is about to close the lid when --

DRACULA
(from his coffin)
Where have you been?

MAVIS
Just flying around with Al.

DRACULA
I don't want you seeing him any
more.

MAVIS

Why not?

DRACULA

Because I said so.

A beat. Mavis grows angrier and angrier. From overhead we can see both vampires in their separate coffins -- so close, yet worlds apart.

MAVIS

You know, I'm not a child anymore.

DRACULA

He's not one of us. We are Draculas, Mavis, and we have a certain image to uphold.

MAVIS

(interrupting)

You mean you have a certain image to uphold. I hate all that stuff. The blood tastings and the parties and the false friends. I just want to be myself.

DRACULA

Take my advice -- stay away from the goblin. He's not who you think he is.

Mavis, angry and frustrated, grunts and slams her coffin shut. Dracula stares at the ceiling for a moment or two.

DRACULA (cont'd)

That went well.

He turns to his side, reaches up, and closes his coffin too.

THE DARK FOREST - THE NEXT EVENING

The sun sets over the forest, making the trees appear more and more sinister. The wind picks up, creating an eerie whistling sound.

Deep within the woods, a light flickers inside a massive REDWOOD, casting creepy shadows on the surrounding rocks and plants.

Inside the trunk of the tree, a round room has been carved out of the wood. The flickering light comes from a small lantern, which hangs by a straw bed.

On the bed is none other than Al, sleeping away peacefully.

A long shadow slowly crosses the bed. It grows larger and larger. It's a man. No. It's Count Dracula.

He watches the goblin sleep for a moment, sinister and malevolent. Finally --

DRACULA

Al.

Al shifts in his bed.

DRACULA (cont'd)

Al.

Al slowly opens his eyes. He sees the Count and immediately bolts up.

AL

Count Dracula!

DRACULA

So sorry to intrude, but I've come up with the most brilliant practical joke - and I need your help.

AL

Practical joke?

DRACULA

Yes. To play on Frankenstein.
(almost giddy)
This one is a masterpiece.

Al gets out of bed and wipes the sleep from his eyes.

AL

What do I have to do?

DRACULA

I want you to sneak into Frankenstein's room during one of his many naps and steal his brain.
Then --

Dracula laughs - this is going to be hilarious.

DRACULA (cont'd)

I'll bring him and his bed up to the roof.

(MORE)

DRACULA (cont'd)
 We'll slip his brain back in, and
 he'll have no idea how he got
 there!

Dracula laughs even harder. Al doesn't really get it.

DRACULA (cont'd)
 What? You don't think it's funny?

AL
 No, no. It's hysterical. Really.

DRACULA
 Excellent. You know, Al, when we
 first met, I wasn't sure you would
 stay the course. But you've
 displayed your loyalty time and
 time again. And that's what I look
 for in a vampire.

Dracula reaches into his pocket and pulls out a skeleton key.
 He tosses it to Al.

DRACULA (cont'd)
 If you're going to be one of us,
 you should live like one of us.

Al looks at the key.

AL
 My own suite??

DRACULA
 Tonight, Al, your dream comes true.
 Tonight you will become a true
 monster great.

THE HOTEL TRANSYLVANIA

Al stands before the closed gates of the Hotel Transylvania --
 just like he did at the start of the movie.

Only this time, he reaches into his pocket and holds up his
 room key -- and the gates swing wide for him.

Al steps through, having finally arrived!

THE LOBBY

Al, full of confidence, steps inside - twirling his room key
 for all to see.

The hotel employees, including the Mummy, are still cleaning up the mess Al and Mavis made the night before.

They all notice Al, glare at him, then look away. He is goblin-non-grata.

Al heads over to the Mummy, who is mopping the floor with his gauze.

AL
Mumster! What's going on, buddy?

MUMMY
(supressing his anger)
A small mishap, sir. But the staff is taking care of it.

Al looks around, noticing the mess for the first time.

AL
Oh, yeah, hey - sorry about that.

MUMMY
Not a problem, sir.

AL
What's with the "sir"?

MUMMY
It's the way we always talk to guests, sir.

Hyde walks past.

HYDE
You missed a spot, 'ya lint ball!

Hyde turns back to Jeckyll.

JECKYLL
(nodding)
Al.

Al follows Mummy to the missed spot.

AL
Hey, Mummy - it's me.

Mummy looks away.

AL (cont'd)
Look, why don't you come up to my suite later, and I'll make it up to you.

MUMMY

I'm not allowed in the guest's rooms, sir.

Al takes a beat.

AL

Oh, I get it. I see what's going on here. You know, you've been trying to talk me out of my dream from day one.

MUMMY

Don't be ridiculous.

AL

You're not cursed -- you're just afraid. You're afraid to stand up for yourself, you're afraid to take your shot, and you're afraid your friends will be more successful that you ever were.

Stung, Mummy backs away.

AL (cont'd)

Truth hurts, doesn't it?

Mummy turns his back and hurries off.

AL (cont'd)

(calling after him)

That's right. Run away like you always do.

AL'S SUITE

Al opens the door to his very own suite. It should be a triumphant moment, but the truth is, it's kind of empty.

Al checks out the room. A coffin in the middle. A mini-bar with Blood, Blood Light, and Fresca. Towels with the Hotel T monogram in the middle.

Al steps out onto the balcony and looks out. He sees the Divorcee standing on her balcony across the way. She holds a SNOW GLOBE in her hands, and is deep in thought.

She shakes the globe -- and we see that it contains a scene of the burning windmill from her first date with Frank.

AL
Oh no.

THE BELFRY

Al hurries up the winding stairs to the belfry of the hotel.
Half way up he runs into Mavis - heading down.

MAVIS
There you are! I thought something
had happened to you.

AL
No, no - I'm ok, I just...

MAVIS
(grabbing his hand)
Well, come on -- I want to show you
something.

Al pulls back, stopping her.

AL
Mavis, listen -- something's come
up. Something I have to do.

MAVIS
Can't it wait?

AL
No. But don't worry. We'll have
plenty of time. We'll hang out in
the belfry later.

Mavis' face darkens.

MAVIS
Later?

AL
Yeah. Tomorrow. Or the next day.

MAVIS
Did my father talk to you?

AL
We spoke this morning, why?

Mavis starts to back away from Al.

MAVIS
Cancel your plans. Come to the
belfry with me.

AL
I can't.

MAVIS
You can't? Or you won't?

AL
I can't. I have something important
to do.

Mavis slowly starts to nod.

MAVIS
Right. Of course. One has to have
priorities, doesn't one?

AL
Exactly.

Mavis backs up the stairs.

MAVIS
(bitter)
You really do want to be just like
him, don't you.

She turns and hurries up the stairs. Al stands there confused
- unsure of what just happened. He checks his watch -- he's
gotta get moving.

STEALING THE BRAIN

Al uses the secret passages of the hotel to sneak into
Frankenstein's room.

Once there, he finds Frank taking his afternoon nap -- hooked
up to classic Frankenstein equipment -- metal bowl on his
head with electrodes running to a huge console, sparking
machine, etc.

In a comic sequence, Al tries to get the bowl off Frank's
head, not break anything, not get electrocuted, and get his
brain -- all without waking him up.

He finally succeeds, puts the brain in a glass jar, and slips
back out.

THE ROOF - LATER

Al steps out onto the roof of the Hotel Transylvania. It is dark and shadowy. The only sound - the din of the guests by the pool many stories below.

The goblin makes his way around the various chimneys, fans, vents and other rooftop appliances, looking for the Prince of Darkness.

Silhouetted against the ledge is a large man. Al squints. It's Frankenstein.

DRACULA (O.S.)

Without his brain, it was easy to bring him up here.

Al turns to see Dracula heading his way.

AL

Where's his bed?

DRACULA

I came up with a better idea. Did you bring it?

Al holds out the jar with the brain.

DRACULA (cont'd)

Excellent. Would you do the honors?

Al walks over to Frank, puts down the jar, and tries to unscrew the monster's head. It's stuck.

DRACULA (cont'd)

Give it a little elbow grease.

Al climbs onto Frank's shoulders and wraps his arms around his head to get better leverage. He grunts as he tries to open it.

Dracula, meanwhile, surreptitiously knocks a small rock off of the roof -- causing it to fall to the pool deck below. It hits with a clatter, causing all of the guests to look up to see where it came from.

From poolside, it looks like Al and Frank are wrestling.

CREATURE

What's going on up there?

WOLFMAN
Is that Frank?

On the roof, Al finally gets the skull open. He looks inside.

AL
There's something in here.

Al reaches in and pulls out a clump of ramen noodles.

AL (cont'd)
Are these noodles? Is this part of
the joke?

Dracula smiles a wide and frightening grin.

DRACULA
Congratulations Al.

AL
For what?

DRACULA
You have fulfilled your dream.

AL
I have?

DRACULA
You are now officially a true and
indisputable monster great. A
legend. You, my friend, are the
monster who killed Frankenstein.

Before Al can fully digest this, Dracula grabs the jar with
the brain and pushes Frank and Al over the edge of the
building.

THE POOL

Al splashes into the pool while Frank hits the pavement,
splattering noodles all over the place.

EVERYONE screams! Pandemonium! Monsters running every which
way. And then --

HUGE BRAINED LADY
(pointing at Al)
That's him! That goblin did it! He
pushed Frankenstein off the roof!

The crowd shifts its focus to the little green creature climbing out of the pool.

AL
No. Wait. It was just a prank.

The angry mob starts to close in around Al.

AL (cont'd)
Seriously. Ask Dracula!

WOLFMAN
Dracula's his friend! He'd never hurt him.

The Divorcee runs over and kneels by Frank's body.

DIVORCEE
His brain! It's ruined!

AL
No it's not!

Al scoops up some noodles. A collective gasp.

AL (cont'd)
They're just noodles!

He eats some to make his point. Several monsters faint.

CROWD
Oh my god! He ate Frank's brain!
Get him! Get the goblin!

And the crowd converges. It's a free-for-all.

Al slips out of the pile and runs off, terrified.

CHASED WITH PITCHFORKS

Just like in every classic monster movie, the angry mob chases the monster with pitchforks and torches. Only in this case, the angry mob are the monsters, and the monster is Al.

Hyde leads the group as they chase Al past the cemetery. Past Transylvania. Past the swamp. Into the Dark Forest. And at that point, Al manages to lose them.

HYDE
He has to come out some time. And when he does...

Hyde grabs a nearby pinecone and crushes it with one hand.

FADE TO BLACK.

DRACULA'S SUITE

Dracula and the Divorcee sit together, mourning the loss of Frankenstein.

DIVORCEE

It's just so hard to believe he's gone.

DRACULA

(consoling)

I know. I know.

DIVORCEE

We still loved each other, you know.

DRACULA

I know.

DIVORCEE

I suppose I could find him a new brain...

(breaking down)

...but he wouldn't be the same.

DRACULA

It's a real tragedy.

The Divorcee collects herself and makes some hard decisions.

DIVORCEE

He should be accorded a full state funeral. We'll set it up at the hotel cemetery. Everyone will be invited.

DRACULA

I will take care of everything.

DIVORCEE

And in a fitting tribute to his greatest accomplishment, we will burn him atop a funeral pyre -- showing that he has once and for all overcome his fear of fire.

DRACULA

Fitting, yes.

She reaches out and takes the Count's hands in her own.

DIVORCEE

And Count, I would like you to deliver the eulogy.

DRACULA

Me?

DIVORCEE

He would have wanted you to. You know, he always admired you.

DRACULA

He did?

DIVORCEE

He said you were a class act.

Dracula bows humbly.

DRACULA

I would be honored to memorialize such a noble monster.

DIVORCEE

Thank you.

The Divorcee gets up to leave. She turns to Dracula one last time and gives him a huge bear hug -- just like Frank used to do. She puts him back down, ruffled and askew -- then leaves.

Dracula grumbles to himself as he tries to straighten his clothes.

Just then, a poof of smoke, and Mavis appears.

DRACULA

(without even turning around)

It's not polite to eavesdrop.

MAVIS

I know what you're up to.

DRACULA

And what is that, pray tell?

Dracula starts to take his clothing out of the hotel armoire and fold them for packing.

MAVIS

(detailing her clues)

You suddenly take an interest in a goblin bellboy from the hotel. You decide to mentor him, yet warn me to stay away.

DRACULA

And a good thing I did. He turned out to be quite a bad egg.

MAVIS

(continuing)

The goblin, meanwhile, ends up having a very public fight with your secret enemy Frankenstein. And here's the part that gives you away -- the little, sweet, caring Goblin, kills the giant. I'll wager he had a little assistance.

Dracula stops folding.

DRACULA

How dare you accuse me of such treachery.

MAVIS

How dare you sacrifice someone I care about your own selfish desires.

DRACULA

Oh please. You've only known him for a few days.

MAVIS

I'm talking about Frankenstein!

Dracula spreads his cape in a frightening and threatening pose.

DRACULA

Remember who you are, Mavis! And where your loyalties lie!

MAVIS

I will!

Mavis turns and storms out.

AL'S FAVORITE PLACE

Al sits in the tree, high on the hilltop, looking at the Hotel in the distance. He is depressed and frightened, and unsure of what to do next.

MAVIS (O.S.)

So how does it feel to be a monster legend?

Al spins around, sees Mavis on the branch behind him, and quickly backs away.

AL

I didn't do it. I swear!

MAVIS

Everyone saw you push him off the roof, Al.

AL

I know it looked like that - but it's not what happened. Please - you have to believe me.

MAVIS

No I don't. You're only out for yourself -- and you don't care who you hurt along the way.

Al slowly nods. He hates what he's become.

AL

You're right. I've been a complete and utter jerk. I've lied, I've stolen, and I've betrayed my friends.

Al puts out his hands -- like he was ready to be hand-cuffed.

AL (cont'd)

Take me back. I deserve whatever I get.

Mavis looks away.

MAVIS

While that's tempting, that's not why I'm here.

AL

It's not?

MAVIS

No. I'm here because you know how my father pulled this off.

(waving off Al's reaction)

Yes, yes -- I know it was him.

There has to be some way to save Frank -- and unfortunately you may hold the key.

Al's face falls.

AL

I doubt it.

MAVIS

Tell me exactly what you did.

AL

I snuck into Frank's room while he was sleeping and stole his brain. I took it up to the roof, where your dad and I were supposed to put it back in his head --

MAVIS

What kind of prank is that?

AL

I know - it's really not funny. Anyway, instead of finishing the joke, your father pushed Frank and me off the roof.

Mavis slumps down, depressed.

MAVIS

(finishing the story)

Splashing you into the pool and splattering Frank's brain all over the pool deck.

AL

No.

Mavis looks up.

MAVIS

What do you mean?

AL

I mean your dad took the brain. The stuff all over the pool deck was noodles. Ramen, I think.

Mavis' face brightens.

MAVIS

Of course he kept the brain. It's his greatest triumph.

AL

I'm sure he's destroyed it by now.

MAVIS

You don't know him. He keeps trophies from all his great conquests. He'd never get rid of it. I have to go.

She turns to leave.

AL

I'm going with you.

MAVIS

I don't think so.

AL

I've gotta set things right, Mavis.

She ignores him.

AL (cont'd)

And you're gonna need as many eyes looking for that brain as you can come up with.

Mavis stops. He has a point.

MAVIS

Fine. But you're still a jerk.

THE LAUNDRY

CLOSE ON Mummy shaking his head adamantly.

MUMMY

No.

Al tries to convince his old pal as Mavis stands nearby.

AL

Please. We need your help.

MUMMY

You said I was afraid and never stand up for myself. Well meet the new Mummy.

Mummy turns his back on Al and orders the sheets around with authority. Al notices that Mummy wears a red sock dangling from a string around his neck.

AL

Look, I'm sorry. You were right, and I was wrong. But don't penalize Frank because I was an idiot.

Mummy shakes his head.

MUMMY

You wanted to be a part of their group - well these are the kinds of things that they do.

MAVIS

Let's go, Al. We're wasting time.

AL

(to Mummy)

You once told me to remember what was important. Well, what's more important than doing the right thing?

As Mummy considers, we CUT TO:

THE FUNERAL

In the middle of the hotel cemetery, Frankenstein's oversized casket is angled open over an unlit funeral pyre. Every monster known to man crowds around it to get a last look at the playful giant.

Dracula and the Divorcee sit on folding chairs set up on a platform by the coffin. Next to Dracula is an empty seat with a sign attached, "Reserved for M. Dracula". A piano sits behind them. The Werewolf stands at the podium nearby.

WOLFMAN

(into the microphone)

We begin this solemn ceremony with a few words from Frankenstein's life-long love.

The Divorcee walks to the podium.

DIVORCEE

I loved Frank. I loved him since the first time he slipped a whoopie cushion under my seat. And even though he wasn't always the most expressive monster, seeing you all here today - I now realize that his heart was as big as his...

AL, MAVIS, & MUMMY

ride up the elevator towards the 13th floor.

MUMMY

Just because I'm helping you doesn't mean you're off the hook.

AL

I know.

They ride in silence for a beat.

MUMMY

What if the brain's not in his suite?

AL

Let's just hope it is.

DING! The elevator doors open and the three get out. The instant they do --

HYDE

(from down the hall)
YOU!!

AL

Oh hell.

(to Mavis & Mummy)

You two go to the suite, I'll keep him distracted.

Al takes off running. Mavis holds out her room key to Mummy.

MAVIS

You go to the room, I'll help Al.

MUMMY

(refusing the key)
No. I'll do it.

Mummy takes off after Al.

Hyde thunders by Mavis as she turns and heads in the opposite direction.

Meanwhile...

BACK AT THE FUNERAL

The Divorcee finishes up as Dracula looks at his program. It reads, "Wolfman's Intro.; Divorcee's Remarks; Phantom and Slide Show; Dracula's Eulogy; Cremation."

DIVORCEE (O.S.)

...you never know how much you love someone until they are gone.

Dracula looks at the empty seat next to him - the appropriateness of the comment doesn't escape him.

The Divorcee sits back down as the Wolfman re-takes the podium.

WOLFMAN

Frank was known as many things: a giant, a prankster, a master of the scare. But to those of us who knew him well, one passion stood out above all others: his music. And now as the Phantom plays his favorite song, I ask you to turn your attention to the side of the hotel where we will be projecting a short retrospective on the rich life that was Frankenstein's.

The Phantom begins to play. Everyone joins in and sings with him.

ALL

I'M DRIVING IN MY CAR
I TURN ON THE RADIO
I'M PULLING YOU CLOSE
YOU JUST SAY NO.
YOU SAY YOU DON'T LIKE IT
BUT GIRL I KNOW YOU'RE A LIAR
'CAUSE WHEN WE KISS - FIRE!

As the song continues, the slide show begins. The monsters angle to see photos of:

- Frank with HERR DOCTOR - first coming to life.

- Frank with the little GIRL over the well -- giving the camera a thumbs up.

- Frank carrying his bride into the bridal suite -- having broken the wall on either side of the doorway as he crashed her through.

Meanwhile...

AL AND MUMMY

turn the corner and race down the hallway with Hyde in close pursuit. They turn another corner and find themselves at a dead end.

Hyde follows, sees that he has them, and slows down.

HYDE

Well, well, well -- if it isn't the two losers, together again. I'm going to enjoy killing both of you.

AL

Mummy has nothing to do with this.

HYDE

Like I care.
(to Mummy)
You've always been a spineless, good for nothing, stupid, waste of space. I should've unravelled you long ago.

The Mummy starts to growl to himself. Hyde draws closer and closer.

AL

(to Mummy)

Ok - when I say go, we each run in a different direction. He can't catch both of us.

MUMMY

No.

AL

It's our only chance.

MUMMY

(stronger)

No.

AL
Mummy --

MUMMY
(exploding)
NO!! I will not be treated this way
any more!

Hyde stops. Mummy starts to grow in size. A wind whips up in the hallway. Mummy's eyes start to glow.

MUMMY (cont'd)
I am king of the Pharoahs! And you
will show me some respect!

Hyde cracks his neck.

HYDE
How 'bout I show you my fist.

And with that, Hyde rears back to take a swing. Without missing a beat, the Mummy opens his mouth and sprays out a swarm of bees -- that circle Hyde and sting him. Hyde freaks out.

The Mummy grabs Hyde by the neck and starts to choke him. Hyde uses all his strength to break free, but can't.

MUMMY
You're a bully and a pest, and you
need to learn some manners!

Suddenly, Hyde starts to transform back into Jeckyll. Once he does, his head slips through Mummy's grasp -- and the little man screams and scurries away.

Mummy returns to normal size. Al stares at him.

MUMMY (cont'd)
What?

AL
Nothing.

BACK AT THE FUNERAL

The slide show and the song come to an end.

ALL
- FIRE!
FIRE!
BURNING IN MY SOUL
(MORE)

ALL (cont'd)
IT'S OUT OF CONTROL!
IT'S OUT OF CONTROL!

WOLFMAN

And now we turn to Frankenstein's
friend and confidante for a few
final words about our fallen
comrade. Count Vladimir Dracula.

Dracula stands and walks to the podium, leaving his program
behind. We CLOSE IN again on the program as he speaks,
reminding us that after the eulogy comes "cremation".

DRACULA (O.S.)

Thank you Wolfman. This has been a
difficult night for all of us - so
I will be brief...

AL, MAVIS, AND MUMMY

stand in the middle of Dracula's suite. They've torn the
place apart.

AL

It's gotta be here.

MAVIS

We've looked everywhere.

MUMMY

Maybe he has it with him.

MAVIS

Not a chance. He'd never risk being
discovered with it.

A beat. Al has an epiphany.

AL

(to Mavis)

You're absolutely right.

AL'S SUITE

Al, Mavis, and Mummy hurry into Al's suite. They quickly
scatter and check the coffin, armoire, bathroom, under the
sofa, and the balcony.

They meet back in the middle of the room.

MUMMY

Nothing.

MAVIS

Nothing.

AL

Nothing.

A beat.

AL (cont'd)

A brain... where would you keep a
brain?

He scans the room again, stopping on the mini-bar. He races over, opens it, and pushes aside the drinks. There in the back sits the jar with Frankenstein's brain!

BACK AT THE FUNERAL

Dracula finishes up his eulogy.

DRACULA

...and now, my friends, it is time
to bid farewell to one of the all-
time monster greats.

Al, Mummy, and Mavis race out of the hotel towards the cemetery. Al pushes into the crowd, trying to reach the casket in time.

Dracula grabs a lit torch and steps off the platform. He walks over to the unlit pyre.

Al, meanwhile, works to get through - stepping through some monsters' legs, pushing others out of the way. He can see the casket. Just a few more steps.

He sees Dracula bring the lit torch down onto the pyre!

SLO-MO starts as Al dives --

AL

No --

But mid-dive, his feet nick a tombstone -- returning to REGULAR MOTION, we see Al to flip head over heels and land inside the coffin - just as the lid snaps shut!

The pyre bursts into flame.

INSIDE THE CASKET

The only light comes from the flicker of flames through the seams of the coffin.

Al tries to pop open the lid, but it's locked tight. It's starting to get hot. Al knows he's in one heck of a tight spot.

He works his way up to Frank's head, and maneuvers to unscrew it. He put the brain back in, causing Frank to snap awake.

FRANKENSTEIN

(seeing him)

Al!

Frank looks around at their situation.

FRANKENSTEIN (cont'd)

We must've had one helluva night!

Smoke starts to seep into the coffin.

FRANKENSTEIN (cont'd)

Is that smoke?

(starting to panic)

Are we on fire??

Al grabs Frank by the collar, and slaps him --

AL

Get a hold of yourself! This is no time to freak out!

But Frank can't help himself. Then Al remembers their day in Transylvania and starts humming the melody that he played on the horn. Frank starts to chill.

OUTSIDE THE COFFIN

Dracula stands back, smiling to himself. Then --

-- the COFFIN SHATTERS into a million pieces. Frank stands in the midst of the fire, burning embers reigning down around him.

He points dramatically at Dracula.

FRANKENSTEIN

It was you!!

Dracula almost wets himself.

DRACULA

Aaaaugh!

Frankenstein stumbles out of the fire -- staggering like a drunken sailor.

FRANKENSTEIN

You killed me! You!!

DRACULA

(backing away)

No. No - it was the goblin!

FRANKENSTEIN

YOU!!

DRACULA

This isn't possible! You're dead!

FRANKENSTEIN

I'm alive! ALIVE!!!

DRACULA

You can't be! YOUR BRAIN IS IN AL'S
MINI-BAR!!!

The crowd gasps. Frank freezes. All eyes turn to Dracula.

DRACULA (cont'd)

I mean...

Dracula turns to run, but is blocked by the surrounding crowd. They start to murmur.

ALL

Oh my god - did you hear what he
said? He killed Frank! Let's get
him. Yeah, let's teach him a lesson
once and for all!

A voice from the podium --

AL

(into the microphone)

Stop!

The crowd pauses and looks at the little goblin.

AL (cont'd)

There's no killing at the Hotel T.

ZOMBIE

But he broke the truce.

BLOB

Yeah!

AL

That doesn't make it ok.

Dracula lunges for Al. Mummy steps out of the crowd and stops him, holding him in a half-nelson.

DRACULA

How could you betray me like this??
After all I did for you! I made you
a legend! Now you'll be nothing!

AL

I would rather be nothing than all
alone at the top -- like you.

DRACULA

Alone? Please. Wolfman -- you're
with me, right?

WOLFMAN

(shaking his head)
You stole my room. My kids had to
sleep on the couch.

Dracula shrugs it off, then turns to the Divorcee.

DRACULA

Divorcee --

She steps over to Frank and grabs his arm tightly.

DRACULA (cont'd)

Creature? Phantom?

He looks for a friendly face. Finally --

DRACULA (cont'd)

Mavis?

Mavis slowly steps out of the crowd toward her father.

DRACULA (cont'd)

Mavis, tell them.

MAVIS

Tell them what? What a caring
father you are?

(MORE)

MAVIS (cont'd)

How you're always there for me? How
you always put my happiness first?

The crowd starts to grumble again. Dracula looks pleadingly
at Mavis.

MAVIS (cont'd)

But none of that really matters.
Because at the end of the day,
Frank is alive. My father didn't
kill anybody.

The truth of what she said slowly sinks in.

HUGE BRAINED LADY

But he tried to!

ZOMBIE

He should be punished!

CROWD

Yeah!

WOLFMAN

Let's ask Frank!

CREATURE

Yeah, Frank should get to decide!

All eyes turn to Frank -- who is making out with his ex-wife.
Someone has to tap him on the shoulder to split them up.

FRANKENSTEIN

Sorry. I was just... uh... What was
the question?

WOLFMAN

Dracula just tried to kill you.
What should we do with him?

FRANKENSTEIN

Well, if he hadn't tried to kill
me...

(re: the Divorcee)

...I never would've gotten the love
of my life back.

(directly to her)

Mmmmm. Womaaan.

DIVORCEE

Oh Frank.

FRANKENSTEIN

(to the crowd)

And besides -- what's a little
attempted murder between friends?

The crowd laughs. Frank holds his arms out to Dracula for a hug. Mummy lets him go, but he doesn't move.

FRANKENSTEIN (cont'd)

(coaxing)

Come on...

Dracula forces himself to walk over, and Frank immediately grabs him in a huge bear hug.

Everyone CHEERS.

FRANKENSTEIN (cont'd)

Hey gang - let's not waste a
perfectly good bonfire! Hit it,
Phantom!

The Phantom starts playing a rocked out version of "Fire" -- and Frank starts to boogie. Everyone else joins in and starts to get down.

Mavis and Al look into each other's eyes across the crowd. Al crosses to her.

AL

Can you ever forgive me?

MAVIS

What're you offering?

AL

Umm... I'll hang with you in the
belfry whenever you want.

MAVIS

Not good enough.

AL

Ok. How about I'll never try to be
anyone other than me - ever again.

MAVIS

Getting closer. What else?

Al thinks. Suddenly, the goblin finds himself being lifted onto Frank's shoulders.

FRANKENSTEIN

Everybody give it up for the guy
who pulled the greatest prank in
the history of the Hotel T!

The crowd cheers.

FRANKENSTEIN (cont'd)

I don't know about you guys, but I
expect to see this goblin planning
vacation week every year!

Everyone applauds and howls.

ALL

Speech! Speech! Speech!

The crowd quiets.

AL

I'd love to give a speech...
(looking right at Mavis)
...but I've got something really
important to attend to.

Al climbs down from Frank's shoulders and heads back to
Mavis.

AL (cont'd)

I know just what to give you...
Meet me upstairs in an hour.

Frank smiles at Al, then turns to the group.

FRANKENSTEIN

Party on!!

The music starts again as we PULL UP and OUT.

EPILOGUE

The beginnings of dawn. Vacation week is over. We see a few
quick scenes:

- The Huge Brained Ladies loading up the carriage to go home.

HUGE BRAINED LADY

That was the best vacation ever.

HUGE BRAINED FRIEND

You know I knew it was Dracula the
whole time.

HUGE BRAINED LADY

Sure you did.

- Jeckyll & Hyde wrestles with the laundry down in the sub basement -- getting abused and tormented.

- A MRS. ROBINSON (the Graduate) shot through the Divorcee's leg of Frank down on one knee. PULL BACK to see that the leg is not attached to the Divorcee at all, but rather it's a spare. She's sits next to kneeling Frank.

FRANKENSTEIN

(opening a jewelry box)

Mmmmmarriage goooood.

In the box is a finger with an engagement ring already on it. Frank pulls off the Divorcee's finger and replaces it with the new one.

- Mummy, full of confidence once again, has his bags packed and climbs onto the Headless Horseman's coach.

MUMMY

Take me to Cairo. I have some unfinished business to attend to.

- And finally --

Al leads a blind-folded Mavis - who is now dressed in a pretty sun dress with her hair blown out - to the 13th floor ballroom. He seats her in a chair in the middle of the room.

AL

Ok, you ready?

MAVIS

Yes.

AL

This is the best thing I could think of to give you.

He pulls off the blindfold revealing what looks like the horizon on the far wall -- only it's made up of ghost sheets flittering and floating, looking like the sky and clouds.

MAVIS

What is it?

AL

Patience.

The door opens and Dracula runs in.

DRACULA
Am I too late?

AL
Just in time.

He stands behind his daughter, hands on her shoulders.

AL (cont'd)
(calling out)
Now!

Several witches stand behind the linens, stirring up a bubbling pot. They add one last ingredient - which creates a FIREBALL that bursts up into the air.

From Mavis' perspective, it looks like a sunrise.

MAVIS
Oh, Al. It's beautiful.

Al takes her hand in his as we --

FADE TO BLACK.