

"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.

2

5 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.

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.

Cont.

3

6 Cont.

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 verruckt. 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.

6 Cont.1

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.

6

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.

8

18 Cont.1

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.

9

18 Cont.2

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
DAY

INT. MEDICAL ARENA -

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.

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
DAY EXT. A CITY STREET -

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.

19

22 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.

20

22 Cont.1

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.

21

22 Cont.2

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:

22

25 EXT. TRAIN STATION - NIGHT
25

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 suitcase and briefcase.

26

35 ANOTHER ANGLE
35

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.

27

35 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.

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.

33

41 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
NIGHT

LATER THAT

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 candle-
light 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
BOOK CLOSE SHOT -

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:

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
FACE

IGOR'S

56

Illuminated by a CRACK OF LIGHTNING. He has a quizzical

smile.

CUT TO:

57
FACE

INGA'S

57

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

CUT TO:

44

58
ROOM

FRAU BLUCHER'S FACE - IN A

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)
Mmmmmgrrrrrrrrrr!

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 of 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

70 Cont.

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.

Cont.

50

70 Cont.1

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
NIGHT

INT. DEPOSITORY -

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	CORNELIUS AGRIPPA	LAWRENCE TALBOT
(Physicist)	(Natural Philosopher)	(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:

53

76
ROOF EXT.

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.

54

77 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
ROOM

DINING

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

MMMMMMMMMMMMMMMMNNNNNNNNmmmmmmmmmm?!?

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")

MMMMMMMMMMMMMM.

FREDDY

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

MONSTER

(a soft, "crying"
SOUND)

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

MMMMmmmmmmmmmm!

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! MMMmmmmmm!

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)
Mmmmmm! Mmmmmm!

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 --

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)

MMMMmmmmmmmm!

Cont.

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.

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 gemacht? 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 insanely 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

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
104
REHEARSAL ROOM

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, Neuro-
surgery...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 anng ma Ritz!

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

MONSTER
Poo -- tmmm anng 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 anng 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

MMMMMMMMMMMMMMMMMMMMmmmmmm.

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

MMMMMMMMMM!
MMMMMMMMMMMMMM!

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

MMMmmmmmm.

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.

Surprised? ELIZABETH

Surprised! FREDDY

Love me? ELIZABETH

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

Cont.

84

115 Cont.

Darling!?! ELIZABETH

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

Freddy turns to get some luggage from the Coachman.

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

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

Elizabeth steps up to Igor.

Darling! IGOR

Hello...? ELIZABETH

Surprised? IGOR

Well... yes. ELIZABETH

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

Fooooooood!

MAITRE D'

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

MONSTER
GRRRHMMNNNJKJMMMNN!

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.

91

120 Cont.2

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.

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.

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.

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:

132 EXT. SIDE OF CASTLE
132

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

Morrr!

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
NIGHT EXT. WOODS -

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
NIGHT INT. CAVE -

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

MMmmmm.

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:

107

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.

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 bead 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
MMMMMMmmmmmmmmmm!

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
MM!

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 in SEEN.

FADE OUT

THE END