

THIS SCRIPT IS FOR
EDUCATIONAL PURPOSES ONLY

"YOUNG FRANKENSTEIN"

Screenplay

by

Gene Wilder

FIRST DRAFT

"YOUNG FRANKENSTEIN"

FADE IN

1 EXT. FRANKENSTEIN CASTLE 1

A BOLT OF LIGHTNING!

A CRACK OF THUNDER!

On a distant, rainy hill, the old Frankenstein castle, as we knew and loved it, is illuminated by ANOTHER BOLT OF LIGHTNING.

MUSIC: AN EERIE TRANSYLVANIAN LULLABY begins to PLAY in the b.g.

2 ANOTHER ANGLE 2

as we MOVE SLOWLY CLOSER to the castle. It is completely dark, except for one room -- a study in the corner of the castle -- which is only lit by candles.

Now we are just outside a rain-splattered window of the study. We LOOK IN and SEE:

3 INT. STUDY - NIGHT 3

An open coffin rests on a table we can not see it's contents. As the CAMERA SLOWLY CIRCLES the coffin for a BETTER VIEW...

A CLOCK BEGINS TO CHIME: "ONE," "TWO," "THREE," "FOUR..."

We are ALMOST FACING the front of the coffin. "FIVE," "SIX," "SEVEN," "EIGHT..."

The CAMERA STOPS. Now it MOVES UP AND ABOVE the satin-lined coffin. "NINE," "TEN," "ELEVEN," "T W E L V E!"

CUT TO:

4 THE EMBALMED HEAD OF BEAUFORT FRANKENSTEIN 4

Half of still clings to the waxen balm; the other half has decayed to skull. Below his head is a skeleton, whose bony fingers cling to a metal box.

5 A HAND 5

reaches in to grasp the metal box. It lifts the box halfway out of the coffin -- the skeleton's fingers rising, involuntarily, with the box.

Cont.

Then, as of by force of will, the skeleton's fingers grab the box back and place it where it was.

Now the "Hand" -- using its other hand -- grabs the box back from the skeleton's fingers. The skeleton no longer resists.

6 CORNELIUS WALDMAN

6

whose "Hands" we have just seen, now carries the box to a small table. He takes a tiny key out from his vest pocket and begins to unlock the metal box.

NINE PEOPLE watch him closely. They are seated on chairs in the study, waiting to hear the contents of Beaufort Frankenstein's will. Their dress is turn-of-the-century Transylvanian.

Cornelius Waldman fumbles with the lock, emitting strange grunts as he tries to open it. With each grunt, the face of a "potential Heir" is SEEN, squirming with frustration or anger.

FIRST VILLAGER (WALTER)

Fumbling fool! For two kronen
I'd rip that box right out of his
hands.

ILSE (HIS WIFE)

Shhh!

NINETY-YEAR-OLD VILLAGER (HENRICH)

Hurry. Idiot, hurry!

AGATHA (HIS WIFE)

Quiet, Henrich! We've waited seventy
years...another three or four seconds
won't hurt.

NINETY-YEAR-OLD VILLAGER

Another three or four more seconds?
I could be dead by then.

AGATHA

Shhh!

FIFTH VILLAGER (A MAN)

What if he's left you out?

HELENE (HIS GIRL FRIEND)

Just let him try -- I'll take care
of him.

ANASTASIA (A MIDDLE-AGED WOMAN)

Oh, Mommy...I hardly remember. Did the Baron really like me when I was a child?

MARLENE (HER MOTHER)

Like a father!

NINTH VILLAGER (WOLFGANG)

(muttering to himself)

Wenn dieser Bloder kerl sich nicht beeilt werde ich verrückt. Was zum Teufel machte?

MARLENE

Shhh!

Cornelius Waldman finally opens the lock. He takes out an old parchment, puts on his glasses, coughs and sputters a few times, and then begins to read.

CORNELIUS WALDMAN

'I, Beaufort Frankenstein, in this my eighty third year of life, do hereby make, publish and declare the following statements as and for my last will and testament, and I direct my executor, Cornelius Waldman, to inform and assemble those persons previously divulged to him, that they may hear -- in my own voice -- the final disposition of my property.'

At the words, "In my own voice," the nine "Potential Heirs" exchange curious glances.

CORNELIUS WALDMAN

(still reading)

'Such disposition to commerce at the hour of twelve o'clock of my one hundredth birthday. If all the conditions heretofore set forth have been met, now then -- hear once more, and for the last time...the authenticity of my own voice!'

Cornelius Waldman nos to a Clerk, HERR FALKSTEIN, who is standing nearby.

Cont.

Herr Falkstein places the needle of an old victrola onto an already spinning record. It SCRATCHES and then begins to PLAY.

VOICE OF BEAUFORT FRANKENSTEIN

(o.s.)

How do you do this thing? Where?
In here? Just talk right into it?
All right. Am I close enough? All
right, all right -- get the hell
out of the way.

(he clears his throat,
then speaks in a deep,
majestic voice)

The once proud name of Frankenstein
has been dragged, by my only son,
Victor, into an abyss of shame.
There was a time when the name
'Frankenstein' conjured dreams of
virtue, of honor and devotion. Now,
no guilt, no malignity, no misery
can be found to equal mine. And
the catalogue of sins of my once
devoted son will not cease to
rankle in my wounds until death
shall close them forever -- so
supremely frightful is the effect
of any human endeavor to mock the
stupendous mechanism of the Creator
of the world.
Did you get all that? Are you sure
you got 'rankle in my wounds'? I'll
kill you if you screw this up. All
right, all right. Now as to the
disposition of my estate.

Everyone in the room sits alert.

VOICE OF BEAUFORT FRANKENSTEIN

(o.s.)

To my cousins, Henrich and Agatha...

CUT TO:

7 THE NINETY-YEAR-OLD VILLAGER AND HIS WIFE

7

VOICE OF BEAUFORT FRANKENSTEIN

(o.s.)

...and to my cousin Walter and his
wife Ilse...

CUT TO:

		5
8	WALTER AND ILSE	8
	VOICE OF BEAUFORT FRANKENSTEIN (o.s) ...and to my niece Helene...	
		CUT TO:
9	HELENE	9
	sitting with her boyfriend.	
	VOICE OF BEAUFORT FRANKENSTEIN (o.s) ...and my dear nephew Wolfgang...	
		CUT TO:
10	WOLFGANG	10
	sitting alone.	
	VOICE OF BEAUFORT FRANKENSTEIN (o.s.) ...and lastly, to my cherished old friend, Marlene, and her charming daughter, Anastasia...	
		CUT TO:
11	ANASTASIA AND HER MOTHER	11
	VOICE OF BEAUFORT FRANKENSTEIN (o.s.) ...to all of you, in equal shares, I hereby give, devise and bequeath, absolutely and without any restrictions whatsoever, all property of every sort and description, whether real, personal or mixed, to which my estate shall be entitled.	
12	HENRICH AND AGATHA	12
	are hugging each other.	
13	WALTER AND ILSE	13
	hugging each other.	
14	HELENE AND ANASTASIA	14
	hugging each other.	

15 WOLFGANG

15

is hugging himself.

VOICE OF BEAUFORT FRANKENSTEIN

(o.s.)

Unless...!

16 GROUP SHOT

16

They all look up suddenly from their hugging.

17 ANOTHER ANGLE

17

SCRATCH, SCRATCH, SCRATCH...the needle has reached the end of the first side.

18 HERR FALKSTEIN

18

lifts the arm off and turns the record over.

HERR FALKSTEIN

(apologetically)

It's a seventy eight.

He places the needle on the record.

VOICE OF BEAUFORT FRANKENSTEIN

(o.s.)

...Unless...my only male heir, my great-grandson, Frederick -- whom I have never seen but who is, at the time of this recording, ten years of age and residing in America with my granddaughter, Katherine -- has, by his own free will, embraced Medicine as his career and acquitted himself with some measure of esteem. Then, to him I leave...everything!

The nine "Potential Heirs" are expressionless.

VOICE OF BEAUFORT FRANKENSTEIN

(o.s.)

My castle, together with its laboratory, its public and private library, and all notes and journals contained therein, all acreage surrounding my estate, plus all income and principle thereof...in the fond hope that yet another Frankenstein shall lift our family name to an eminence of dignity, and sanity, that it once enjoyed.

Cont.

7

18 Cont.

VOICE OF BEAUFORT FRANKENSTEIN (Cont.)

(o.s.)

As for my dear friends and relations,
should this latter improbability come
to be...I know that I have your
complete understanding. For the road
to salvation and repentance must be
paved up the avenue of my soul, and
not up yours, up yours, up yours,
up yours, up yours...

Herr Falkstein removes the needle from the finished record.

CORNELIUS WALDMAN

Herr Falkstein! Did you inform
Frederick Frankenstein of this
assembly and all the particulars
of the time and place?

HERR FALKSTEIN

I did, sir.

He takes a cablegram out from his pocket.

HERR FALKSTEIN

But I received a cable only this
morning, saying that he could not
come.

CORNELIUS WALDMAN

Was he aware of the importance of
this occasion?

HERR FALKSTEIN

Yes, sir, he was. But he said he
was obligated to lecture at
Johns Hopkins University.

CORNELIUS WALDMAN

What lecture could be more
important than the will of
Baron Beaufort Frankenstein?

HERR FALKSTEIN

(reading the cable)

'Functional areas of the cerebrum
in relation to the skull.'

The Ninety-Year-Old Villager passes out.

Cont.

ANASTASIA

(very sweetly)

Excuse me, Mr. Waldman -- excuse me for interrupting. But is Frederick, then...a medical doctor?

CORNELIUS WALDMAN

Yes, my dear, he is.

ANASTASIA

And has he achieved...any special degree of eminence?

CORNELIUS WALDMAN

He is the fifth leading authority in his field.

ANASTASIA

(sinking her head
into her hand)

Oh, shit.

CORNELIUS WALDMAN

Herr Falkstein -- you must go at once and present Dr. Frankenstein with all the details of his inheritance. The estate will provide for your journey.

HELENE

I object, Herr Waldman! This is a travesty. If the beloved great-grandson cared anything at all for the House of Frankenstein, he would have shown it by being here with those of us who still have some respect. I think we should completely disregard the afterthoughts of a very old man.

CORNELIUS WALDMAN

Madam -- the foundation of civilization rests upon adherence to the law. And the Law is the Law. Das Gesetz ist das Gesetz!

Wolfgang -- the man who mutters only in German -- CRASHES the back of his head halfway into the wall behind him.

Cont.

CORNELIUS WALDMAN
Herr Falkstein! You have your
instructions!

HERR FALKSTEIN
Yes, sir.

CORNELIUS WALDMAN
I have taken an oath that each
letter of this testament shall
be executed...and by God, it
shall be done!

The lid of Beaufort Frankenstein's coffin SLAMS SHUT
by itself.

DISSOLVE TO:

19 LEGEND ON THE SCREEN

19

It reads:

JOHNS HOPKINS HOSPITAL

BALTIMORE, MARYLAND

21205

20 INT. MEDICAL ARENA - DAY

20

Herr Falkstein quietly enters into the balcony of an
arena packed with young MEDICAL STUDENTS. A lecture is
in progress.

LECTURER'S VOICE
(o.s.)
If we look at the base of a brain
which has just been removed from
a skull, there's very little of
the midbrain that we can actually
see.

Cont.

10

20 Cont.

Herr Falkstein proceeds, almost on tiptoe, along the
aisle towards a vacant seat. He is carrying a briefcase
and a small metal box.

LECTURER'S VOICE
(o.s.)

Yet, as I demonstrated in my lecture last week, if the under aspects of the temporal lobes are gently pulled apart, the upper portion of the stem of the brain can be seen.

Herr Falkstein's footsteps ECHO ever so lightly against the cold stone floor, as he passes the faces of students intense with concentration.

LECTURER'S VOICE

(o.s.)

This so called 'brain stem' consists of the midbrain, a rounded protrusion called the pons, and a stalk tapering downwards called the medulla oblongata which passes out of the skull through the foramen magnum and becomes, of course...the spinal cord.

Herr Falkstein finds a vacant place and sits down.

LECTURER'S VOICE

(o.s.)

Which brings us directly to the demonstration prepared for today. Are there any questions before we proceed?

MEDICAL STUDENT

(rising)

I have one question, Dr. Frankenstein.

CUT TO:

11

21 ANOTHER ANGLE

21

Our first LOOK at the famous Lecturer.

FREDDY

That's 'Fronkonsteen.'

MEDICAL STUDENT

I beg your pardon?

FREDDY

My name is pronounced Fron kon steen.

MEDICAL STUDENT

Oh! I thought it was Dr. Frankenstein.

FREDDY

No, it's Dr. Fronkonsteen!

MEDICAL STUDENT

But aren't you the grandson of the famous Dr. Victor Frankenstein?... who performed such fascinating experiments in electricity and galvanism?

FREDDY

That's true! But my grandfather, Victor was, after all, what we might politely refer to as... a cuckoo!

Polite laughter.

FREDDY

I prefer, by far, to be remembered for my own small contributions to science. Now if we can proceed to your questions.

MEDICAL STUDENT

Well sir... I'm not sure I understand the distinction between 'Reflexive' and 'Voluntary' nerve impulses.

FREDDY

Very good! Since our lab work today is a demonstration of just that distinction... why don't we proceed?

Behind Freddy is a PATIENT, lying on an operating table. CARLSON, an assistant, stands near the Patient, next to a small table of instruments.

Cont.

12

21 Cont.

FREDDY

What are we actually talking about when we use the term, 'Brain'? We are talking about... a cauliflower!

Freddy turns to Carlson.

FREDDY

May I have the cauliflower, please!

Carlson hands Freddy a giant cauliflower.

FREDDY

If we make a small slit, down the
center of this cauliflower...

Freddy turns to Carlson, who hands him the scalpel. Freddy
makes a small slit down the center of the cauliflower.

FREDDY

...and then, ever so gently,
gently, gently... pull it apart...

Freddy has some difficulty pulling the cauliflower apart.
It begins to crumble, but he goes on, professionally.

FREDDY

...we should find, with any luck
at all... a stalk of... celery!

There is no celery inside the cauliflower. Freddy flushes
red.

FREDDY

(to Carlson)

Where did you get this cauliflower?

CARLSON

From your office, sir.

FREDDY

Didn't you prepare it with the
celery before my lecture?

CARLSON

Yes, sir. But I must have taken
the wrong one when we came up.

FREDDY

(in quiet rage)

Are you trying to make me look
like an idiot?

Cont.

13

21 Cont.1

CARLSON

No, sir. It will never happen again.

FREDDY

(handing him
the cauliflower)

Here! This cauliflower is useless
to me.

Freddy turns back to his audience.

FREDDY

With any normal cauliflower, we would have found a stalk of celery, or... 'Brain Stem' which brings us to the practical application of our study.

Freddy moves behind the Patient on the table.

FREDDY

Mr. Hilltop here -- with whom I have never worked of given any prior instructions to -- has graciously offered his services for this afternoon's demonstration. Mr. Hilltop!

HILLTOP

Yes, sir?

FREDDY

Have we ever seen each other before this afternoon?

HILLTOP

No, sir.

FREDDY

Tell them!

HILLTOP

(turning to the
Medical Students)
No, sir -- we haven't.

FREDDY

(to his audience)
Do I lie?
(to Mr. Hilltop)
Would you be so kind enough to hop up on your feet and stand beside this table.

Mr. Hill top gets off of the table and stands erect.

Cont.

14

21 Cont.2

FREDDY

Mr. Hilltop! Would you raise your left knee, please!

Mr. Hilltop raises his left knee.

FREDDY

You have just witnessed a 'Voluntary' nerve impulse. It begins as a stimulus from the cerebral cortex, passes through the brain stem and then to the particular muscle involved. Mr. Hilltop, you may lower your knee.

He lowers his knee.

FREDDY

'Reflex movements are those which are made independently of the will, but are carried out along pathways which pass between the periphery and the central nervous system. You filthy, rotten, yellow son of a BITCH!

Freddy pokes his knee close to Mr. Hilltop's balls. Mr. Hilltop reacts accordingly.

FREDDY

We are not aware of the impulses, neither do we intend them to contract our muscles. Yet -- as you can see -- they work by themselves.

By this time, Mr. Hilltop has lowered his protective thigh ... a little nervously.

FREDDY

Now then! Modern research has shown us that by simply applying local pressure of 'blocking' the nerve impulse... which can be done with any ordinary metal clamp...

Freddy reaches out his hand. Carlson hands him a bicycle clamp. Freddy holds Mr. Hilltop's head and places the clamp behind Mr. Hilltop's ears.

FREDDY

... Just at the swelling on the posterior nerve root -- for, oh say five or six seconds...

A short pause. Freddy looks at his watch.

Cont.

15

21 Cont.3

FREDDY

Why you mother-grabbing BASTARD!

Freddy once again jerks his knee close to Mr. Hilltop's balls. This time Mr. Hilltop doesn't move. He is almost ready to pass out.

FREDDY

All communication is shut off. Similarly, damage to a nerve will mean that not all the impulses can get through and there will be weakness of a muscle...

Mr. Hilltop collapses to the floor. Freddy never looks down.

FREDDY

...or group of muscles, with some loss of skin sensation on the area supplied by that nerve. In spite of our mechanical magnificence, if there is not this continuous stream of impulses... we would collapse like... a bunch of broccoli.

A smattering of POLITE APPLAUSE. Freddy reaches down and removes the metal clamp from Mr. Hilltop's head.

FREDDY

(to Carlson)

Give him an extra dollar.

CARLSON

Yes, sir.

Carlson picks up Mr. Hilltop and places him on the operating table.

FREDDY

In conclusion... it should be noted that more than common injury to the nerve roots is always serious, because... once a nerve fiber is severed... there is no way to regenerate life back into it. Are there any more questions before we leave?

MEDICAL STUDENT

Dr. Fronkonsteen!

FREDDY

Yes?

Cont.

16

21 Cont.4

MEDICAL STUDENT

Isn't it true that Darwin preserved a piece of vermicelli in a glass case until, by some extraordinary means, it actually began to move with voluntary motion?

FREDDY

A piece of what?

MEDICAL STUDENT

Vermicelli.

FREDDY

Are you speaking of the worm, or ... the spaghetti.

FREDDY

Why the worm, Sir.

FREDDY

Ah! In science you must be very precise -- it can spell the difference between life and death.

(to Carlson)

I don't want that fellow in class next semester.

CARLSON

Yes, sir.

FREDDY

He has a big mouth.

(to Medical Student)

Yes! It seems to me I did read something about that incident as a student. But you have to remember that a worm -- with very few exceptions -- is not a human being.

MEDICAL STUDENT

But wasn't that the whole basis of your grandfathers work, sir...? the re-animation of component parts?

FREDDY

My father was a sick man.

MEDICAL STUDENT

But aren't you the least bit curious about it, Doctor? Doesn't the secret of life hold any intrigue for you?

FREDDY

You are talking about the gibberish ravings of a lunatic mind.

Cont.

17

21 Cont.5

MEDICAL STUDENT

Yes, but, sir... if it could be accomplished, wouldn't that eliminate disease from the human frame and render man invulnerable to any but a violent death?

FREDDY

How old are you, young man?

MEDICAL STUDENT

Nineteen, sir.

FREDDY

Nineteen! My dear young man... once the human organism has ceased to function, nature has deemed that creature to be dead.

MEDICAL STUDENT

But look at what's been done with hearts and kidneys!

FREDDY

Hearts and kidneys are Tinker Toys! I'm talking about the Central Nervous System.

MEDICAL STUDENT

But, sir...

FREDDY

I am a scientist...! not a philosopher.

He holds up his scalpel.

FREDDY

You have more chance of re-animating this knife than you have of mending a broken nervous system,

MEDICAL STUDENT

But your grandfather's work, sir...

FREDDY

My grandfather's work was Doo-Doo! Dead is Dead! There's only one thing I am interested in... and that is the preservation of LIFE!

Cont.

18

21 Cont.6

POLITE APPLAUSE. However, on the word "Life," Freddy has plunged the scalpel into his thigh by mistake. No one but Freddy and the Movie Audience is aware of this.

FREDDY

Class... is... dismissed!

The students begin to leave.

FREDDY

Carlson!

CARLSON

Yes, sir?

FREDDY

Bring me some surgical gauze, a little tape and some disinfectant.

CARLSON

Yes, sir. Do you want the other cauliflower?

FREDDY

... No!

Herr Falkstein approaches with the metal box.

HERR FALKSTEIN

Dr. Frankenstein?

FREDDY

(through his teeth)

Fron kon steen!

HERR FALKSTEIN

My name is Gerhart Falkstein.

DISSOLVE TO:

22 EXT. A CITY STREET - DAY

22

Herr Falkstein and Freddy are walking along the sidewalk. In the distance, a little OLD VIOLINIST, wearing a Tyrolean hat, plays a cheerful tune on his violin. His open violin case rests on the ground beside him.

FREDDY

One hundred thousand dollars???

Cont.

HERR FALKSTEIN

Oh, at least, sir. The land alone
is worth a small fortune.

FREDDY

But I can't just drop everything and
leave. I have responsibilities and
obligations.

HERR FALKSTEIN

Do you have a hundred thousand of
them, sir?

Freddy looks at Herr Falkstein. The little Old Violinist
has finished his cheerful tune. He now plays the eerie
Transylvanian Lullaby that was heard at the opening.

FREDDY

How long will this whole thing
take?

HERR FALKSTEIN

A week. Ten days at most.

FREDDY

I'll have to think it over. It's
not so easy just to pick up and...

Freddy stops -- the music seeping into a dark and forgotten
corner of his brain.

FREDDY

Curious melody! Haunting, isn't
it?

Freddy, followed by Herr Falkstein, walks back a few steps
and stands next to the Old Violinist as he plays.

FREDDY

What's that tune that you're playing

OLD VIOLINIST

Zis is an old Transylvanian Lullaby.

FREDDY

How sweet! Such a quaint little
tune.

Freddy rubs his temples with his fingertips for a moment.

Cont.

FREDDY
May I see your violin?

OLD VIOLINIST
(handing Freddy
the violin)
It's an honor for me, sir. You
play the violin?

FREDDY
Oh, just a little.

Freddy examines the violin.

FREDDY
Nice! Nice little balance to it.

OLD VIOLINIST
Ja, ja.

Freddy, without any emotion, smashes the violin over his knee
and then hands the two halves back to the Old Violinist.

FREDDY
Thank you very much.

The Old Violinist takes the two halves, open-mouthed.

FREDDY
(to Herr Falkstein)
Well... if you're sure that I could
accomplish everything in a week...
I suppose I could manage it.

HERR FALKSTEIN
Why did you do that?

FREDDY
What?

HERR FALKSTEIN
Break that old man's violin.

FREDDY
I didn't do that.

HERR FALKSTEIN
The old violinist -- you smashed
his violin over your knee.

Cont.

FREDDY

I did not do that. Why would I
do a thing like that...? Are you
insane?

23 LEGEND ON THE SCREEN

23

It reads:

"IS THIS THE FIRST SIGN OF A SPLIT PERSONALITY?"

24 BACK TO THE SCENE

24

Now Freddy and Herr Falkstein are standing on a corner.

FREDDY

All right then, I suppose I owe
the family that much. You'll
have everything ready for me when
I arrive?

HERR FALKSTEIN

Yes, sir.

FREDDY

One week at the most!?

HERR FALKSTEIN

One week -- I'll see to it, sir.

FREDDY

Well, thank you very much for all
your trouble.

They shake hands.

HERR FALKSTEIN

Not at all -- a great privilege,
Doctor.

FREDDY

Saturday night then! I'll take
the train to New York and fly from
there.

HERR FALKSTEIN

Saturday night, yes, sir. Have a
pleasant journey!

Freddy walks off. Herr Falkstein looks back at the little
Old Violinist, who is playing the TRANSYLVANIAN LULLABY
on the top half of his violin.

DISSOLVE TO:

25 EXT. TRAIN STATION - NIGHT

Freddy, with a large suitcase and a small briefcase, stands next to a lot of steam...behind which, there appears to be a waiting train. With Freddy is his beautiful, flat-chested fiancée, ELIZABETH.

ELIZABETH

Darling!...you will be careful!?

FREDDY

Of course.

ELIZABETH

You have your tickets?

FREDDY

Yes.

ELIZABETH

And your passport?

FREDDY

Yes, don't worry.

ELIZABETH

Call me from New York before you leave??

FREDDY

Yes.

ELIZABETH

Promise??

FREDDY

I promise.

ELIZABETH

Oh, darling -- I'll count the hours that you're away.

FREDDY

Oh, darling -- so will I.

CONDUCTOR

(o.s.)

Board! All aboard!

FREDDY

I'd better leave.

They look at each other; then kiss.

Cont.

23

25 Cont.

ELIZABETH

Will you miss me?

FREDDY

Very...very!

ELIZABETH

Mother's going to help me with
the invitations.

FREDDY

Oh, nice.

ELIZABETH

I hope you like large weddings.

FREDDY

Whatever makes you happy.

ELIZABETH

I've trimmed the list to only
our very closest friends...but
it still comes to three thousand.

FREDDY

You're incorrigible!

ELIZABETH

Does that mean you love me?

FREDDY

You bet your boots it does.

CONDUCTOR

(o.s.)

All aboard!

ELIZABETH

Hurry now -- before I make a
fool of myself.

They kiss quickly.

FREDDY

Goodbye, darling.

Freddy DISAPPEARS into the steam.

ELIZABETH

Goodbye, Freddy! Hurry back
to me!

Cont.

24

25 Cont.1

FREDDY
(o.s., from
the steam)
I will! Goodbye, darling!

ELIZABETH
Goodbye, darling.

A long pause, as Elizabeth gazes into the mass of steam.
She wipes a tear from her eye.

ELIZABETH
(whispering
to herself)
Goodbye, darling.

FREDDY
(o.s., from
the steam)
Goodbye, darling!

A TRAIN WHISTLE BLOWS.

26 ANGLE ON TRAIN

26

The train starts up.

DISSOLVE TO:

27 INT. TRAIN - NIGHT

27

Freddy is sitting in a passenger car, reading a book.
A FEW PEOPLE sit near him.

28 A CONDUCTOR

28

walks down the aisle.

CONDUCTOR
New York next! Everyone out
for New York!

Freddy looks out the window.

DISSOLVE TO:

29 A TRAIN - (STOCK) - NIGHT

29

whizzing through the night.

CUT TO:

25

30 INT. TRAIN - SUNSET

30

Freddy is sitting in a passenger car, reading a book.
A FEW EUROPEANS sit near him.

31 LEGEND OVER THE SCREEN

31

It reads:

"SOMEWHERE IN EUROPE"

32 A CONDUCTOR

32

wearing a Tyrolean Conductor's hat, walks down the aisle.

CONDUCTOR

Transylvania nachste! Jeder
austeigen fur TRANSYLVANIA!

Freddy looks out the window. He reaches up and takes his
suitcase and briefcase off of the rack above him. Then
he raises his window and looks out at:

33 A TEN YEAR-OLD GERMAN BOY

33

dressed in lederhosen, a cap, and a shoeshine kit on his
back.

FREDDY

(calling out
to him)

Pardon me, boy! Is that the
Transylvania Station?

GERMAN BOY

Ja, this is track twenty-nine.

He starts OFF.

GERMAN BOY

Oh, can I give you a shine?

FREDDY

Thank you, no.

DISSOLVE TO:

34 EXT. TRAIN STATION - NIGHT

34

Freddy gets off the ancient train and looks for someone
who might be there to meet him. he sets down his suit-
case and briefcase.

From out of the darkness, IGOR, a strange man with a hunched back, walks towards him. Behind Igor is a woman, INGA.

IGOR
Frederick Frankenstein?

FREDDY
Fron kon steen!

IGOR
Are you putting me on?

FREDDY
No, it's pronounced Fron kon steen.

IGOR
And do you also say Fro dereck?

FREDDY
No, Fred ereck.

IGOR
Why isn't it Frodereck Fronkon steen?

FREDDY
It's not. It's Fredereck Fronkonsteen.

IGOR
I see.

FREDDY
You must be Igor.

Igor thinks a moment.

IGOR
No, it's pronounced Aye gor.

FREDDY
But they told me it was Ee gor.

IGOR
Well, they were wrong then, weren't they?

FREDDY
You were sent by Herr Falkstein, weren't you?

Cont.

IGOR

Yes, that's right. My grandfather
and your grandfather used to pal
around together. You and I should
have a lot of laughs.

FREDDY

I'm sure we will.

IGOR

(indicating the
large-breasted
woman behind him)

This is Inga. They thought you
might need an assistant temporarily.

FREDDY

How do you do?

INGA

Extremely well.

FREDDY

How nice.

IGOR

Are these your bags?

FREDDY

Yes, just the two.

Igor takes the small briefcase and walks OFF. Freddy
takes the large suitcase and follows with Inga.

INGA

Did you have a pleasant trip?

FREDDY

Yes, thank you. It wasn't bad.

They follow Igor past two men -- Dracula and Wolfman --
who are sitting quietly on a platform bench. One of the
men wears a huge black cape and has two enormous eye teeth.
The other man's face and hands are covered with wolf's
hair.

IGOR

(singing to
himself)

Sun -- rise... Sun -- set!
Dee -- dum... Dee -- dum.

Cont.

28

35 Cont.1

Freddy, struggling with his suitcase, stares in polite horror at the two men as he and Inga walk past them.

FREDDY

Good evening.

DRACULA

Good evening.

WOLFMAN

Good evening.

Freddy and Inga continue on, walking under a dangling sign:

"TRANSYLVANIA STATION"

DISSOLVE TO:

36 EXT. COUNTRY ROAD - A FEW MINUTES LATER - NIGHT

36

A cart, drawn by two horses, travels up a lonely road. Igor is at the reins. In the back, sitting in mountains of hay, are Freddy and Inga.

INGA

Did you ever have a roll in the hay?

FREDDY

(a little nervous)

I'm not sure I...get your drift.

Inga begins to roll herself over and over in the hay.

INGA

You should try it -- it's fun.

Somewhat embarrassed, Freddy leans over to speak to Igor.

FREDDY

Incidentally -- I don't mean to embarrass you in any way, but I'm a rather brilliant surgeon. Perhaps I can help you with that hump.

IGOR

What hump?

Freddy tries to recover.

Cont.

29

36 Cont.

FREDDY

Well...perhaps we can talk
about it later.

He turns back to Inga for relief. Just then: a BOLT OF
LIGHTNING! Inga comes close to Freddy.

INGA

Sometimes I'm afraid of the
lightning.

FREDDY

Just an atmospheric discharge.
Nothing to be afraid of.

A HORRIFYING CRY OF A WOLF!

FREDDY

(making a joke)
Werewolf.

IGOR

There.

FREDDY

I beg your pardon?

IGOR

(pointing to
the woods)
There wolf!
(pointing up
the road)
There castle!

FREDDY

Why are you talking like that?

IGOR

I thought you wanted to.

FREDDY

No.

Cont.

30

36 Cont.1

IGOR
Suit yourself...I'm easy.
(confidentially,
indicating Inga)
Better watch out for the wockers.

FREDDY
What wockers?

IGOR
The wockers with the knockers.

FREDDY
Wockers with the knockers???

IGOR
Go ahead, play dumb! You'll
lose your sockers and then
be fockers.

A BOLT OF LIGHTNING.

IGOR
(pointing to the
top of the hill)
Well, there it is...

CUT TO:

37 THE CASTLE - NIGHT

37

illuminated by the lightning.

IGOR
(o.s., as we
see the castle)
Home!

FREDDY
(to himself)
Home.

DISSOLVE TO:

31

38 EXT. THE CASTLE

38

As they approach the gigantic front door, FRAU BLUCHER
opens a smaller door, within the giant door, and stands
on the front stairs to greet them. She holds a lit
candelabra.

FRAU BLUCHER
Welcome! I am Frau Blucher.

At the sound of her name, the HORSES REAR.

IGOR

Down! Down! Steady!!

Freddy takes his suitcase and helps Inga out of the cart.
He approaches Frau Blucher.

FREDDY

How do you do? I am Dr. Fronkonsteen.
This is my assistant. Inga -- may
I present Frau Blucher.

The HORSES REAR.

IGOR

Down! Get down, you beasts!

FREDDY

I wonder what's got into them?

FRAU BLUCHER

Your rooms are ready, Herr Doctor.
If you will follow me, please.

She indicates the small door.

FREDDY

(calling to Igor)

Aye-gor! We'll wait for you
inside. Hurry, please!

He turns to the door.

FREDDY

After you Frau Blucher.

The HORSES REAR. Freddy, Inga and Frau Blucher have
disappeared through the small door. Igor struggles with
the rearing horses.

IGOR

Easy. Easy! What's very sticky
and rhymes with shoe?

The horses calm down.

IGOR

That's better.

Cont.

32

38 Cont.

Igor takes Freddy's briefcase and heads for the door.

IGOR
(to the horses)
I'll be back shortly. Just
think of model airplanes.

Igor shuns the smaller door and pulls the handle that opens
the giant door. He walks into the castle.

CUT TO:

39 INT. RECEPTION HALL 39

Frau Blucher is waiting on a large staircase with Freddy
and Inga. Igor comes up to them.

FRAU BLUCHER
Shall we proceed?

They all follow in the aura of Frau Blucher's candlelight.
From outside there is a: LOW RUMBLE OF THUNDER. When
they reach the top of the stairs, Frau Blucher starts
down a corridor. Igor walks up to a light switch and
tries it.

40 ANOTHER ANGLE 40

as ALL THE LIGHTS COME ON. Igor turns the lights off again,
gesturing to Freddy not to say anything because Frau Blucher
might be a little bonkers. Inga, Freddy and Igor turn
into the corridor and disappear.

DISSOLVE TO:

41 INT. FREDDY'S BEDROOM 41

A fire is going in the fire place. Candles are lit in wall
sconces. One wall is devoted to books.

FRAU BLUCHER
I hope you find this comfortable.
This was Baron Victor's room.

FREDDY
It seems fine.

FRAU BLUCHER
You'll find the keys to all the
rooms in my cas... all the rooms
in your castle on this ring. I'll
leave it on the table here.

FREDDY
Does that include the key to the
laboratory?

Cont.

FRAU BLUCHER

You mean... the laboratory??

FREDDY

Yes!... the laboratory.

FRAU BLUCHER

No! Dr. Frankenstein always kept that separate.

FREDDY

May I have it, please?

A pregnant pause.

FRAU BLUCHER

Of course.

She pulls up on a chain around her neck. At the end of the chain is a key that had been resting against her bosom. She takes it off, kisses it quickly, and sets it on the table.

FREDDY

(examining the
bookcase)

There seem to be quite a few books.

FRAU BLUCHER

Yes, this was Victor's... the Baron's medical library.

FREDDY

I see. And where is my grandfather's private library?

FRAU BLUCHER

I don't know what you mean, sir.

FREDDY

well, there was a public and a private library -- he said so in his will. these books are all very general -- any doctor might have them in his study.

FRAU BLUCHER

This is the only library I know of.

FREDDY

Surely he kept his notes -- his private papers and records in some other place?

FRAU BLUCHER

I think you must be mistaken, sir.

Cont.

34

41 Cont.1

FREDDY

Well... we'll see.

FRAU BLUCHER

Will there be anything else?

FREDDY

I don't think so. Is my assistant taken care of?

FRAU BLUCHER

I put her in the guest room, just down the hall.

FREDDY

Good.

She leaves. Freddy starts back towards the bookcase and pulls book.

42 ANOTHER ANGLE

42

Door opens and Inga enters.

INGA

Are you busy?

FREDDY

That's quite all right. What is it, dear?

INGA

Could I lie down in your bed for a little while? I just can't sleep.

FREDDY

We only arrived a few minutes ago.

INGA

I know, but usually I can fall asleep right away. It must be the strange room.

FREDDY

Well...

INGA

Oh please -- just till I get sleepy. Then you can force me right back to

my room.

FREDDY

Well.. I suppose it would be all right, for just a little while.

Cont.

35

42.Cont

Inga gets into Freddy's bed.

FREDDY

Would you like a sandwich?

INGA

No, thanks! I want to get right to sleep.

FREDDY

Well... I'll just finish unpacking.

As Freddy continues to unpack, he hears a STRANGE "BLOWING" SOUND coming from outside. He goes to the window and looks up.

CUT TO:

443 A TURRET AT THE TOP OF THE CASTLE

43

Igor sits in the window, trying to blow a ram's horn. He tries and tries, but can't get one good sustained note. Finally, he throws the ram's horns away and picks up a trumpet. He blows some "SWEET" BLUES.

CUT TO:

44 FREDDY

44

lying in a chaise lounge near the bed, reading. He wears his robe over his clothes. Freddy looks at Inga, who is sound asleep. Now he drains the last of his glass of fruit juice and sets it down on an end table. he turns over to sleep. The CAMERA BEGINS TO PAN SLOWLY to the bedroom window. On its way, we SEE: A FEW DROPS OF FRUIT JUICE dripping down the inside of the glass that Freddy has just put down.

45 ANGLE THROUGH THE BEDROOM WINDOW (STOCK FOOTAGE)

45

CLOUDS PASS ACROSS A FULL MOON.

DISSOLVE TO:

46 LATER THAT NIGHT

46

Deadly silence! As the CAMERA PANS from the clouds, SLOWLY BACK ACROSS THE ROOM, suddenly -- from the deep recesses or the castle -- A VIOLIN IS HEARD PLAYING: THE EERIE TRANSYLVANIAN LULLABY. As the CAMERA reaches Freddy, he is tossing restlessly in his sleep.

Cont.

36

46 Cont.

FREDDY

Stop it. Stop it, I tell you
I don't want to be perfect. Can't
you understand that? I don't want
to be perfect!

Freddy wakes with a start. He sits up and listens to the MUSIC. Then he stands and crosses to the bed.

FREDDY

Inga!

INGA

(in her sleep)

Yes, you may... but don't make
any noise.

FREDDY

(shaking her)

Inga, wake up!

INGA

(slowly waking)

What is it? Is something wrong,
Doctor?

FREDDY

Listen! Don't you hear that
strange music?

INGA

(listening)

Yes! What could it be at this hour?

FREDDY

I don't know. It just woke me up.

Freddy goes to the bookcase; Inga follows.

FREDDY

It seem to be coming from behind
this bookcase.

He puts his ear against the books and then fells for some

hidden button or handle.

FREDDY

Hand me one of those candles!

Inga takes a candle from a wall sconce and hands it to Freddy. He looks closely at the books, examining some of the titles. One title reads:

37

47 INSERT - TITLE

47

"SEX AND HAIR GROWTH: IT'S UP TO YOU"

48 FREDDY

48

out of amazement, pulls the book from the shelf.

49 ANOTHER ANGLE

49

A SMALL DOOR OPENS IN THE BOOKCASE.

INGA

Dr. Fronkonsteen -- look!

FREDDY

(listening through
the open door)

Whatever it is, it's coming from
down there. I'm going down to see.

INGA

Let me come with you, Doctor,
please! I don't want to stay up
here alone.

FREDDY

All right then, quietly! Close
your robe and stay right behind me.
Don't make a sound!

They enter the secret passage.

50 INT. SECRET PASSAGE

50

Freddy, holding the candle above them, follows the MUSIC down a narrow, winding stairway. The source of the MUSIC gets CLOSER and CLOSER, as they follow the yellow candlelight down, down, down... brushing against the cobwebbed walls. As they pass one section of wall, an ancient sign can just barely be made out in the after glow of their light. It reads:

CAPACITY: NOT MORE THAN 3 PERSONS

By order of:

FIRE DEPT.

Finally, they reach a landing. A door separates them from whatever lies beyond. Freddy takes hold of the handle... it crumbles in his hand like dust. He gently pushes against the door. It CREAKS slowly open. The VIOLIN MUSIC STOPS!

38

51 INT. VICTOR FRANKENSTEIN'S LABORATORY

51

Freddy and Inga walk into the now famous room. A strange light comes from around a corner. As they walk towards the light, they pass a shelf lined with skulls. They look at each ancient head as they pass. Inga shudder with horror.

The forth head is Igor. It looks as if his head is on the shelf, but actually he is standing just behind the shelf. He smiles.

FREDDY

Aye-gor!

IGOR

Fro-derick!

FREDDY

What are you doing here?

IGOR

I got frightened all alone upstairs,
so I came down here.

He leads them around the corner, where a glass bowl filled with water is being heated by small flame.

FREDDY

But what you were doing?

IGOR

Just putting up some tea.

FREDDY

Did you hear that strange music?

IGOR

What?

FREDDY

Did you hear that strange music??

IGOR

What?

FREDDY
Did you hear that strange music?

Cont.

39

51 Cont.

IGOR
No, not sound.

INGA
There must have been someone else
down here then.

FREDDY
It seems that way.
(to Igor)
You didn't hear any music at all?

IGOR
What?

FREDDY
You didn't hear... nothing!
Aren't there any lights in this
place?

IGOR
Two switches over there, but I
wasn't going to be the first.

Freddy walks over and throws the first switch. OPEN ENDED
ELECTRICAL CURRENTS SHOOT OUT ALL OVER.

IGOR
Well, it's all right for
atmosphere.

Freddy turns off the first switch and then throws the other
one.

52 "NORMAL" LIGHTS GO ON

52

Now the lab can be SEEN in all its old splendor, but thick
in dust and spiders' webs.

INGA
Ooh!

FREDDY
What a filthy mess.

IGOR
I don't know... a little paint,
some flowers...

Cont.

40

52 Cont.

FREDDY

Did you see anyone else down here?

IGOR

No, but when I first came in, there was a light coming from behind that steel door.

A huge steel door is open a few inches. Freddy goes to the door and listens, then opens it and they all walk in... hesitantly.

53 INT. PRIVATE LIBRARY

53

By the light of Freddy's candle, they see a small, creepy room, filled with musty books. There is a table in the center of the floor. On the table there is a large book, an ashtray, and a VIOLIN AND BOW.

INGA

(seeing the violin)

Look, Doctor!

FREDDY

Well, this explains the music.

INGA

But who was playing it?

There is a smoldering cigar in the ashtray.

FREDDY

I don't know, but whoever it was barely finished putting out his cigar. It's still smoldering.

(to Igor)

Let me smell your breath.

Igor exhales in Freddy's face. Freddy nearly passes out.

FREDDY

Well, it wasn't you.

He looks around the room.

FREDDY

What is this place?

IGOR

Must be the music room.

INGA
There's nothing but books and papers.

Cont.

41

53 Cont.

FREDDY
I wonder...

He looks at the large book lying on the table. He puts his candle over the cover. A LOW RUMBLE OF THUNDER as we SEE:

54 CLOSE SHOT - BOOK

54

"HOW I DID IT" BY VICTOR FRANKENSTEIN. Camera pulls back.

FREDDY
It is! This was my grandfather's private library. Look at this!

IGOR
(reading the cover of the book)
'How I Did It.' Good title!

FREDDY
Funny it should just be lying out here on the table. I wonder what kind of dribble this is?

He opens to the first page.

FREDDY
(reading aloud)
'Whence, I often asked myself, did the principles of life proceed? To examine the causes of life... we must first have recourse to death.' God, what a looney bin!

ANOTHER LOW RUMBLE OF THUNDER. Freddy's candle almost blows out from a draft.

INGA
Oh, doctor!

FREDDY
Perhaps we'd better leave.

IGOR
Taking the book along?

FREDDY

Yes, I think we could all use a
good laugh.

DISSOLVE TO:

42

55 INT. LAB

55

Freddy is convulsed with laughter.

FREDDY

This guy is too much.

Inga and Igor stare passively. The three of them are
drinking tea. More water is boiling in a test tube.

FREDDY

(reading)

'...and as soon as the dazzling
light vanished, the oak tree had
disappeared. I knew then that
electricity and galvanism had
changed my life.'

He howls.

FREDDY

This guy is bonkers! Did you
ever hear anything like this??

ANOTHER LOW RUMBLE OF THUNDER.

As Freddy goes on reading, the CAMERA TRAVELS UP, UP, UP...
THROUGH the giant laboratory... as if to seek the source
of the THUNDER we HEAR, as the CAMERA MOVES UP:

FREDDY'S VOICE

(o.s.)

'When I look back now, it seems
to me as if this almost miraculous
event obliterated any last effort
by the spirit of preservation to
avert the storm that was even then
hanging in the stars.'

MORE THUNDER.

FREDDY'S VOICE

(o.s.)

He kills me! This guy kills me.

The CAMERA FINDS a large opening in the ceiling -- an
opening through which bodies might be elevated during an
electrical storm. THUNDER CLOUDS CAN BE SEEN as the
CAMERA PASSES THROUGH the opening into the night air.

FREDDY'S LAUGHTER is still HEARD from below. there is a GIANT CRACKLE OF LIGHTNING - as if in reply.

Now the CAMERA TRAVELS DOWN. Time has passes and Freddy's voice is hoarse, and more intense, and as the CAMERA TRAVELS DOWN:

Cont.

43

55 Cont.

FREDDY'S VOICE

(o.s.)

'Until, from the midst of this darkness, a sudden light broke in upon me -- a light so brilliant and wondrous, and yet so simple!'

The CAMERA has reached Freddy. His eyes are burning; he reads almost feverishly. Inga and Igor are half asleep.

FREDDY

(reading)

'Change the poles from plus to minus and from minus to plus!'

Freddy howls insanely.

FREDDY

(reading)

'I alone succeeded in discovering the cause of generation of life.'

He doubles over in laughter.

FREDDY

'Nay, even more -- I, myself became capable of bestowing animation upon lifeless matter.'

He laughs, he laughs, he laughs... then SMASHES his tea glass against a wall.

FREDDY

It could work!!

A TUMULTUOUS CLAP OF THUNDER.

CUT TO:

56 IGOR'S FACE

56

Illuminated by a CRACK OF LIGHTNING. He has a quizzical smile.

CUT TO:

57 INGA'S FACE

57

Illuminated by a CRACK OF LIGHTNING. Frightened, yet in awe.

CUT TO:

44

58 FRAU BLUCHER'S FACE - IN A ROOM

58

Illuminated by a CRACK OF LIGHTNING. She is SMOKING A CIGAR.

CUT TO:

59 BEAUFORT FRANKENSTEIN'S COFFIN

59

Illuminated by a CRACK OF LIGHTNING. THE LID SLAMS OPEN AND SHUT, OPEN AND SHUT.

CUT TO:

60 FREDDY'S FACE

60

Illuminated by a CRACK OF LIGHTNING. The dark circles under his eyes suggest that he is IRREVERSIBLY INSANE.

61 LEGEND

61

It reads: "IRREVERSIBLY COMMITTED TO THE DARK
DESTINY OF ALL THOSE WHO BEAR THE
NAME OF 'FRANKENST'
NAME OF 'FRANKENSTEIN'

'FRONKONSTEEN.'"

FADE OUT

45

FADE IN

62 INT. LABORATORY - MORNING

62

A work space has been hastily prepared. Freddy, dressed quite properly in riding boots and tweed jacket, is reading from "the great book".

Inga, dressed in her Lab gown, is taking notes. Igor is drawing on a large pad.

FREDDY

'As the minuteness of the parts

formed a great hindrance to my speed, I resolved to make the Creature of a gigantic stature.' Of course! That would simplify everything.

INGA
(pointing to another paragraph)
And look at this, Doctor!

FREDDY
(reading)
'Dilation of his sacral parasympathetic impulses would cause an increase in flow of blood and the erection to approximately nineteen inches of his apparatus genitals.'

IGOR
His what??

INGA
His schwanzstucker.

IGOR
Whew! A nineteen-inch drill.

FREDDY
Now then! What we're aiming for, is a being about eight feet in height, and all features proportionably large.

Igor shows his drawing.

IGOR
Something like this?

They all look at the drawing.

Cont.

46

62 Cont.

They, and we, SEE a crude but impressive sketch of THE MONSTER, and as we look at the drawing:

FREDDY'S VOICE
(o.s.)
You've caught something there.
Yes! As a matter of fact --
I think -- that this -- might --
be -- our -- man!

As our eyes travel from the top of the drawing to the feet:

MATCH DISSOLVE TO:

63 A PAIR OF VERY LARGE, REAL FEET 63

Now the CAMERA MOVES from the feet, BACK UP.

64 EXT. GIBBET - DAY 64

A gigantic BODY is standing on a scaffold. when we reach the head, it is somehow incongruous: A sweet, boyish face -- with a rope around its neck.

The "Body" is about to be hanged. next to it stands an EXECUTIONER.

EXECUTIONER
Have anything to say?

THE BODY
(in quiet anger)
MMMMmmgrrrrrrrrrr!

EXECUTIONER
Anything else?

The "Body" thinks. Then:

THE BODY
Go shove it up your --

The Executioner throws the lever and THE TRAP DOOR FALLS OPEN.

The "Body" hangs, lifeless.

DISSOLVE TO:

65 EXT. GRAVEYARD - NIGHT 65

LEAVES BLOW ACROSS A COLD CEMETERY.

A coffin is carried by FOUR PALLBEARERS to a deep grave. RELATIVES are waiting by the grave site.

Cont.

47

65 Cont.

Through an iron gate surrounding the cemetery, TWO DARK FIGURES peek through the rails and observe the funeral. (One of them has a hunched back)

SOFT MOANING is HEARD from one of the Relatives. A MINISTER mumbles Latin under his breath.

The Pallbearers set the coffin down on ropes placed over the gravesite. A short distance away are a FATHER and a MOTHER, standing next to a weeping DAUGHTER.

FATHER
He was a good man.

MOTHER
He was an angel.

FATHER
He was a saint!

A pause.

MOTHER
She had to marry this rotten pig instead.

FATHER
Hanging was too good -- they should have soaked him in lye.

The minister nods and TWO GRAVE DIGGERS lower the coffin. The Daughter throws a bouquet of flowers onto the descending coffin. The Minister throws a handful on dirt on top of the coffin -- representing "Ashes to Ashes."

CUT TO:

66 INSIDE COFFIN

66

We SEE the FROZEN FACE of "The Body," and HEAR the sprinkled dirt as it HITS the coffin lid.

A little dirt seeps in through the lid and lands on the lips of the frozen face.

Ever so subtly, the lips make a spitting motion to clear the dirt away.

CUT TO:

67 EXT. GRAVEYARD

67

The Grave Diggers are shoveling dirt into the grave. The Relatives and Minister are leaving.

Cont.

48

67 Cont.

FIRST GRAVE DIGGER
What a filthy job!

SECOND GRAVE DIGGER
Could be worse!

DISSOLVE TO:

68 FREDDY AND IGOR

68

Knee-deep in the grave, shoveling the dirt out.

FREDDY
What a filthy job!

IGOR
Could be worse!

FREDDY
How?

IGOR
Could be raining!

A CRACK OF THUNDER.

Freddy stares at Igor.

DISSOLVE TO:

69 EXT. A STREET

69

Freddy and Igor carry the coffin down a street in the
POURING RAIN.

DISSOLVE TO:

70 INT. LABORATORY

70

Freddy and Igor are just setting the heavy coffin down
on an operating table. they take the lid off the hinges
and set it aside.

FREDDY
Wait! Let's tip the coffin
over, then just lift it off.
It'll be much easier.

They tip the coffin over, upside down, like a cake pan.

FREDDY
Now...

Cont.

49

They lift the coffin up... but the operating table remains empty.

FREDDY

Set it down!

They set it down on the table again. Freddy gives the bottom of the coffin (which is now on top), a big WHACK! They lift the coffin up again and there is the "Body." It had been struck.

FREDDY

(looking at the
"Body")

Magnificent!

He checks its nails.

FREDDY

Very little decay. With this magnificent specimen for a body, all we need now is an equally magnificent brain.

(he looks
at Igor)

You know what to do!

IGOR

I have a pretty good idea.

Igor glances at the movie audience for a moment.

FREDDY

Do you have the name I wrote down?

IGOR

(looking at
his sleeve)

Yes. Dr. H. Delbruck.

FREDDY

I want that brain.

IGOR

Was he any good?

FREDDY

Was he any good??? He was the finest natural philosopher, internal medicine diagnostician and chemical therapist of this century.

IGOR

Hmm!

FREDDY

And he wrote seventeen cookbooks.

IGOR

That's not bad.

FREDDY

Can you imagine that brain in
this body?

IGOR

I'm getting excited just thinking
about it. What if he's not there?

FREDDY

He only died two weeks ago --
I'm sure they'll still have him.
Hurry now. I'll prepare the
body.

IGOR

(starting to leave)

Oh! May I call you 'Master'?

FREDDY

Why?

IGOR

It's always been one of my
favorite names.

FREDDY

If you like -- just hurry!

IGOR

Thank you, Master.

Freddy rolls up the "Body's" right sleeve. He gazes at
the immensity of the hand in amazement and awe.

FREDDY

Look at this hand! Look at
these fingers!

A sudden thought twists through his brain. He sets the
dead arm up on its elbow, intertwines his own right hand
with that of the "Body's," and gets set for an "Indian
Arm Wrestle."

Freddy forces the dead arm down -- not without some difficulty -- and then gives the "Body" a triumphant sneer.

DISSOLVE TO:

51

71 A HOSPITAL DOOR

71

The upper half of the door is made of glass. On the glass is printed:

B R A I N D E P O S I T A R Y

AFTER 5:00 P.M. SHOVE BRAIN

THROUGH SLOT IN DOOR

The SHADOW OF A MAN can be SEEN silhouetted from inside the Depository. The Man has a large hump on his back.

CUT TO:

72 INT. DEPOSITORY - NIGHT

72

LOW THUNDER!

A row of brains in jars, under glass domes, rests on a long, narrow table.

Igor tiptoes slowly, examining the labels on each glass dome that he passes.

ALBERTUS MAGNUS
(Physicist)

CORNELIUS AGRIPPA
(Natural Philosopher)

LAWRENCE TALBOT
(Hematologist)

Then he comes to:

HANS DELBRUCK
(Scientist & Saint)

Igor approaches the glass dome, lifts it off, and takes the jar containing the brain of Hans Delbruck.

As he turns to go, he sees himself in a Full-length mirror. He drops the jar in fright.

He looks down and sees the gooks mass of brain and glass.

He looks at the Movie Audience.

IGOR
Funny thing is... I tried!

He sweeps some of the mess under the table with his foot.

IGOR

(muttering to himself)
Freud would have a heyday with
this. Well...

Cont.

52

72 Cont.

He looks quickly at the "Brain table," grabs a jar from under
the glass dome nearest to him, and leaves.

On the glass dome, whose contents Igor has just taken, is
printed:

DO NOT USE THIS BRAIN!

"ABNORMAL"

CUT TO:

73 THE SKY

73

An ominous BOLT OF LIGHTNING!

CUT TO:

74 THE FACE OF THE "BODY"

74

He has a few cute stitch marks. Electrodes stick out from
both sides of his neck.

75 INT. LABORATORY

75

Freddy, wearing a long, white surgeon's gown and surgical
mask, stands over the "Body," which is strapped across the
chest and thighs. Freddy has a thimble on the finger of
one hand -- a needle and thread in the other.

FREDDY

Finished!

The "Body" is on an operating table, which is in the center
of a platform directly below the opening in the ceiling.
Inga stands nearby.

INGA

What a beautiful job!

Freddy looks up to the opening in the ceiling.

FREDDY

(shouting)

Ready??

CUT TO:

76 EXT. ROOF

76

Igor stands on the roof, flying two kites in order to attract the lightning bolts. He is wearing rubber boots, rubber gloves, and a rubber whaler's coat and hat.

IGOR

(shouting down)

You're sure you know what you're doing?

FREDDY

Yes! It's all written down in the notes. Tie off the kites and come down!

IGOR

Yes, master. Just don't turn on any radios.

77 INT. LABORATORY

77

Freddy hands Inga the needle and thread. Then he grabs an electrical plug, connected to a "battery indicator," and plugs it into two small slits in one of the electrodes in the "Body's" throat... as you would plug in a lamp. He reads the indicator.

FREDDY

Soon, all the electrical secrets of Heaven shall be mine.

INGA

Oh, Frederick... you're not only a great doctor, you're a great... you're almost a...

FREDDY

A god?

INGA

Yes!

FREDDY

I know.

A CRACK OF THUNDER!

Igor comes down a small, spiral staircase from the roof.

Cont.

IGOR

You'd better hurry -- I think it's
going to rain.

FREDDY

(to Inga)

All right... elevate me!

INGA

Right here?

FREDDY

Raise the platform, hurry!

INGA

Oh! Yes, Doctor.

She turns a giant wheel on the wall. The platform rises
towards the opening in the ceiling, with Freddy and the
"Body" on it.

FREDDY

(as he is going up)

The ancient masters promised
impossibilities and performed
nothing. We shall penetrate into
the recesses of nature. We shall
ascend into the Heavens. We shall
command the thunders of Heaven,
mimic the earthquake and even mock
the invisible world with its own
shadows.

IGOR

Tonight?

FREDDY

Yes! When I give the word -- throw
the first switch!

IGOR

You've got it, master.

The platform rises higher and higher. RAIN starts to come
down on Freddy.

FREDDY

Get ready!

The platform nears the opening.

FREDDY

Get set!

The platform rises through the opening and then stops. Now
Freddy is out in the open air, on the roof.

55

78 EXT. ROOF

78

A BOLT OF LIGHTNING and a CRACK OF THUNDER!

FREDDY

Go!!

79 INT. LABORATORY

79

Igor throws the first switch.

SPARKS, CURRENTS, DIALS capture our eyes.

80 EXT. ROOF

80

Freddy is getting drenched. He tries to check the "battery
indicator" plugged into the "Body."

FREDDY

(shouting down)

Throw the second switch!

81 INT. LABORATORY

81

IGOR

(throwing the switch)

This guy means business.

Igor looks up in awe.

82 EXT. ROOF

82

MORE THUNDER AND LIGHTNING.

FREDDY

It's not enough. More! More,
do you hear me?

IGOR

What?

FREDDY

More, do you hear me?

IGOR

What?

FREDDY

Throw the third switch!

IGOR

(throwing the switch)

Wait till he sees the bill.

56

83 INT. LABORATORY

83

The Laboratory is an electrical circus.

84 EXT. ROOF

84

FREDDY

All right -- turn everything off
and bring me down!

85 INT. LABORATORY

85

Inga turns the giant wheel the other way.

Igor throws back the three switches.

THE LIGHTS RETURN TO NORMAL.

Inga and Igor watch Freddy and the platform descend.

When it reaches the floor, Freddy stands soaked to the skin.
ALL EYES ARE ON THE "BODY."

FREDDY

Nothing!

They all stare at:

THE FROZEN FACE of the "Body."

DISSOLVE TO:

86 INT. DINING ROOM - NIGHT

86

Freddy, Inga and Igor sit at a long dining room table, set
with food and wine. Freddy stares into space.

FREDDY

Reputation. Reputation!

INGA

I thought it was wonderful.

FREDDY

I don't understand -- I followed
the notes to the letter.

Cont.

57

86 Cont.

IGOR
You can't win 'em all.

FREDDY
But there must be a reason.
This is science, not art.

INGA
Pass the Wildschweinbraten mit
Gewurzgurkensosse, please.

Igor looks at Inga, then passes the meat.

CUT TO:

87 INT. LABORATORY 87

The FROZEN FACE is still frozen. The chest is not breathing.
The arm is motionless.

The FINGERS..... MOVE!

CUT BACK TO:

88 DINING ROOM 88

FREDDY
Let's look once more. I can't
stand just sitting here doing
nothing. Maybe we left to soon.

Freddy and Igor set up. Inga goes on eating.

CUT TO:

89 THE LABORATORY 89

Freddy and Igor walk into the Laboratory and stand next to
the "Body."

FREDDY
Cold! Cold and dead!

IGOR
You mustn't take it so hard.
Bucharest wasn't built in a day.

Cont.

58

89 Cont.

Freddy leans his head down, in anguish, and rests it on
the chest of the "Body."

The "Body's" FINGER pushes against Freddy's behind. Igor

doesn't see it.

FREDDY
(to Igor)
Don't try to cheer me up that way.

IGOR
Well, I don't like to see you mope.

Igor stands next to Freddy.

IGOR
You'll be getting me sad next.

FREDDY
I'm sorry. I don't mean to take out my frustration on you. You've been a great help to me, and I've let you down.

The "Finger" rubs against Igor's behind.

IGOR
(looking up suddenly)
I'm not that sort you know. I appreciate you feelings, but try to show them some other way.

FREDDY
(lifting his head)
You're right! Self-pity never got anyone anywhere. Let's go back and finish our dinner.

They leave.

The "Finger" OPENS AND CLOSES ITS HAND.

CUT TO:

90 DINING ROOM

90

Inga, Igor and Freddy are eating dessert.

IGOR
What is this?

Cont.

59

90 Cont.

FREDDY
Schwartzwalder Kirschtorte.

Seeping in from the laboratory, we HEAR: "MMMMMMmmmmmm!"

FREDDY
(to Igor)
Oh, do you like it? I'm not
partial to desserts, but this
is excellent.

IGOR
Who are you talking to?

FREDDY
To you! You just made a 'yummy'
sound, so I thought you liked the
dessert.

IGOR
I didn't make a 'yummy' sound --
I just asked what it was.

FREDDY
But you did -- I just heard
it.

IGOR
It wasn't me.

Freddy looks at Inga.

INGA
It wasn't me.

FREDDY
Look here - if it wasn't you,
and it wasn't you, and it wasn't
me...

Their eyeballs meet in the center of the room. then they
all tear downstairs to the Laboratory.

CUT TO:

60

91 INT. LABORATORY

91

They burst into the room. What we may at last call THE
MONSTER is straining, tentatively, against the straps
across his chest and thighs. his head is raised.

MONSTER
MMMMMMMMMMMMMMMMNNNNNNNNmmmmmmmm?!?

FREDDY
It's alive!

INGA
Oh, Doctor!

INGA

I think you've done it, master.

FREDDY

Alive! Look at it. I have
defeated death!

IGOR

Better not get too close, master.
This guy could kill you.

FREDDY

I suppose you're right. Inga!
Prepare a sedative, just in
case.

Inga goes to a medicine case and prepares a hypodermic.
The Monster raises its head and makes little circles with
its hands, asking to be "free."

FREDDY

It's trying to talk. it wants
us to take off the straps.

IGOR

Don't fall for that one.

FREDDY

But don't you see...the brain
of Hans Delbruck is inside this
grotesque hulk -- pleading with
us. I've got to untie it.

IGOR

careful, master -- you never can
tell with these chaps.

Cont.

61

91 Cont.

FREDDY

All right...stand back!

Freddy carefully walks up to the Monster and stands over
him. The monster is silent, feeling his way.

FREDDY

Hello there.

MONSTER

MMMMMMMMMMMMMM.

FREDDY

How's everything?

MONSTER

(just a suggestion
of "not so good")

MMMMMMMMMMMMM.

FREDDY

I'm going to untie you -- can
you understand that?

MONSTER

(a soft, "crying"
SOUND)

MMMMMMMM! MMMMMMM!

FREDDY

Yes, I'm going to set you free.
(to Inga)
Is the sedative ready?

INGA

Yes, Doctor.

Freddy takes the strap across the Monster's thighs and
unties it. Then he unties the strap across its chest...
and steps back. ALL EYES ARE ON THE MONSTER. TINGLY
MUSIC. The Monster looks at them all for a moment while
he is still lying down. A slightly sly grin comes to his
mouth. He rises...slowly, carefully, to a sitting position.

MONSTER

(a low, suspicious
groan)

MMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMM.

Cont.

62

91 Cont.1

FREDDY

It's alive. It's -- moving!
It's -- breathing! It's --
standing! What is your name?

MONSTER

(thinking for
a moment)

... It's.

IGOR

Original.

FREDDY

(holding out

his hands)
Give -- me -- your -- hand!

The Monster slowly extends his hands to Freddy. Freddy takes them and leads the Monster into his first steps.

92 PRODUCTION NUMBER - "ALIVE" 92

... in which Freddy, the Monster and Igor do a SONG and DANCE that teaches the Monster how to move. Occasionally, Inga and an unseen FIFTY-PIECE ORCHESTRA join in. The Monster tries, in his own special way, to imitate the gentle, "Soft Shoe" examples of Freddy and Igor. But where they "Ping" and "Clink" ... he "PONGS" and "CLONGS."

93 ANOTHER ANGLE 93

After a big finish, the Monster beams ecstatically. he bows out of instinct: "Show Business" is in his blood.

FREDDY
Whew! I'm glad that's over with.

IGOR
You can say that again.

FREDDY
Yes.

IGOR
You're just supposed to repeat what you said.

FREDDY
Why?

Cont.

63

93 Cont.

IGOR
What's the point of my setup?
It's not funny unless you repeat exactly what you said.

FREDDY
I'm not trying to be funny.

Igor looks at the Movie Audience.

IGOR
Repeat it anyway -- it's a wonderful cue.

FREDDY

... I'm glad that's...

IGOR
No, no! That whole thing!

FREDDY
... Whew! I'm glad that's
over with.

MONSTER
MMMMMMMMMMMMMMMM!

They all look at the Monster.

IGOR
See what I mean?

Freddy gives Igor a dirty look.

MONSTER
(signifying "More!")
MMMMmmmm! MMMmmmm!

INGA
I think 'It' wants to do it
again Doctor.

FREDDY
It looks that way.

INGA
What do you think we should do?

MONSTER
MM!

Cont.

64

93 Cont.1

FREDDY
Oh...let's do it a little more.

94 ANOTHER ANGLE 94

They all SING and DANCE a short encore of "ALIVE." The
Monster gets violently carried away in his search for
dance perfection.

95 ANOTHER ANGLE 95

Freddy, Igor and Inga drop from exhaustion after another,
even bigger ORCHESTRAL finish. The Monster immediately
asks for:

MONSTER

MMMmmm!

They all stare at him in horror.

MONSTER

(signifying "More")

MMMMmmmmmm! MMMMmmmmmm!

Freddy walks boldly up to the Monster.

FREDDY

Stop that! Now just stop that
this instant and listen to me!

The Monster stares at Freddy in fascination.

FREDDY

I have given you one of the
finest minds of this century.
You are a brilliant endocrinologist.
You are a superb scientist. And
you are making naughty! Now that's
enough. Finished! From now on,
you will behave like a man, and
not a spoiled, snot-nosed, sniveling
brat who thinks he can get anything
he wants by bullying people with
sheer brute force.

The Monster gives Freddy a W H A C K you wouldn't believe
unless you were there. Inga SCREAMS.

IGOR

This fellow's got great timing.

Cont.

65

95 Cont.

The Monster picks Freddy up in his two hands and then
holds him high over his head.

INGA

Oh, Doctor -- be careful!

The Monster is about to dash Freddy to pieces, when:
MUSIC: A VIOLIN is HEARD PLAYING the EERIE TRANSYLVANIAN
LULLABY. The monster FREEZES -- still holding Freddy over
his head.

MONSTER

(soft, pathetic
cries)

Mmmmmmm! Mmmmmmm!

INGA

Doctor! There's that strange
music again. what could it be?

IGOR

It seem to have stopped the
big fellow in his tracks.

FREDDY

(from over the
Monster's head)
Ayegor! Find out where that
music is coming from as quietly
and as blindingly fast as you can.

IGOR

Yes, Master!

FREDDY

Act casual!

Igor casually takes out a box of jujubees from his pocket
and eats one. He walks over to the Monster, who is still
holding Freddy over his head.

IGOR

(to the Monster)
Care for a jujubee?

The Monster lowers one hand -- holding Freddy up with the
other -- and takes the box of jujubees. He sniffs them.

FREDDY

Clever ploy!

The Monster drains the box of jujubees in one gulp, then
hands the empty box back to Igor.

Cont.

66

95 Cont.1

IGOR

(looking at the
empty box)
NO movies together for us --
that's for sure.

Igor MOVES OFF in search of the MUSIC. The Monster --
deeply affected by the LULLABY -- slowly sets Freddy
down.

INGA

It's almost as if he were

afraid. he loves that music.

The Monster begins to hug Freddy and snuggle him. he behaves like a frightened, loving child, as he holds his arms out to Freddy.

INGA

I think he wants you to carry him, Doctor.

Freddy nods agreement.

INGA

What are you going to do?

FREDDY

I think I'll...carry him.

Freddy prepares to lift the Monster. Suddenly: THE MUSIC STOPS! The Monster's eyeballs float menacingly towards Freddy.

MONSTER

MMM!

INGA

Doctor! The music has stopped.

The Monster's hands creep around Freddy's neck.

FREDDY

Do you think you can sing it?

INGA

Me? Sing?

FREDDY

Yes -- quickly, dear!

Cont.

67

95 Cont.2

The Monster is really choking Freddy now.

INGA

I'd be so nervous.

FREDDY

This is not the finals -- just sing!

INGA

(singing)

It's some-thing dar-ing,

'The Con-ti-nen-tal,'
A way of danc-ing
that's real-ly ul-tra new;
It's ver-y sub-tle,
'The Con-ti-nen-tal.'

The Monster is temporarily distracted. then he gives
Inga an angry look. The is not the music that he wants.

INGA
(singing)
Be-cause it does what
you want it to do.

MONSTER
MM!

The Monster's hands tighten around Freddy's neck.

INGA
(singing)
It has a pas-sion,
'The Con-ti nen-tal...'

FREDDY
Stop -- singing!!!

Igor WALKS IN, holding a violin and bow. He sees the
Monster choking Freddy.

IGOR
How's it going?

FREDDY
What did you find out?

IGOR
Someone was playing this in
the music room.

Cont.

68

95 Cont.3

FREDDY
Where is he?

IGOR
How do you know it was a 'he'?

FREDDY
All right -- where is she?

IGOR
How do you know it was a 'she'?

FREDDY
(gasping his
last breath)
Bring -- me -- the -- violin!

IGOR
Can you play it?

FREDDY
Maybe...if you get here on time.

Igor goes to Freddy and hands him the violin and bow.
Freddy plays the TRANSYLVANIA LULLABY to the best of
his ability. The Monster's hands begin to loosen.

INGA
It's working! Oh, Doctor --
you play beautifully.

IGOR
Do you know the theme from
'Doctor Zhivago'?

FREDDY
Get the sedative ready!

MONSTER
(soft and loving)
MMmmm! MMmmm!

The Monster hugs Freddy's face. Freddy, still playing
the violin, pats the operating table for the Monster to
"lie down." He does -- holding onto Freddy's face.

INGA
I think he wants to be tucked in.

Cont.

69

95 Cont.4

FREDDY
Get a blanket from under that
shelf!

Inga gets the blanket. The Monster holds Freddy's head
onto his chest, as Freddy continues playing. Inga and
Igor spread the blanket over the operating table, then
gently tuck the Monster in "bed." The Monster pulls
Freddy into bed with him and snuggles against Freddy's
shoulder. Freddy continues playing the violin under the
covers.

FREDDY

(to Inga)
All right -- give it to him!

INGA
Are you serious??

FREDDY
Give him the sedative!

INGA
Oh! Yes, Doctor.

She prepares the hypodermic, then lifts up a small section of the blanket -- AWAY FROM OUR VIEW -- and pulls down the Monster's pants a short way.

IGOR
He's got quite a tush.

She puts the needle in.

FREDDY
Did you do it?

INGA
I think so.

FREDDY
Good! It shouldn't take more than a few seconds.

Freddy gradually stops playing.

MONSTER
(quietly, angry)
MMMMMMMMMMMMMM!

Cont.

70

95 Cont.5

Freddy starts playing. The Monster kisses him.

INGA
I'm getting tired.

IGOR
Why don't we all turn in? It's been a long day.

FREDDY
Wait -- I'm sure he's out by now.
That shot was strong enough to stop a horse.

Freddy gradually stops playing. One of the Monster's

hands sleepily closes around Freddy's throat.

IGOR
See you at breakfast, then!

Freddy continues playing.

INGA
Good night, Doctor.

FREDDY
(afraid to dis-
turb the Monster)
Good night!

Igor and Inga LEAVE

96 NEW ANGLE

96

Freddy is left alone with the Monster, still playing the violin.

FREDDY
(sarcastically)
Thanks...for all your help.

IGOR
(o.s., from
behind a wall)
That's what we're paid for.

Freddy looks at the Monster -- whose contented face nestles against Freddy's chin.

Cont.

71

96 Cont.

FREDDY
(as he plays
the violin)
This song. This haunting melody.
This ancient, quaintly atonal
folk tune...is driving -- me --
crackers! I can't go on -- do
you understand?? Can NOT go on
playing this pathogenically rotten
song. If you're not asleep yet,
then kill me if you have to, but
at the count of three...I stop!
One!..... Incidentally,
I was thinking of making a big
breakfast tomorrow -- blueberry
waffles and crisp bacon. Two!...
..... By the

way, I'm sorry I yelled at you
before -- I must have been over-
tired. Anyway, I meant to apologize
and just forgot. Two!.....
Maybe tomorrow would be a good day
just to relax -- go for a swim,
maybe do a little water skiing.
Well...we'll see after we finish
a nice breakfast. Three!

Freddy stops playing. the monster is sound asleep.
Freddy puts the violin down, throws off the blanket,
then ties the straps that bind the Monster to the
operating table.

FREDDY
(when the Monster
is firmly tied)
Spoiled Sissy!

Freddy picks up the violin again and stares at it.

FREDDY
The song is over!

He looks at the sleeping Monster.

FREDDY
Das lied ist aus!

He breaks the violin in half. Immediately, he feels a
sense of relief and lightheadedness.

Cont.

72

96 Cont.1

FREDDY
Oh! Oh my! What a strange
feeling that was. My head --
I felt such a pressure, splitting
my head apart. I feel so relieved
and lightheaded. That horrible
pressure...like voices...all calling
to me, imploring me...swearing at me.
Well, it's over now, thank goodness.
(he turns to
the Monster)
Oh...my poor Doctor Delbruck.
(he strokes the
Monster's head)
Doctor, Doctor...what have I done
to you? Was habe ich von Dir
gamacht? Your magnificent brain,
locked in this...pile of... Forgive

me, Doctor. I thought -- for science only. I couldn't stand the thought to mankind. I was a fool! How dangerous is the acquirement of knowledge, and how much happier is that man who believes his native town to be the world, than he who aspires to become greater than his nature will allow. Can you ever forgive me?

He puts his head down in silent prayer. MUSIC: ANOTHER VIOLIN PLAYS: THE EERIE TRANSYLVANIAN LULLABY. Freddy's body tenses. We cannot see his face, but his fingers go to his temples. He slowly raises his head.

FREDDY

That's a knockout tune! That tune is a winner. You can't call it 'wishy-washy' ... like some people I know. That song is going places.
(he looks at
the Monster)
And so are we -- Blubber Boy. With your body, and the brain of that kraut -- we'll be 'Number One' in no time.

The MUSIC is PLAYING LOUDER and FASTER.

Cont.

73

96 Cont.2

FREDDY

Right, voices?? I hear you skipping away in there. 'Do better than your father!' You're telling me I will. 'Do better than my grandfather!?' I'll make my famous grandfather look like a part-time nurse.

He rises.

FREDDY

There's no stopping now. Destiny is too potent. I -- want -- perfection!

A BOLT OF LIGHTNING!

FREDDY

I want a lot of it...and the best there is.

He grabs the Monster's head and hits it. A CRACK OF THUNDER!

FREDDY
Because from now on...

CUT TO:

97 INT. PRIVATE LIBRARY 97

Frau Blucher is insanelly playing the violin and watching Freddy through a crack in the door.

CUT BACK TO:

98 INT. LABORATORY 98

FREDDY
...the only act we follow is the creation of fire. I'm going to explore unknown powers...I'm going to unfold to the world the deepest mysteries of creation...and I'm going to make -- my -- mommy -- proud!

FADE OUT

74

FADE IN

MONTAGE - INT. CONVERTED BALLET REHEARSAL ROOM - DAY

Mirrors and a warmup bar run along three walls.

Throughout the Montage, the Monster is dressed in leotards and lederhosen.

99 1st Piece - INT. CONVERTED BALLET REHEARSAL ROOM 99

The Monster is at the warmup bar, doing ballet exercises to the MUSIC OF CHOPIN -- which is being PLAYED on the PIANO by Igor.

Inga -- also in leotards -- is at the bar in front of the Monster, so that he may follow her example.

Freddy sits on a chair in the middle of the floor, pounding out the "count" with a long stick.

FREDDY
And one and two and three and four
and lift -- lift , three and four
and don't look sad for sympathy;
you know we only stop to pee.

And lift -- lift, three and four
and try and not to break the floor.

DISSOLVE TO:

100 2nd Piece - INT. CONVERTED BALLET REHEARSAL ROOM

100

Freddy and Inga are wearing different clothes -- to denote change of time.

Inga only watches this time, as the Monster tries a few "points" and "turns" across the room on his own.

Igor plays Chopin.

FREDDY

And one and two and point your toes
and two and two and stretch you thighs
and three and two and lift your knees
and watch that nasty temper, please.

The Monster is getting angry.

FREDDY

And one and two and point your toes...

Cont.

75

100 Cont.

Igor stops playing the piano, but continues speaking with the "count."

IGOR

And Oh-oh, Oh-oh...there he goes.

The Monster's hands are around Freddy's neck.

FREDDY

And oopy, not so hasty, please,
and stretch your legs
and lift your knees.

The monster, involuntarily, continues his footwork while he is trying to choke Freddy.

Freddy picks up a violin from under his chair and plays the EERIE TRANSYLVANIAN LULLABY -- BUT IN THE SAME RHYTHM THEY HAVE BEEN USING, so that not a "count" is missed.

FREDDY

And even though we're nose to nose,
Always, always point your toes!

Don't knot your fists like monsters do,

but light-ly, gently, pas de deux.

A grateful bot who has a chance
would never kill if he could dance.

So take your fingers off my throat
and two -- remove them from my chest

and three and two, continue please;
I didn't say 'It's time to rest.'

Don't stand flat footed; point your toes!
Don't hang your hands like some dumb clod;

Always lift them gracefully,
like little chil-dren praying to God.

That's the way an angel grows
but first he learns to POINT his TOES!

Igor continues playing Chopin. The Monster goes back to
his exercises.

FREDDY

And one and two and stretch your thighs
and two and two and lift your knees...

DISSOLVE TO:

76

101 3rd Piece - INT. CONVERTED BALLET REHEARSAL ROOM 101

The angelic face of the Monster sits in perfect concentration,
as he prepares to play the harp.

He lightly ripples the strings: his face lights up!

He ripples the strings a second time: he is in ecstasy.

On the third ripple: ALL THE STRINGS COME OUT in his
hands, like a mass of spaghetti.

Freddy, Igor, and Inga try not to look at each other.

DISSOLVE TO:

102 4th Piece - INT. CONVERTED BALLET REHEARSAL ROOM 102

MUSIC: a phonograph RECORD PLAYS TCHAIKOVSKY.

The Monster is dancing "reasonably" well with A YOUNG
BALLERINA.

Freddy, Igor and Inga watch with great expectation.

The Monster lifts the Ballerina up, and sets her down.

He lifts her up, and sets her down.

Now he takes her hand, prepares for the "big Twirl," lifts her up, and twirls her through the air.

The Young Ballerina sails out of the open window.

CUT TO:

103 EXT. COUNTRY ROAD - DAY

103

An ELDERLY COUPLE are driving their horse and wagon to town.

A YOUNG BALLERINA SAILS PAST THEIR EYES.

DISSOLVE TO:

104 5th and Final Piece - INT. CONVERTED BALLET REHEARSAL ROOM

104

Freddy and the Monster stand over two enormous xylophones. Each holds his two wooden hammers.

Freddy -- at his xylophone -- passionately laces into Rimsky Korsokov's "FLIGHT OF THE BUMBLE BEE."

Cont.

77

104 Cont.

The Monster strokes -- in perfect time -- the LAST NOTE of each phrase.

The crowning glory is a slow bridge of SEVEN PERFECT NOTES BY THE MONSTER.

When the piece is finished, Freddy, the Monster, Igor and Inga all hug each other in triumph.

TRIUMPHAL MUSIC.

DISSOLVE TO:

105 EXT. THEATRE - NIGHT

105

A poster reads:

BUCHAREST STATE THEATRE

Tonight Only

DR. F. FRONKONSTEEN

in

"THE GREATEST DISCOVERY SINCE FIRE"

Presented in Cooperation With

T N S

(Transylvanian Neurological Society)

A "SOLD OUT" sticker is pasted across the poster.

CUT TO:

106 INT. AUDITORIUM - NIGHT 106

The audience is filled with ELDERLY SCIENTISTS, their WIVES, and THE CURIOUS from the upper crust in society.

All are elegantly dressed in cheap movie studio wardrobe.

107 INGA 107

in a formal, and Igor -- in "something" -- wait excitedly.

108 FREDDY 108

stands on a stage, dressed in tails.

Cont.

78

108 Cont.

FREDDY

And now, my fellow scientists and neurosurgeon...I must ask you to ...suspend belief.

For up until now, you have seen the Creature perform the simple mechanics of motor activity. That this Creature was an inanimate blob, which I endowed with the secret of life -- yes!...in all honesty -- that showed some measure of skill on my part.

But for what you are about to see next...we must enter -- quietly -- into the realm of genius. I say this modestly, only because I am, myself, as in awe of the gifts I possess as if I were observing them in some other person. I think of them, only, as a loan. Grateful, of course...that my credit is good. Thus, with the accumulated knowledge of Chemistry, Electricity, Neurosurgery...and art...I now present what was once an inarticulate mass

of lifeless tissues.
Ladies and gentlemen...
Mesdames et Messieurs...
Damen und Herren...The Creature!

Freddy sits down at a beautiful grand piano. He plays a short trill up the keyboard.

109 ANOTHER ANGLE

109

as A SPOTLIGHT hits the darkness next to him.

And there -- IN TOP HAT AND TAILS -- stands the Monster.
he is heavily made up.

FREDDY
(playing the piano
and singing)
If you're blue and you
don't know where to
go to, why don't you...

The Monster accompanies the music with short, simple
"Soft Shoe" steps.

FREDDY
...go where fashion
sits.....

Cont.

79

109 Cont.

MONSTER
Poo -- tmmm angh ma Ritz!

FREDDY
Diff'rent types who wear
a day coat, pants
with stripes and cutaway
coat, perfect
fits.....

MONSTER
Poo -- tmmm angh ma Ritz!

FREDDY
Dressed up like a
million dollar
trouper
Trying hard to
look like Gary
Cooper.

MONSTER

Soo -- pah doo -- per.

The Audience's faces are absolutely blank. Inga and Igor are thrilled.

FREDDY

Come let's mix where Rock-
e -- fellers walk
with sticks or 'um-ber-
el-las' in their
mitts.....

MONSTER

Poo -- tmmm angh ma Ritz!

The Monster gets a tomato right in the face. He stops cold.

FREDDY

Dressed up like a
million dollar
trouper
Trying hard to
look like Gary
Coo -- per.

An EMBARRASSING PAUSE.

FREDDY

(to the Monster)
That's your cue. Go on!

Cont.

80

109 Cont.1

MONSTER

MMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMM.

FREDDY

(trying to cover)
...Su-per du-per.
Come let's mix where Rock-
e-fellers walk
with sticks or 'um-ber-
el-las' in their
mitts.....

The Monster knows it's his cue: he just looks at Freddy.

MONSTER

MMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMM!

FREDDY

For God's sake -- go on! Are you
trying to make me look like a fool.
Sing, you amateur! Sing!!

The Monster gets a raw egg in his face.

AUDIENCE

Booooo!
Get him off!
Fake!
What else can your toy do?

FREDDY

Fake?? You stupid idiots...you call
my creation a fake??? What do you
know about truth? You're the fakes!
All of you! I wouldn't come to you
with a hang-nail.

The monster gets another tomato in his face.

MONSTER

MMMMMMMMMMMM!
MMMMMMMMMMMM!

FREDDY

(running to him)

Wait! Stop! Don't give them the
satisfaction. I know it's tough,
but look at how far we've come!
Are you going to throw it all
away now??

The Monster thinks, as the tomato drips down his face.
He is touched by Freddy's reasoning, but still burning
with resentment.

Cont.

81

109 Cont.2

MONSTER

MMmmmmmm.

FREDDY

Don't you think I know that? But
what are you judging by? Bucharest???
This was always a hick town. They
can't get a 'Bus and Truck' company
to come in here. Are you going to
let these idiots get the best of you?
...Or are you going to stand up like
a man and show them that you've got
more dignity in your little finger
than they've got in all their beer-

bloated bodies put together?

The Monster considers this plea for a moment. Then gives Freddy a colossal W H A C K and jumps into the Audience.

110 THE AUDIENCE

110

screams and scatters for the exits.

PANDEMONIUM.

FREDDY

(as he picks himself up
off the stage floor)

I chose the wrong song.

CUT TO:

111 EXT. STREET - NIGHT

111

PEOPLE run in all directions.

The monster comes bursting down the street, with his arms flailing.

DISSOLVE TO:

112 INT. CASTLE DINING ROOM - NIGHT

112

Freddy sits dejectedly -- still dressed in his theatre clothes.

Igor and Inga sit near him. Frau Blucher stands nearby.

FREDDY

I'm a failure.

IGOR

Come on, Froderick -- none of that.

Cont.

82

112 Cont.

INGA

Look how far we've come.

IGOR

You can't expect to iron out all
the kinks in one night.

INGA

I think the doctor is a genius!
Don't you, Igor?

IGOR
Why certainly. Don't you,
Frau Blucher?

FRAU BLUCHER
He's a failure.

Freddy gives her a cold stare.

FREDDY
What are you waiting around for,
pickle puss?

FRAU BLUCHER
(handling him a cable)
This wire came while you were gone.
Your fiancée will be arriving any
moment.

FREDDY
Elizabeth!?!
(he reads the cable)
'Can't wait any longer. Arrive
in your arms at ten tonight.'
Oh, God! Not tonight.

INGA
Why, doctor...how wonderful for you.

FREDDY
Wonderful? It's terrible!
Terrible, terrible, terrible,
terrible, terrible!

Freddy storms out of the room.

IGOR
She sounds fascinating.

CUT TO:

83

113 EXT. COBBLESTONED ALLEY - NIGHT

113

A SIX-YEAR-OLD GIRL walks innocently along the narrow,
menacing alley, lit only by moonlight.

Behind her, there slowly appears a growing, TWENTY-FOUR
SHADOW.

When the shadow is almost upon her, the Girl turns around
and faces her pursuer.

It is her BABY BROTHER, holding a long balloon in each
hand.

SIX-YEAR-OLD-GIRL
(grabbing him)
Mit kommen, mit kommen. Du bist
immer eine schlafmützigem Blind-
schleiche.

She gives him a slap on the behind and pulls him along.

CUT TO:

114 A GRANDFATHER CLOCK 114

It is ten o'clock. GONG.

115 INT. RECEPTION HALL 115

The front door opens and Elizabeth comes in. Frau Blucher
and a COACHMAN can be SEEN in the b.g.

Freddy stands in dressing gown and ascot. Inga and Igor
wait politely in the rear.

ELIZABETH
Darling!

FREDDY
Darling!

They embrace.

ELIZABETH
Surprised?

FREDDY
Surprised!

ELIZABETH
Love me?

FREDDY
Love you! ...Well, why don't
we turn in?

Cont.

84

115 Cont.

ELIZABETH
Darling!?!

FREDDY
I mean, it's been a long day.
I'm sure you must be as tired
as I am. Oh! These are my
assistants: Inga and Ayegor.

Freddy turns to get some luggage from the Coachman.

ELIZABETH
(stepping up
to Inga)
How do you do?

INGA
Very well. So nice to meet you
at last.

Elizabeth steps up to Igor.

IGOR
Darling!

ELIZABETH
Hello...?

IGOR
Surprised?

ELIZABETH
Well... yes.

IGOR
Miss me?

ELIZABETH
I...

Freddy approaches them with Elizabeth's two suitcases:
One very large, and one very small.

FREDDY
Ready, darling?

ELIZABETH
Yes. I am a bit tired, after all.

FREDDY
(to Igor)
Give me a hand with these, will
you, Ayegor?

Cont.

85

115 Cont.1

IGOR
Certainly, master.

Igor takes the small suitcase, and, with Inga, leads
Elizabeth and Freddy up the stairs. Freddy struggles with

the large suitcase. Frau Blucher follows behind.

115A ON THE STAIRWAY

115A

ELIZABETH

What a strange fellow.

FREDDY

Yes, he's a little bit... tilted.
Harmless, though.

ELIZABETH

Why does he call you 'master'?

Freddy stares at her.

FREDDY

Are you suggesting I call him
master???

ELIZABETH

No, of course not. I just meant...

FREDDY

All right then!

DISSOLVE TO:

116 INT. ELEGANT RESTAURANT - NIGHT

116

The Monster walks in cautiously. No one seems to take
any particular notice of him.

He walks up to the MAITRE D' and taps his back.

MAITRE D'

Yes, sir, name, please?

MONSTER

Food!

MAITRE D'

Do you have a reservation?

MONSTER

Food!!

MAITRE D'

I'm sorry, sir. We only seat by
reservation.

Cont.

86

116 Cont.

MONSTER

Drink!

MAITRE D'

Oh, no sir-ee. If yo don't have
a reservation you can skip to
ma-loo.

The Monster grabs the Maitre D' by the lapels

MONSTER

Foooooooood!

MAITRE D'

Now just one moment. There's no
need for roughhousing. Have you
ever tried a tip?

MONSTER

GRRRRHMMNNNNJKJMMNNN!

MAITRE D'

Franz! Help! Lunatic!

117 NEW ANGLE

117

As the monster picks up the maitre D' and throws him into
a crowd.

The Monster attacks the restaurant. LADIES, GENTLEMEN
AND WAITERS scream.

PANDEMONIUM.

DISSOLVE TO:

118 INT. ELIZABETH'S BEDROOM - NIGHT

118

Elizabeth -- in a long, satin robe -- stands over Freddy,
who sits staring into a fire.

FREDDY

Poor Delbruck! There must be
some way to reach him -- to
control that body.

ELIZABETH

Darling, you mustn't worry so.

Cont.

87

118 Cont.

FREDDY

But there's a genius inside that

body -- crying out for love and understanding and normal human relationships. I just have to find some way to re-establish his communications system.

ELIZABETH

But you can't do that at night. And even if you could -- it would cost a fortune. Come to bed, darling.

FREDDY

Oh, Delbruck, Delbruck. Was will dien tachlas von Dir?

ELIZABETH

You've done everything that's humanly possible, Frederick. Oh, darling, I'm so worried about you -- you need rest.

FREDDY

I suppose you're right.

ELIZABETH

Of course I am. Now come along like a good boy.

He gets up.

FREDDY

What would I do without you?

They kiss.

ELIZABETH

Is your room just down the hall? ... in case I get frightened during the night?

FREDDY

Yes, but... I thought, perhaps tonight, under the circumstances, I might... stay here with you.

ELIZABETH

Oh, darling! Don't let's spoil everything.

Cont.

88

118 Cont.1

FREDDY

I don't want to spoil anything --
I just want to top it all off.

ELIZABETH

Would you want me, now, like this,
so soon before our wedding? ...
So near we can almost touch it?
Or wait a little while longer,
when I can give myself without
hesitation?... When I can be
totally and unashamedly yours??

FREDDY

That's a tough choice.

ELIZABETH

Is it worth taking a chance?

FREDDY

I suppose you're right.

ELIZABETH

Of course I am. Now give me
a kiss and say good night like
my good boy.

They kiss.

FREDDY

Good night.

ELIZABETH

That's my good boy.

Freddy steps out into the:

119 INT. HALLWAY

119

Elizabeth blows him a kiss and slowly closes her door.

Freddy stands for a moment, then walks to the door next
to Elizabeth's room and knocks.

120 ANGLE ON INGA

120

She is wearing a flimsy nightgown, opens the door.

INGA

Why, Doctor... is anything the
matter?

Cont.

89

120 Cont.

FREDDY

Just passing through the night.

INGA

What's wrong, Doctor? You seem... lonely.

FREDDY

Oh, a little. But it's not just physical loneliness. It's the pangs that come from missing someone intellectually... as I have you.

INGA

I've missed you intellectually, too, Doctor.

He stares at her almost "see-through" nightgown.

FREDDY

It's terrible -- the price society demands in the name of fidelity... ultimately?

INGA

Not fooling around.

FREDDY

I know, but I mean -- not fooling around physically?... Or not fooling around intellectually?

INGA

I see what you mean.

FREDDY

There can never... ever... be anything physical between us. You know that, dear.

INGA

I know Frederick.

He is staring at her breasts.

FREDDY

It wouldn't be fair to Elizabeth.

INGA

Of course not.

Cont.

90

120 Cont.1

FREDDY

For that matter, it wouldn't
be fair to you, or to me.

On the word "you", he touches Inga's breast to emphasize
his point. On the word "me", he touches his own chest.

Pause.

INGA

What?

FREDDY

I say, it wouldn't be fair to
you... or to me.

INGA

Nor to Elizabeth.

FREDDY

No. Nor to Elizabeth.

INGA

We all have our feelings. I
know that I have mine. And...
I wouldn't want to hurt yours.

On the word "mine", she touches her chest for emphasis. On
the word "yours", she places her hand on Freddy's chest
and rubs it a little.

FREDDY

Yes, I do have my feelings. And,
of course, you have yours.

He rubs her chest.

INGA

And Elizabeth has hers.

FREDDY

Yes, Elizabeth has hers.

INGA

But, after all, you have yours.

She unbuttons a button of his pajama top so that she can
touch his chest better.

FREDDY

Yes, I have mine.

INGA

And I have mine.

Cont.

FREDDY

Yes...yes, you have yours.

INGA

Why don't we talk inside?

FREDDY

(keeping one
hand on her chest)

Well...

(he looks at
his watch)

... perhaps for a few minutes.

They go into Inga's room.

DISSOLVE TO:

121 EXT. BURGOMEISTER'S HOUSE - NIGHT

121

VILLAGERS, with torches and DOGS, stand on the street, in front of the Burgomeister's steps.

FIRST VILLAGER

Burgomeister Krempen.

SECOND VILLAGER

Burgomeister Krempen!

THIRD VILLAGER

(pounding on the door)

Burgomeister Krempen!

FOURTH VILLAGER

Mayor Krempen!

BURGOMEISTER

(opening the door)

What is it? What's going on?

FIRST VILLAGER

The monster, sir. The Monster is loose.

BURGOMEISTER

Do you realize it's after eight o'clock???

SECOND VILLAGER

Yes, sir, but the monster. He's escaped!

Cont.

92

121 Cont.

THIRD VILLAGER

He's running through the countryside,
terrorizing the villagers. No one
is safe.

BURGOMEISTER

What do you mean 'the' monster --
as if this happened every Sunday.
You mean 'a' monster.

FOURTH VILLAGER

No, sir, it's 'the' monster. The
Frankenstein monster.

BURGOMEISTER

Oh, Tommy Rot!

ASSORTED VILLAGERS

Yes!
Frankenstein!
The Frankenstein monster!

BURGOMEISTER

Now wait a minute! Just wait a
minute!

They quiet down.

BURGOMEISTER

Now see here! There'll be no more
wild accusations bandied about
while I'm still Burgomeister of
this village. If there is mischief
afoot, the way to find out is to
confront the man with the charges
brought against him. It's the
only decent thing to do. And as
long as I'm Burgomeister of your
village -- a man's name is still
his honor.

FIRST VILLAGER

But it's true, sir. Young Master
Freddy -- he's come from America
and read all of his grandfather's
secret notes. They've started the
whole business all over again, sir.

BURGOMEISTER

That swine!

Cont.

93

121 Cont.1

SECOND VILLAGER

It's in the blood, sir. The whole family is insane.

THIRD VILLAGER

He's got to be put away.

FOURTH VILLAGER

And the monster destroyed!

ASSORTED VILLAGERS

Yes!
The monster!
Kill the monster!
The monster must be destroyed!

BURGOMEISTER

Now see here! Before we go running about, killing people, we'd better make damned sure of our facts. A riot is an ugly thing... and once you get one started -- there's little chance of stopping it short of bloodshed.

"Groans" of disappointment from assorted Villagers.

BURGOMEISTER

So the first thing we'll do, is march calmly up to the Frankenstein castle and have a nice little chat with our good doctor. Now then! Who doesn't have a torch and a dog? All right -- follow me!

ASSORTED VILLAGERS

Yay!
Down with Frankenstein!
Kill the monster!

They all run off ahead of the Burgomeister.

CUT TO:

122 INT. INGA'S BEDROOM - NIGHT

122

Freddy and Inga are under the sheets. Only their faces can be SEEN.

FREDDY

It wouldn't be right... you know

that.

Cont.

94

122 Cont.

INGA

Yes, I know.

FREDDY

It wouldn't be fair to her.

INGA

Yes, I know.

FREDDY

You've got to help me to remain faithful.

INGA

Yes, I will.

FREDDY

...But an intellectual relationship, like this -- we could have as often as we wanted. Three times a day -- anything!

CUT TO:

123 EXT. COUNTRY ROAD - NIGHT

123

The angry Villagers are marching and shouting, gathering up steam on their way to the Frankenstein castle.

CUT TO:

124 INT. ELIZABETH'S BEDROOM - NIGHT

124

Elizabeth is just finished brushing her hair, humming quietly to herself. She stands up and blows out the candles near her mirror.

She walks to some French doors that open onto a small balcony. She opens the glass doors and looks at:

125 ANGLE ON MOON

125

Bright and full.

95

126 BACK TO SEEN

126

She takes a breath of fresh air, then closes the doors

and walks to her large double bed. She slips off her robe -- revealing her thin body in delicate nightgown. Suddenly she hears:

"MMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMM." "

She turns towards the French doors and listens. She decides that it was nothing and gets into bed.

CUT TO:

127 EXT. THE CASTLE - NIGHT 127

The Burgomeister and the Villagers are at the steps of the castle. the Burgomeister pounds on the front door.

CUT BACK TO:

96

128 ELIZABETH'S BEDROOM 128

Elizabeth lies in bed, illuminated be the flames from her fireplace.

There is the soft SOUND of CURTAINS FLAPPING.

The French doors have been opened -- the silk curtains flapping from a breeze outside.

CUT BACK TO:

129 EXT. CASTLE 129

The Burgomeister pounds louder and louder on the front door. Finally the door opens and Freddy appears in his robe. he looks at the angry mob.

BURGOMEISTER
Frederick Frankenstein?

FREDDY
You have the wrong house.

BURGOMEISTER
And who might you be?

FREDDY
Dr. Frederick Fronkonsteen.

BURGOMEISTER
The grandson of Victor 'Fronkonsteen'?

FREDDY
No!

BURGOMEISTER

What was your grandfather's name?

FREDDY

Victor Frankenstein.

Pause, as the Burgomeister tries to fit the pieces together.

CUT BACK TO:

130 ELIZABETH'S BEDROOM

130

Elizabeth has a contented smile on her face. Her eyes are closed.

A LARGE SHADOW grows against the wall behind her.

Cont.

97

130 Cont.1

The shadow crosses her face and blots out her key light from the fireplace.

She opens her eyes and looks ahead. Her face freezes in terror.

CUT BACK TO:

131 EXT. THE CASTLE

131

BURGOMEISTER

Forgive me for intruding so late at night, Herr Baron. But an ugly rumor has it that there are strange goings on in this castle. These good citizens are ready to rip you from limb to limb unless you can offer some rational explanation for their fears. How say you?

FREDDY

Ugly, vicious rumous.

A BLOODCURDLING SCREAM!

assorted villagers

What was that?

Listen!

Did you hear that?

BURGOMEISTER

They say, also, that you have recreated the horrible monster who, for so many years, has haunted and terrorized the God-fearing

people of this village. What say
you to that?

FREDDY

Poppycock!

Igor comes running out from inside the castle.

IGOR

He's back! He's back! The
monster's back!

Everyone looks at Freddy.

Cont.

98

131 Cont.

FREDDY

What monster?

IGOR

What d'ya mean "What monster?"
You remember...the one we made in
the basement.

Everyone looks at Freddy

FREDDY

I think we all need a good night's
sleep. Why don't we meet next week
and thrash this thing out?

BURGOMEISTER

Now wait a minute!

IGOR

You don't understand, Master.
The big fellow's broken in and
kidnapped your fiancée.

FREDDY

What???

IGOR

He's carrying her off now through
the woods.

Freddy, the Burgomeister and Igor run around to the side of
the castle. The Villagers follow.

CUT TO:

The Monster can just be SEEN, far below, disappearing into the woods (SEVEN TREES AND A BACKDROP). Elizabeth is slung over his back.

ASSORTED VILLAGERS

There he is! That's the monster!
After him!
Kill him!

The Burgomeister and all the Villagers run off after the Monster, leaving Freddy and Igor alone.

IGOR

What now, boss? A little something to eat and then join the chase?

Cont.

99

132 Cont.

FREDDY

No! The only hope now is to get him back here. If I can just find a way to relieve the pressure on his cerebellum...

IGOR

That sound good, boss.

FREDDY

... and equalize the imbalance in his cerebrospinal fluid...

IGOR

I like your style, master. How do we get him here?

FREDDY

There's only one way.

IGOR

I'll bet it's a doozy.

DISSOLVE TO:

133 EXT. WOODS - NIGHT

133

The Burgomeister and the Villagers are on the hunt.

The Burgomeister is being pulled along by a GREAT DANE.

134 THE VILLAGERS

134

climb little hills and rocks. OTHER DOGS are BARKING ferociously.

BURGOMEISTER

There he is!

The Burgomeister's Great Dane is making so much noise, it's difficult to hear.

1ST VILLAGER

What?

BURGOMEISTER

There he is!!

1ST VILLAGER

What?

The Burgomeister gives his leash a yank and the Great Dane finally stops howling.

Cont.

100

134 Cont.

BURGOMEISTER

(pointing)

I said -- there he is!

Several Villagers look up and then start SHOOTING at a TALL VILLAGER, who is peeing on top of a distant rock. He has his back turned to the other Villagers.

TALL VILLAGER

(turning around
in terror)

Don't shoot! Don't shoot! It's
ME!

CUT TO:

135 INT. CAVE - NIGHT

135

The Monster enters the cave slightly out of breath and stands the "fainted" Elizabeth on her feet.

He shakes her.

MONSTER

MMmmm.

He shakes her again.

MONSTER

MMmmm!

Elizabeth slowly opens her eyes.

The Monster smiles sweetly.

Elizabeth smiles sweetly in return -- forgetting for a moment where she is. Then her smile turns to growing horror. She starts to scream, but the Monster quickly covers her mouth.

After a moment, the Monster tries to make a "Shhhh" sound with his finger, but as he releases her mouth to use his "Shhh" finger... her SCREAM is still going on.

He covers her mouth again and shakes her.

MONSTER

MMMmmmm!

He gradually takes his hand from her mouth.

She is silent; but her eyes are filled with terror.

The Monster starts to unbutton his pants.

Cont.

101

135 Cont.

ELIZABETH

What.....?

The Monster holds up his hand for her to "Wait a minute."

MONSTER

MMMmmmm!

He goes on unbuttoning his pants.

ELIZABETH

What in God's name are you doing?

MONSTER

Baack!

ELIZABETH

What?

MONSTER

(motioning for her
to move back)

Baack!

She moves back a foot.

MONSTER

Morrrr!

She moves back another foot... fascinated.

We cannot see what she sees, but what ever it is...she is suddenly filled with awe.

ELIZABETH

Oh my goodness! Nineteen if it's
an inch.

The Monster smiles.

CUT TO:

136 EXT. WOODS - NIGHT

136

The Burgomeister and the Villagers make their way through the rocks and hills, alongside a stream.

Row boats -- with Villagers, torches and Dogs -- travel up the stream alongside the Villagers who are on land.

CUT TO:

102

137 INT. CAVE - NIGHT

137

Elizabeth and the Monster are lying on a bed of leaves.

ELIZABETH

Penny for your thoughts.

The Monster's eyes twinkle lasciviously.

ELIZABETH

You're incorrigible!... Aren't you?

MONSTER

MMMMmmmm.

ELIZABETH

All right then... seven's always
been my lucky number.

They are about to kiss, when suddenly the Monster's ears perk up as he hears:

MUSIC: THE EERIE TRANSYLVANIAN LILLABY

He doesn't know where it is coming from.

ELIZABETH

What, dear? What is it?

The Monster gives a pathetic little cry.

MONSTER

MMMmm!

ELIZABETH

Is it that music?

MONSTER

MMMMM! MMMMM!

ELIZABETH

Probably just some nearby cottage.
Nothing to worry about.

The Monster gets up and starts out of the cave... pulled by forces he doesn't understand.

ELIZABETH

Where are you going? They've
left their F-M station on, that's
all.

He's gone.

DISSOLVE TO:

103

138 EXT. ROOF OF CASTLE - NIGHT

138

Freddy stands in the night air, playing the violin -- a handkerchief under his chin.

In front of him is a tall microphone on a stand, with two enormous speakers nearby, facing the woods.

Igor sits on a chair, near Freddy, like a member of a band waiting for his cue.

Now Igor gets up, put his trumpet to his lips, and blows just the "bridge." When he is finished, he sits back down and waits.

CUT TO:

139 EXT. WOODS - NIGHT

139

The Monster walks passionately through the woods, fighting the branches in order to get to the music.

CUT TO:

140 EXT. ANOTHER PART OF THE WOODS - NIGHT

140

The Burgomeister and the Villagers make their way through the rocks and hills, alongside a stream.

Rowboats, with Villagers, torches and Dogs, travel up the stream, alongside the Villagers who are on land.

The rocks, hills and stream all look vaguely familiar.

CUT TO:

141 EXT. ROOF OF CASTLE - NIGHT

141

The Monster can be SEEN, crawling up the side of the Castle, trying to make it onto the roof.

Freddy and Igor move close to the edges of the roof as Freddy continues playing.

FREDDY
(to the Monster)
You can do it.

The Monster inches closer.

FREDDY
You can do it.

Cont.

104

141 Cont.

The Monster inches closer.

IGOR
Come on, big fellow!

FREDDY
(to Igor)
Is everything ready?

IGOR
Yes, master. Are you sure you
want to go through with it?

FREDDY
It's the only way.

IGOR
Okay, boss! But I hope you know
what you're doing.

CUT TO:

142 EXT. WOODS - NIGHT

142

The Burgomeister stands in water up to his waist -- his clothes all wet and torn.

His Great Dane is swimming next to him, BARKING LOUDLY.

1ST VILLAGER

Wait a minute! maybe he went back
to the castle.

2ND VILLAGER

That's right!

3RD VILLAGER

He's probably right.

2ND VILLAGER

It was all a trick by that lunatic
doctor.

3RD VILLAGER

Let's go back there and tear them
both to pieces!

4TH VILLAGER

Now see here. Let's not lese our
heads. We've always listened to
our Burgomeister in the past. We
should have the decency to hear him
now.

Cont.

105

142 Cont.

1ST VILLAGER

Well -- what do you say, Burgomeister?

BURGOMEISTER

Let's go back there and tear them
to pieces!

ASSORTED VILLAGERS

Yay!
Back to the castle!
Kill them both!

DISSOLVE TO:

143 INT. LABORATORY - NIGHT

143

The Monster lies on an operating table. His eyes are
closed.

From out of his head come ten thin tubes, connecting to
one large tube.

The large tube travels up, above the Monster's head, then
turns across the room for five or six feet, then down again
where it connects with ten smaller tubes that are stuck
into:

144 FREDDY'S HEAD 144

Freddy lies on an operating table. His eyes are closed.

Inga operates two "INTAKE" - "OUTPUT" gauges.

IGOR

It's the waiting I can't stand.

CUT TO:

145 INT. PRIVATE LIBRARY 145

Frau Blucher sits in a chair, bare-chested.

She is flaggelating herself with a handful of thin branches.

She mumbles some mysterious prayer in German -- occasionally looking out through a crack in the door to see what is happening to "her" monster and Freddy.

CUT BACK TO:

106

146 INT. LABORATORY 146

IGOR

How do you know they're done?

INGA

The doctor said to allow seven minutes: no more and no less -- or else they could both become hopelessly paralyzed.

CUT TO:

147 A GIANT CLOCK ON THE WALL 147

with a "sweep" second hand. It is FOUR MINUTES AFTER TEN.

148 BACK TO SCENE 148

IGOR

How long is it so far?

INGA

Four

IGOR

Three minutes to go!

INGA

Yes.

IGOR
What d'ya want to do to kill time?

INGA
Oh, Igor -- I'm so afraid! I just
hope this all ends well.

Igor looks into the LENS of the CAMERA.

CUT TO:

149 EXT. COUNTRY ROAD - NIGHT 149

The Burgomeister and the Villagers are almost at the front door.

CUT BACK TO:

150 INT. LABORATORY 150

Inga and Igor watch over the two bodies.

CUT TO:

151 THE CLOCK 151

It is FIVE MINUTES AFTER TEN.

CUT TO:

152 EXT. CASTLE - NIGHT 152

The Villagers are pounding on the front door.

CUT TO:

153 INT. PRIVATE LIBRARY 153

Frau Blucher is at the height of her self-flagellation. She is almost in ecstasy.

FRAU BLUCHER
Oh, yes! Oh, yes, yes, yes!

CUT TO:

154 THE CLOCK 154

It is FIVE AND A HALF MINUTES AFTER TEN.

CUT TO:

155 EXT. CASTLE - NIGHT 155

The villagers are RAMONG THE FRONT DOOR DOWN with a

giant pole.

CUT TO:

156 INT. LABORATORY

156

INGA

Igor -- are you sure the monster has
a good brain? Are you absolutely
certain that you took the brain of
Hans Delbruck that night?

IGOR

Absolutely! May my mother grow
two heads if I'm not telling the
truth.

CUT TO:

157 A TWO-HEADED OLD LADY

157

rocking in a chair.

CUT TO:

108

158 EXT. CASTLE - NIGHT

158

The front door gives way. The Burgomeister and the
Villagers burst into the castle.

CUT TO:

159 INT. RECEPTION HALL

159

The Villagers scatter every way, in search of the doctor
and the monster.

CUT TO:

160 THE CLOCK

160

It is SIX MINUTES AND TWENTY SECONDS AFTER TEN.

161 INT. LABORATORY

161

INGA

(looking up as she
hears the Villagers
What's that noise?

IGOR

Sounds like visitors. It's all
right -- Frau Blucher will show
them in.

CUT TO:

162 INT. PRIVATE LIBRARY

162

Frau Blucher is dripping wet from the passion of her climax.

FRAU BLUCHER
Victor. Victor! I'm coming.
I'm comming, Victor!

CUT TO:

163 INT. LABORATORY

163

Villagers come pouring down the stairs and into the laboratory.

FIRST VILLAGER
There they are!

Cont.

109

163 Cont.

ASSORTED VILLAGERS
Kill them!
Kill that doctor!
Kill the monster!
Tear them both to pieces!

INGA
(handling the dials)
Igor -- what time is it?

IGOR
Oh, must be around ten... ten-thirty.

INGA
Igor -- the clock! Hurry!

Igor looks at it:

164 THE CLOCK

164

It is SIX MINUTES AND FORTY-FIVE SECONDS AFTER TEN.

165 BACK TO SCENE

165

IGOR
Another fifteen seconds to go.

INGA
Do Something! Stall them!

Igor rushes up to the charging Villagers.

IGOR
Now see here! What is the meaning
of this?

BURGOMEISTER
We want the doctor!

IGOR
What?

BURGOMEISTER
We want the doctor!

IGOR
What??

FIRST VILLAGER
... Come on, men!

They sweep right over Igor.

CUT TO:

		110
166	THE CLOCK	166
	It is SIX MINUTES AND FIFTY SECONDS AFTER TEN.	
167	BACK TO SCENE	167

SECOND VILLAGER
(seeing Freddy lying
on his table)
Here's that crackpot doctor.
Let's get him first!

Several Villagers grab Freddy's body and pull the tubes
out from his head.

168	THE CLOCK	168
	ZOOM TO CLOCK. It is only SIX MINUTES AND FIFTY-THREE SECONDS AFTER TEN.	
169	ANOTHER ANGLE	169

INGA
No! Please!

Inga is standing further back, near the monster, unable
to take her eyes off the clock and dials.

The Villagers hold Freddy up, over their shoulders,
yelling and screaming. They start off with him.

A GIANT VOICE

(o.s.)

Put that man down!

Everyone quiets down and turns towards the Voice.

There, on his operating table -- holding the removed tubes from his head -- sits the Monster.

AN OLD WOMAN

Why...it's the monster!

BURGOMEISTER

No, it couldn't be.

THIRD VILLAGER

Yes it is. It must be.

MONSTER

(standing on his
operating table)

I said: Put that man down!

Cont.

111

169 Cont.

The frightened Villagers carry Freddy back to his table and lay him down.

BURGOMEISTER

And who are you, sir, that you order these people about?

MONSTER

I am a relative of the doctor's. I came to visit him a few weeks ago, in hopes that this distinguished member of my family might be able to help me with a problem that I've had since birth...and which has caused more sorrow in my heart than I wish on any man.

ASSORTED VILLAGERS

(whispering)

What'd he say?
Relative??

MONSTER

You see, because of my great size and the somewhat unusual features of my head -- when women look at me, their first impulse is to scream;

children often cry, or vomit; and
men are inclined to beat me over
the head.

The Laboratory is silent.

MONSTER

I lived in hopes of meeting people
who would..overlook my outward
appearance and respect me for
whatever good qualities I had to
offer. If anyone had ever shown a
little kindness, I would have
returned it, I think, at least
one hundred times over.
And for that one person's sake...
I would have made piece with the
whole world.
Do you understand what it means --
never to see a kind or happy face?
You could imagine then, perhaps, how
such bitterness led me, at last, to
the brink of another kind or life.
I decided that if I couldn't inspire
love...which was my deepest hope...
I would, instead...cause fear.

Cont.

112

169 Cont.1

A quiet shudder runs through the Villagers.

MONSTER

But all of that happened to me a
lifetime ago. And I paid for my
crimes...severely. It was just
then that fate, or chance, brought
me to our famous doctor.
I found this man to be vain; I found
him to be driven with ambitions of
personal glory, and consumed with an
unquenchable thirst for power. But
even at the height of his quest --
this ego-driven, brilliant and half-
crazed scientist..always...always
...held an image of me as something
beautiful.
And then, at the moment of truth,
when it would have been easy enough
to run and stay out of danger...he
used himself as a guinea pig, in
order to give me a calmer brain...
and a slightly more eloquent way
of speaking.

Yes! I am 'The Monster"...sometimes known as 'Him,' or occasionally, 'The Creature.' But they're one and the same. I am that tall, peculiarly attractive stranger, with the winning smile.
Would you all get the hell out of here!

170 THE VILLAGERS

170

mumble and shuffle out of the laboratory.

INGA

Oh, 'It's'...you were wonderful.
But I'm so worried about the doctor.

Igor is listening to Freddy's heartbeat, as Inga and the Monster come to him.

They all three put their ears to Freddy's chest and listen.

They smile.

DISSOLVE TO:

113

171 LEGEND ON THE SCREEN

171

It reads: A FEW WEEKS LATER

172 INT. MODERN BEDROOM - NIGHT

172

Elizabeth is sitting at her makeup table, dressed in a nightgown, getting ready for bed.

ELIZABETH

Darling! I hope you didn't find Daddy's little party too boring. He did it just for you, and he meant well. Tell me you liked it.

CUT TO:

173 BATHROOM DOOR

173

A VOICE

(o.s.)

MMmmm.

ELIZABETH'S VOICE

(o.s.)

I know Mummy's just a scatterbrain without a serious thought in her head, but...you love her just a

little bit, don't you?

A VOICE

(o.s.)

MMmmm.

ELIZABETH'S VOICE

(o.s.)

I'm ready for bed, sweetheart.
Almost done??

The bathroom door opens and the Monster steps out. He is dressed in elegant silk pajamas and a handsome robe.

MONSTER

MMmmm.

Even though his electrodes still stick out from his neck, he appears well-groomed. Elizabeth gets into bed and waits for him.

Cont.

114

173 Cont.

ELIZABETH

Did you see?...I put a special hamper in the bathroom just for your shirts. the other one is just for socks and poo-poo undies.

MONSTER

(as he takes off
his robe)

MMmmm.

He gets into bed and turns out the table lamp.

ELIZABETH

Still happy you married me?

MONSTER

MMmmm.

ELIZABETH

Love me oodles and oodles?

MONSTER

MMmmm.

ELIZABETH

So this is what it's like to be completely happy!

MONSTER

MMmmm.

WIPE TO:

174 INT. CASTLE BEDROOM - NIGHT

174

Freddy is sitting in an easy chair near the fire, dressed in pajamas and reading a newspaper. (Probably the Transylvania Tribune -- International Edition).

From the bathroom comes the SOUND of Inga, HUMING a pleasant tune to herself.

INGA'S VOICE

(o.s., from the
bathroom)

Did you have a nice day today?

FREDDY

Oh, just the usual: sore throats,
a few colds. Someone who thought
he was a wearwolf, and two bladder
transplants.

Cont.

115

174 Cont.

She goes on humming.

INGA'S VOICE

(o.s.)

Did you notice the new drapes I put
up in the bedroom?

FREDDY

(looking up)

Yes!...They're very nice.

INGA'S VOICE

(o.s.)

Oh, I'm glad.

A short pause of silence, and then Inga begins humming the EERIE TRANSYLVANIAN LULLABY, quietly unconsciously.

Freddy's face is hidden behind the newspaper, but he is suddenly completely motionless.

INGA'S VOICE

(o.s.)

I was hoping you'd like them.

She continues humming the Lullaby.

Freddy lowly lowers the newspaper.

He touches his fingertips to his temple. His eyes open and close, as if he were trying to focus.

Inga comes out of the bathroom, dressed in her nightgown, and folds back the covers of their large double bed. She continues humming.

INGA
All right if I turn out the lamp,
sweetheart?

FREDDY
(answering)
MMmmm.

She turns out the lamp as she goes on humming. The bedroom is lit only by moonlight and the glow from the fireplace.

INGA
(as she is arranging
the pillows)
Shall I set the alarm?

Cont.

116

174 Cont.1

FREDDY
MMMmmm.

She goes on humming, as she pulls out the stopper on the alarm clock. Freddy rises. his arms hang away from his body, STIFFLY. He walks in fits and jerks.

FREDDY
MMMMmmmmmm!

INGA
Yes, sweetie...I heard you. So!
I'm ready for you, meine Liebe.

Freddy is standing at the edge of the bed.

INGA
Are you ready for me?

FREDDY
MMMMmmmmmm!

INGA
Ready for Fuchsmachen???

FREDDY

MMMMMMMMMMMMMMMMMM!

INGA

I love it when you're excited. Come then, my Apfelstrudel! Come into my arms and let me hold you.

Freddy kneels onto the bed.

A long pause.

INGA

Sweetheart.....Is this really you???

FREDDY

MMMMMMMMMMMMMMMMMM!

CUT TO:

175 TURRET AT THE TOP OF THE CASTLE

175

Igor sits in the window, blowing his trumpet.

167 ANOTHER ANGLE

176

PULL BACK SLOWLY, until the whole castle is SEEN.

FADE OUT