

LIBRETTO VOCAL BOOK

THE NEW
MEL BROOKS
MUSICAL
**YOUNG
FRANKENSTEIN**

Book by **Mel Brooks** and **Thomas Meehan**

Music and Lyrics by **Mel Brooks**

Original Direction and Choreography by **Susan Stroman**

Based on the story and screenplay by **Gene Wilder** and **Mel Brooks**
and on the original motion picture by special arrangement with **Twentieth Century Fox**

"Puttin' On The Ritz" by **Irving Berlin**

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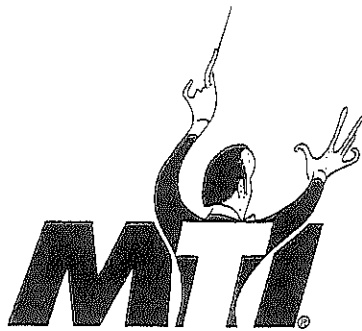
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MUSIC THEATRE INTERNATIONAL

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CHARACTERS

DR. FREDERICK FRANKENSTEIN

THE MONSTER

IGOR

INGA

ELIZABETH BENNING

FRAU BLÜCHER

INSPECTOR HANS KEMP

THE HERMIT

DR. VICTOR VON FRANKENSTEIN

ZIGGY

ENSEMBLE:

GRAVEDIGGERS

VILLAGERS

MEDICAL STUDENTS

PASSENGERS

MAD SCIENTISTS

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ACT ONE

Scene 1

#1 – Prelude

On the front cloth, we see a forbidding castle atop a distant hill. A MUSICAL PRELUDE begins and we see the title "Young Frankenstein" projected on the cloth. A light appears in a castle window, followed by a projection along the bottom of the cloth: "Transylvania Heights, 1934." We hear the funereal SOUND of tolling CHURCH BELLS as we bleed through the scrim to reveal the village square in the small European village of Transylvania Heights.

It is a gloomy and drizzly afternoon in late spring. LIGHTS up on a HERALD, ringing a handbell.

#2 – The Happiest Town In Town

HERALD

MAKE WAY! MAKE WAY!

A funeral procession enters headed by a censor-swinging PRIEST, followed by a pair of UNDERTAKERS carrying an ornate coffin with the words carved on its side, "Dr. Victor von Frankenstein, 1833-1934." The coffin is followed by a GRAVEDIGGER.

Make way for the funeral procession of Doctor Victor von Frankenstein, maker of monsters!

A crowd of solemn VILLAGERS, in dark funereal garb and holding black umbrellas, stand back as the coffin passes. As the coffin exits, they step forward.

ALL

LISTEN TO OUR TALE OF WOE,
A STORY WE MUST TELL,
WHAT HAPPENED IN THAT CASTLE,
MADE OUR LIVES A LIVING HELL!
A MAD MAN WHO WAS CRAZY
BROUGHT A DEAD MAN BACK TO LIFE,
WHO HURT AND LAMED,
AND KILLED AND MAIMED,
OUR TOWN WAS TORN WITH STRIFE!

The rain subsides

WOMEN

BUT NOW WE'RE NOT AFRAID NO MORE,
WE SEE A BRIGHTER DAY.

ALL

HE'S LAID TO REST,
WE'RE TRULY BLESSED,
AND THIS IS WHAT WE SAY...

THEY throw off their dark cloaks to reveal brightly colored costumes as the sun appears.

THINGS ARE SWELL NOW,
RING THAT BELL NOW
WE'RE IN HEAVEN,
NO MORE HELL NOW

NOW THE DOCTOR'S DEAD, GOODBYE TO DREAD
WE'RE THE HAPPIEST TOWN IN TOWN!

As ZIGGY snaps a photo, INSPECTOR KEMP appears, interrupting the VILLAGERS and their dancing.

KEMP

Hold the happiness!

VILLAGERS

Kemp! Kemp! It's Inspector Kemp! It's Kemp!

WOMAN VILLAGER

Hold the happiness? Why, Inspector Kemp?

KEMP

Because as long as a Frankenstein lives, our village is in danger!

MALE VILLAGER #1

But, Inspector, the Baron is dead. And he was the last of the Frankensteins!

KEMP

No!

VILLAGERS

No?

KEMP

One lives!

(The VILLAGERS gasp)

A grandson!

ZIGGY

Who is he?

HERALD

What does he do?

KEMP

He's a professor, the Dean of Anatomy at New York's most famous institute of higher learning, the Johns, Miriam and Anthony Hopkins School of Medicine! As long as this young Frankenstein walks the earth, we will never be safe!

MALE VILLAGER #2

You're right, Inspector, those Frankensteins are dangerous!

KEMP

You're telling me? I'll never forget, when I was a young man, one of Frankenstein's creatures came rampaging through our village. I tried to stop him, but I couldn't. He tore off my left leg and my right arm.

VILLAGERS

Oooh!

KEMP

I had to go all the way to Vienna to find a top surgeon who could put me back together again.

MALE VILLAGER #3

A top surgeon in Vienna? That must have been expensive.

KEMP

Expensive? Are you kidding? It cost me an arm and a leg.

ZIGGY

Which cost more? The arm or the leg?

KEMP

We have to get a new village idiot.

(as HE exits)

Beware of the Frankensteins!

ZIGGY

I may be the village idiot, but I ask you, what are the chances of a New York doctor ever coming to Transylvania?

ALL

None! Yeah!

(ALL)

(as THEY begin to exit)

ON THIS HAPPY DAY WE SAY AMEN
WE HAVE WANTED THIS
SINCE GOD KNOWS WHEN

ZIGGY

NO MORE FRANKENSTEIN

ALL

YOU CAN SAY THAT AGAIN

ZIGGY

NO MORE FRANKENSTEIN

ALL

WE'RE THE HAPPIEST TOWN IN TOWN
NO MORE FRANKENSTEIN

ZIGGY

NO MORE FRANKENSTEIN

ALL

NO MORE FRANKENSTEIN

ZIGGY

NO MORE FRANKENSTEIN

WOMEN

NO MORE FRANKENSTEIN

ZIGGY

NO MORE FRANKENSTEIN

WOMEN

NO MORE FRANKENSTEIN

ZIGGY

NO MORE FRANKENSTEIN

ZIGGY & WOMEN

FRANKENSTEIN...FRANKENSTEIN
FRANKENSTEIN...FRANKENSTEIN

We transition into Scene 2...

ACT ONE**Scene 2**

Lights up on three MEDICALS STUDENTS, standing against a black drop covered in scientific proofs and formulas, questioning DR. FREDERICK FRANKENSTEIN.

STUDENTS

(picking up the VILLAGERS singing)

FRANKENSTEIN, FRANKENSTEIN,
FRANKENSTEIN, FRANKENSTEIN...

#3 – (There Is Nothing Like) The Brain**STUDENT #1**

IT'S BEEN SAID THAT YOUR GRANDFATHER
BROUGHT DEAD TISSUE BACK TO LIFE,
IS THAT TRUE, DR. FRANKENSTEIN?

STUDENT #2

IT'S BEEN SAID THAT YOUR GRANDFATHER
CREATED A HORRIFYING MONSTER,
IS THAT TRUE, DR. FRANKENSTEIN?

STUDENT #3

IT'S BEEN SAID...

...nay, even sung...

THAT YOUR GRANDFATHER'S MONSTER
HURT AND LAMED, KILLED AND MAIMED,
IS THAT TRUE, DR. FRANKENSTEIN?

STUDENTS

IS THAT TRUE, DR. FRANKENSTEIN?
IS THAT TRUE, DR. FRANKENSTEIN?
IS THAT TRUE,
IS THAT TRUE,
IS THAT TRUE,
IS THAT TRUE, DR. FRANKENSTEIN?

A lecture hall in a medical school materializes, with a sign that reads "Johns, Miriam & Anthony Hopkins School of Medicine, Founded 1874."

As the MEDICAL STUDENTS take their seats, DR. FREDERICK FRANKENSTEIN is revealed. He turns to address his STUDENTS.

FREDERICK

That's Fronkensteen! My name, it's pronounced Fronkensteen!

(laughing)

Yes, yes, the whole world knows what my grandfather did. But please, do I look like the kind of madman who'd prowl around graveyards, digging up freshly buried corpses?

STUDENT #3

Well, Professor...

FREDERICK

Don't answer that!

I'M NOT A FRANKENSTEIN,
I DON'T INDULGE IN HIJINKS
OR TOMFOOLERY!

I'M NOT A FRANKENSTEIN,
I DON'T BELIEVE IN MUMMIES,
GHOSTS, OR GHOULERY!

I DEAL IN FACT NOT FICTION,
I AM A SCIENTIST,
I LIVE FOR TRUTH AND REASON,
THAT'S THE REASON I EXIST

There is a vast difference between my crazy grandfather's delusional experiments and my own devotion to pure science. Which leads us directly to the subject of today's lecture.

HE holds up a brain in a display case.

THE BRAIN!
THERE IS NOTHING LIKE THE BRAIN
HEARTS AND LUNGS ARE SIMPLY TINKER TOYS
WHEN STACKED AGAINST THE BRAIN!

INSANE!
I'M INSANE ABOUT THE BRAIN!
NO INVENTION IN THE UNIVERSE
IS EQUAL TO THE BRAIN!

THE MOUTH'S A MARVEL WHEN IT COMES TO EATING,
I'VE NOTHING AGAINST THE WOMB,

(FREDERICK)

I THANK THE BLADDER WHEN I'M EXCRETING,
AND I ALWAYS GIVE THE ELBOW ROOM!

BUT THE BRAIN!
PLEASE ALLOW ME TO EXPLAIN,
THERE'S NO ORGAN CAN COMPARE TO IT,
I SWEAR TO IT, IT'S PLAIN,
IT'S THE BRAIN...

A STUDENT raises his hand to ask a question.

STUDENT #2

Sir?

FREDERICK

Yes?

STUDENT #2

I'm not sure I understand the distinction between reflexive and voluntary nerve impulses.

FREDERICK

Very good. Since our lab work today is a demonstration of just that distinction.

HE bangs a gong and a pair of ASSISTANTS wheel in a gurney on which lies MR. HILLTOP.

Mr. Hilltop here, with whom I have never worked nor given any prior instruction to, has graciously offered his services for this afternoon's demonstration.

HIS MEDULLA OBLONGATA,
TELLS HIS BRAIN STEM THAT IT'S GOTTA
SEND AN IMPULSE FULL OF DATA
WHICH CREATES A LOTTA PAIN.

HIS FRONTAL LOBE GETS BUSY
WITH A THOUGHT THAT MAKES HIM DIZZY,
PUTS HIS CORTEX IN A TIZZY,
SO HE NEVER WILL COMPLAIN,
THAT'S WHAT I LOVE ABOUT THE BRAIN!

Mr. Hilltop, would you please hop up on your feet and stand beside this table.

With much effort, MR. HILLTOP gets down off the gurney and stands next to FREDERICK

Nice hopping. Mr. Hilltop, will you raise your left knee, please.

MR. HILLTOP does so and continues to balance on one foot during the following

(FREDERICK)

You have just witnessed a voluntary nerve impulse. Mr. Hilltop, you may lower your knee.

MR. HILLTOP does so

Reflex movements, on the other hand, are those which are made independently of the will.

FREDERICK raises his knee as if to get MR. HILLTOP in the groin

Why you dirty rotten yellow son-of-a-bitch!

MR. HILLTOP

(Doubled over and holding his groin)

Ooooh!

FREDERICK

EVEN THOUGH I ALMOST KNEED HIM
HIS REFLEXES HAVE NO FREEDOM
TO REACT WHEN I MISTREAT HIM,
IT'S IMPORTANT I EXPLAIN
SYNAPTIC NERVE CONNECTION
GOES ITS WAY WITHOUT DETECTION
BRINGING CRANIAL PROTECTION
IN A NEVER-ENDING CHAIN!
THAT'S WHAT I LOVE ABOUT THE BRAIN!

But what if we were to block those nerve impulses by simply applying local pressure...

HE takes a metal clamp from one of the ASSISTANTS and places it around the back of MR. HILLTOP's neck.

...which can be done with any ordinary metal clamp, just at the swelling of the posterior nerve root...for say, oh, four seconds.

HE smashes his knee into MR. HILLTOP's groin

Why you mother-grabbing bastard!

MR. HILLTOP does not react, but his eyes cross

As you can see, even though I have just smashed my knee into his crotch, he does not react. He feels absolutely nothing.

MR. HILLTOP

(quietly, in pain)

Mmmm...

FREDERICK

More or less. So if it were not for this continuous stream of motor impulses from the brain, we would collapse... like a bunch... of... broccoli!

HE removes the clamp and MR. HILLTOP collapses to the floor like a bunch of broccoli

MR. HILLTOP

Ooooooh!

STUDENTS applaud as ASSISTANTS put HILLTOP on the gurney and wheel him offstage

FREDERICK

AND IN CONCLUSION,
SO THERE'S NO CONFUSION,
LET ME SAY IT ONCE AGAIN,
THOUGH YOUR GENITALIA
HAS BEEN KNOWN TO FAIL YA,
YOU CAN BET YOUR ASS ON THE BRAIN!

(spoken)

Everybody!

FREDERICK pulls down a BRAIN SHADE on the blackboard

STUDENTS

THE BRAIN!
THERE IS NOTHING LIKE THE BRAIN!
IT'S THE KING OF OUR ANATOMY
AND EVER SHALL IT REIGN!

FREDERICK

YOU CAN CALL ME COPERNICUS,
KEPLER, OR NEWTON,
COMPARE ME TO FREUD
I'D FEEL HIGH-FALUTIN!

CALL ME A DARWIN,
I LOVE THAT MAN'S THEORY,
CALL ME PASTEUR
AND WATCH ME GET TEARY!

SAY MADAME CURIE,
THAT WOULD BE THE BEST,

(FREDERICK)

CALL ME A RORSCHACH,
I'M UP TO THE TEST!

I REALLY LIGHT UP
WHEN YOU CALL ME EDISON
CALL ME AN ERLICH,
I LIKE THAT MAN'S MEDICINE
CALL ME MARCONI,
THAT WIRELESS WOW

CALL ME PAVLOV,
AND I'LL BARK LIKE A CHOW
CALL ME AN EINSTEIN
AND THAT WOULD BE FINE
CALL ME A TESLA
I WOULDN'T DECLINE

BUT TO CALL ME A FRANKENSTEIN
WOULD BE INSANE.
CAUSE I LOVE THE BRAIN!

STUDENTS

(together with FREDERICK above)

HIS NAME IS FRONKENSTEEN
THE FACTS ARE PLAIN
THERE IS NOTHING LIKE THE BRAIN

SOUND: A School Bell rings

FREDERICK

Class dismissed

#3a - *(There Is Nothing Like) The Brain - Playoff*

STUDENTS

THE BRAIN!
THERE IS NOTHING LIKE THE BRAIN!
MMM...

The STUDENTS exit, the last of which hands an apple to FREDERICK before she shyly runs off. With help from one of the lab assistants, FREDERICK begins changing from his lab coat into a traveling coat. A uniformed TELEGRAPH BOY enters.

TELEGRAPH BOY

Frankenstein! Dr. Frankenstein! Cablegram for Dr. Frankenstein!

FREDERICK

That's Fronkensteen! My name is pronounced Fronkensteen.

TELEGRAPH BOY

If you say so. It's from overseas. Transylvania Heights.

FREDERICK

Transylvania Heights? Who do I know in Transylvania Heights? Could you read it to me, please?

TELEGRAPH BOY

"We regret to inform you that your grandfather, Doctor Victor von Frankenstein, has passed away and died."

FREDERICK

Oh, no!

TELEGRAPH BOY

(still reading the telegram)

"Oh, yes. It is imperative that you come here to his castle at once."

FREDERICK

Oh, no.

TELEGRAPH BOY

"Oh, yes. You must come or else your entire estate will be seized by the Transylvania Tax Authority."

FREDERICK

Oh no.

TELEGRAPH BOY

"Oh yes."

FREDERICK

Thank you. Here's a dime.

TELEGRAPH BOY

Oh no.

FREDERICK

Oh yes.

TELEGRAPH BOY

Goodbye, Dr. Frankenstein!

FREDERICK

That's FRONKENSTEEN!!!

End of Scene 2. Nautical MUSIC plays under and we hear the SOUND of 2 loud blasts of a boat horn. FREDERICK remains on stage as we transition to...

ACT ONE

Scene 3

#3b - Hudson River Pier

A Hudson River pier. Sunset. The HMS QUEEN MURRAY is about to set sail for Europe. Late-arriving PASSENGERS are going aboard, checked in by a uniformed PURSER and CRUISE DIRECTOR. A STEWARD stands at the stairs to the ship. FREDERICK is searching for ELIZABETH.

STEWARD

(with a British accent; banging a gong)

All aboard, please! All aboard! All aboard who are going aboard, all aboard who are going aboard! Sailing in ten minutes! Ten minutes, please!

HE bangs the gong once more

FREDERICK

(calling off)

Elizabeth! Elizabeth, hurry, hurry, my boat's about to sail!

ELIZABETH

(calling from off-stage)

I'm coming, darling! I'm coming! I'm coming!

(as SHE enters and stops)

I'm here!

(SHE walks towards FREDERICK)

Oh, my sweet darling. Oh my dearest love. I'll count the hours that you're away.

FREDERICK

Oh, darling, so will I.

STEWARD

All aboard! All aboard!

The STEWARD bangs the gong

ELIZABETH

How could fate tear us apart like this? Me, your adorable madcap fiancée, in a Park Avenue penthouse, dancing 'til dawn with one good-lookin' guy after another, and you, all alone on the stormy seas, desperately clinging to your masthead.

Oh, Freddie, I can't let you go, I simply can't let you go...

(as FREDERICK leans in to kiss her on the mouth)

LIPS! The lipstick, darling.

FREDERICK

What?

ELIZABETH

I'm sorry. I have to go to that party tonight at Nicky and Nana's.

FREDERICK

Oh, of course, darling. I'm sorry.

STEWARD

All aboard! Last call! All aboard!

The STEWARD bangs the gong

ELIZABETH

Oh, darling! How can I say in just a few minutes what it's taken me a lifetime to understand?

FREDERICK

Does that mean you love me?

ELIZABETH

You bet your boots it does, mister.

FREDERICK

(trying to take her hands)

Oh, Elizabeth, the love of my life...

ELIZABETH

(pulling hands away from him)

Nails! The nails, darling. I'm sorry, they take three months to dry.

SHE blows on her nails

FREDERICK

Oh, sorry.

HE takes ELIZABETH's hand, blowing on her nails to help them dry.

ELIZABETH

Thank you, darling.

(as HE blows)

Hey you.

FREDERICK

Hey.

ELIZABETH

I hope somebody likes old-fashioned weddings!

FREDERICK

I prefer old-fashioned wedding nights!

ELIZABETH

Oh darling, you're incorrigible...

(as FREDERICK reaches out to tenderly pat her head)

HAIR! The hair, darling! I just had it done! Marcelled for six hours, by Marcel himself.

#4 - *Please Don't Touch Me*

FREDERICK

Of course. Well, I promise, my darling, not to step a step closer.

ELIZABETH

Thank you, darling.

FREDERICK

I can still dream, can't I?

ELIZABETH

DREAM ALL YOU WANT,
MY DARLING,
OF EV'RY LUSTFUL SITUATION,
THOSE NAUGHTY THOUGHTS,
ARE FINE WITH ME,
AS LONG AS THEY
STAY LOCKED AWAY
IN YOUR IMAGINATION...

(spoken)

YOU CAN HUG ME TILL I SCREAM,
IF IT'S ONLY IN A DREAM
BUT PLEASE DON'T TOUCH ME!

YOU CAN FEEL ME TILL I SQUEEL,
JUST AS LONG AS IT'S NOT REAL,
BUT PLEASE DON'T TOUCH ME!

(sings)

YOU CAN STICK ME, YOU CAN LICK ME,
YOU CAN PINCH ME TILL I'M BLUE,
YOU CAN BITE ME AND DELIGHT ME
TILL I'M BLIND!

(ELIZABETH)

YOU CAN SAVAGE ME AND RAVAGE ME,
I CARE NOT WHAT YOU DO,
IF THE LOVELY FILTHY THINGS YOU DO
ARE ONLY IN YOUR MIND!

YOU CAN SPANK ME 'TIL I'M RED,
IF IT'S ONLY IN YOUR HEAD,
BUT PLEASE DON'T TOUCH ME!

YOU CAN HAVE ME, DON'T YOU SEE...
IF IT'S JUST A FANTASY...
BUT PLEASE
DON'T TOUCH ME!

(as MUSIC continues under)

Freddie, darling, I know that you're a virgin...

FREDERICK

Yes. For me, science has always come first.

ELIZABETH

...and as every guy in New York knows, I come first, too.

AFTER OUR WEDDING
YOU'LL BE OH SO GLAD WE WAITED,
UNTIL THEN TAKE COLD SHOWERS
WHEN YOU'RE OVER-STIMULATED!
ANTICIPATION IS SUBLIME
AND ALTHOUGH YOU MIGHT THINK I'M
A TEASE,
PLEASE DON'T TOUCH ME!

Dance break. ELIZABETH and FREDERICK dance without ever touching.

SEEING-OFF WOMAN #1

Oh, everybody, look, how unique! They're not touching.

PURSER

It must be "Please Don't Touch Me" the new dance craze that's sweeping Catholic girls' schools all over the Midwest!

SEEING-OFF WOMAN #2

Oh, what fun! C'mon, let's try it!

Dance Break: The COUPLES dance without touching.

ALL

PLEASE DON'T, PLEASE DON'T,
PLEASE DON'T TOUCH ME!

ELIZABETH

DO NOT HUG US, DO NOT DRUG US,
DO NOT SLUG US TIL WE CRY
DO NOT THROB US 'TIL YOU ROB US
OF OUR WITS!

MEN

WE WON'T POKE YOU, WE WON'T STROKE YOU,
'TIL WE'RE JUST ABOUT TO DIE

ELIZABETH

BUT EVEN IN YOUR WILDEST DREAMS
DON'T DARE TO TOUCH OUR TITS!

DON'T DARE TO TOUCH OUR TITS!

WOMEN

DON'T DARE TO TOUCH OUR TITS,
TO TOUCH OUR TITS,
TO TOUCH OUR TITS
TO TOUCH OUR...

ELIZABETH

TITS, TITS, TITS, TITS,
TITS, TITS, TITS, TITS!
TITS!
OUR TITS!

SOUND: The BOAT blows its horn

WHEN WE'RE ABSOLUTELY WED
YOU CAN DO IT 'TIL WE'RE DEAD

FREDERICK sees the gangplank detaching and the boat starting to sail. Unnoticed by ELIZABETH, he runs and jumps on board.

FREDERICK

(Shouting to get her attention)

Elizabeth!

ELIZABETH runs after FREDERICK

WOMEN

'TIL THEN PLEASE... PLEASE... PLEASE!

MEN

WE'RE DOWN ON OUR KNEES!

WOMEN

PLEASE... PLEASE... PLEASE!

ELIZABETH

(Reaching the top of the gangplank)

PLEASE! KEEP YOUR HANDS OFF THESE!

PLEASE DON'T TOUCH ME!

MEN & WOMEN

(overlapping)

PLEASE DON'T TOUCH...

WE WON'T TOUCH YOU!

ELIZABETH

PLEASE DON'T TOUCH ME!

MEN & WOMEN

WE WON'T TOUCH YOU!

The boat sails offstage.

ELIZABETH

PLEASE DON'T TOUCH ME!

MEN & WOMEN

SHE'S SO TOUCHY!

The MEN follow ELIZABETH up the stairs, rudely touching her as the number buttons. We transition into...

ACT ONE

Scene 4

#4a – At The Train Station

The train station in Transylvania Heights. Early evening, a few days later. In the distance we see the LIGHT of a train growing larger as it gets closer. FREDERICK disembarks once it stops and heads downstage towards an elderly SHOESHINE MAN as the walls of the station move in. MUSIC that strongly reminds us of "Chattanooga Choo-Choo."

FREDERICK

(speaking in the rhythm of "Chattanooga Choo-Choo" to the SHOESHINE MAN)

Pardon me, boy, is this the Transylvania station?

SHOESHINE MAN

(also speaking in the rhythm of "Chattanooga Choo-Choo" though with a heavy German accent)

Ja! Ja! Track 29. Can I give you a shine?

FREDERICK

(as MUSIC stops)

No, thanks. I'm wearing suede.

SHOESHINE MAN

Ach, shvade, shvade. Who the hell invented that verkakte shvade?

The SHOESHINE MAN exits, We hear the SOUND of a howling wolf in the distance, followed by the eerie shuffling SOUND of someone or something approaching from off-stage right. IGOR enters, sneaking up behind FREDERICK

IGOR

(loudly right into FREDERICK's ear; with a cockney accent)

Dr. Frankenstein?

SOUND: Thunder and Lightning

FREDERICK

Oh, you startled me. That's Fronkensteen. My name is pronounced Fronkensteen.

IGOR

You're pulling my leg.

FREDERICK

No, I'm not.

IGOR

You're not? Then your first name, do you pronounce it Froderick?

FREDERICK

No. Frederick.

IGOR

Really? Why isn't it Froderick Fronkensteen?

FREDERICK

Because it isn't.

IGOR

As you wish, master.

FREDERICK

Ah, "master," so you must be Igor.

IGOR

No, it's pronounced Eye-gore.

FREDERICK

But they told me it was Igor.

IGOR

Well, they were wrong then, weren't they? Did you know, master, my grandfather used to work for your grandfather?

FREDERICK

Oh. Really? How nice.

IGOR

And it's always been my dream, ever since I was little, that one day I would work for you just as my grandfather worked for yours. Of course, the rates have gone up.

FREDERICK

Of course.

IGOR

Working at your side, master, would be a joy. We could open up the old la-bore-a-tory, we could reconnect the voltometer, dust off the lightning rods, and when everything's in tip-top working order, we'll go to the graveyard at midnight and dig up a nice big fresh corpse.

FREDERICK

Oh no, you don't understand. I would never, I wouldn't, I couldn't...

IGOR

(rapturously going on, not listening to FREDERICK)

Oh, the fantastic things we'll do. It'll be like old times. You and me. Right up there with the world's greatest pairs!

#5 - *Together Again For The First Time*

(IGOR)

LIKE LAUREL AND HARDY,
LIKE COKE AND BACCARDI
LIKE JULIET AND ROMEO,
EBB AND FLOW,
TO AND FRO,
TOGETHER, TOGETHER AGAIN...

TOGETHER AGAIN FOR THE FIRST TIME,
WE'VE ONLY MET IN A DREAM!
UP UNTIL NOW IT'S BEEN THE WORST TIME,
BUT NOW THAT YOU'RE HERE, WE'RE A TEAM!

TOGETHER AGAIN FOR THE FIRST TIME,
HAVEN'T A WOE OR A CARE,
NO LONGER A BAD AND ACCURSED TIME,
IT'S EASY TO SEE,
YOU HAVE TO AGREE,
WE'RE DESTINED TO BE A GREAT PAIR!

ALL OF MY LIFE I'VE BEEN STOOGIN' AROUND,
NOTHIN' TO DO, AT A LOSS.
ALL OF MY LIFE I'VE BEEN STOOGIN' AROUND,
BUT WHAT GOOD IS A STOOGIE
IF HE AIN'T GOT A BOSS?!

TOGETHER AGAIN FOR THE FIRST TIME,
BACK ON THE TRACK TO RENOWN,
WE'RE GONNA THRILL 'EM,
WE'RE GONNA KILL 'EM,

YOU'LL BE THE TEACHER,
WE'LL MAKE A NEW CREATURE,
AND SCARE THE BLOOMIN' DAYLIGHTS
RIGHT OUTTA THIS TOWN!

FREDERICK

(spoken as MUSIC continues under)

No, stop it! Stop it! You don't understand. I'll only be here for a few days, to settle my grandfather's estate, and then I'm heading straight back to New York. No laboratories, no creatures.

IGOR

Bet you change your mind, master. C'mon, join in a chorus. It's fun!

FREDERICK

My dear Igor, I happen to be the Dean of Anatomy at a world-renowned School of Medicine. Although I do sing a bit. And was, in fact, a Whiffenpoof at Yale.

IGOR

A Wiffenpoof, wow! C'mon, doc, nobody's around.

FREDERICK

Well... nobody is around... what the hell...

TOGETHER AGAIN FOR THE FIRST TIME

HAVEN'T A WOE OR A CARE!

IGOR

(echoing, overlapping)

TOGETHER AGAIN FOR THE FIRST TIME

HAVEN'T A WOE OR A CARE!

(solo)

THIS IS THE BEST TIME

FREDERICK

(echoing, overlapping)

NO LONGER A BAD AND ACCURSED TIME,

IT'S EASY TO SEE

IGOR

YOU HAVE TO AGREE

IGOR & FREDERICK

(together)

WE'RE DESTINED TO BE A GREAT PAIR!

FREDERICK

May I?

IGOR

Take it!

FREDERICK

ALL OF MY LIFE I'VE BEEN BOSSING AROUND,
 MEAN AND ALONE, LIKE A SCROOGE,
 ALL OF MY LIFE I'VE BEEN BOSSING AROUND,
 BUT WHAT GOOD IS A BOSS
 IF HE AIN'T GOT A STOOGES?!

HE pats IGOR on the back, on his hump, and we hear a hollow, echoing sound

Oh! I'm sorry, I don't wish to embarrass you, but I am a rather brilliant surgeon.
 Perhaps I could help you with that hump.

(MUSIC stops)

IGOR

What hump?

IGOR & FREDERICK

TOGETHER AGAIN FOR THE FIRST TIME,
 WE'VE ONLY MET IN A DREAM

FREDERICK

LIKE GINGER AND FREDDIE

IGOR

MACDONALD AND EDDY

FREDERICK

LIKE SAN JUAN AND TEDDY

IGOR

LIKE MEATBALLS AND SPAGHETTI

FREDERICK & IGOR

BUT THE PAIR THAT WE CRY FOR
 THE PAIR THAT WE SIGH FOR,
 THE PAIR THAT WE DIE FOR,
 IS FRON-KON-STEEN AND EYE-GORE,
 FOR THE FIRST TIME,
 TOGETHER AGAIN!

IGOR picks up FREDERICK's bags and begins to exit, only to drop them so that FREDERICK must collect them. THEY do an old-time vaudeville exit, and immediately re-enter.

IGOR

(as THEY enter, to FREDERICK)

Walk this way.

FREDERICK begins to walk normally. IGOR stops him and refers to his own walk.

No, this way... like this...

HE imitates and FREDERICK follows suit

IGOR & FREDERICK

TOGETHER AGAIN FOR THE FIRST TIME,
WE'VE ONLY MET IN A DREAM

FREDERICK

LIKE GIMBEL AND MACY

IGOR

LIKE HEPBURN AND TRACY

FREDERICK

LIKE LOMBARD AND GABLE

IGOR

LIKE GOOD OLD CAIN AND ABEL

IGOR & FREDERICK

FOR THE FIRST TIME,
TOGETHER AGAIN!
TOGETHER FOREVER AGAIN!

As THEY finish the Train Station walls part and we segue to a woodland clearing...

ACT ONE**Scene 5**

A woodland clearing near the railroad station, A wagon loaded with hay stands in the clearing and a pair of "horses" are hitched to it upstage.

IGOR

Climb aboard, master, and we'll be off for Castle Frankenstein, where I will work humbly at your side as you now begin a series of historic experiments that might...

FREDERICK

Dammit, Igor, how many times do I have to tell you? I have no interest in continuing my grandfather's wacky work.

IGOR

Really? I even went so far as to hire a local girl, Inga, to assist you in your wacky work.

FREDERICK

(as IGOR tosses his luggage into the hay wagon)

Well you shouldn't have because I'll have absolutely no use for...

#5b – Inga's Entrance

INGA, a breathtakingly sexy young blonde, pops up out of the hay in the back of the wagon.

INGA

Hello!

IGOR

This is the girl, Inga.

INGA

How do you do, Doctor?

FREDERICK

How do you do?

INGA

I have a master's degree in laboratory science from Heidelberg Junior College. I can fulfill all your needs. I'm a very hard worker and, if necessary, I'll even bend over backwards for you.

IGOR

Whatta ya say, Doc? Should I fire her?

FREDERICK

Mmm... I'd like to sleep on it... I mean think about it. But by the way, how are we getting to the castle?

INGA

A huystropferdeschlagenwagensuchenfruchen!

FREDERICK

What's that?

INGA

A hayride!

#6 - Roll In The Hay

SOUND: Whip Crack!

ROLL, ROLL, ROLL IN THE HAY,
ROLL, ROLL, YOUR TROUBLES AWAY,
WHEN LIFE IS AWFUL
JUST JUMP ON A STRAWFUL,
AND ROLL, ROLL IN THE HAY!

ROLL, ROLL, ROLL IN THE HAY,
ROLL, ROLL, DO IT ALL DAY,
WHEN SPIRITS ARE SAGGIN'
JUST JUMP IN A WAGON,
AND ROLL, ROLL IN THE HAY!

(spoken as MUSIC continues under)

I'm very high-spirited, Doktor. I hope you won't hold it against me.

FREDERICK

I'll try not to.

INGA

HITCH THOSE HORSES UP FOR A GAY RIDE,
WE'LL HAVE LOTS OF FUN,

SOUND: Whip Crack!

NOTHING'S BETTER THAN A HAYRIDE,
UNDERNEATH THE SUN!

SOUND: Whip Crack!

ROLL, ROLL, ROLL IN THE HAY,
SOMETIMES LOVE FINDS A WAY,

(INGA)

YOU MIGHT STEAL A KISS
FROM AN UNWITTING MISS,
WHO'S NOT TOO RESISTANT TO PLAY,
SO LET'S ROLL, ROLL, ROLL, ROLL IN THE HAY!!

(spoken)

So, have you thought of any ways you could use me?

FREDERICK

Two and I'm working on a third.

INGA

(shrieking with joy)

Oh, good. Does zat mean I'm hired?

FREDERICK

Well, a huge part of me is pointing in that direction.

INGA, FREDERICK & IGOR

ROLL, ROLL IN THE HAY!

IGOR

(as INGA and FREDERICK bounce up and down)

WE'LL GO UP THE PATH,
THEN DOWN THE HILL,
BACK UP THE PATH
THEN DOWN THE HILL!

WE'LL GO UP AND DOWN
AND UP AND DOWN
AND UP AND DOWN
AND UP AND DOWN!

INGA & FREDERICK

UP AND DOWN,
AND UP AND DOWN
AND UP AND DOWN
AND UP AND DOWN,
AND UP DOWN
UP DOWN!

IGOR

(singing under INGA & FREDERICK)

HITCH THOSE HORSES UP FOR A GAY RIDE,
WE'LL HAVE LOTS OF FUN,
NOTHING'S BETTER THAN A HAYRIDE,
UNDERNEATH THE SUN!

INGA

YODEL LAYDEE! YODEL LAYDEE!

FREDERICK & IGOR

ROLL IN IT!

INGA

ROLL IN IT!
YODEL LAYDEE! YODEL LAYDEE!

FREDERICK & IGOR

ROLL IN IT!

INGA

ROLL IN IT!

COME TAKE A HAYRIDE
A TAKE-YOUR-BREATH-AWAY RIDE,
ROLL IN IT! ROLL IN THE HAY!

YODEL LAYDEE YODEL LAYDEE YODEL LAYDEE
YODEL LAYDEE YODEL LAYDEE YODEL LAYDEE
YODEL LAYDEE YODEL LAYDEE YODEL LAYDEE
LAYEEDDEE!

YODEL LAYEEDDEE! LAYEEDDEE! LAYEEDDEE! LAYEEDDEE!

YODEL LAYDEE YODEL LAYDEE
YODEL LAYDEE YODEL LAYDEE
YODEL DEE

SOUND: Howling werewolves

FREDERICK

What's that?

INGA

(Frightened, SHE hugs FREDERICK)

Werewolves!

FREDERICK

Werewolves?

IGOR

There! There wolves.

FREDERICK

What?

IGOR

There wolves. There castle.

FREDERICK

Why are you talking like that?

IGOR

I don't know. I thought you wanted me to.

FREDERICK

Well I don't.

IGOR

Have it your way. I'm easy.

A WEREWOLF suddenly appears, unnoticed by FREDERICK or INGA, leaving IGOR to fight him off alone

INGA

YODEL LAYDEE HO DEE DAY,

YODEL LAYDEE HO DAYDEE HOLAYDEE YODEL LAYDEE

YODEL LAYDEE YODEL DEE

YODEL LAYDEE YODEL LAYDEE

HODEL YODEL LAYDEE YODEL LAYDEE HODEL YODEL LAYDEE

ROLL IN THE DEE

SOUND: Whip Crack!

YODEL LAYDEE HO DEE DAY

YODEL LAYDEE HO DAY DEE HODEL LAYDEE HODEL LAYDEE

YODEL LAYDEE YODEL DEE

YODEL LAYDEE YODEL LAYDEE YODEL HODEL

YODEL LAYDEE YODEL LAYDEE YODEL HODEL

YODEL LAYDEE YODEL LAYDEE YODEL HODEL

YODEL LAYDEE YODEL DEE

FREDERICK & IGOR

SO LET'S ROLL, ROLL, ROLL
WE'LL ALL ROLL, ROLL, ROLL

We see Frankenstein's Castle looming in the distance.

INGA

COME WITH ME AND ROLL!

FREDERICK & IGOR

ROLLIN' ROLLIN' ROLLIN'
ROLLIN' ROLLIN' ROLLIN'

INGA, FREDERICK & IGOR

ROLL IN THE HAY!

The number finishes as the Hay Wagon arrives at the Castle Doors...

ACT ONE**Scene 6**

Outside the Castle Frankenstein.

IGOR

(as HE gets down from the wagon)

Welcome, master, to Castle Frankenstein! I'll let them know we're here.

HE crosses to a pair of huge doors. To reach the giant pair of knockers, he leaps into the air and grabs them like a set of gymnast rings.

SOUND: HE knocks three times

FREDERICK

(staring at the doors as HE helps INGA out of the wagon)

Wow, what knockers.

INGA

Oh, sank you, Doctor.

FREDERICK

Don't mention it.

#6a - Frau Blucher

A door opens and FRAU BLUCHER appears, carrying an unlit candelabra.

FRAU BLUCHER

Good evening, and welcome, Dr. Frankenstein.

FREDERICK

That's Fronkensteen.

FRAU BLUCHER

Ah, yes, of course "Steen." In future I vill try not to forget, Dr. Fronkonstone.

FREDERICK

Steen!

FRAU BLUCHER

Steen! Yes, of course. And I am your housekeeper, Frau Blucher.

SOUND: Horses whinny and rear back

FREDERICK

How do you do?

FRAU BLUCHER

(indicating INGA)

And who, may I ask is this lovely young creature?

FREDERICK

She is my new laboratory assistant, Inga.

INGA

Oh, sank you, Doktor.

FRAU BLUCHER

Assistant, huh? So that's what they're calling them these days

(Laughs)

How do you do?

FREDERICK

Inga, may I present Frau Blucher.

SOUND: Horses whinny and rear back

IGOR

(rushing to the HORSES)

Whoa, Blacken! Whoa, Decker!

FRAU BLUCHER

All is in readiness for your arrival, Herr Doktor. If you vill follow me. Stay close to the candles. The staircase can be treacherous.

FREDERICK

After you, Frau Blucher.

SOUND: Horses whinny and rear back

ALL exit into the house, followed by IGOR, carrying FREDERICK'S and INGA'S bags.

IGOR

(turning around at the last moment to the horses)

Blucher!

SOUND: Horses whinny and rear back, then gallop away upstage as Scene 6 ends and we transition to inside the castle...

ACT ONE**Scene 7****#6b – Inside The Main Hall**

Later the same night. Eerie MUSIC underscores.

SOUND: A clock strikes midnight.

The castle's Gothic-style Grand Hall. There is a huge fireplace as well as a life-sized portrait of Victor von Frankenstein hanging above the fireplace. There is also a book-filled bookcase. A fire burns in the fireplace while the vast room is illuminated by lighted candles in sconces.

FREDERICK is discovered standing near the bookcase, leafing through a handful of books. FRAU BLUCHER enters.

FRAU BLUCHER

May I escort you to your bed chamber, Herr Doktor? Everyone else has long since retired for the night.

FREDERICK

No, I believe I will remain down here and read for a little while longer.

FRAU BLUCHER

As you wish, Dr. Fronkonschwein.

FREDERICK

That's Fronken-Steen!

FRAU BLUCHER

(together with FREDERICK)

- Steen!

FREDERICK

Will you please try and get it right, once and for all.

FRAU BLUCHER

Steen, yes. I vill never forget.

(pause)

Steen?

FREDERICK

Steen.

FRAU BLUCHER

Steen... Your grandfather, Victor, also often liked to stay up late reading.

FREDERICK

(indicating the portrait above the fireplace)

Is that his portrait?

FRAU BLUCHER

Ja. That is Victor.

FREDERICK

Handsome.

FRAU BLUCHER

Ja, very handsome.

FREDERICK

(indicating the books in his hand)

By the way, these books, they all seem rather general. 'Heidi,' 'Black Beauty,' 'The Kama Sutra.' Where are my Grandfather's medical books, his private library?

FRAU BLUCHER

I don't know what you mean, Herr Doktor.

FREDERICK

Never mind. So, I'll retire on my own then. Good night.

FRAU BLUCHER

Would the Doktor care for a brandy while he is reading?

FREDERICK

No, thank you.

FRAU BLUCHER

Some varm milk? Perhaps?

FREDERICK

No, thank you very much. That's very kind of you.

FRAU BLUCHER

(after a long pause)

Ovaltine?

FREDERICK

Nothing! Thank you.

FRAU BLUCHER

I could run out for a grande soy macchiato?

FREDERICK

I said nothing. Nothing means nothing!

FRAU BLUCHER

Then I will say goodnight.

FREDERICK

Goodnight, Frau Blucher!

SOUND: Horses whinny as SHE exits up the stairs

(HE sits and picks up a book)

"It was from the crest of a heather-covered hillside that young Rebecca first set eyes on Sunnybrook Farm."

FREDERICK yawns and falls asleep. We hear the SOUND of a wolf howling and see flashes of lightning followed by the SOUND of thunder. He awakens, frightened.

VICTOR'S image melts from his portrait, and he reappears beneath his portrait, in front of the fireplace.

Who are you? What do you want?

VICTOR

I am your grandfather, Victor von Frankenstein. How dare you, my only living relative, call yourself Fronkensteen!

FREDERICK

I call myself Fronkensteen because I have no wish to...

VICTOR

Silence! My beloved grandson, listen closely.

#7 - Join The Family Business

WE'VE BEEN THE PRIDE OF ROMANIA
SINCE TWELVE-O-ONE,
PASSED ON FOR GENERATIONS,
FATHER TO SON,

DESCENDED FROM GYPSIES,
AS PROUD AS WE CAN BE.
DON'T RISK MY CURSE
IT COULD BE WORSE
EMBRACE YOUR FAM'LY TREE!

JOIN THE FAM'LY BUS'NESS,
LEARN THE FAM'LY TRADE
MAKE YOURSELF A MONSTER,
MAKE THE WORLD AFRAID!

(VICTOR)

JOIN THE FAM'LY BUS'NESS,
YOU MUST TAKE THE FAM'LY NAME,
FOLLOW IN OUR FOOTSTEPS,
AND YOU'LL WIN ETERNAL FAME!

THE ROQUEFORTS ARE CELEBRATED
FOR THEIR ROQUEFORT CHEESE,
THE ROTHSCHILDS ARE FAMOUS
FOR THEIR WINES,
HERSHEYS HAVE THEIR CHOC'LATES
AND LIPTONS HAVE THEIR TEAS,
BUT WHEN IT COMES TO MAKING MONSTERS,
YOU CAN'T BEAT THE FRANKENSTEINS!

JOIN THE FAM'LY BUS'NESS,
ROB A GRAVE OR TWO,
STOP THE SHOP FROM CLOSING,
IT ALL DEPENDS ON YOU!

UPHOLD THE FAM'LY HONOR,
YOU MUST TOE THE FAM'LY LINE,
JOIN THE FAM'LY BUS'NESS
JOIN THE FAM'LY BUS'NESS,
JOIN THE FAMILY BUSINESS,
FOR YOUR NAME IS FRANKENSTEIN!

Meet your family!

The Grand Hall fills with mad scientists.

MEN

JOIN THE FAMILY BUSINESS,
FOR YOUR NAME IS FRANKENSTEIN!

ALL

JOIN THE FAM'LY BUS'NESS,
SHOW SOME FAM'LY PRIDE

MEN

MAKE YOURSELF A MONSTER...

WOMEN

AND THEN YOU'LL MAKE HIS BRIDE!

VICTOR

LISTEN TO YOUR GREAT, GREAT, GREAT
GRANDFATHER MORDECAI

MORDECAI

JOIN THE FAM'LY BUS'NESS
IF YOU DON'T WANT TO DIE!

ALL

AS YOU KNOW PREDESTINATION
FROM THE DAY OF YOUR CREATION
HAS DETERMINED YOUR VOCATION
THAT'S A FACT.

MAD SCIENTIST #1

BECAUSE YOU ARE A FRANKENSTEIN

MAD SCIENTIST #2

YOU HAVE NO CHOICE

MAD SCIENTIST #3

YOU CAN'T DECLINE

MAD SCIENTIST #4

SO SHOW SOME SPINE

ALL

IT'S TIME TO SIGN
THE FAM'LY PACT.

Dance break: Wild gypsy-like dancing.

THIS IS YOUR FATE
BECOME A FRANKENSTEIN
BEFORE IT'S TOO LATE!

WE KNOW YOU WON'T REGRET IT,
YOU SHOULD EXPRESS YOUR WILLINGNESS
WHY NOT ACQUIESCE, REASSESS,
YOU'RE UNDER STRESS

VICTOR

JUST RELAX AND MAKE A SERUM
COME UP WITH A BRILLIANT THEOREM,
TAKE YOUR KNIFE, CREATE A LIFE

ALL

IT AIN'T NO FUSS!

Dance break: Extended and even wilder Frankenstein family dancing

VICTOR

JOIN THE FAM'LY ENTERPRISE,
BEST BE PRUDENT,
BEST BE WISE!
TIME TO OPEN UP YOUR EYES
JOIN THE FAM'LY BUS'NESS

ALL

JOIN THE FAM'LY ENTERPRISE,
BEST BE PRUDENT,
BEST BE WISE!
TIME TO OPEN UP YOUR EYES
COME ON COME CLEAN
DON'T MAKE A SCENE
YOUR NAME'S NOT FRONKENSTEEN

JOIN THE FAMILY BUSINESS
LEARN THE FAMILY TRADE
MAKE YOURSELF A MONSTER
MAKE THE WORLD AFRAID
THIS IS ONE POSITION
THAT YOU NEVER CAN RESIGN

VICTOR

DO NOT MAKE A FUSS,
THERE'S NOTHING TO DISCUSS
YOU MUST BE ONE OF US

ALL

YOUNG FRANKENSTEIN!!

ALL exit except FREDERICK, once again alone and asleep in the armchair. VICTOR is back in his portrait. FREDERICK stirs.

FREDERICK

(talking in his sleep)

Family business... I gotta join it... Because I'm a Frankenstein... But I'm not a Frankenstein, I'm not, I'm not a...

(INGA enters down the staircase wearing a nightgown and a flimsy opened robe. SHE hurries to FREDERICK'S side.)

INGA

Dr. Fronkensteen! Dr. Fronkensteen, vake up!

FREDERICK

What? What is it?

INGA

You were haffing a nightmare.

FREDERICK

A nightmare? I was! Oh, Inga, it was terrible. My ancestors... they were so crazy, they were so crazy... but boy could they dance!

#7a - "Life, Life" Incidental

(we hear the SOUND of a violin playing "Life, Life" somewhere in the distance)

Hmm. What is that strange music?

(going to a bookcase flanked on each side by a lighted candle in a wall sconce)

It seems to be coming from behind this bookcase. Where is it, where is it?

INGA

Where is what?

FREDERICK

The device. In every cheapo horror movie there's always a hidden device. A triggering mechanism.

(HE spots a book protruding far out from all the others in the bookcase)

Hello.

(HE yanks out the protruding book; nothing happens)

Hmm. Nothing.

(HE moves to one end of the bookcase)

Hand me that candle, will you?

(INGA pulls the candle out of its sconce and at once the bookcase spins around with FREDERICK riding on it. FREDERICK disappears with the bookcase behind what is now a blank wall. HE calls to INGA, from behind the bookcase)

Put... the... candle back!

(INGA puts the candle back in the sconce and the bookcase swings back into position with FREDERICK still off-stage behind it. HE calls to INGA, once again from behind the bookcase)

All right. I think I have it figured it out now. Take out the candle and I'll block the bookcase with my body.

(INGA pulls the candle out of the sconce again and the bookcase swings around with FREDERICK holding onto it and getting caught and squeezed between the side of the bookcase and the wall. HE speaks with much difficulty)

(FREDERICK)

Now I want you to listen to me very carefully. Don't put the candle back. With all your might, shove the other side of the bookcase. Is that perfectly clear?

INGA

(As candle is put down)

I sink so.

(INGA charges with all her force into the bookcase, spinning it around, leaving FREDERICK back in the room. INGA now disappears behind it.)

FREDERICK

(now back in the room)

Good girl!

INGA

(to FREDERICK, from behind the bookcase)

Put za candle... beck!

(FREDERICK picks up the candle and replaces it in the sconce, lifting it gingerly up and down as the bookcase swings around and stops halfway in its rotation, revealing a secret passageway behind it. INGA steps into sight.)

Look, Doktor, a hidden passagevay.

#7b – The Hidden Passageway

FREDERICK

Whatever that music is... it's coming from in there. I better take a look.

INGA

Oh, let me go with you, Doktor. I'm afraid to stay here alone.

FREDERICK

All right then, close your robe and follow me.

As they both disappear from sight. Scene 7 ends as the MUSIC of the violin continues under and we segue into...

ACT ONE
Scene 8

The MUSIC from the violin continues in near total darkness, except for the candle light from FREDERICK and INGA, illuminating them as they descend a staircase

INGA

Where are we?

FREDERICK

Who knows? But wherever that music is, it's somewhere nearby.

As INGA is clinging close to FREDERICK, a rat scuttles across their path. INGA loudly screams.

INGA

Vat vas zat!?

FREDERICK

Don't be frightened, it was just a rat. Just a slimy, filthy, disgusting rat.

INGA

Oh, sank goodness.

FREDERICK comes across another candle in a sconce on the wall. He pauses to light it and sees a row of skulls on a shelf.

FREDERICK

Good Lord, where the devil are we?

IGOR's head appears alongside the skulls.

IGOR

(singing)

I AIN'T GOT NOBODY...

FREDERICK

Igor!

IGOR

Froderick!

INGA

You frightened me. How did you get here?

IGOR

I heard the strangest music upstairs and just followed it down.

INGA

Zen it vasn't you playing zat violin?

IGOR

No, I play only the French horn.

INGA

So zere must haf been somebody else down here.

FREDERICK

Aren't there any lights in this place?

IGOR

There's a nasty looking switch over here. But there might be the danger, master, of instant electrocution. You try it.

FREDERICK

All right, here goes nothing.

HE throws the switch. There is a flash of sparks and a crackling sound as the lights come on brightly illuminating the dusty old laboratory. We hear the SOUND of wolves howling in the distance.

So this is where it all happened. My grandfather's laboratory, historic setting of his legendary experiments. What a filthy mess!

IGOR

Oh, I don't know. A little paint, some drapes, a few flowers, a couple of throw pillows...

FREDERICK

(noticing a table on which a lighted cigar is still burning in the ashtray next to a violin)

Hello, what have we here?

(seeing the violin)

So this explains the music.

INGA

(touching the violin)

It's still varm.

FREDERICK

And look! A cigar, still smoldering in the ashtray. Someone, or something, was just here!

HE senses a presence behind the drawn curtain in the alcove; HE yanks the curtain aside to reveal FRAU BLUCHER standing on a couch

Frau Blucher!

SOUND: Horses whinny

FRAU BLUCHER

Yessss! I am zat somesing or someone!

#8 - *He Vas My Boyfriend*

FREDERICK

And that music! Then it was you playing this violin!

FRAU BLUCHER

(crossing to the table)

Yessss! Musik that reaches the soul when vords are useless. Your grandfather used to play zat exact same tune to soothe the creatures he created.

SHE picks up violin

FREDERICK

And you played it to lead us down here to his laboratory!

FRAU BLUCHER

Yessss!

FREDERICK

And so that was your cigar still smoldering in the ashtray!

FRAU BLUCHER

Yessss!

FREDERICK

Then you were not just his housekeeper.

FRAU BLUCHER

Yessss!

FREDERICK

Then you and Victor were...

FRAU BLUCHER

Yes! Yes! Say it! Say it! He... vas... my... boy friend!

FREDERICK, IGOR & INGA

(together)

He vas your boy friend?!

FRAU BLUCHER

Yesss!

LOVE COMES WHEN YOU LEAST SUSPECT IT,
LOVE DANCES IN ON A WHIM, ..

I THOUGHT MAYBE I COULD DIRECT IT,
BUT I NEVER EXPECTED...
A GUY LIKE HIM.

(FRAU BLUCHER)

HE VAS A BULLY UND A BRUTE,
HE VAS AS CRAZY AS A COOT,
STILL I DIDN'T GIVE A HOOT,
HE VAS MY BOY FRIEND!

WITH EV'RY VOMAN HE VOULD FLIRT,
HE ALWAYS TREATED ME LIKE DIRT,
BUT I VAS HAPPY TO BE HURT,
HE VAS MY BOY FRIEND.

I VAS AS PURE AS A VIRGIN MEADOW,
LYING WITH VICTOR IN THE GLOAM,
THEN HE TURNED TO ME, THAT CHARMER,
WHISPERED, "LET'S PLAY FARMER,"
AND PLOWED ME 'TIL THE COWS CAME HOME!

IGOR

This is a lot of information.

FRAU BLUCHER

HE VAS A MONSTER AND A BEAST,
HIS MIDNIGHT BANGINGS NEVER CEASED,
IT DIDN'T FAZE ME IN THE LEAST,
HE VAS MY BOY FRIEND!

(spoken as MUSIC continues under)

I'll never forget the first time I met Victor. It was on the village green, at the annual bock beer festival, where every beer costs a bock. I was an innocent young lamb and he was a dirty old goat. We were made for each other. All of a sudden, he took out his paraphernalia and shouted, "Let's play croquet!" and off to the field we went. He carried his hoops and mallets and I carried his balls. What a festival! Fun and games all day long. Archery, badminton, potato sack. Victor won the three-legged race... all by himself. It was love at first sight.

HE VAS THE ONE WHO I GAVE MY HEART TO,
BUT WE NEVER WED EVEN SO,
IF I MENTIONED WEDLOCK
HE'D PUT ME IN A HEADLOCK!

WHEN I ASKED TO BE HIS WIFE,
HE STABBED ME WITH A KITCHEN KNIFE,
ACH, WHERE DID THE GOOD TIMES GO?

(FRAU BLUCHER)

IF HE HAD AN ANGRY FIT,
I WAS THE FIRST THING THAT HE'D HIT,
BUT I DIDN'T GIVE A SHIT...

HE WAS MY BOY FRIEND!

Yes!

(Grabbing a large book and giving it to FREDERICK)

Here, Victor's book! Read it and see how the dead can be brought back to life!

FREDERICK

Please, you don't really think that anyone could actually...

FRAU BLUCHER

Think? I know! I saw it vis my own eyes. And it is all there in Victor's book.

(offering him a chair)

Here sit. Read.

FREDERICK

(reading aloud from the book)

"How I Did It!" by Victor Frankenstein. Ridiculous. "As I began my experiments, I came to realize that creating life after death would be difficult but with a little luck I could make it work." Preposterous!

#8a - Victor's Book

(LIGHTS go down and come up on INGA, IGOR and FRAU BLUCHER, bored, having tea and sandwiches)

Hmm... Wait a minute... electrical stimuli of the brain... yes... I see...

(LIGHTS again go down and come up on INGA, IGOR and FRAU BLUCHER playing cards; FRAU BLUCHER shouts, "Go Fish!")

"Change the poles from plus to minus and from minus to plus." Of course!

(LIGHTS again go down, come up on INGA, IGOR, FRAU BLUCHER playing Bingo; IGOR shouts, "I-27!")

"After years of ceaseless labor, I alone had succeeded in discovering the secret of bestowing life, nay...

(INGA, IGOR and FRAU BLUCHER turn downstage to FREDERICK)

...even more, I myself became capable of bestowing animation upon lifeless matter."

It... could... work!

SOUND: Thunder and Lightning

FRAU BLUCHER

It could! And it must! And you are the only man alive who can do it!

IGOR

You are, Master!

INGA

Ja, they're right, darling, uh, I mean Doctor!

#8b - "The Brain" - Reprise

FREDERICK

I don't know. I don't know. Am I really going to attempt it? Yes, I am!
First things first. Igor...

IGOR

Yes, Master!

FREDERICK

WE HAVE GOT TO FIND A BRAIN!
A BRAIN OF SOMEONE WHO WAS GOOD AND KIND,
A BRILLIANT MIND, BUT SANE!

I want you to get me the brain of the late Hans Delbruck, one of Europe's greatest thinkers—a scholar and a saint!

IGOR

I know exactly where to find it, master!

FREDERICK

Good! And once we have the brain, what is it my grandfather wrote?

(turning back to the book and reading aloud)

Ah, yes, here! "...as the tininess of human parts were a great hindrance to the speed of my work, I decided, therefore, to make the creature of a gigantic stature." Of course, that would simplify everything.

INGA

In uzzer vords, Doctor, his feet, his hands, his organs vould all have to be of a great size.

FREDERICK

Exactly.

INGA

He vould have an enormous schwanzstucker.

FREDERICK

(after a beat)

That goes without saying.

INGA

Woof!

IGOR

He's going to be very popular.

FREDERICK

So, we'll need a body about seven feet in height, newly dead, with all of its vital organs still intact. Where could we ever find such a gigantic corpse?

IGOR

Trust in me, master.

SOUND of THUNDER and flashes of LIGHTNING. A silk drops, on which is projected the shadowy figure of a giant-sized 7-foot man being hanged on a gallows in the midst of a stormy night. SOUND: A creaking, swinging rope. The dead body swings blood-chillingly back and forth. The silk flies and we transition into...

ACT ONE

Scene 9

The Town Hall. A few nights later. Only the MALE VILLAGERS, ZIGGY and KEMP are on hand. No women.

MALE VILLAGER #4

I can feel it in my bones! There's something very wrong going on in that castle.

MALE VILLAGER #5

They're up to no good, I tell you.

The VILLAGERS begin speaking at once, their voices rising.

KEMP

Wait, wait! Let's not rush to judgment.

VILLAGERS

Awwww!

KEMP

Oh, what the hell! Just this once, let's rush to judgment!

VILLAGERS

Yay!!!

KEMP

I think it is about time we pay a visit on this young Frankenstein. We'll pretend to be welcoming him to Transylvania but instead we'll be doing some serious world-class snooping!

#9 - The Law

And so, we must all keep our ears open and our eyes peeled for any strange or suspicious goings on here in the village itself, and be especially on the look-out for...

During the following, unnoticed by KEMP and all VILLAGERS except ZIGGY, we see through an upstage window of the Town Hall the cloaked figures of IGOR and FREDERICK, each carrying a lantern, pulling a cart on which rests a giant corpse.

ZIGGY, however, facing the upstage window sees all that is going on but simply smiles and cheerfully waves at IGOR.

...an enormous cart with creaking wheels, perhaps. Carrying a giant freshly dug-up corpse... or a cart that could be illuminated by the swinging lanterns of a pair of cloaked grave robbers.

(IGOR, FREDERICK and the cart have now exited)

Or something like that. You know what I mean.

VILLAGERS

Yeah!

KEMP

In any event, my fellow villagers, if we catch them doing anything evil up there, remember our new law...

KEMP & THE VILLAGERS

ANY MAN WHO CREATES A MONSTER
THAT HARMS A SINGLE HAIR ON A PERSON'S HEAD,
SHALL BE HUNG BY THE NECK UNTIL THAT MAN IS DEAD!

End of Scene 9 as we transition into...

ACT ONE

Scene 10

Lights up on IGOR, carrying a glass jar containing a brain. He almost drops it, but recovers. There is a crash of THUNDER. He again almost drops it, but once more recovers. He spies a coin at his feet and as he bends over to pick it up, the brain tumbles out of the jar and onto the ground, where he steps on it. Realizing he has ruined it, he picks it up and exits.

#9a – The Laboratory Redux

Returning with a new one, he now enters the restored laboratory, where the MONSTER lies on a table. FREDERICK accepts the brain from IGOR and finishes the transplant. INGA and FRAU BLUCHER assist.

FREDERICK

(as HE sews the last stitch in the MONSTER'S head)

There! Finished! His brilliant new brain is now in place. Ha ha...!

IGOR

(laughing along with FREDERICK)

Ha, ha...!

FREDERICK slaps IGOR on the back

FREDERICK

(Realizing the hump has moved.)

Wait a minute, wasn't that hump on the right...?

IGOR

What?

FREDERICK

Your hump? Wasn't it on the right side... never mind.

#11 – Life, Life – Part 1

So let us now proceed to attempt one of the most daring and radical experiments in the history of medical science.

SOUND: Thunder and Lightning

The storm is directly over us. We must hurry. To your stations.

SOUND: Thunder and Lightning

Igor?

IGOR

Yes, master?

FREDERICK

Generator on, please.

IGOR

Yes, master, generator on.

FREDERICK

Now, release the safety valve on the main wheel.

IGOR

Yes, master, releasing!

SOUND: Thunder and Lightning

FRAU BLUCHER

Oh Victor, Victor! We're doing it, we're doing it!

#11a - Life, Life - Part 2

FREDERICK

So, now we hurl the gauntlet of science into the frightful face of Death itself!

LIFE, LIFE, LET MY CREATURE LIVE,
LIFE, LIFE, IT'S LIFE THAT YOU MUST GIVE!

FATE, FATE, THROUGH THE STORM AND STRIFE,
FATE, FATE, GIVE MY CREATURE LIFE!

TEAR THE NIGHT ASUNDER,
CAST YOUR LIGHT UPON THE DARK,
THE LIGHTNING BOLTS AND THUNDER,
WILL IGNITE A MORTAL SPARK!

FREDERICK, INGA, IGOR & FRAU BLUCHER
LIFE, LIFE, ERE THE BREAK OF DAWN,
LIFE, LIFE, LET MY DREAM BE BORN!

FATE, FATE, THROUGH THIS STORM AND STRIFE,
FATE, FATE, GIVE MY/THE CREATURE LIFE!

FREDERICK

GIVE MY CREATURE LIFE!

#11b - Life, Life - Part 3

(FREDERICK)

This is it! Igor, throw the first switch!

IGOR

Yes, master!

IGOR throws the first switch and the stage right tower begins a slowly increasing display of flashing and crackling lights, mixed in with the MUSIC and the SOUND of thunder claps and flashes of LIGHTNING in the sky above.

FREDERICK

LIFE, LIFE, GIVE MY CREATURE LIFE
GIVE MY CREATURE LIFE!

Now, throw the second switch!

IGOR

Yes, master!

IGOR throws the second switch and the lights on the stage left tower become even wilder.

INGA, IGOR, FRAU BLUCHER

GIVE THE CREATURE LIFE!

FREDERICK

TEAR THE NIGHT ASUNDER,
CAST YOUR LIGHT UPON THE DARK,
THE LIGHTNING BOLTS AND THUNDER,
WILL IGNITE A MORTAL SPARK

SOUND: Thunder and Lightning

Now, Igor... throw the third switch!

IGOR

(shouting in terror)

Not... the third switch!

FREDERICK

Yes, the third switch! Throw it, damn you, throw it!

IGOR

Yes, master!

IGOR throws the third switch.

FREDERICK

Inga, now!

INGA pushes a large red button that starts the platform on which FREDERICK is standing next to the MONSTER to slowly elevate. The platform rises almost all the way to the top of the proscenium.

FREDERICK

GIVE ME LIFE ERE THE BREAK OF
DAWN,
LET MY DREAM BE BORN!
BE BORN!
THROUGH THE STORM AND STRIFE,

THROUGH THE WIND SWEPT AIR,
LISTEN TO MY PRAYER
STIR HIS BRAIN, LET BREATHING
START
LET ME HEAR HIS BEATING HEART.
GIVE MY CREATURE LIFE!

INGA, IGOR, FRAU BLUCHER
LIFE, LIFE, 'ERE THE BREAK OF DAWN
LIFE, LIFE, LET THIS DREAM BE BORN!
FATE, FATE,
THROUGH THIS STORM AND STRIFE,
FATE, FATE,
THROUGH THE WIND SWEPT AIR,
LISTEN TO HIS PRAYER
STIR ITS BRAIN, LET BREATHING START
LET HIM HEAR HIS BEATING HEART.
GIVE THE CREATURE LIFE!

The flashing lights and sounds reach their peak. Then silence as MUSIC and SOUND stops.

FREDERICK

(calling from above)

Igor! Turn everything off and bring me down!

IGOR

Yes, master!

All the power having been blown, IGOR cranks the table down by hand. Slowly it descends to the laboratory floor as FREDERICK pounds on the MONSTER's chest, then listens for a heartbeat.

FREDERICK

(defeated)

Nothing. Nothing. Not a sign. Not a spark. I've failed. Utterly failed!

IGOR

Sorry, master.

FRAU BLUCHER

I don't get it. It always worked for Victor. And he couldn't even sing.

INGA

Oh, Doctor, I feel so bad for you.

FREDERICK

No, no, be of good cheer, all of you. If science teaches us anything, it's to accept our failures as well as our successes... with quiet dignity and grace.

(HE gently touches the head of the monster, turns away, starts to leave but then turns back, and begins angrily choking the monster's throat)

Son-of-a-bitch bastard! Why have you done this to me?! Why have you done this to me?!

INGA

Doctor, stop, you'll kill him!

IGOR

And he's not even alive.

FREDERICK

(breaking down, sobbing)

I don't want to live! I don't want to live! I don't want to live!

INGA and FRAU BLUCHER lead the sobbing FREDERICK toward the staircase

IGOR

(remaining at the table)

Quiet dignity and grace.

#11c - The Monster Awakes

THEY all begin to make their way up the staircase, when, still strapped to the operating table, The MONSTER emits a low moan.

MONSTER

MMM...

(A beat or two and then HE moans again, louder.)

MMMMMMM!

Another beat of silence and then FREDERICK, INGA, IGOR and FRAU BLUCHER, stop on the staircase and look back.

INGA

What was that?

FRAU BLUCHER

(as THEY listen and hear nothing)

Nuzzing. I heard nuzzing.

IGOR

Same here.

FREDERICK

Must have been our imagination.

INGA

Ja, just... vishful sinking.

The MONSTER moans even louder.

MONSTER

MROWRRR!

FRAU BLUCHER

Vishful sinking my ass! Look!

THEY all rush to the MONSTER

FREDERICK

It's alive! It's alive!! He's ali-iiii-ve!!! My own creation!

INGA

Oh Doktor, Doktor! You've done it! I could kiss you!

IGOR

So could I!

FREDERICK

Not now, please. Stand back! All of you please stand back!

(to the MONSTER)

Hello there. Don't worry. We're your friends.

(the MONSTER moans; in an aside to INGA)

Is the sedative ready?

INGA

(holding up a hypodermic needle)

Yes, Doctor.

FREDERICK

That's good.

(to the MONSTER)

Would you like us to set you free?

(the MONSTER makes a sound indicating he'd indeed very much like to be set free)

All right, then we are going to set you free.

IGOR

(shaking while trying to hold a cigarette)

I'm not nervous about this. Are you nervous about this? I'm not nervous about this.

The MONSTER continues making sounds as FREDERICK undoes the straps that bind him to the table.

FREDERICK

(to the MONSTER)

There. Now, I want you... to sit... up.

Continuing to make sounds, the MONSTER slowly pulls himself up into a sitting position on the table. The exertion, however, causes him to make a loud scary sound.

MONSTER

ROWRRR!

IGOR and INGA shriek and jump back in terror while FRAU BLUCHER calmly takes it all in stride.

FREDERICK

(trying to remain calm)

Easy. Good. Now, stand on your feet.

The MONSTER struggles to stand but can't

You can do it. Don't try to kid a kidder.

Making sounds and with a great effort, the MONSTER gets teeteringly to his feet

Excellent! Now... walk!

INGA

Doctor, I'm frightened!

IGOR

You're frightened? I'm terrified.

FRAU BLUCHER

Not me. Feels like old times.

FREDERICK

(to the MONSTER as HE helps him walk)

Good. That's good. That's a very good boy.

IGOR takes out a cigarette and strikes a match to light it, terrifying the MONSTER.

What is it? What's wrong?

The MONSTER begins choking FREDERICK

Quick, give him the... Quick, give him the...

IGOR

What? Give him the what?

bind

The MONSTER continues choking FREDERICK, who has to communicate with INGA, IGOR and FRAU BLUCHER by gestures of his hands; thus they fall into a desperate game of charades.

(IGOR)

Oh, I get it. Charades! Three syllables! First syllable, sounds like...

INGA

(as FREDERICK touches his head)

Head! Uh, sounds like head! Bed, red, uh...

FRAU BLUCHER

Dead?

INGA

Said...

IGOR

Said!

FRAU BLUCHER

(as FREDERICK nods "yes")

Second syllable... Little vord...

IGOR, INGA, FRAU BLUCHER

(searching)

Ah...?

(FREDERICK nods "yes" at this sound; triumphant)

Ah!!!

INGA

Third syllable?

IGOR

(HE tries again as FREDERICK continues to gesture.)

No, no! The whole thing! The whole thing! I got it! I got it! Flying down to Rio.

FREDERICK and the MONSTER briefly stop and stare, perplexed. Then continue.

FRAU BLUCHER

Give?

IGOR

Said-a-give?

INGA

Sedative! Give him the sedative!

ikes

INGA runs around behind the MONSTER and sticks the hypodermic needle in his posterior.

MONSTER

Ooooooooooh!!

The MONSTER is knocked out by the sedative. They all help place him back onto the table,

FREDERICK

Flying down to Rio!

IGOR

Sorry, master.

INGA

Oh, Doctor, are you all right?

FREDERICK

Yes, I'm fine, I'm fine. Secure his straps, please.

INGA

Yes, Doktor.

FREDERICK

Now, Igor?

IGOR

Yes?

FREDERICK

(as HE grabs two chairs)

May I have a word with you, please?

IGOR

Yes, Master. I always have time for you.

FREDERICK

Sit down, won't you?

IGOR

Thank you.

HE sits on the floor

FREDERICK

No, no... on the chair.

IGOR

(as HE sits in the chair next to FREDERICK)

Thank you!

FREDERICK

Now, Igor... that brain that you brought me, was it the brain of the late Hans Delbruck, a scholar and a saint?

IGOR

Not exactly. No, I dropped his brain all splat on the floor, so I took another one. Anyway, Herr Delbruck's brain was small, had too many ridges on it. I got a way better one, twice as big, smooove, not a wrinkle on it.

FREDERICK

Ah, good. Now we're getting somewhere. So could you tell me whose brain I did put in?

IGOR

You won't be angry if I tell you?

FREDERICK

I will not... be... angry.

IGOR

Abby somebody.

FREDERICK

Abby somebody. Abby who?

IGOR

Abby normal.

FREDERICK

Abby normal?

IGOR

I'm almost sure that was the name.

FREDERICK

Are you telling me that I put an abnormal brain into an almost seven-foot-tall, four-foot-wide gorilla?

(HE grabs IGOR and begins choking him)

Is that what you're telling me!

INGA and FRAU BLUCHER rush to break them apart.

SOUND: We hear the sound of someone banging the upstairs knockers. They all freeze.

(his hands still choking IGOR)

What's that?

INGA

It's someone upstairs at the front door!

FRAU BLUCHER

It must be the villagers.

FREDERICK

Dammit! We cannot let them in. We must hurry.

(He lets go of IGOR and heads up the stairs, followed by INGA and IGOR)

We have to quickly change our clothes so as to not look like we've been working in the laboratory.

#11d - He Vas My Boyfriend - Reprise

Igor?

IGOR

Yes, master?

FREDERICK

Are you hurt?

IGOR

Only my feelings.

FREDERICK, INGA and IGOR exit, leaving FRAU BLUCHER alone on stage with the strapped-down and sedated MONSTER.

FRAU BLUCHER

(singing to the MONSTER)

THEY SAY YOU'RE EVIL BUT THEY'RE WRONG,
I WILL PROTECT YOU FROM THE THRONG,
MY VICTOR KNEW IT ALONG...

I wish you could have known him...

HE VAS MY BOY FRIEND!

End of Scene 10 and we segue into...

ACT ONE

Scene 11

#12 - Welcome To Transylvania

Castle courtyard KEMP, ZIGGY and VILLAGERS are gathered. KEMP joins in singing with a VILLAGE QUARTET. FREDERICK enters with INGA and IGOR.

VILLAGE QUARTET

WELCOME TO TRANSYLVANIA,
WE'RE VERY HAPPY THAT YOU'RE HERE!
WELCOME TO TRANSYLVANIA,
WE GREET YOU WITH A MIGHTY CHEER!

Chalujnik!

KEMP

WE'RE CONSIDERED BOTH
A DEATH AND A TOURIST TRAP

ALL FIVE

THANKS TO ALL THE FRANKENSTEINS,

BASS

SO...

VILLAGE QUARTET

WELCOME TO TRANSYLVANIA

KEMP

THOUGH VAMPIRES SUCK YOUR BLOOD AT NIGHT,
AND WEREWOLVES PROWL IN THE PALE MOONLIGHT,

ALL FIVE

AND ZOMBIES HAVE A TENDENCY TO ROAM,
IT'S THE PLACE THAT WE HUMBLY CALL HOME!
TRANSYLVANIA!

FREDERICK

Ah, thank you. That was delightful.

KEMP

And we are delighted to be, shall I say, Herr Doktor, your welcome vagon.

VILLAGERS

Yeah!

KEMP

So, I'm feeling a bit of a chill out here tonight.

The VILLAGERS agree and suddenly appear to be cold, shaking and rubbing their shoulders to stay warm

May we come in?

FREDERICK

No.

KEMP

Why not?

FREDERICK

Because it's the maid's day off and the castle is a frightful mess.

INGA & IGOR

(seconding FREDERICK)

It's a frightful mess.

MONSTER

(a loud moan from inside the laboratory)

Ooooooooooh!

KEMP

What was that?

FREDERICK

What was what? I didn't hear anything.

MONSTER

(another loud moan)

Ooooooooooh!

KEMP

That time I definitely heard something.

FREDERICK

No, you didn't.

(quickly aside to IGOR)

The Monster's awake! We've got to come up with some sort of diversion, and quick before...

MONSTER

(another loud moan)

Ooooooooooh!

IGOR

(grabbing the concertina and accompanying himself)

OOOOOOOOH...

FORGET ABOUT THE FOX TROT,
THROW AWAY THE WALTZ,
TAKE AWAY THE TWO-STEP
AND ALL THAT OTHER SCHMALTZ

MONSTER

(a loud cry)

Ahrrrrrrrrrr!

IGOR

ARE YOU READY FOR WHAT'S BEEN GOING ON?

MONSTER

(another loud sound from the laboratory)

liiiiiihhhhh!

IGOR

IT'S A DOOZY, MAKES YA WOOZY,
IT'S THE NEW PHENOMENON!

(as HE tosses aside the concertina and MUSIC from the pit takes over)

HAVE YOU HEARD ABOUT THE MANIA?
IF NOT THEN LET ME EXPLAIN-IA,
YES, SIR, IT'S THE TRANSYLVANIA MANIA!

WHETHER YOU'RE IN RURITANIA,
OR A DANCE HALL IN ALBANIA,
YES, SIR, IT'S THE TRANSYLVANIA MANIA!

EV'RYBODY WHO'S BEEN VIEWIN' IT,
CAN'T RESIST ITS APPEAL,
EV'RYBODY'S OUT THERE DOIN' IT,
MILLIONAIRE AND SCHLEMIEL!

(IGOR)

SO JOIN THE FUN, LET'S ALL BE ZANIAH...
EVEN LITHS IN LITHUANIA...
LOVE IT, IT'S THE LATEST RAGE!

LOSE THE BLUES AND DON'T COMPLAIN-IA,
HIT THE DANCE FLOOR, FEEL NO PAIN-IA
LOVE IT, DO THE TRANSYLVANIA MANIA!

FREDERICK

JUST ACCEPT IT, DON'T REFRAIN-IA

INGA

DON'T RESIST, IT'S ALL IN VAIN-IA

IGOR

COME ON KIDS, LET'S RAISE SOME CAIN-IA

FREDERICK, INGA & IGOR

YES, SIR, YES, SIR, IT'S THE LATEST CRAZE!

Dance break as ALL join in singing and dancing "The Transylvania Mania."

MONSTER

(a series of loud moans)

AHH!
AHH!
AHH!

ALL

(singing along)

AHH!

FREDERICK

IT'S A CHERRY PIE WITHOUT THE PITS

INGA

IT'S A WEEKEND SPENT IN BIARRITZ

IGOR

IT'S ALL THE RAGE WITH THE FRENCH AND BRITS

ALL

THE TRANSYLVANIA MANIA!

FREDERICK

IT'S THE NEWEST QUIP FROM ALGONQUIN WITS

INGA

IT'S THE WINNING HORSE THAT NEVER QUILTS

IGOR

IT'S THE PAPRIKASH WITH AN ICE COLD SCHLITZ

ALL

DO THE TRANSYLVANIA MANIA!

THE TRANSYLVANIA MANIA!

FREDERICK, INGA & IGOR

IT'S SOUTHERN FRIED WITH A SIDE OF GRITS

VILLAGER GROUP 1

IT'S BAPTISTS!

VILLAGER GROUP 2

JEWS AND

VILLAGERS

JESUITS!

INGA & IGOR

IT'S AN ETUDE PLAYED BY HOROWITZ

FREDERICK

IT'S IRVING BERLIN'S "PUTTIN' ON THE RITZ"!

MONSTER

(again from inside the castle)

Ahh! Ahh!

Trying once more to cover, IGOR grabs his French horn and plays.

Dance break as IGOR continues to play

ALL

THE TRANSYLVANIA MANIA!

KEMP!

KEMP dances while the other VILLAGERS cheer him on.

DO THE TRANSYLVANIA MANIA!

Dance break continues.

(ALL)

HAVE YOU HEARD ABOUT THE MANIA?
IF NOT THEN LET ME EXPLAIN-IA,
YES, SIR, IT'S THE TRANSYLVANIA MANIA!

RICH AND POOR ARE ALL SOFT-SHOE-ING IT,
IN HOTELS OR HUTS,
EVEN DOGS ARE BUSY DOIN' IT,
PEDIGREED AND MUTTS!

ALL THE DEVILS IN TASMANIA
SHAKE THEIR TAILS AND GO INSANE-IA
LOVE IT, IT'S THE LATEST RAGE!

FREDERICK, INGA, IGOR & WOMEN

MEN

GRAB A STEAMSHIP OR A PLANE-IA
TO THE HEART OF OLD ROMANIA

AH, AHH, AHH...
AH, AHH, AHH...

ALL

LOVE IT, YEAH, YOU GOTTA LOVE IT
DO THE TRANSYLVANIA MANI-AAHH....!

The MONSTER comes crashing through the castle doors, terrifying the VILLAGERS.

FRAU BLUCHER

(entering from the castle)

I set him free! He's not bad, he's good!

ZIGGY approaches the MONSTER, torch in hand

MONSTER

(angered by the fire)

ROWRRR!

ALL SCREAM. FREDERICK tries to calm the MONSTER, but is tossed to the ground. Villagers try and stop him, but the MONSTER breaks free and now steps off the stage and escapes into the audience. FRAU BLUCHER runs to follow him, but is held back by IGOR

FREDERICK

(watching his MONSTER rampaging into the night)

What have I done? What have I done?

ALL

DO THE TRANSYLVANIA MANIA!

CURTAIN

END OF ACT ONE

EN

RS.

ff
is

ACT TWO

Scene 1

#14 - Entr'acte

The ENTR'ACTE ends and the CURTAIN rises. SOUND of a WEREWOLF is heard. IGOR is in the forest, looking for the MONSTER. THE VILLAGERS, led by INSPECTOR KEMP, also race about in pursuit of the MONSTER.

#15 - He's Loose

IGOR

Where are you, you big ugly brute!

As IGOR searches, he and the MONSTER cross paths, both unaware of the other.

THREE SOLO VILLAGERS

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE, HE'S LOOSE, HE'S LOOSE!

HE'S LOOSE, HE'S LOOSE, HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

IGOR

(screaming as he exits, escaping a group of VILLAGERS)

Aghhh!

KEMP

THEY RELEASED A HORROR,

THEY RELEASED A FRIGHT!

LURKING IN THE DARKNESS,

WAITING IN THE NIGHT!

FOR THIS ACT OF MADNESS

THERE IS NO EXCUSE!

DON'T YOU SEE, HE IS FREE

THE VILLAGERS

HE'S LOOSE, HE'S LOOSE, HE'S LOOSE!

KEMP

HE WILL SACK OUR VILLAGE,
HE WILL BREAK OUR BACKS!
HE WILL RAPE AND PILLAGE,
STOP HIM IN HIS TRACKS!

THE VILLAGERS

CATCH HIM BY THE NECK
PUT IT IN A NOOSE!

CAN'T YOU SEE,
HE IS FREE!
HE'S LOOSE!
HE'S LOOSE!
HE'S LOOSE!

FRAU BLUCHER crosses, playing her violin and calling out for the MONSTER before she exits

FRAU BLUCHER

Here, Creature! I won't hurt you!

THE VILLAGERS

SEARCH THE MARSHES,
EV'RY GLADE AND GLEN!
CATCH THE MONSTER
BEFORE HE STRIKES AGAIN!

KEMP

BAR YOUR WINDOWS, LOCK YOUR DWELLINGS
HELLO HEARTACHES, GOODBYE KVELLINGS,
EV'RYONE!
EV'RYONE!

VILLAGERS enter and form a line across the front of the stage on either side of KEMP as he stands center. Upstage, the trees part and reveal the MONSTER, who crosses downstage to stand behind the KEMP and the VILLAGERS, trying to understand what it is they're looking for.

THE VILLAGERS

SEARCH EACH HILL AND VALLEY,
FIND WHICH WAY HE FLED!
COMB EACH STREET AND ALLEY,
OR ELSE WE'LL ALL BE DEAD!

KEMP

HE'S LOOSE!

HE'S LOOSE!

THE VILLAGERS

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

HE'S LOOSE!

KEMP and VILLAGERS exit, revealing the MONSTER, who holds center as ZIGGY passes and does a take. The MONSTER then exits. We transition into...

ACT TWO**Scene 2**

The laboratory. The same day. FREDERICK and INGA enter down the stairs, both dressed in their laboratory coats.

FREDERICK

Oh, Inga, I know that if I could figure out a way to infuse his distorted brain with intelligence and humanity, why he'd be right as rain. But I can't concentrate, not while that rampaging monster is still on the loose. I can't stop thinking about it. I can't, I can't, I can't!

#16 - Listen To Your Heart**INGA**

Then don't! Then don't! Then don't! You are the world's greatest expert on the brain but there are times, my darling Doctor, when your brain should be the last thing on your mind.

LET'S FORGET ABOUT THINKING,
THINKING'S NEVER SMART,
FLUSH YOUR BRAIN RIGHT DOWN THE DRAIN,
AND LISTEN TO YOUR HEART!

LET'S BE A COUPLE OF DUMBBELLS.
DUMB RIGHT FROM THE START,
LOSE YOUR MIND, 'CAUSE LOVE IS BLIND,
AND LISTEN TO YOUR HEART!

LET'S BE STUPID TOGETHER,
NOT A THOUGHT IN OUR HEAD,
BIRD BRAINS OF A FEATHER
WHO'LL FLY RIGHT INTO BED!

LET'S BE TOTALLY FOOLISH,
TWO NITWITS NEVER APART,
YOU'LL FIND SUCH BLISS IN,
THE KISSIN' YOU'RE MISSIN'.
SO LISTEN, LISTEN TO YOUR HEART!

MUSIC continues under FREDERICK's line.

FREDERICK

What are you trying to tell me?

INGA

AS EV'RYBODY KNOWS,
IF IT'S SEX THEY'RE THINKING OF,
INTELLECTUALS ARE INEFFECTUALS
WHEN IT COMES TO MAKING LOVE.

NIETZSCHE ALWAYS SAID HE WOULDN'T,
SCHOPENHAUER THOUGHT HE SHOULDN'T,
AND AS FOR IMMANUEL KANT,
EV'RY GIRL IN TOWN KNEW THAT KANT,
COULDN'T.

Dance Break

LISTEN TO YOUR HEART!

Dance Break continues

LISTEN TO YOUR HEART!
LET'S BE BLITHERING IDIOTS,
SINGING LOVE'S SWEET SONG,
WE'LL BLITHER EV'RY MORNING.
AND BLITHER ALL NIGHT LONG!!

LET'S FIND THINGS UNDISCOVERED,
DON'T RESIST CUPID'S DART,
YOU'LL FIND SUCH JOY,
JUST BY BEING A BOY,
SO LISTEN, LISTEN TO YOUR HEART!

#16a - Listen To Your Heart - Playoff

MUSIC continues as FREDERICK pushes the red button that starts the platform elevating and then snuggles in INGA'S arms as the platform elevates slowly up and out of sight.

FREDERICK

(heard from off-stage above)

Ooh, ooh, ooh, I've never done this before!

INGA

(also from off-stage above)

YODEL LAYHEE HOO

FREDERICK

(from off-stage above)

What are you doing?

INGA

(from off-stage above)

YODEL LAYDEE YODEL LAYDEE

YODEL LAYDEE YODEL LAYDEE

YODEL LAYDEE YODEL LAYDEE

YODEL LAYDEE YODEL LAYDEE

YODEL LAYDEE YODEL LAYDEE

YODEL LAYDEE YODEL DEE

Two lab coats fall from above. FRAU BLUCHER and IGOR enter down the staircase.

FRAU BLUCHER

Doctor?

IGOR

Inga?

FRAU BLUCHER

Doctor?

IGOR

Inga?

FRAU BLUCHER

Doctor?

IGOR

(overlapping)

Inga?

FRAU BLUCHER

I thought they were in here.

IGOR

(seeing the lab coats on the floor)

They are.

They look up and see the lab table in the air

FRAU BLUCHER

I wonder what they're doing up there?

IGOR

I think he's doing an experiment in female anatomy and she's assisting his brains out.

FRAU BLUCHER & IGOR

What else can possibly go wrong?

#17 - Surprise

ELIZABETH steps through the door, upstage center, and descends the stairs as SHE sings. SHE wears a fox stole around her neck.

ELIZABETH

IT'S ME, IT'S ME, IT'S ME!

IT'S ME, IT'S ME, IT'S ME!

IT'S ME, IT'S ME, IT'S ME!

IT'S ME, IT'S ME, IT'S...

ME ME ME ME ME

ME ME ME ME ME

ME!

FRAU BLUCHER

And who are you you you you you you you you you?

ELIZABETH

Why, I'm Elizabeth Benning. Dr. Fronkensteen's adorable madcap fiancée. I'm sure he's spoken of me day and night.

FRAU BLUCHER

Never!

ELIZABETH

Really? And who, I may ask, are you?

FRAU BLUCHER

I am the housekeeper, Frau...

(remembering the whinnying horses, she mouths her name: "BLUCHER".

SOUND: HORSES whinny anyway)

Never mind.

ELIZABETH

Oh, well, of course, that explains it. People like Freddie and myself rarely confide in lowly servants.

(ELIZABETH)

IGOR appears at her side and growls

What is that?

FRAU BLUCHER

That is Igor, the Doctor's personal assistant.

IGOR bites off one of the heads on ELIZABETH's fox stole.

ELIZABETH

Stop that! Stop that! Are you crazy?

FRAU BLUCHER

Igor! Igor! Drop it! Drop it!

HE does

Good boy.

SHE returns the head to him and he takes it away, depositing it on a table.

To ELIZABETH.

Igor has not met many American women. But let me warn you...

SHE puts her arm around ELIZABETH, placing it on her right shoulder

ELIZABETH

(commenting on FRAU BLUCHER'S touch)

Mm-mm.

FRAU BLUCHER

Let me warn you...

SHE puts her arm around ELIZABETH'S waist

ELIZABETH

No.

FRAU BLUCHER

Let me warn you...

SHE rests her elbow on ELIZABETH'S left shoulder

ELIZABETH

Huh-uh.

FRAU BLUCHER

Let me warn you...

SHE places her hand on ELIZABETH'S left thigh

ELIZABETH

Alright.

FRAU BLUCHER

Let me warn you, Dr. Fronkonsteen may not be entirely happy with this surprise.

ELIZABETH

Au contraire!

EV'RYBODY LOVES TO GET A SURPRISE,
LIFE CAN BE SO DULL WITHOUT A SURPRISE,
WHEN YOUR SPIRIT'S DRAGGING,
AND YOU'RE OH SO BLUE,
IT ALL CAN CHANGE,
IF THE FATES ARRANGE,
A NICE SURPRISE FOR YOU!

She reaches to IGOR, who snaps at her finger

ALL THE WORLD ENJOYS A LOVELY SURPRISE,
LIFE'S A CHORE, A BORE WITHOUT A SURPRISE,
WHEN EV'RYTHING SEEMS HOPELESS
THEN YOU REALIZE,
THERE'S NOTHING LIKE A WONDERFUL SURPRISE!

As MUSIC continues under, ELIZABETH's five-member ENTOURAGE enters

ENTOURAGE

Miss Benning!

ELIZABETH

(to FRAU BLUCHER and IGOR)

Allow me to introduce my entourage. I never travel without them. Masha, nails; Sasha, make-up; Tasha, hair; Basha, wardrobe; and Bob, my astrologer. Tell me, darling Bob, what's in my stars?

BOB

Your moon is in Venus, so don't despair, love is in the air.

IGOR

You can say that again.

FRAU BLUCHER & IGOR

SOME FOLKS DON'T APPRECIATE A SURPRISE

INGA's slip falls from above, landing in front of FRAU BLUCHER and IGOR.

ELIZABETH & ENTOURAGE

NO ONE COULD REFUSE A TEENY WEENY SURPRISE

FRAU BLUCHER & IGOR

(Picking it up before ELIZABETH notices)

SPECIALLY IF THEY'RE NAKED WHEN THEY'RE SURPRISED

ELIZABETH & ENTOURAGE

PROTESTANTS AND JEWS ALL LOVE A SURPRISE!

FRAU BLUCHER & IGOR

IF YOU KNOW WHAT'S DOING

ELIZABETH

A SURPRISE IS BREWING

FRAU BLUCHER & IGOR

HERE'S WHAT WE ADVISE,

ELIZABETH & ENTOURAGE

UH HUH!

FRAU BLUCHER & IGOR

NEVER BOTHER PEOPLE WITH A SURPRISE!

ELIZABETH

FREDDIE, ARE YOU READY,

FOR A SIMPLY STUNNING SURPRISE?

As ELIZABETH dances she accidentally hits the red button that lowers the table. The following three sections are sung simultaneously as the TABLE moves up and down

FRAU BLUCHER & IGOR

SOME FOLKS DON'T APPRECIATE BEING SURPRISED

SPECIALLY IF THEY'RE NAKED WHEN THEY'RE SURPRISED

THINGS WERE GOING SMOOTHLY,

GOOD THINGS COME TO PASS,

'TIL FATE KNOCKS YOU ON YOUR ASS!

SOME FOLKS DON'T APPRECIATE BEING SURPRISED

IF THEY ARE NAKED WILL SHE BE SUR—

ENTOURAGE

EV'RY BODY LOVES TO GET A SURPRISE

OH LIFE CAN BE SO DULL WITHOUT A SURPRISE

(ENTOURAGE)

OH WHEN YOUR SPIRIT'S DRAGGING,
AND YOU'RE OH SO BLUE,
NOW IT ALL CAN CHANGE, IF THE FATES ARRANGE
A NICE SURPRISE FOR YOU!
OH ALL THE WORLD ENJOYS A LOVELY SURPRISE
LIFE'S A CHORE, A BORE, WITHOUT

ENTOURAGE MEN

SURPRISE, SURPRISE

ENTOURAGE WOMEN

SURPRISE, SURPRISE

ENTOURAGE

SUR-

ELIZABETH

IT'S ME! IT'S ME! IT'S ME! IT'S ME!
FREDERICK DARLING
IT'S ME! OUI, OUI!
IT'S ME YOU SEE
IT'S ME!
NOW STOP YOUR DRAGGING AND DON'T BE BLUE
'CAUSE IT ALL CAN CHANGE
WELL HERE'S A NICE SURPRISE FOR YOU
OH ALL THE WORLD ENJOYS A LOVELY SURPRISE
SURPRISE!
SURPRISE!

The table, with FREDERICK and INGA intertwined yet still covered by a sheet, arrives at ground level. Everyone sees them except ELIZABETH.

EMBRACE THE UNEXPECTED,
AND LET THE FATES DEVISE
A STUNNING, CUNNING
WONDERFUL SUR-

ELIZABETH bumps into the table just as FREDERICK and INGA have untangled themselves from under the sheet. SHE sees them.

Frederick!

FREDERICK

Elizabeth!

INGA

Scheise!

FRAU BLUCHER, IGOR & THE ENTOURAGE
SURPRISE!

*ELIZABETH screams and faints dead away into the arms of her ENTOURAGE.
FREDERICK and INGA race to get dressed.*

ELIZABETH

(as she comes to)

What happened... what happened? Freddie?

FREDERICK

It's all right. It's all right, Elizabeth. I'm here. I'm here and you're fine.

ELIZABETH

(seeing FREDERICK)

Oh, Freddie! Oh, it's you! Thank goodness. The strangest thing, for a second there I could have sworn that I saw you laying on a table with a beautiful blonde gir...

As she leans against the lab table, ELIZABETH's hand comes to rest on INGA's thigh, then slowly makes its way up to her left breast before finally coming to rest on the right one. ELIZABETH turns sharply to FREDERICK.

FREDERICK

Elizabeth, please allow me to introduce my laboratory assistant, Inga's... uh, I mean Inga.

FRAU BLUCHER

Yes, she's his assistant. She works under him, day and night. Sometimes you can't tell where he begins and she ends... I'm not helping.

ELIZABETH

(pulling him away)

Freddie, darling, please explain to me just exactly what the two of you were doing together just now under that sheet?

FREDERICK

I assure you, Elizabeth, what you just witnessed was pure science, you have to believe me.

ELIZABETH

Well... all right, I will believe you, if you promise me that there was nothing "funny" going on between you and that Transylvanian Trollop.

arrives

led

FREDERICK

I promise, there was nothing funny about it, was there Inga?

INGA

I only laughed once.

ELIZABETH

Well all right, my darling, you promised, and so I believe you! Glad to see me?

FREDERICK

Of course I am. But, Elizabeth, there's something I must tell you. Right here, in this laboratory, I brought a dead man back to life.

ELIZABETH

(taking out a compact to check her face)

Oh darling, that must have been so hard to do. Who's my big boy?

FREDERICK

(anxious to leave)

I'm sorry, Elizabeth. It's imperative I must go.

(to INGA and IGOR)

Inga, Igor! Let's go catch a monster.

Together FREDERICK, INGA and IGOR exit up the stairs.

FRAU BLUCHER

(crossing to ELIZABETH with her unlit candelabra)

If you vill follow me. Stay close to the candles. The staircase can be treacherous.

ELIZABETH

No.

Once again, FRAU BLUCHER places her hand on ELIZABETH'S thigh.

Alright.

#18 - Please Send Me Someone

BLACKOUT and we transition to...

ACT TWO**Scene 3**

The next morning. The remote cottage of an aging blind HERMIT in the mountainous hills somewhere above Transylvania Heights. The HERMIT, with a cane in hand, stands outside the cottage gazing blindly up toward the sky as MUSIC begins under, "Someone."

HERMIT

Oh, Lord, please take pity! I'm blind and oh so lonely!

(sings)

SOMEONE,
I NEED SOMEONE,
SEND ME SOMEONE,
WHO WILL CARE.

SOMEONE,
I NEED SOMEONE,
A FRIEND TO END DESPAIR.

SOMEONE TO COMFORT MY SOUL,
SOMEONE
TO MAKE MY LIFE WHOLE.
CAN YOU HEAR ME?

SOMEONE,
I'M PRAYING FOR SOMEONE,
I'M SAYING THERE'S SOMEONE
OUT THERE FOR ME!

EACH NIGHT I'M YEARNING,
TOSSING AND TURNING,
DREAMING MY DREAM COMES TRUE!

SOMEONE,
PLEASE SEND ME SOMEONE,
I'M SO BLUE.

Oh, lordy, I'm prayin' to ya. Look down on your poor blind hermit. It's been so long since I felt the touch of someone's hand, so long since I heard the sound of someone's voice. Every night, all I hear is the wind in the trees, and if I'm lucky, an owl or maybe... a cricket. Oh, lord, let's face it, we're talkin' LONELY here.

(HERMIT)

CAN YOU HEAR ME?
SOMEONE,
I'M PRAYING FOR SOMEONE,
I'M SAYING THERE'S SOMEONE
OUT THERE FOR ME.

EACH NIGHT I'M YEARNING,
TOSSING AND TURNING,
DREAMING MY DREAM COMES TRUE!

SOMEONE,
PLEASE SEND ME SOMEONE,
DEAR GOD, SEND ME SOMEONE,

(the MONSTER suddenly crashes through the wall)

THANK YOU!

(to the MONSTER, who constantly makes a variety of moaning and groaning sounds throughout this scene with the HERMIT)

Hello, stranger. My name is Harold, what's your name?

(the MONSTER grunts)

I'm sorry, I didn't get that.

(the MONSTER grunts again)

Oh, forgive me, I didn't realize that you were a mute.

(running his hands over the MONSTER)

An incredibly large mute. But come, come in out of the cold. I've lived here for so many years, that even though blind I know this cottage like the back of my hand.

(HE touches the back of his hand.)

What is that, a mole or a wart? Never mind.

(HE gestures to the MONSTER to follow him)

You must be hungry. Come to the table.

(indicating a rustic kitchen table at which there is a single chair. The MONSTER crosses, but first hits his head on a rack of pans)

Watch out for the frying pan.

(HE pulls out the chair)

Here, friend, make yourself comfortable... sit here...

(the MONSTER sits just as the HERMIT pulls the chair out from under him and places it on the other side of the table; HE speaks as the MONSTER crashes butt-first to the floor and gives out another loud groan of pain)

(HERMIT)

...or maybe here.

(going to a steaming iron pot of soup sitting on a stove in the kitchen)

How does a nice hot bowl of chicken-noodle soup sound to you?

(the MONSTER, getting up from the floor and cautiously sitting at the table, groans again)

Was that hold the noodles?

(the MONSTER makes another sound)

You got it.

(HE places a soup bowl on the table by the MONSTER and then carries the pot of soup over to the table and prepares to ladle the soup into the bowl)

Here we go. Nice hot boiling soup. Hold out your bowl.

(The MONSTER picks up his bowl and holds it out toward the ladle-full of soup being served to him by the HERMIT; the HERMIT, however, ladles the soup directly into the MONSTER's lap. The MONSTER gives out an agonized cry of excruciating pain)

Oh, I love a scream of delight! More?

(the MONSTER groans)

Here you go!

(although the MONSTER desperately tries to hold his bowl under the ladle in order not to have another helping of boiling soup poured in his crotch, HE doesn't succeed and is once again scalded with soup; HE gives out yet another scream of pain)

You really like it! And now, I know, let's celebrate!

(as HE opens a bottle of wine)

I've been saving a special bottle of wine for just such a joyous occasion. It's a Gewurtz Tramine Schwartzen Keller Spatlese 1905. Hold out your glass!

(the MONSTER picks up a wine tankard, holds it out, and as the HERMIT pours)

Oh no, don't drink yet!

(as HE pours his own wine into a tankard)

First we have to toast to our wonderful new friendship! To us!

(HE bangs his tankard against the MONSTER's instantly shattering it and leaving the MONSTER holding only the handle; the HERMIT drinks his wine)

Ah, isn't that delicious?

(the MONSTER groans)

I knew you'd like it. Hard to beat that oh-five. And now, I know, an after-dinner surprise.

(holding up two cigars)

Cigars! There you go!

(HERMIT)

(HE hands a cigar to the MONSTER and turns to the stovetop to retrieve a lit candle. The HERMIT returns and, seeing the lighted candle, the MONSTER moans in fear)

No, no, don't be afraid. Fire is good. Fire is very good. Fire is our friend. Here, let me show you.

(managing to light his own cigar with the candle)

You see. Fire is good. Fire is very good. Now, you have your cigar. Here, let me light it for you.

#18a - Please Send Me Someone - Reprise

(HE takes the hand of the MONSTER that is holding the cigar and lifts up the MONSTER's thumb, which HE mistakes for the cigar)

Hold it out, just like that. Now don't inhale till the tip glows.

(HE holds the flame of the candle to the MONSTER's thumb, setting it on fire. HE screams in pain, leaps up and crashes through the cottage door, lurching off into the night)

Wait! What's wrong? Where are you going? I was going to make espresso!

FREDERICK and IGOR appear from behind a clump of trees, spying the MONSTER. When HE turns his back to them to look at the HERMIT, FREDERICK yells to INGA, who is still hidden.

FREDERICK

Inga, now!

She steps in and sedates the MONSTER, who immediately collapses and is dragged away by the three of them.

LIGHTS instantly go to black except for a tight spotlight on the HERMIT, who stands forlornly alone on his porch.

HERMIT

SOMEONE,
SOME OTHER SOMEONE
ANY OTHER SOMEONE...
FOR ME!

BLACKOUT as we transition into...

ACT TWO

Scene 4

#18b - The Dungeon

Later the same evening. A dungeon in the depths of the Frankenstein castle. Lights up on FREDERICK, INGA, IGOR, and FRAU BLUCHER.

FREDERICK

I'm going in there. Alone.

INGA & IGOR

No!

FRAU BLUCHER

Yes!

FREDERICK

(to FRAU BLUCHER)

I've come to agree with you that love is the only thing that will save that poor creature in there. So I must convince him that he is loved, even at the cost of my own life!

INGA

No, no! You mustn't go in there alone and unarmed! You could die.

FREDERICK

I don't care, I'm going in because I have to. And no matter what you hear in there, no matter how frantically I may beg... no matter how terribly I may scream, do not open this door, or you will undo everything I have ever worked for. Do you understand? Do not open this door!

INGA & FRAU BLUCHER

Yes, Doktor.

IGOR

(as HE unlocks the door and opens it for FREDERICK)

Break a leg!

#18c - Nice Workin' With You

As FREDERICK enters, the walls rotate and we are inside the cell. The MONSTER, eyes closed, is chained to a chair. As FREDERICK attempts to take one last look out the door's peephole, IGOR slams it shut. FREDERICK turns and steps closer to the sleeping MONSTER, placing his stethoscope onto the chest of the MONSTER, whose eyes now slowly open and stare at FREDERICK. He let's out a low growl and snarls.

MONSTER

GRRR... ROARRR...

A frightened FREDERICK cowers several steps backward. The MONSTER, suddenly breaks loose from his chains, stands menacingly up to his full height, and gives out a second and even louder roar. The MONSTER starts to move toward FREDERICK.

FREDERICK

(calling out in panic)

Let me out! Let me out of here! Get me the hell out of here!

(INGA, IGOR, and FRAU BLUCHER ignore his calls)

What's the matter with you people?

(the MONSTER moves closer to him, growling)

I was joking! Where's your sense of humor? Don't you know a joke when you hear one?

(laughing falsely)

Ha ha ha ha, ha ha!

(the MONSTER comes even closer, continuing to growl; in total panic)

Jesus Christ, let me the hell outta here!

(still no response and the MONSTER is coming closer)

Awww...

(with what he hopes is an ingratiating smile)

Hello, handsome.

(the MONSTER stops, does a double-take)

Yeah, I mean you. You're a very good-lookin' fella, you know that?

(the MONSTER stops and looks confused)

Well, you are. People are mean to you, people hate you, but why? Why do they hate you. Because they are jealous!

(the MONSTER makes low moaning sounds)

Because everybody wishes they could be like you. Tall, dark, handsome... green.

(the MONSTER makes an almost happy sound)

Look at that boyish face. Look at that sweet smile.

(the MONSTER sort of half smiles)

(FREDERICK)

And do you want to talk about sheer strength? Do you want to talk about physical muscle? Do you want to talk about the Olympian ideal? You are an Atlas, an Adonis, a God!

#19 - Man About Town

Listen to me! You are not evil, you... are... good!

(the MONSTER makes sobbing sounds;

FREDERICK holds him in his arms)

Oh, it is a nice boy, a mother's angel! And I want the whole world to know, once and for all and without any shame, that I love him, that we all love him!

NOW YOU'RE A CREATURE,
A PRIMITIVE SOUL,
YOU DON'T KNOW YOUR LEFT FROM YOUR RIGHT,
YOU'RE LOST IN THE DARK,
YOU NEED A SPARK
TO LEAD YOU INTO THE LIGHT.

I'LL BE THAT GUIDE,
I'LL BE BY YOUR SIDE,
I'LL PULL YOU OUT OF THE MIRE,
YOU'LL BE THE GREATEST CREATION OF MAN
SINCE THE INVENTION OF FIRE!

MONSTER

Rworr?

FREDERICK

YOU WILL WALK,
YOU WILL TALK,
EV'RYBODY WILL GAWK
AT THE MAN ABOUT TOWN!

FROM THE START,
YOU'LL BE SMART,
YOU WILL BREAK EV'RY HEART,
YOU'RE THE MAN ABOUT TOWN!

AND I KNOW
WHEN YOU OPEN THAT DOOR,

(FREDERICK)

YOU'LL BE CHEERED, NEVER FEARED EVERMORE!
RAISE YOUR EYES
TO THE SKIES,
THERE'S NO HOLDING YOU DOWN
YOU WON'T BE A FLASH IN THE PAN
YOU'RE THE MAN...
YOU'RE THE MAN ABOUT TOWN!

THOUGH YOU FEEL LIKE A BEAST IN A CAGE,
STICK WITH ME,
AND YOU'LL BE
ON THE STAGE!

THROW YOUR HAT IN THE RING,
THEY MIGHT MAKE YOU A KING,
AND YOU'LL TRADE THAT HAT FOR A CROWN,
YOU'RE THE MAN,
YOU'RE THE MAN ABOUT TOWN!

As the song ends we transition to...

ACT TWO**Scene 5**

A theatre in the village, Loew's Transylvania Heights. VILLAGERS, along with ELIZABETH and KEMP, are making their way to their seats. FRAU BLUCHER enters from behind the stage curtain and is greeted by a quiet audience.

FRAU BLUCHER

(responding to the AUDIENCE's silence)

You're too kind.

(reading from a notecard)

Ladies and Transylvanians, it is my great privilege tonight to introduce to you a man whose family name has for years been both fa-miss... and in-fa-miss. So now, with no further ado-do...

(stops to re-read notecard)

...with no further ado, do let me present Doktor Frederick Frankenstein! Oops, sorry, make zat Fronkensteen.

FREDERICK enters, greeting FRAU BLUCHER, who then exits.

FREDERICK

Inspector Kemp, distinguished villagers, my fellow scientists. A few short weeks ago, I began an experiment in, incredible as it may sound, the reanimation of dead tissue. What I have to offer you might possibly be the gateway to immortality.

ELIZABETH

(appearing from the wings)

Immortality! Well said, Freddie! We're engaged.

(flashing her engagement ring as she exits)

FREDERICK

Thank you, Elizabeth.

(back to audience)

And now, ladies and gentlemen, may I present for your intellectual and philosophical pleasure — THE CREATURE!

We hear the SOUND of audience consternation, as the MONSTER, dressed in a super-sized hospital gown, steps out from behind the curtain and lurches to downstage center.

Please remain in your seats, I beg you! I assure you there is nothing to fear! First, may I offer for your consideration, a neurological demonstration of the primary cerebellar functions — balance and coordination.

(to the MONSTER)

Walk... heel to toe.

(FREDERICK)

(the MONSTER does so as FREDERICK encourages applause, which he quickly cuts short. To the MONSTER)

Backwards!

(the MONSTER does and is rewarded with a treat by FREDERICK)

And now, ladies and gentlemen, from what was only recently an inarticulate mass of lifeless tissue, I give you a cultured, sophisticated man about town!

(to the orchestra conductor)

Hit it!

#20 - Puttin' On The Ritz

IF YOU'RE BLUE AND YOU
DON'T KNOW WHERE TO GO TO
WHY DON'T YOU GO
WHERE FASHION SITS...

MONSTER

(primitively, slurringly)

PUTTIN' ON THE RITZ!

FREDERICK

DIFFERENT TYPES
WHO WEAR A DAY COAT
PANTS WITH STRIPES
AND CUTAWAY COAT
PERFECT FITS...

MONSTER

PUTTIN' ON THE RITZ!

FREDERICK

DRESSED UP LIKE A MILLION-DOLLAR TROUPER
TRYIN' MIGHTY HARD TO LOOK LIKE GARY COOPER

MONSTER

SUPER DUPER!

FREDERICK

COME LET'S MIX
WHERE ROCKEFELLERS
WALK WITH STICKS
OR "UMBERELLAS"
IN THEIR MITTS

MONSTER

PUTTIN' ON THE RITZ!

FREDERICK and MONSTER *dance break*

The MUSIC builds as the in-one curtain rises while IGOR, in white tie and tails, enters with INGA, in a gorgeous gown, to join FREDERICK and the MONSTER in the number.

INGA

HAVE YOU SEEN THE WELL-TO-DO
UP AND DOWN PARK AVENUE

IGOR

ON THAT FAMOUS THOROUGHFARE
WITH THEIR NOSES IN THE AIR

FREDERICK

HIGH HATS AND ARROW COLLARS,
WHITE SPATS AND LOTS OF DOLLARS

INGA, IGOR & FREDERICK

SPENDING EVERY DIME
FOR A WONDERFUL TIME

IF YOU'RE BLUE AND YOU
DON'T KNOW WHERE TO GO TO
WHY DON'T YOU GO
WHERE THE FASHION SITS...

IGOR

PUT...PUT...PUT...PUT...
PUTTIN' ON THE RITZ!

INGA, IGOR & FREDERICK

DIFFERENT TYPES
WHO WEAR A DAY COAT
PANTS WITH STRIPES
AND CUTAWAY COAT
THEY'RE PERFECT FITS...

IGOR

HA CHA...CHA CHA...CHA
PUTTIN' ON THE RITZ!

INGA, IGOR & FREDERICK

(to the MONSTER)

TAKE IT!

MONSTER

(scats)

BAH DA DA DUM BAH

BAH DA DA DA DUM

WAH WAH WAH

WAH BAH DA

BODILY DA DUM

BODILY DADUM

BE DOO BE

DOO WAH

INGA, IGOR & FREDERICK

YEAH!

MONSTER

SUPER DOOPER!

INGA, IGOR & FREDERICK

COME LET'S MIX

WHERE ROCKEFELLERS

WALK WITH STICKS

OR "UMBERELLAS"

IN THEIR MITTS

Tap dance break

MONSTER

PUTTIN' ON THE RITZ!

FREDERICK

PUTTIN' ON THE RITZ!

INGA & IGOR

PUTTIN' ON THE RITZ!

INGA, IGOR, & FREDERICK dance off, leaving the MONSTER alone with his shadow. BOTH dance, until the MONSTER scares away his SHADOW.

CHORUS

AHH!

MONSTER

AHH!

CHORUS

AHH!

MONSTER

AHH!

A CHORUS of MONSTERS in white tie and tails, and carrying canes, rise from below.

Friends!

CHORUS dance break

PUTTIN' ON THE RITZ!

PUTTIN' ON THE RITZ!

The MONSTER goes to the wings and brings on FREDERICK, INGA, IGOR and FRAU BLUCHER. Together, along with the CHORUS of MONSTERS, a kick-line is formed.

The kick-line disassembles and the MONSTER rises on the center elevator.

PUTTIN' ON THE RITZ!

#20a – Puttin' On The Ritz – Tag

The number comes to a big finish. ALL step forward to take a bow. As the happy MONSTER bows, a portal light explodes, immediately he reverts to his old fire-terrified self.

#20b – He's Loose – Reprise

(MONSTER)

ROWRRR!

FREDERICK

(trying to calm the MONSTER)

No, stop, calm down, calm down! Don't be afraid, it's just a little fire!

MONSTER

Fire! ROWRRR!

The MONSTER throws FREDERICK to the ground and IGOR jumps on his back. INGA and FRAU BLUCHER try to help him.

ELIZABETH

(running on from the wings to FREDERICK)

Freddie! Darling! Are you alright?

(turning to the MONSTER)

You keep your hands off him, you disgusting, filthy beast.

MONSTER

ROWRRR!

The MONSTER picks up ELIZABETH

ELIZABETH

(screaming as the MONSTER disappears with her)

Help! Help me!

KEMP enters as we transition from the theater to a nearby forest.

KEMP

SEARCH EACH HILL AND VALLEY,
FIND WHICH WAY HE FLED,
COMB EACH STREET AND ALLEY
OR ELSE WE'LL ALL BE DEAD!

MEN

HE'S LOOSE, HE'S LOOSE, AGAIN!
HE'S LOOSE, HE'S LOOSE,

WOMEN

HE'S LOOSE AGAIN!

ALL

HE'S LOOSE, HE'S LOOSE!

We arrive at clearing in the forest...

ACT TWO**Scene 6**

The mouth of an open cave, somewhere deep in the forest. Upstage, foggy moors. Angry VILLAGERS, carrying lighted torches, shot guns, pitchforks, etc., race about upstage, groups of them running back and forth to the continuing MUSIC of "He's Loose!"

Once the VILLAGERS have exited, the MONSTER enters carrying ELIZABETH. HE tosses her onto the ground in front of the cave.

#21 - Ah, Sweet Mystery of Life**ELIZABETH**

(coming out of a faint)

Where am I...?

(seeing the MONSTER looming over her)

Ooooh! It's you.

(the MONSTER moans)

What? What do you want? What are you going to do to me?

(the MONSTER moans lasciviously and begins removing his jacket)

Alright, don't get any big ideas. I'm not afraid of you! How much do you want to let me go? My father is very rich. He'll buy you a brand new Buick.

(the MONSTER moves closer and begins to remove his tie)

What is it? Speak, speak, you big ape, why don't you speak?

(SHE stands and the MONSTER begins to back her into the depths of the cave.)

As SHE steps deeper into the cave)

Oh, no, please... I'm... I'm... I'm engaged. Oh, sure, one time I almost... but I've never actually...

(from inside the cave)

No! Oh, no, you can't be serious! Put that back! Woof! Ah... ah... ah...

AH, SWEET MYSTERY OF LIFE

AT LAST I'VE FOUND THEE

(We see a display of FIREWORKS going off upstage)

AH, I KNOW AT LAST

THE MEANING OF IT ALL!

FIREWORKS end as KEMP and ZIGGY enter on the bridge above the cave.

OFF-STAGE VOICES

HE'S LOOSE!

KEMP

Any sign of the monster or the woman?

ZIGGY

No, Inspector

KEMP

Well then, we have to keep looking! Ziggy, if we can only catch the Monster, our village could have something it's never had before, something it's always wanted, something it's always needed...

ZIGGY

A gay bar?

KEMP

No, peace of mind!

OFF-STAGE VOICES

HE'S LOOSE!

KEMP

Ziggy, can you even imagine the horrible things that beast could be doing to that poor, helpless woman at this very moment?

KEMP exits as ZIGGY lags behind for just a moment to imagine the possibilities before he, too, exits. ELIZABETH and the MONSTER enter from inside the cave, each smoking a cigarette. ELIZABETH is now in a ripped and sexy version of the gown she'd been wearing when abducted and is also sporting a "Bride of Frankenstein" wig. THEY playfully make their way to stone ledge near the cave entrance and sit.

ELIZABETH

(leaning against the MONSTER)

Penny for your thoughts? Ya know, until now my life has been nothing but a meaningless whirl of silly parties. But I always sensed that something was missing. Love! And I'm not talkin' about puppy love, either, one-night-stand love or cheap love. No!

(SHE snubs out her cigarette)

What I'm talkin' about is... what's the word I'm looking for? Ah, yes...

(ELIZABETH)

DEEP LOVE,
 AT LAST I FOUND DEEP LOVE,
 BEEN SEARCHING FOR DEEP LOVE,
 FOR ALL OF MY LIFE!

LONG LOVE,
 INCREDIBLY LONG LOVE,
 A CONSTANT AND STRONG LOVE,
 THAT RIDS ME OF STRIFE!

FIRM LOVE,
 A GENTLE BUT FIRM LOVE,
 AN UNYIELDING FIRM LOVE,
 FOR THIS MY HEART CRIED!

DEEP LOVE,
 AT LAST I FOUND DEEP LOVE,
 NOW I WILL KEEP LOVE,
 FOREVER INSIDE!

(the MONSTER makes a suggestive sound that SHE interprets as his wanting another round of sex)

Again? You're incorrigible, aren't you? You ol' zipper neck.

(SHE stands and make her way back to the cave)

Well, all right. Seven always has been my lucky number.

(lying down on the ground in front of the entrance)

C'mere, you great big hot monster.

The MUSIC of "Life, Life" is heard, being played on a French horn. The MONSTER pricks up his ears and makes a gentler, cooing sort of sound, drawn to the magical tune. We see IGOR in the distance, playing "Life, Life" on his French horn.

What is it?

(the MONSTER stands and looks off in the distance toward the source of the MUSIC)

What's the matter? Is it that music? Oh forget it. That's just some poor lonely fool blowing his French horn.

(the MONSTER walks off, following IGOR and the MUSIC)

Where are you going? You're walking out on me? Me! Oh, you men are all alike. Five or six quick ones and you're off with the boys. To boast and brag! Well, you better keep your mouth shut! Oh, I think I love him.

(ELIZABETH)

DEEP LOVE,
AT LAST I FOUND DEEP LOVE.
NOW I WILL KEEP LOVE
DEEPER AND DEEPER AND DEEPER
AND DEEPER AND DEEPER
AND DEEPER AND DEEPER
FOREVER INSIDE!
FOREVER INSIDE!

End of Scene 6 as we segue into...

ACT TWO

Scene 7

The laboratory. Later the same night.

#22a - Back At The Lab

FREDERICK is tinkering with a flashing and pulsating machine we haven't seen before, as INGA and IGOR wheel in two operating tables. The MONSTER is resting on IGOR'S table.

IGOR

(as he comforts the MONSTER)

He's fast asleep, master.

FREDERICK

Good. So let's get on with it.

INGA

So you will attempt the brain transference, Doctor?

FREDERICK

Yes, and we haven't a moment to lose!

HE gasps in pain

INGA

Doctor, are you all right?

FREDERICK

Yes, it's just a touch of heartburn. The food in this castle. Every night it's the same thing, stuffed cabbage, stuffed cabbage.

A crowd of VILLAGERS can be heard outside as FRAU BLUCHER enters down the stairs

IGOR

Angry villagers!

FRAU BLUCHER

(racing down the staircase)

Doktor! The villagers have heard he is in here! They are surrounding the castle! They want to tear him limb from limb!

FREDERICK

Dammit! And Elizabeth is still missing! But I'm hoping once the transference is complete he'll be able to speak, to tell us what he's done with her.

FRAU BLUCHER

Transference? What is this transference?

FREDERICK

My own invention!

#22b - Brain Transference

A scientific breakthrough that not even your Victor could've ever dreamed of. I'm going to prove that human intelligence can be transferred from one living brain to another. In a mere matter of seconds I will endow his primitive mind with an IQ of 196! Copied into his memory from my own vast reservoir of cerebral genius, immodest though it may sound.

FRAU BLUCHER

Transference? Is it dangerous?

FREDERICK

Who knows? It's never been tried before. But, frankly, one or both of us could die.

INGA

Oh, no. Then why are you doing it?

FREDERICK

Because I must, for him. Because I know of no other way I can save him. All right, I'm ready to begin.

IGOR

Good luck, master.

FREDERICK

Thank you, Igor.

(HE pats IGOR on the back and notices the hump is back on the right side)

Wait a minute, wasn't that hump on your left...

IGOR

Get to work!

FREDERICK

You're right.

(to INGA and FRAU BLUCHER)

Lower the electrostatic brain transmitters.

INGA

(as SHE and FRAU BLUCHER lower the helmets)

Ja, Doktor, lowering!

FREDERICK

Igor!

IGOR

Yes, Master?

FREDERICK

Connect the brain transmitters to the endopsychic interchanger.

IGOR

(as HE connects the helmets to the machine)

Yes, master. Connecting!

FREDERICK

Inga, if something should go wrong... if something should happen... I want you to know I have this feeling... I have a feeling...

INGA

Doktor, the feeling is moo-chul.

As INGA and FREDERICK lean in to kiss, IGOR accidentally starts the machine, causing it to briefly zap INGA and FREDERICK.

SOUND: Electric Jolt. Igor quickly shuts it off.

IGOR

Sorry... a little premature!

The VILLAGERS can be heard shouting outside

Angry Villagers!

FREDERICK

We must hurry! Igor, throw the third switch!

IGOR

What happened to the first and second switches?

FREDERICK

There's no time! Throw the third switch, I said, damn you, throw it!

IGOR

Yes, master.

HE throws the switch. There is a display of flashing colored lights and both the MONSTER and FREDERICK writhe and bounce on their operating tables. The machine suddenly shuts down and all is silent. Both the MONSTER and FREDERICK are either unconscious or dead. IGOR gives the machine one final kick.

Transference complete!

A beat or two of further silence and then, FREDERICK suddenly sits bolt upright on his operating table and gives out a loud MONSTER-like sound.

FREDERICK

ROWRRR!

FRAU BLUCHER

Oh my God, the Doktor has been turned into the monster!

FREDERICK

No, no... stuffed cabbage, stuffed cabbage.

(patting his chest, miming acute heartburn)

ROWRRR, ROWRR!

KEMP now bursts into the laboratory leading a group of angrily muttering VILLAGERS.

IGOR

Angry villagers!

FRAU BLUCHER

They're in the castle!

INGA

Oh no!

Some of the VILLAGERS corral INGA, IGOR and FRAU BLUCHER

KEMP

Aha, ja, just as we thought! The Monster! Seize him!

MALE VILLAGER #2

Yes, Inspector!

Several VILLAGERS rush to seize the MONSTER but then step away from him.

KEMP

What's wrong? Seize him, I said!

MALE VILLAGER #4

We're too late, sir. He's dead.

KEMP

Dead? Are you sure?

(HE checks the MONSTER's pulse with his false arm)

Ja, you're right. He's gone. Thank God!

VILLAGERS

Ja! Thank God!

FREDERICK

Oh, my God no, I've killed him.

KEMP

But it wasn't only the monster we came here for, Herr Doktor. It was also for you!

#23 - Elizabeth's Shoe

(ZIGGY hands him a woman's shoe)

There! The left shoe of your beloved betrothed, Fraulein Benning! Found only an hour ago in a cave nearby. All that remains of the poor woman after your monster had finished with her!

FREDERICK

No, Elizabeth, I've brought about her death, too.

KEMP

We'll hang him at midnight in the village square! Take him away!

The VILLAGERS start towards FREDERICK, muttering and shouting

IGOR

Wait! You've got the wrong man! It was me! It was me! I'm the one you want. He never wanted to create the creature. It's my fault! I'm the one who should be punished! Dr. Fronkensteen is innocent!

KEMP

Alright, if you say so.

(to the VILLAGERS)

Let the Doctor go! We'll hang Igor instead!

VILLAGERS

Hang Igor! Hang Igor!

IGOR

Whoa, wait, hold it! I was a little hasty... truth be told... I wasn't that involved.

(to FREDERICK)

Sorry, Doc... I tried.

#23a - Hang The Doctor

KEMP

All right, as I was saying, take the Doctor away!

The VILLAGERS grab FREDERICK.

KEMP & VILLAGERS

HANG THE DOCTOR.

LET HIM FEEL OUR WRATH,

HE WILL RUE THE DAY HE CROSSED OUR PATH!

KEMP

WE'LL WATCH HIM DIE!

VILLAGERS

WE'LL WATCH HIM DIE!

We transition to...

ACT TWO**Scene 8**

The Village Square. Moments before midnight. A full moon shines. FREDERICK, with a noose around his neck, stands on the gallows. An EXECUTIONER stands beside him. All VILLAGERS are on hand as well as INGA, IGOR and FRAU BLUCHER.

KEMP

And now, my fellow Transylvanians, for tonight's feature event! The hanging by the neck until dead of Dr. Frederick Fronkensteen.

#24 - Frederick's Soliloquy

THE VILLAGERS applaud and cheer

INGA

No!

KEMP

Do you have any last words before we string you up. Dr. Fronkensteen?

FREDERICK

Just this...

THOUGH MY TIME ON EARTH IS DONE
 THOUGH I FACE THIS ANGRY CROWD
 THOUGH I'M HATED AND DESPISED
 OF ONE THING I CAN SAY I'M PROUD
 THIS IS TRULY MINE
 I'M A MAN WHO HAS NO SHAME
 IN SHOUTING OUT HIS FAMILY NAME
 I AM A FRANKENSTEIN!

KEMP

Very well then, you shall die a Frankenstein.

The VILLAGERS cheer

INGA

No, please, I beg of you, don't do it, please, please...

KEMP

On the count of drei, prepare to say goodbye! Eins... zwei... drei!

FREDERICK is hung, swinging by his neck on the gallows.

INGA

(crying out and then bursting into tears)

No! No!

THE VILLAGERS

Oooooohhhh.

A distraught FRAU BLUCHER and IGOR loudly moan and fall weeping into each other's arms.

Suddenly the MONSTER comes lurching in, causing ALL to scream in fear.

MONSTER

(articulate and clear-voiced)

Cut that man down at once!

IGOR runs up to the platform and, along with the EXECUTIONER, cuts down FREDERICK

VARIOUS VILLAGERS

It's the Monster! He's alive!

MONSTER

(to the crowd as HE makes his way up the gallows stairs to FREDERICK)

Stop! Stand back

KEMP

What are you doing? You're too late! The Doktor is already dead!

MONSTER

(now carrying FREDERICK in his arms)

Not necessarily! Sometimes, perchance, a brushstroke of hope, a wisp of mystic fate, can awaken a sleeping heart.

The MONSTER takes FREDERICK downstage center, where HE kneels over his lifeless body, resting his head in INGA's lap. IGOR and FRAU BLUCHER stand over them.

KEMP

Am I crazy? What's going on here? Less than an hour ago he was a dead monster, a hulking beast, and now he's alive and talking like Noel Coward.

MONSTER

(checking for FREDERICK's pulse)

It's because of him.

#24a - After The Hanging

(MONSTER)

Half-crazed genius that he is. He not only risked his own life to save mine, but gave me the power of speech and a brilliant mind.

KEMP

Oh yeah? If you're so brilliant what's nine times nine?

MONSTER

Eighty-one.

KEMP

He is brilliant.

(as the MONSTER continues to work frantically to revive FREDERICK)

But this makes no sense! The Doctor's dead. What can the monster do?

INGA

We don't know. But because of the transference everything that was in the doctor's brain is now in the monster's brain.

MONSTER

I'm afraid the Inspector's right, he's dead and there seems to be no... wait, I feel a faint pulse, perhaps I'm not too late after all.

INGA

A faint pulse?

KEMP

Nonsense! His neck is broken!

MONSTER

(rolling FREDERICK over)

Bruised, yes, but not broken. And his spinal cord is still intact!

INGA

Is there a chance?

MONSTER

Yes. One in a million. Still... if the di-methyl-amino-azo-benzene-sulphonic acid in his subcortical brain fluid is in balance, then all I'd really have to do is stimulate his cortex. But how?

(HE thinks for a moment)

Wait! I've got it! Does anybody have a hatpin?

ALL search their heads for a hat pin

INGA

(plucking it from her own hair)

Here!

MONSTER

(to INGA)

Hold him steady! And...

(HE plunges the pin into the back of FREDERICK's neck. There is no response.)

...No... no... no... no...

FREDERICK

(suddenly sitting bolt upright)

YOOOWWW!

(yanking the hat pin out of his neck)

Who the heck stuck me with a hatpin?

MONSTER

He's alive! He's alive! He's alive!

FREDERICK

You saved me. You've brought me back to life! How can I ever thank you?

MONSTER

Nay, I should thank you. For the humanity you've given me, I can live a rich and full life and perhaps do good for all those I've come to know.

FREDERICK

Everyone! Listen to him! Listen to him! I did it! I did it! The transference worked! He's magnificent!!

INGA

You're both alive!

KEMP

But not for long! String them both up! They are both responsible for the death of Elizabeth Benning.

ELIZABETH

(limping in wearing only her right shoe)

Did somebody say my name? Sorry to be late. I've been looking high and low for my left shoe.

KEMP

(seeing her and throwing out his hands)

Wait!

ELIZABETH

(seeing her shoe in KEMP's hand and taking it)

Oh. Ha, ha!

KEMP

Hold everything! If she's alive, all hangings are off!

THE VILLAGERS

(a large sigh of disappointment)

Awwww.

KEMP

I know, you're disappointed, I'm disappointed, we're all disappointed. Nonetheless, you're free to go, Herr Doktor.

FREDERICK

Thank you.

KEMP

And you, too, Herr Monster.

ELIZABETH

(embracing the MONSTER)

Darling, were those dreadful men going to hurt you?

FREDERICK

(to ELIZABETH)

Darling? You called him "darling"

#25 - Deep Love - Reprise

MONSTER

Frederick, I realize it's a rather shabby thing for a chap to do to his creator, but I'm afraid that I've fallen madly in love with your fiancé.

ELIZABETH

And I with him!

MONSTER

DEEP LOVE, AT LAST SHE'S FOUND DEEP LOVE,
BEEN SEARCHING FOR DEEP LOVE
FOR ALL OF HER LIFE!

HARD LOVE, A DIAMOND-LIKE HARD LOVE,
YOU CAUGHT-ME-OFF-GUARD LOVE,
WILL YOU BE MY WIFE?

ELIZABETH

(removing the engagement ring previously bought by FREDERICK and hurling it into the distance)

Yes!

MONSTER & VILLAGERS

DEEP LOVE, AT LAST WE'VE (THEY'VE) FOUND DEEP LOVE,
NOW WE (THEY) WILL KEEP LOVE FOREVER INSIDE.

HERMIT

(singing from off-stage)

SOMEONE, SEND ME SOMEONE
I NEED SOMEONE WHO WILL CARE

ALL search for the voice

FRAU BLUCHER

Excuse me, one and all, I have to leave.

(as SHE exits towards the singing)

I got a blind date.

IGOR

(feeling both his left and right shoulders)

It's a miracle! It's a miracle! It's gone! My hump! It's gone! Yay!

(ALL are joyous until IGOR realizes his hump has now moved to the middle of his back. He raises his arms, stopping the celebration)

No... no, no, no, no. It's in the middle.

Suddenly there is a crash of horror-movie MUSIC. COUNT DRACULA appears

COUNT DRACULA

Good evening. I am thinking of relocating to the Transylvania area. Perhaps to purchase a castle. Like that one there on the hill.

FREDERICK

I'm sorry, sir, but that castle is not for sale. It belongs to me and I'll be living in it from now on because...

I'M GOING TO
JOIN THE FAM'LY BUS'NESS,
LEARN THE FAM'LY TRADE,
MAKE ANOTHER MONSTER

MONSTER

(under)

GROWL!

FREDERICK

MAKE THE WORLD AFRAID!

(to INGA)

WE CAN TAKE A HAYRIDE
WHEN WE'RE ON OUR HONEYMOON...

INGA

Honeymoon!

FREDERICK

WE'LL MAKE THE SON OF FRANKENSTEIN
THE SEQUEL'S COMING SOON!

KEMP

Everyone to my house for a glass of Rhine wine and a piece of sponge cake!

ALL

Yay!

Led by KEMP, ALL dance off, leaving INGA and FREDERICK alone on stage as a huge full moon appears to dominate all of stage left.

INGA

Darling, if you gave the Monster your brilliant mind, what did he give you in return?

(FREDERICK whispers in her ear)

THEY kiss, as a BAT flies across the full moon

ALL

WELCOME TO TRANSYLVANIA
THE MOON WILL ALWAYS SHINE
ON YOUNG FRANKENSTEIN!

AHH...!

CURTAIN

THE END

#27 - *Bows*

#28 - *Final Sing - "Together Again"*

FULL COMPANY

TOGETHER AGAIN--
'TIL THE NEXT TIME

WE'RE MIGHTY GLAD THAT YOU CAME
LIKE BYRON AND SHELLEY
LIKE PICKLES AND DELI
LIKE PING PONG AND PADDLES
MAYBE NEXT YEAR "BLAZING SADDLES"

TILL THE NEXT TIME
TOGETHER AGAIN--

TOGETHER
FOREVER AGAIN

#29 - *Exit Music*

ORCHESTRA PLAYERS

DO THE TRANSYLVANIA MANIA
DO THE TRANSYLVANIA MANIA