

(APPROVED BY CARL LAEMMLE, JR.)

#6012

F R A N K E N S T E I N

SCREEN PLAY

by

GARRETT FORT

and

FRANCIS EDWARDS FARAGOH

PICTURE NO. 310-1
DIRECTED BY: JAMES WHALE

(August 12, 1931)

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CARL LAEMMLE, JR.
General Manager.

SCRIPT NO. _____

F R A N K E N S T E I N

SEQUENCE "A"

FADE IN:

A-1 EXTERIOR...LONG SHOT HILLSIDE
DUSK

Sunset. The torn, bloody banner of the sky. Purple and black shadows that creep stealthily in the wake of the sun, which has now gone.

SOUND TRACK: Tolling of bell.

The hill springs out of the landscape--stark, parched. Its weary slope carries the eye toward a bleak summit. This is the cemetery. There are crosses here, rude, primitive, tilted at crazy angles, like so many symbols of the inevitable decay.

Laboriously climbing upward, a little band of peasants, about eight in all, four of which bear a coffin upon their shoulders. At the head of the procession is a priest in his ecclesiastical robes.

There is silence. But from the cemetery, upon the hill, comes the tolling of a small bell. Its notes mingle with those of another, deeper bell heard from somewhere far off.

SOUND TRACK: Sound of smaller bell against larger

DISSOLVE THROUGH TO:

A-2 EXTERIOR..HILLSIDE..CLOSER SHOT

Still they are climbing. As we see them closer now, the pall-bearers are stalwart peasants in Central European garb; the others are bent with age, their faces seamed like the earth from which they sprang.

They pass slowly, silently among the gaunt trees and the CAMERA PANS with them as steadily, with measured tread, they pass on.

DISSOLVE THROUGH TO:

A-3 EXTERIOR..TOP OF HILL..
 MEDIUM SHOT

In the immediate foreground, bulking large against the camera, stands the grim, silent figure of the grave-digger, leaning upon his shovel next to the open grave. His profile, which is turned toward us, proclaims an attitude of waiting. Opposite him, almost leaning out of the picture, is a wooden Christ. On the other side of the grave, the sinister, hooded form of a Monk, tolling the small bell we have been hearing through the scene. Monotonously, unwaveringly, his figure rocks back and forth; and the bell sways with him in its small shrine-shaped box, which rests on top of a long pole.

SHOOTING PAST THESE FIGURES, DOWN THE HILL, we see the bent figures of the peasants as they are approaching.

A-4 EXTERIOR..CEMETERY..MEDIUM SHOT
 (ANOTHER ANGLE)

The procession comes to a halt. In the background is the grave; now the CAMERA IS SHOOTING AT THE BACKS of the peasants--two women, a child; the rest all men --facing forward. The grave-digger looks toward us now.

SOUND: Priest's voice, keening, etc.

The pall-bearers step forward and gently deposit their burden next to the gaping, freshly-dug hole in the ground. The priest steps forward; in a low, rich voice begins to intone the funeral service. Instantly we are conscious of subdued, contrapuntal sobbing from the mourners.

SHOOTING OVER THE COFFIN AND THE OPEN GRAVE, the CAMERA discloses the grave-digger as he now thrusts his spade, almost experimentally, into the mound of loose earth. This is the first movement of the man that we have seen, and it comes during a momentary lull in the priest's chant. A keening single moan from one of the unseen mourners--who are for the present excluded from the shot--next the priest's voice comes anew.

SOUND: Priest's voice, sobs, etc.

SLOWLY THE CAMERA PANS RIGHT, relegating the figure of the grave-digger to a corner of the frame. Now our attention is focused on an ancient headstone, a single weather-beaten slab. From behind it, a head slowly rises into view. A shock of unkempt hair, a pair of bright, glaring eyes; the leering face of the Dwarf is before us. With his hands poised on the edge of the slab, he is raising himself higher and higher--glaring in the direction of the grave, from where the voice of the unseen priest can still be heard. A low, hoarse chuckle from the Dwarf, but in this instant Frankenstein's head appears behind him. There is a scowl on the finely-chiseled, sensitive face as roughly he pulls the Dwarf back.

FRANKENSTEIN (in an excited trembling whisper)

Down! Down! you fool...!

The Dwarf's smile fades, next his head is pulled down, slowly, reluctantly as though loath to tear his eyes from the scene before him. For a second we are conscious only of Frankenstein's burning glance as he remains alone to watch--then he, too, is gone.

And all through this scene, like an accompaniment, we have heard the bells, the priest's voice, the sobs of the mourners.

Q 4

A-6 EXTERIOR..FLASH..LARGE
CLOSEUP..OPEN GRAVE

As the grave-digger's shovel starts piling earth into the hole.

DISSOLVE THROUGH TO:

A-7 EXTERIOR..FLASH..LARGE CLOSEUP
GRAVE

now filled. The back of the shovel is patting loose earth on top of the finished mound.

A-8 EXTERIOR...CEMETERY...CLOSE SHOT

Frankenstein and Dwarf still watching, crouched, as daylight fades.

A-9 EXTERIOR..CEMETERY..MEDIUM
LONG SHOT

as grave-digger in foreground shoulders his shovel, while peasants file slowly off down the hill in the thickening dusk. Next, the grave-digger starts away.

A-10 EXTERIOR..MEDIUM CLOSE SHOT..
(SHOOTING TOWARD FRANKENSTEIN)

Frankenstein, following the progress of the peasants' departure, now raises himself slowly to his feet, and stands for a moment staring after the departing mourners. Then he turns and looks up. The Dwarf's bright, malicious eyes are watching his every move.

FRANKENSTEIN (beckoning quickly,
imperiously to the Dwarf)

NOW! NOW COME! HURRY!

He bends to pick up a pick and a shovel which are lying on the ground. During this, almost as if talking to himself, says:

(CONTINUED)

FRANKENSTEIN (continued)

The moon is rising...there
is no time to lose!

He thrusts the shovel into
the Dwarf's receptive hands.
The latter, in his anxiety,
almost drops it.

FRANKENSTEIN (sharply)

Careful!

(breaking into a
dry cackle)

He is just resting...waiting
for a new life to come...

A-11 EXTERIOR..CEMETERY..MEDIUM
SHOT..REVERSE ANGLE

Grave in foreground as Frankenstein
and Dwarf advance to it with their
tools. Impetuously the Dwarf sinks
his tool into the fresh earth.
Frankenstein, with an exclamation
of rage, drops his own tool and
tearing the pick from the Dwarf's
faltering hands, now thrusts it
into the ground. The Dwarf, applying
the shovel with occasional indistinct,
inarticulate guttural murmurs, starts
throwing out shovelful after
shovelful of earth.

SLOWLY DISSOLVE THROUGH TO:

A-12 EXTERIOR...CROSSROADS..MOONLIGHT
CLOSE SHOT

At the crossing of two mountain
paths stands a crude gibbet, from
the arm of which swings the body
of a hanged man. Actually, owing
to the restrictions imposed upon
us by the closeness of the shot,
we see only a pair of legs from
the knees down, slowly rocking back
and forth in the gust of wind
blowing through the trees. We see,
as well, the lower portion of the
gibbet itself, and we hear the
cracking of the rusty shackle bolt
on the beam.

SOUND: Shackle bolt,
wheels, murmurs

Now we hear the sound of wheels
off-screen and mysterious murmurs,
their intensity ever increasing.
Into the immediate foreground comes
a handcart, dragged by Frankenstein
and the Dwarf. Arriving beneath
the gallows, the Dwarf excitedly
points upward.

(CONTINUED)

DWARF: (his voice high-pitched
with excitement)

Look, look! It's still here!

Frankenstein lets go of the handle of the cart; it drops to the ground with a dull thud. Folding his arms, his eyes slowly travel upward. For a while he stares into the unseen face of the hanged figure. Now, with a commanding gesture, he motions to the Dwarf.

FRANKENSTEIN

Up! Cut the rope!

The Dwarf is reluctant now, for a moment; he cowers.

(his voice hard as steel)

Up!

The Dwarf, beaten, grunts assent. From within the folds of his cloak, Frankenstein draws a heavy knife; hands it to Dwarf, who now slowly starts to climb.

A-13 EXTERIOR...TOP OF GIBBET
CLOSE SHOT

showing the upper part of the rope and beam, as the Dwarf comes into the scene, crawling along with the knife in his teeth. In the moonlight, we catch the glint of his knife; his evil eyes are agleam as he starts to reach for the rope. Now his knife is drawn across it--next we hear the thud of a body falling.

SOUND: Thud of body
falling

The Dwarf sticks his head out, looking toward the ground. Offscene, we hear a single peal of laughter, indicating Frankenstein's delight.

A-14 EXTERIOR..AT CROSSROADS..
MEDIUM SHOT

Frankenstein is kneeling beside the body, which has now fallen to the ground. The Dwarf is seen scrambling down from the gibbet, swiftly joining his master.

(CONTINUED)

(In this shot we can see the bare, rugged mountains that flank the road. Again, very little vegetation; just a few starved shrubs, gaunt trees. The gibbet, as previously indicated, is at a crossing where diverging roads join to become one, which in turn leads into the foreground of the picture. It is on this latter road, Frankenstein and the Dwarf are kneeling over the body, just now.)

DWARF (as he comes up to Frankenstein)

Is it all right?

FRANKENSTEIN (without looking up)

Sh-h!

But next, glancing up:

...Quite a good body. But the neck is broken..the brain is useless now!

Suddenly seizing the Dwarf by the shoulder, he shakes him.

...We must find another brain!

A-15 CLOSEUP FRANKENSTEIN

Alight with the emotions of a scientific visionary, as he whispers:

FRANKENSTEIN

My work must go on!

FADE OUT

FADE IN:

B-1 INTERIOR..LIVING ROOM..VILLA
NIGHT..LARGE CLOSEUP PHOTOGRAPH
OF FRANKENSTEIN

Resting in an ornate frame on a polished table, the flicker of firelight across its face. The tilt of the head and general expression should coincide with preceding closeup. (Sc. A-15)

Off-screen we hear a door opening--simultaneously with this the CAMERA MOVES BACK SWIFTLY, now including the door in the shot. A smiling maid in peasant costume seems about to usher in Victor Moritz, but apparently so great is the haste of this well-dressed pleasant young man that he brushes past the servant as he hurries into the room.

Coinciding with his entrance, from the other side of the picture Elizabeth, Frankenstein's fiancée--a charming girl of twenty, wearing a simple dinner frock--comes up to receive Victor. They meet about the center of the charming, tastefully furnished large living room.

ELIZABETH (extending both her
hands in greeting)

Victor, I'm so glad you've
come!

But so great is her excitement that she seems unable to finish the sentence as with flushed, helpless face she stands before him, her lips moving as though unable to utter further words. Victor seizes her hands, looks with a certain consternation into her eyes. The maid seizes this opportunity to withdraw silently.

B-2 CLOSE SHOT VICTOR AND ELIZABETH

matching action as Victor says
in a subdued, worried voice:

VICTOR

(CONTINUED)

What is it, Elizabeth...?

Then, as she is still unable to speak, he says in a positive, knowing voice:

VICTOR

You've heard from Henry!

Elizabeth nods nervously. Swiftly her words come now.

ELIZABETH
Yes!

While reaching into her bosom to produce a partly crumpled letter.

...the first work in four months. It just came.

(intensely)

Victor, you must help me!

VICTOR (touching her arm for a fleeting instant)

Of course!

Elizabeth gratefully covers his hand for a second with her own.

ELIZABETH

I'm afraid! I've read this over and over again--but they're just words I can't understand. Listen--

With trembling hands she holds the letter close to her eyes, which are moist now. Breathing heavily, she picks out a passage at random and reads:

ELIZABETH

"...You must have faith in me, Elizabeth..wait. My work has to come first, even before you.

She looks at him out of tear-filled eyes. Then, taking a deep breath, she goes on:

"...At night the winds howl in the mountains. There is no one here! Prying eyes can't peer into my secret. I am living in an abandoned old watch-tower, close to the town of Goldstadt...only my

(CONTINUED)

B-2 (CONTINUED)

ELIZABETH (continued)

assistant is here to help me
with my experiments..."

VICTOR (involuntarily)

Experiments!

ELIZABETH (lowering the letter as
she looks up at him with
clouded wide eyes)

The very day we announced our
engagement he told me of his...

(bitterly emphasizing
the word)

..experiments! He said he
was on the verge of a discovery
so terrific that he doubted
his own sanity...

(shaking her head, she
suddenly breaks off)

...Oh, this can't go on!
Victor, have you seen him?

Victor is silent for a while,
then he begins quietly:

VICTOR

Yes. About three weeks ago.
To me, too, he spoke of his
work. I asked if I might
visit his laboratory.

(with a dry, sad laugh)

He just glared at me and said
he would let no one go there.
His manner was very strange.

ELIZABETH (frantically)

What can we do? Oh, if he
should be ill...

VICTOR

Don't worry. Tomorrow I will
go to Dr. Waldman, Henry's old
professor at the medical
school. Perhaps he can tell
me more about all this.

Elizabeth puts her hand on
the lapel of Victor's coat
as she says gratefully:

ELIZABETH

Victor...! You're a dear!

(CONTINUED)

B-2 (CONTINUED)

VICTOR (his voice very tender as he answers quietly)

I would go to the ends of the earth for you.

A flicker of a smile crosses Elizabeth's face as for a second her voice lightens.

ELIZABETH

I shouldn't like that. I am far too fond of you.

VICTOR (warmly)

I wish you were.

He reaches for her hand, almost instinctively; but the girl draws it back quickly as her expression saddens:

ELIZABETH (in a compassionate voice)

My dear...

Victor's face stiffens the least bit.

VICTOR

I am sorry!

And, as he goes toward the door:

Good night!

ELIZABETH (almost inaudibly)

Good night, Victor, and thank you, thank you!

THE CAMERA PANS with Victor excluding Elizabeth for the moment. Victor is about to turn the knob, we hear her voice:

ELIZABETH

Victor...!

He turns--she hurries into the picture, coming up to him.

ELIZABETH (resolutely)

I'm going with you!

And as he raises his hand in protest, even before the words can leave his lips, we

FADE OUT

"SEQUENCE 'C'."

FADE IN

C-1 INT. UNIVERSITY LECTURE THEATRE
MEDIUM SHOT

An amphitheatric room, rather spacious; with CAMERA SHOOTING FROM THE REAR, taking in the backs of the students as they sit in their places, which are arranged in even semi-circular rows. Farther away, facing the camera, is the raised platform, with its demonstration table for the lecturer. This latter is very simple and rigidly modern in its appointments. A few scientific instruments are visible; overhead hangs a single drop-light; concentrated on the top of table and throwing the rest of the room into comparative darkness.

As we fade in, two attendants are just pulling a rubber covering over a body which lies on a dissecting table. (This table, of smaller proportions than the lecture table, is at the Right of the latter, somewhat in the f.g.) Dr. Waldman watches the attendants for a second, nods his head approvingly, then with brisk steps crosses to lecture table. During this action CAMERA HAS BEEN TRAVELLING FORWARD up the center aisle among the seats - as it approaches Waldman we see that he is standing in front of two jars containing two human brains in a preserving fluid.

C-2 CLOSE SHOT WALDMAN

Turning his gaze on the two jars before him, he thrusts out his finger, indicating them. As he speaks, there is definite authority in his voice.

WALDMAN (pointing to first jar)

Here we have probably the most perfect specimen of the human brain that has ever come to my attention here at the University.

(pointing to second jar)
And here - the abnormal brain of the typical criminal!

(CONTINUED)

C-2 CONTINUED

Pausing for dramatic effect, he next continues, again indicating the abnormal specimen.

WALDMAN

All of its degenerate characteristics that we have so far observed, check amazingly with the history of the dead man before you...

(now he points to body on dissecting table)

..whose life was one of brutality, violence and murder.

(pause - then)

Both these jars will remain here for further inspection.

(with a little bow of his head)

Thank you, gentlemen -- the class is dismissed.

Following his words, the CAMERA TRAVELS BACK to about the middle of the room, showing the students rising from their seats and slowly filing out.

C-3 INT. ANTEROOM IN UNIVERSITY
MED. SHOT

Victor and Elizabeth are standing at desk, behind which a secretary seems just to have risen at sight of the visitors.

SECRETARY (nodding as though in answer to a request)

I shall tell Dr. Waldman that you are here.

VICTOR

Please.

His intonation and manner imply "Thank you" as well. A little sigh of relief from Elizabeth; she sinks into a chair. The secretary looks at her again, then exits.

C-4 INT. HALL OUTSIDE AMPHITHEATRE
MED. CLOSE SHOT ON DOOR

The two wings of the large door are open; the CAMERA IS SHOOTING TOWARD IT AT SUCH AN ANGLE AS TO TAKE IN a portion of the narrow hallway. The students are just filing out of the classroom. Closing the rear, the last to exit, we see Waldman. He is about to turn off and start Right when the secretary comes up from left and stops him.

SECRETARY

Herr Victor Moritz and a lady are waiting to see you, Doctor.

Then he adds, almost as an afterthought.

About Henry Frankenstein.

Waldman wheels around in evident surprise.

WALDMAN

Frankenstein?

There is a second's hesitation, his face clouds. Then...

Show them into my study.

C-5 INT. LECTURE ROOM.
CLOSE SHOT ON WINDOW

CAMERA IS FACING THE WINDOW. Outside, with his face flattened against the glass, is the Dwarf. He is in an attitude of waiting, listening. Now he seems satisfied that the room is empty -- quickly raising the window, he climbs through. CAMERA PANS WITH HIM as stealthily he makes his way to the table. There he peers at the sheet-covered body before him. On his face is a mixture of reluctance and morbid curiosity. He cannot resist lifting the rubber sheet--but instantly he drops it with an exclamation of horror. Now he moves further, in direction of the two jars. CAMERA IS STILL PANNING WITH HIM.

Next CAMERA PUSHES FORWARD, concentrating on the two jars, with the Dwarf's hands hovering over them. His face bends into picture,

(CONTINUED)

C-5 CONTINUED

scrutinizing the two specimens. Now we see him lifting the jar containing the normal brain and labelled so. At this point the sudden, sharp ringing of a bell outside so completely unnerves him for the moment that he drops the jar containing the good brain. CAMERA PULLS BACK A TRIFLE, showing the Dwarf with the broken jar and its spilt contents on the floor. For a second or two the Dwarf gazes at the debris in consternation-- then his eyes lift, concentrating on the other jar, the one with the abnormal brain. A swift flash of a smile -- hurriedly he takes the jar and starts toward window. CAMERA PANS with him to window, following his progress as again he climbs through, and makes his exit.

SOUND: SHARP ringing of bell

CUT TO:

C-6 INT. WALDMAN'S STUDY
MED. CLOSE SHOT

Establishing Victor and Elizabeth in Waldman's study. Actually the place is a combination office and library-- papers, medical charts, etc.

Elizabeth is facing Waldman, standing before him:

WALDMAN

A most brilliant young man, Herr Frankenstein -- yet so erratic -- I am troubled --

ELIZABETH (nervously)

I'm worried about Henry! Don't conceal anything from me, Dr. Waldman! Please don't! I must know what is the matter with him!

Waldman is silent for an instant. Then, looking fixedly at Elizabeth.

WALDMAN

Herr Frankenstein is greatly changed.

(CONTINUED)

C-6 CONTINUED

VICTOR (cutting in)

You mean... changed as a
result of his work...?

WALDMAN (nodding)

His work. His researches into
chemical galvanism...
electro-biology...

(for the moment carried
away)

His insane ambition to create
life! .

Elizabeth pales, then cries
out:

ELIZABETH

How? How?

(with a pleading gesture)

Tell us everything, whatever it
is.

Again Waldman hesitates.
Then he half-turns as he
says.

WALDMAN

Well, he left the University
abruptly...because I refused
to supply him with always newer,
always fresher bodies for his
experiments.

(almost completely
turned from the pair now)

He found what he needed.
Elsewhere. And he was not too
particular how he got them.

Victor and Elizabeth
seem stunned by Waldman's
words. The boy is the first
to collect himself and speaks
now.

VICTOR

Oh, rabbits, dogs --
the usual clinical experiments.
(with attempted lightness)
Well, what are the lives of a
few animals?

Waldman shakes his head.
He turns now, and his words
come, slowly, deliberately.

(CONTINUED)

C-6 CONTINUED ... 2

WALDMAN

Herr Frankenstein was interested only in human life! First to destroy life, then re-create it -- there you have his mad dream.

A sharp intake of breath from Elizabeth.

There is a heavy, painful silence in the room. Elizabeth stands, staring ahead of her in a daze.. Once or twice she passes her hand over her forehead. Suddenly she bursts out..

ELIZABETH

I shall go to him!

WALDMAN (curtly)

You'll not be very welcome!

ELIZABETH (shrugging)

What does that matter?
I must see him..

(impulsively)
Dr. Waldman, you have influence with Henry..he respects you. Come with us! Help us get him away!

Waldman looks at her for a long time -- patiently, his first reaction is to refuse, next he bows half-way ..

WALDMAN

Very well, Fraulein, I've warned you! But if you wish it, ...tonight!

DISSOLVE INTO:

C-7 CLOSE SHOT INSIDE CARRIAGE

Waldman, Victor and Elizabeth are seen sitting in carriage. On the box is an old peasant driver.

WALDMAN (to driver)

There...to the left. Man, it's the top of the Weissenberg we want...
(CONTINUED)

C-7 CONTINUED

DRIVER (turning around, his
 face drawn)

The Weissenburg!

WALDMAN

Yes, yes...fast as we can!

The driver, still staring,
mutters something unin-
telligible, silently crosses
himself.

C-8 EXT. MOUNTAINSIDE.. LONG
 SHOT..NIGHT.

Shot of the old-fashioned
carriage galloping up the
rough mountain road.

SOUND: Wheels creaking.

FADE OUT.

"SEQUENCE D"

D-1 FADE IN:
 EXT. VERY LONG SHOT.
WATCH TOWER..NIGHT.

SOUND: Low rumble of distant thunder.

A feudal structure stands near the crest of a mountain, in a rocky clearing. It presents a gaunt, almost spectral appearance in its desolation and abandonment.

A pale flash of distant lightning illumines the sky for an instant - a storm is approaching.

SOUND: Distant rattle of horses' hoofs.

DISSOLVE THROUGH TO:

D-2 EXT. ROOF OF TOWER - MED.
CLOSE SHOT

Dwarf is in f.g. wires and implements in his hands - is busy at work making some sort of connection between the rods and antennae of the tall aerial and two main high frequency wires. These wires run down into the interior of the Tower.

The roof has been reconstructed so that one half of it slides back, like the rounded dome of an astronomical observatory. and is controlled by a lever inside, which we see later.

Now the roof is open and the Dwarf is moving about with considerable agility.

The voice of Frankenstein is heard from below, impatiently calling:

FRANKENSTEIN

Fritz!

Dwarf pauses in his operations, and kneeling down at the edge of the opening, he looks into the room below.

CAMERA MOVES FORWARD INTO LARGE CLOSEUP, head and shoulders of dwarf in immediate fore, so that, shooting down over his shoulders into the laboratory below, some fifty feet or more, we see Frankenstein looking up, giving directions.

(CONTINUED)

D-2 CONTINUED

He is wearing a white surgeon's uniform.

FRANKENSTEIN

Have you finished making those connections?

Dwarf nods several times.

DWARF

Yes, they're done!

D-3 INT. LABORATORY - REVERSE SHOT

The head and shoulders of Frankenstein in fore, this time, shooting up to the large opening in the roof to where the Dwarf kneels, peering down in. From somewhere beneath the opening two shining steel rods, placed about four feet apart, rise into the air from a momentarily unseen fixture on floor of laboratory, connecting with the two high frequency wires, that drop down from above.

FRANKENSTEIN (sharply)

Come down, then! Help with these attachments. We've no time to lose.

His manner is peremptory, indicating a high state of nervous tension. The Dwarf grasping a rope, which trails loosely from the roof, lowers himself with quick agility to the laboratory level. CAMERA FOLLOWS HIS PROGRESS DOWN, MOVING BACK to assume floor level focus, and we get a general view of the interior of the laboratory.

It is circular in shape, quite large, with no windows, It has two doors, both of solid oak, with great iron bolts - one leading to the main portion of the mill, and the other somewhat smaller, opening out upon the narrow balcony which encircles the top floor of the mill. Both doors are closed at this time. The lighting is weird and unearthly. At one side of the room, covering a vast amount

(CONTINUED)

D-3 CONTINUED

of wall-space, is an intricate electrical machine - a glittering, mysterious apparatus with generators, transformers, wave chargers, diffusers, a large rotary spark gap, etc. - very impressive looking, as it looms large and forbidding in the gloom of the room. In the wall adjoining this machine, are two large levers and a couple of wheels, constituting the apparatus for opening and closing the roof, and for raising and lowering the other principal features of the room - a long, surgical table, built of shining steel, with telescopic legs, which can be manipulated to raise the table to a height of twelve or fifteen feet above the floor level.

On this table lies a figure covered with a cloth of some shimmering metallic material designed to catch the light. It is Frankenstein's creation, the monster of our story - waiting for the mysterious process which will give it life!

Above the head is a ring electrode with attached insulator, connecting with the high frequency wires; while encircling the body are three or four mercury tubes, one above the other, fashioned to follow the general outline of the body.

At one side is a battered old sofa and a long table, covered with test tubes and vials - glass graduates - crucibles - a Bunsen burner - sheaves of papers filled with notes and minute mathematical calculations.

The sofa and table are the only things in the room which look old or out of place - the rest of the room being apparently the very last word in ultra-modern equipment. In actuality, it is more impressionistic than scientific, and designed to create a feeling of modern scientific "magic" - something suggestive of the laboratory in "Metropolis."

(CONTINUED)

D-3 CONTINUED ... 2

As the Dwarf reaches the floor level, there is a flash of lightning, and a deep roll of thunder, coming nearer. The Dwarf drops down at Frankenstein's feet and crouches there in terror.

FRANKENSTEIN (sneering)

Fool! Let the storm come. If it develops as I hope, you'll have plenty to be afraid of before the night is over.

He turns abruptly toward the wheel in the wall. CAMERA FOLLOWS, leaving Dwarf behind.

Frankenstein starts turning one of the large wheels. Clap of distant thunder.

FRANKENSTEIN

Attach the electrodes!

D-4 INT. CLOSE SHOT.
FRANKENSTEIN

glancing aloft as he turns the wheel. He is dishevelled and haggard, his surgeon's uniform stained with chemicals and looking as if he hasn't had it off for days, - his eyes feverish.

FRANKENSTEIN

Oh, it will be magnificent.. This storm...the lightning.. all the electric secrets of heaven!

(exultant)

And this time we are ready, eh, Fritz? Ready!

He crosses toward table, CAMERA MOVING BACK TO WIDER ANGLE. He turns to Dwarf who is crouched on floor.

FRANKENSTEIN

What's the matter?

(CONTINUED)

D-4 CONTINUED

The Dwarf, inarticulate with fright, points to the body on the table. Frankenstein gives a short, tense laugh. In almost paternal manner takes Dwarf by hand, leading him to table. Here he lifts a section of the cover, revealing arm and hand of Monster - both black.

FRANKENSTEIN

See, there is nothing to fear! No blood, no decay...just a few stitches. Look! And here the final touch - the brain - you stole - Fritz!

Dropping the cover; his voice rising in triumph;

Think of it! The brain of a dead man...in its place..ready to live again, ready to function. In a body I made with my own hands!

(he holds up his hands, gloating over them. Then, curtly)

Throw the switch! Let's have one last test...

Dwarf crosses to switch, lifting it preparatory to shutting the thing. During this:

FRANKENSTEIN

Good! In fifteen minutes, when the storm is at its height - we'll be ready -

But at this point, there is the distinct sound of horses' hoofs again, outside.

FRANKENSTEIN (listening)

What's that?

Dwarf's hand is arrested before he has closed the switch.

DWARF (muttering)

There...someone...

FRANKENSTEIN

Quiet!

(CONTINUED)

D-4 CONTINUED ... 2

Sound of hollow knocking
on the door - they stand
still - knocking is repeated
louder.

FRANKENSTEIN (excitedly)

Go, send them away...no one
must come in here!

Frankenstein opens the door,
pushes the Dwarf outside,
then he closes door again
and stands listening. FLASHES
OF LIGHTNING, THUNDER.

D-5 INT. STAIRCASE - HALL.
MED. SHOT

We see Dwarf, lantern in
hand, coming down the
weird, shadow-filled
staircase. He crosses to
door; opens small wicket.

D-6 CLOSE SHOT - AT DOOR

OVER DWARF'S SHOULDERS, SHOOTING
TOWARD DR. WALDMAN'S FACE AT
WICKET.

WALDMAN

It is Dr. Waldman, Fritz!

Dwarf shakes his head,
In a surly voice:

DWARF

You can't see him! Go away!

CUT TO:

D-7 MED. CLOSE SHOT
EXT. OUTSIDE TOWER.

It is raining hard. Elizabeth,
Waldman and Victor are standing
here, crouched against the wall,
seeking shelter. The two men
are banging on the door, even
as the Dwarf's hand is seen
banging the shutter to.

(CONTINUED)

ELIZABETH (Calling)

Henry! Henry!

WALDMAN (similarly)

Frankenstein!

Victor joins in; the voices merge.

CAMERA PULLS BACK now revealing the balcony above their heads. Frankenstein now appears there. His eyes are dilated as he peers down.

FRANKENSTEIN

Who is it? Who is it? What do you....?

ELIZABETH (raising her voice)

It's I, Elizabeth! Please open the door!

WALDMAN (angrily)

Man, let us in!

FRANKENSTEIN (frantic)

Not now..give me time! You must leave me alone now --

Abruptly he goes in. But the others refuse to leave - continue battering on door and again we hear their shouts -

VOICES OF TRIO

Henry! Frankenstein!

During this, CAMERA ABANDONS THE BALCONY, AGAIN CONCENTRATING ON SHUTTER and the group before it. Now the shutter opens. Frankenstein's face appears, scowling.

VICTOR (exasperated)

Locked doors! What's all this nonsense?

ELIZABETH (pleading)

Henry, at least give us shelter!

D-8 INT. LOWER FLOOR OF TOWER
 MEDIUM SHOT

THE CAMERA IS SHOOTING TOWARD THE DOOR -- we see the three visitors coming in. Frankenstein, as though backing before them, has already reached the staircase.

Further up along the staircase, we see the Dwarf's form scampering upward.

Elizabeth presses forward, ahead of the others; now she is next to Frankenstein.

ELIZABETH (warmly)

Henry!!

D-9 TWO SHOT - ELIZABETH AND
 FRANKENSTEIN

Matching action as the girl puts out her hand, as though pleadingly to touch his arm, but Frankenstein backs away, up yet another step. Just now Waldman and Victor are excluded from the scene.

Suddenly, as though having changed his mind, Frankenstein turns, faces the girl:

FRANKENSTEIN

Elizabeth, please... Won't you go away... won't you trust me... just for tonight?

Elizabeth shakes her head, her eyes are tender as she looks at him:

ELIZABETH

You're ill, Henry. My dear, what's the matter?

FRANKENSTEIN (impatiently)

Nothing. I'm all right. Really I am.

Bending close to Elizabeth, importuning.

(CONTINUED)

D-9 CONTINUED

FRANKENSTEIN

Don't you see that I mustn't
be disturbed? Do you want to
ruin everything? My experiment
is almost completed.....

ELIZABETH (soothingly)

Yes..I understand. But listen
a moment to me.

(softly)

I believe in you, but I cannot
leave you tonight.

Frankenstein's face
twitches; his manner is
frantic as he snaps:

FRANKENSTEIN

You've got to leave!

THE CAMERA MOVES BACK
now including Victor and
Waldman.

VICTOR (pressing forward)

You're inhuman! You're crazy!

Frankenstein's eyes widen,
his lips stiffen. When he
speaks, it is in a cool,
challenging voice:

FRANKENSTEIN

Crazy, am I? All right!
We shall see whether I am
crazy or not!

(with a wave of his hand)

Come on up!

D-10 INT. TOWER.. LONG SHOT

Immediately after speaking
the last words, Frankenstein
turns and starts up the stairs,
followed by the others.
As he reaches the door of
his laboratory, he puts his
hand on the door-knob and
pauses for a moment.

FRANKENSTEIN (facing the group)

Are you sure?

As Elizabeth nods, Franken-
stein opens the door.

D-11 INT. LABORATORY...MED. SHOT

CAMERA IS SHOOTING TOWARD THE DOOR as Frankenstein enters - now he steps aside to let the others come in. No sooner have they all entered when Frankenstein quickly shuts the door and locks it, putting the key in his pocket.

FRANKENSTEIN (with a grave smile)

Forgive me - I am forced to take unusual precautions. Sit down and do nothing. You too, Elizabeth, please.

The girl and Victor obey, but Waldman, who so far has been looking around curiously, has now stepped up to the table where the body is lying. But at this point the Dwarf, who has so far confined himself to a corner, suddenly leaps forward, snarling, barring Waldman from the table.

DWARF

Don't touch that!

D-12 CLOSER SHOT

As Frankenstein also rushes up to Waldman, shouting:

FRANKENSTEIN

Keep away from that table!

WALDMAN (surprised, pained)

My boy!

FRANKENSTEIN (determined)

I'm sorry, Doctor, but I must insist.

Waldman, silent now, sinks into a chair. Frankenstein steps up to Victor and says coldly, deliberately:

A moment ago you said I was crazy -- tomorrow the world will decide that!

Victor bends his head a trifle, as though implying, "I see! "

D-13 MED. CLOSE SHOT

Frankenstein is against the machine now; he studies it for a second or two, completely disregarding his visitors -- then turns to the group again. There is a smile on his face as he speaks:

FRANKENSTEIN

Dr. Waldman, I learned a great deal from you at the University, about the violet ray, about the ultra-violet ray which you said was the highest color of the spectrum. You were wrong!

FRANKENSTEIN (points to machine)

Here, in this machine, I have more than that. I have the great ray which first brought life into the world!

WALDMAN (skeptical but polite)

Your proof?

FRANKENSTEIN (smiling)

Well, yes -- tonight you shall have proof.

(serious again)
First, I brought to life only dead animals...then a human heart which I kept beating for three weeks..But now I am going to turn this ray on that body.

(his voice rings out as he points)

And endow it with life!

He stops, triumphantly waiting for Waldman to speak.

WALDMAN (in a shocked incredulous voice)

And you really believe you can bring the dead to life?

This is Frankenstein's great moment. He has been waiting for this.

(CONTINUED)

D-13 CONTINUED

FRANKENSTEIN (exaltedly)

That body is not dead. It has never lived! I created it! I made it with my own hands from bodies taken from graves, from the gallows -- anywhere!

(almost diabolically)
Go, satisfy yourself!

CAMERA PULLS BACK INTO A

D-14 MEDIUM SHOT

With all present intently watching him, Dr. Waldman slowly approaches the table, goes through a routine examination. Then he straightens, looks at Frankenstein.

FRANKENSTEIN (quickly)

Ah - dead!

Silently, quite awestruck, Waldman retreats to his seat. Frankenstein, eyes gleaming, waits till the man is seated, then laughs again:

A great scene, isn't it? One man crazy -- three very sane spectators!

Clap of thunder and flash of lightning.

The overture begins.

(he gets very business-like; to Fritz)

Is everything ready? Test the batteries!

The Dwarf goes and makes some connections. Frankenstein himself makes an adjustment - loose sparks crackle across the machine - the rotary sparks make snapping circles of fire. Frankenstein concentrates his entire attention on the machine which now springs into action. He leaps back crying.

FRANKENSTEIN

Careful! Stand back! Quick!

(CONTINUED)

D-14 CONTINUED

He removes cover from body - showing arm is black - he turns wheel and the table with all its apparatus rises slowly into the air on the steel supports, carrying the body of the Monster upwards toward the opening in the roof. The machine spurts and glows and we get glimpses of the faces of the spectators - quick flashes.

FRANKENSTEIN

Now for the contact!

He makes another adjustment, this time we see thru the roof, A terrific bolt of lightning as it strikes the apparatus. A final and terrific crash of thunder. - Flash of lightning completely blotting out the scene - every light is blown out - just the outline of the men and the pale flicker on their faces as the lightning plays across them - screams of the Dwarf. Frankenstein completely exhausted, bordering on collapse, staggers to the wheel, brings the table down again. The electrical effects gradually die down. The hand of the Monster is seen dangling over the side where it was dropped by Waldman in his hasty examination. CAMERA MOVES TO LARGE CLOSEUP of hand which is now white.

D-15 CLOSEUP HAND

As we hold the closeup one of the fingers on the hand starts to move slowly. Frankenstein, Dwarf and Waldman are now gathered around the table - Victor is tending Elizabeth who has conveniently passed out. Another finger moves followed by a third, then the hand slowly moves up and puts itself on the breast. CAMERA PULLS BACK again, into a -

D-16 MEDIUM SHOT

FRANKENSTEIN (laughing crazily)

It's alive! It's alive!

Victor leaps forward.

VICTOR

Henry - in the name of God!

FRANKENSTEIN

(standing up, his
feet apart)

God? Now I know how it
feels to be God!

FADE OUT

SEQUENCE "E"FADE IN:

E-1 INT. LABORATORY IN TOWER
CLOSE SHOT

This is several days later.
Now the operating table has
been removed; in its place
have appeared a chair and
table, giving the room a
normal appearance once more.

THE CAMERA, FOR THE TIME BEING
shows Frankenstein alone,
nervously walking up and down.

FRANKENSTEIN (in an excited,
argumentative voice)

We must be patient! Do you
expect perfection at once?

During his speech, the
CAMERA HAS STARTED MOVING
BACK: now we are in a --

E-2 MED. CLOSE SHOT

Immediately we are aware of
Dr. Waldman, seated next to
the desk. He is violently
shaking his head as he turns
to Frankenstein:

WALDMAN (his voice uncontradictable)

This creature of yours will
prove dangerous, mark my
words! He should be kept
under guard!

Frankenstein stops. His
eyes narrow as he flings
at Waldman:

FRANKENSTEIN

I'm not afraid! He's harm-
less -- give his brain a
chance to develop.

(laughing)

You ought to know about his
brain -- it was taken from
your own laboratory!

(CONTINUED)

E-2 (CONTINUED)

WALDMAN (horrified)

My laboratory --- !

(A light dawns on him;
he leaps forward.)

I know now -- the criminal's
brain that was stolen!

FRANKENSTEIN

Oh, no, you're mistaken.
Fritz brought me the normal
brain ---

WALDMAN (grasping his arm)

Listen to me! The brain he
stole was that of a brutal
and vicious killer....

Frankenstein pales. He
looks defeated, helpless --
but next he says defiantly:

FRANKENSTEIN

Well, let it be! After all,
it's only a piece of dead
tissue....

WALDMAN (heatedly)

But indelibly impressed upon
it is criminality, vice --
only evil can come of it!

(Pause, then:)

If you persist in this
madness, your health will
be ruined. Already your
sanity.....

But here Frankenstein
interrupts him with a
mocking:

FRANKENSTEIN

I'm astonishingly sane, Doctor!

WALDMAN (with a gesture that
implies "let's assume
you are")

You have created a monster!

Frankenstein crosses to
table, selects a cigarette
from a box; lights it be-
fore replying:

(CONTINUED)

E-2 (CONTINUED- 2)

FRANKENSTEIN

Patience! I believe in this
"monster" as you call it and
if you don't leave me alone!

WALDMAN (warningly)

Think of Elizabeth... and your
father!

Frankenstein's face
darkens, he is silent
for a moment. Then, in
a curiously soft voice:

FRANKENSTEIN

Elizabeth has faith in me.
My father'll believe when the
rest of the world does!

(irritably)

I've got to experiment further.
He is only two days old.
Wait till I teach him things,
till I rouse the human in him.
So far he's been kept in
complete darkness -- today
I'll bring him into the
light!

Here, however, his voice
suddenly dies away as a
strange voice is heard
from the direction of the
door. It is a haunting,
piteous sound, like that
of a lost animal.

E-3 MEDIUM SHOT

THE CAMERA, CHANGING ITS
ANGLE, now takes in the door,
keeping Waldman and Franken-
stein in the foreground.
Both have now turned to the
door, which slowly opens,
revealing the Monster in the
frame.

The Monster is a strangely
hideous, grotesque, inhuman
figure -- its figure supply-
ing the only semblance of
humanity. It stands there
in the doorway, staring out
of unseeing eyes at the two
men. He does not move....
a slight, twitching about
the mouth alone denotes life.

(CONTINUED)

E-3 CONTINUED

Dressed in an old suit of Frankenstein, which is far too small for him, making the Monster look shrunken -- or in a shape-less, colorless sack-like garb, perhaps -- it looks like a dead thing. Its flesh is gray, blotchy, the lips almost black. The top of its head has a curious flat ridge like the lid of a box. The hair is fairly short and quite obviously combed over the ridge to hide the defect of the joining where the brain was put in. It is apparent that the Monster is becoming used to the dim light.

Doctor Waldman is visibly alarmed but stands his ground. Frankenstein goes toward the thing; after a few steps, however, he stops fascinated by the creature, hardly knowing what to expect. He motions to the Monster with his hand and says:

FRANKENSTEIN

Come in! Come in!

The Monster slightly sways, and we think it is going to fall but it starts MOVING toward Frankenstein. All the joints are quite stiff, yet it has perfect balance. It does not walk like a Robot, it glides forward with a slightly swaying, rhythmic movement.

E-4 CLOSER SHOT

The CAMERA TRUCKS BEFORE Frankenstein as he, backing slowly, leads the Monster to a chair. Still facing the creature, Frankenstein makes half-hypnotic, half-persuasive gestures with his hands:

FRANKENSTEIN

Sit down!

(CONTINUED)

E-4 (CONTINUED)

The monster fails to understand. Frankenstein though quivering with excitement painstakingly goes through the required movements; now he repeats:

FRANKENSTEIN

Sit down! DOWN!

With slow, jerky tentative movements the Monster assumes a sitting posture.

FRANKENSTEIN (to Waldman triumphantly)

You see! It understands. Just give me time -- he'll be like you or I!

WALDMAN (uncertainly)

I wonder!

FRANKENSTEIN

I'll prove it! The daylight will help. Watch!

Frankenstein goes to the wall, turns the wheel which moves the sliding roof. The sunlight streams in on the Monster. It is startled and gazes with growing wonder at the sky; slowly rises, bring its hands slowly up toward the light.

WALDMAN

Take care, Herr Frankenstein! Take care!

Frankenstein closes the roof, leads Monster back to the chair.

FRANKENSTEIN

Sit down!

The Monster sits down.

FRANKENSTEIN (exulting)

You see Doctor Waldman, it knows! It understands this time. It's wonderful!

(CONTINUED)

E-4 (CONTINUED - 2)

The Dwarf now comes mumbling into the room, rubbing his eyes. He has obviously been asleep, and was terrified at the sight of the Monster down below.

DWARF (in terrified voice)

Herr Frankenstein! Herr Frankenstein! Where is it? Where is it?

Turns, sees Monster sitting in chair. He utters a piercing scream, crosses himself saying:

DWARF

Santa Maria!

FRANKENSTEIN

Shut up! You fool!

Points to Monster. The Dwarf drops on the floor on all fours, fumbles in his pocket, takes out a dirty package of cigarettes, strikes a match on floor - lights cigarette. The moment the Monster sees the fire, it lets out an unearthly shriek. Its mouth widens to a hideous grin - its awful hands beat the air. It starts to rise from the chair, moves toward the Dwarf. Frankenstein and Waldman shout.

FRANKENSTEIN AND WALDMAN

Sit down! Get back! Back! Back! Back! Back!

The Monster takes no notice, however, so Frankenstein, now frightened, seizes a box of matches and strikes match after match in the Monster's face until it is completely cowed. He grovels on the floor, shrieking.

WALDMAN (shouting)

Shoot it! It's a Monster!

(CONTINUED)

E-4 (CONTINUED - 3)

He starts toward the Monster. But Frankenstein's hand descends on Waldman's arm, restraining him.

FRANKENSTEIN (in a warm, feeling voice)

No! It's human!

Waldman, his movements arrested, stands still. Frankenstein again approaches the Monster. This time he holds a single lighted match in front of the latter's eyes for a long while. The Monster shrinks from the fire... During this, the Dwarf has maliciously crept up -- stealthily he kicks the Monster. It is just at this moment that Frankenstein's last match flares up, then dies out. And then the Monster springs. His hands shoot out toward the Dwarf. Waldman has just time enough to drag the Dwarf off, saving the latter's life, perhaps. The Monster, now unmanageable, is finally overpowered by Frankenstein and Waldman.

FRANKENSTEIN (during the struggle; panting)

We'll take him to the cellar... put him in chains..!

As they proceed to drag the Monster out, we --

FADE OUT

SEQUENCE "F"

SOUND: Far-off eerie
howling.

FADE IN
F-1 EXT. VILLAGE STREET -NIGHT

The street is silent and deserted. There are no lights in any of the windows.

A man comes hurrying down the street, past CAMERA--CAMERA PICKS HIM UP AND PANS SWIFTLY WITH HIM until he pauses before a doorway and knocks hurriedly. Fearsome, far-off howling is heard.

SOUND: Howling off

Now there is the faint sound of the drawing of a bolt and the door is opened half-way and a white face appears, bidding him enter. The man slips inside and we hear the sound of the bolt being dropped back into place and

DISSOLVE THROUGH TO:

F-2 EXT. VERY LONG SHOT TOWER
NIGHT

A glass or process shot of the bleak mountains that encompass the valley. Far up on the rocky heights is the dark outline of the tower. A tiny light is burning. CAMERA STARTS TO MOVE FORWARD as we

SOUND: Howling rising
to crescendo.

DISSOLVE THROUGH TO:

F-3 INT. CELLAR OF TOWER..NIGHT
CLOSE SHOT OF DWARF'S HAND

wielding a vicious-looking whip, which has just uncoiled, like a snake striking, and is being withdrawn.

CAMERA MOVES QUICKLY BACK TO FULL SCENE, as the Dwarf lashes out again with the whip. In the corner chained to a ring in the wall, the Monster crouches, a huddled, formless mass. The interior of the cellar is a place of indeterminate size, with an uneven floor covered with dirty straw and debris.

(CONTINUED)

F-3 (CONTINUED)

Dark, old beams, sagging a little with age, support the low roof. The stone walls of the cellar are damp and covered with fungus.

During this action, we see Frankenstein rushing down the stairs, crying:

FRANKENSTEIN

Stop that howling! The whole countryside will be upon us!

The howling continues. Frankenstein, frantic, turns to Dwarf:

No! Off, Fritz! Fool, he has the strength of ten men!

The Dwarf reluctantly drops his whip. At this moment the Monster, creeping stealthily forward, leaps on the Dwarf, who now shrieks with fright.

DWARF

Help!

FRANKENSTEIN (to Monster)

Back!

Instantly he seizes a lighted torch from the wall-rushes toward the Monster, jabbing it at him.

FRANKENSTEIN

Back! Fire! Fire!

Raging, yet full of terror, the Monster retreats, snarling. Dwarf rises - a venomous light in his eyes - quickly picks up the whip, again striking at the Monster. Frankenstein, though exhausted, yet reels up to the Dwarf, offering him the torch.

FRANKENSTEIN

No, this! Take it!

The Dwarf seizes the torch, lunges at the Monster. Frankenstein covers his face for a moment.

FRANKENSTEIN (muttering to himself)

It's terrible!
(shaking his head)
I can't think! I must have rest...

(He gropes his way out, up the stairs. The Dwarf with renewed cruelty jabs again at the Monster.)

(CONT'D.)

F-3 (CONTINUED)-2

DWARF

Ha! Here's fire for you..fire.

The Monster strains at his chains increasing in rage, lunging violently - bellow after bellow resounds thru the darkness as he continues to tug at his chains...

FADE OUT:

SEQUENCE "G"

FADE IN:

G-1 INTERIOR..LIVING ROOM
VILLA..CLOSE SHOT

This is again the room in which we first discovered Elizabeth. (Sequence B, Scene 1)

On this occasion, Elizabeth and Victor are seen seated. They are talking to the Baron, whom we cannot see as yet.

VICTOR

Henry is well, but he's very busy--he said he'll get in touch with you soon.

ELIZABETH (placatingly)

Don't worry about him Baron. He'll come home in a few days.

Here the CAMERA PULLS BACK into a---

G-2 MEDIUM CLOSE SHOT

As the Baron walks into the picture. He is portly, ruddy, bucolic. Now he pounces upon the pair.

BARON (cantankerously)

You two have it all arranged, haven't you? You think I'm an idiot! Well, I'm not!
(jerking his thumb toward them)

Anybody with half an eye can tell there's something wrong. And I have two eyes, both pretty good. Come on, what is it?

VICTOR (shaking his head)

You are quite mistaken, Baron!

BARON

Bah! What's the matter with my son? What is he up to?

ELIZABETH (smiling with an effort)

He is completing his experiments, that's all.

(CONTINUED)

G-2 (CONTINUED)

BARON

Why is he messing around a ruined old windmill when he has a decent house, a bath, good food and drink--and a darned pretty girl waiting for him?

ELIZABETH (with a sigh; but courageous)

Baron, you don't understand!

Something in her manner seems to arouse the Baron's suspicions.

BARON

I understand everything--it's another woman and you're afraid to tell me! Mighty funny experiments those must be!

ELIZABETH (hastily)

Oh, you're wrong!

BARON (turning on her)

And how would you know?

G-3 MEDIUM SHOT

Matching action as Elizabeth gasps a little--but here the maid enters the door.

MAID (coming forward)

If you please, Baron--the Burgomaster!

BARON (waving his arms like a madman)

Send him away!

MAID (stuttering)

But he said it's important...

BARON (with a grunt)

Nothing the Burgomaster can say can ever be important!

However, already the Burgomaster's portly figure has appeared in the doorway--he has heard everything.

BURGOMASTER (a little confused but smiling)

Good day, Herr Baron!
(to Elizabeth)
Fraulein!

(CONTINUED)

G-3 (CONTINUED)

BARON (testily)

What do you want? If it's trouble, don't tell me--I've got enough!

The Burgomaster hastens to assure him:

BURGOMASTER

Oh, there's no trouble, sir!

BARON (ready for the attack)

What do you mean there's no trouble? There's plenty of trouble!

The Burgomaster is quite lost, stammers:

BURGOMASTER

Er...quite so...that is..

A saving thought comes to him; he beams, turns to Elizabeth with a flourish bowing low as he presents the flowers:

...for the bride!

Elizabeth pales, her eyes seem to moisten, but she succeeds in smiling as she says in a quaking voice:

ELIZABETH

Thank you, Herr Vogel!

Gratified, the Burgomaster bows again, then suddenly straightens up with what he considers a dignified manner; plants himself in front of the Baron:

BURGOMASTER (ceremoniously)

Both in my private and official capacities as Burgomaster..

Here the Baron snorts contemptuously, Elizabeth sympathetic, hastens to cover this up by a soft:

ELIZABETH

Yes, Herr Burgomaster!

BURGOMASTER (thinking it best to abandon the ceremony)

When will the wedding be, if you please?

BARON (bursting out)

Unless Henry comes to his senses, there'll be no wedding!

(CONTINUED)

G-3 (CONTINUED) - 2

BURGOMASTER (frantic)

The village is all prepared.

BARON (waving)

Well, tell them to un-prepare.

BURGOMASTER (cajoling now)

But, Herr Baron..such a lovely
bride..such a fine young man--
the very image of his father!

BARON (hastily)

Heaven forbid!

BURGOMASTER (almost in tears)

Sire, everything is ready...

BARON (exploding)

I know, you idiot..
(thumping the table)
...don't keep on saying it!The Baron rises, un-
able to control his
temper any longer.He turns his back
abruptly on the Burgo-
master, who stands, ut-
terly defeated. Next he
gathers his scattered
dignity and says in a
chilled voice:

BURGOMASTER

Good day, Herr Baron!

BARON (without turning)

Good day, Herr Vogel!

G-4 CLOSER SHOTBurgomaster silently bows
to Elizabeth and Victor, who
acknowledge the greeting.
Then the official goes out,
shutting the door behind him.
Immediately the Baron turns.

BARON (savagely)

There you are, the whole village
is waiting--the bride is waiting
--and I am made to wait. Henry
must come home. . .
(thumping the table)
...if I have to fetch him myself.

VICTOR (quickly)

(CONTINUED)

No, no, Baron!

G-4 (CONTINUED)

BARON (turns quickly)

What do you mean--no, no?

VICTOR

His work.

BARON

Bah! His wedding.

(He looks into Victor's
face intently, continues
deliberately)

There is another woman and I
am going to find her!

He exits, slamming the
door. Elizabeth sinks
down on the sofa--Victor
is approaching her, evi-
dently to comfort the
girl as we

FADE OUT

SEQUENCE "H"

FADE IN:

H-1 EXT. TOWER
 MED. LONG SHOT

Just a glimpse of the structure; suddenly a piercing, blood-curdling scream is heard - the tortured shriek of a human thing. Simultaneously with this, the CAMERA SWINGS FORWARD RAPIDLY, toward the tower. QUICK DISSOLVE THROUGH TO:

SOUND: Shriek

H-2 INT. LABORATORY
 MED. SHOT

Waldman and Frankenstein as, horrified, startled by a second scream - now heard closer -- They stare at each other.

SOUND: Second scream.

FRANKENSTEIN (gasping)

It's Fritz!

Without waiting for Waldman's reply, he rushes from the room. Waldman starts after him.

H-3 INT. STAIRS OF TOWER
 MED. CLOSE SHOT

The staircase is empty for a moment -- then CAMERA, SHOOTING UP THE STAIRS, picks up Frankenstein and Waldman as they are dashing down toward the cellar door.

SOUND: Screams getting fainter; a man which dies away.

H-4 MED. CLOSE SHOT
 AT CELLAR DOOR

Frankenstein leaps into picture followed by Waldman. Together they push the heavy door open. Shooting through door-frame, we see the interior -- There, farther in, we see the lifeless form of the dwarf, hanging by the neck on a chain

(CONT INUED)

H-4 (CONTINUED)

that dangles from the beam.
His limp body is gently swaying
to and fro. The two men,
paralyzed, are unable to
speak. Frankenstein totters,
would fall if it were not
for Waldman's support.

FRANKENSTEIN (in horror-chilled
tone)

Fritz! -- killed!

As though in answer to this,
there is a low snarl from
the darkness - next the
black form of the Monster
hurls itself into camera,
as it SHOOTs TOWARD THE CELLAR,
OVER THE SHOULDERS OF THE MEN
IN THE DOORWAY. Waldman, who
is the more composed of the
two, grabs Frankenstein,
pulling him back.

WALDMAN (crying out)

Look out!

Hastily he slams the door
shut, just as the Monster
hurls itself against it.
Now Waldman bolts the door -
from inside the thud-thud
of the Monster's body, as
he continues to lunge at the
door, howling. Frankenstein,
seeking the support of the
wall, slowly sinks to the
steps.

H-5 INT. STAIRS OUTSIDE CELLAR
DOOR. CLOSE SHOT

Frankenstein, head bent into
his palms, murmurs as if to
himself..

FRANKENSTEIN

He hated Fritz...Fritz
always teased him...

WALDMAN (sharply)

Pull yourself together!

FRANKENSTEIN (shrugging hopelessly)

What can we do?

(CONTINUED)

H-5 (CONTINUED)

Waldman comes very close;
in a sinister voice....

WALDMAN

Kill it, as you would any
savage animal!

FRANKENSTEIN

It's murder!

WALDMAN (not listening to him)

Get me a hypodermic needle!

FRANKENSTEIN (still hesitating)

An injection won't do it.

WALDMAN (savagely)

It's our only chance! In a
few minutes he'll be
through the door.

Frankenstein, rising
starts up the stairs.

(still louder)
Hurry!

Frankenstein, under the
command, goes faster now --
disappears up the steps.
Waldman, left alone, waits,
nervously watching the door.
We hear a crackling sound,
as though a splinter had
broken off the door under
the terrific pounding.
Waldman, anxiously peering
up the steps, shouts....

WALDMAN

Got it?

We see Frankenstein running
down the steps, in his hand
the syringe.

FRANKENSTEIN (next to Waldman now)

Half grain solution.

Waldman nods, with one
hand takes the hypodermic
needle, with the other
thrusts the flaming torch
at Frankenstein.

WALDMAN

Stand back!

(CONTINUED)

H-5 (CONTINUED - 2)

They've now taken up their positions. Frankenstein, with torch in hand, draws back the bolt. He does not have to pull the door open though, for at this moment it flies open, forced from within. In doorway stands the Monster - panting, staring into the camera.

FRANKENSTEIN (brandishing torch)

Back! Fire! Back!

The Monster leaps back, terrorized. As he does so, Dr. Waldman slams the door against him, dealing him a heavy blow that for a moment stuns the creature. Next Waldman's hand shoots out - a quick jab - he has thrust the needle into the Monster's arm. A howl of rage and pain -- the Monster staggers - with a last frantic effort, he strikes at Waldman with his sledge-hammer fist. Again the Monster rises into camera, for yet a second attempt. Now a puzzled, queer look steals over his face - the eyes are a gleam, then die into a glassy star - he sways dizzily, though once more he attempts to leap at Frankenstein. But he is too weak by now. Suddenly he crashes to the floor. A final moan and he is unconscious.

FRANKENSTEIN (bending over Waldman)

Are you hurt?

WALDMAN (rising from floor)

No... my arm, a little!

FRANKENSTEIN

Thank God!

Knocking is heard on the door - Victor is calling..

VICTOR'S VOICE

Henry, Henry! Open the door!

(CONTINUED)

H-5 (CONTINUED - 3)

Frankenstein hesitates for a moment, then - urged by Waldman's imperative gesture, he slowly opens the door. Victor storms in; at first he does not notice the body on the floor; but now he is startled as he sees the Monster's huddled form.

VICTOR (frightened)

Henry!

Frankenstein flutters his hand with a gesture of dismissal as though saying... "Never mind about that!"

(excitedly)

Elizabeth and your father are coming up the hill.... to see you!

FRANKENSTEIN (wildly)

You must stop them!

VICTOR (shaking his head)

It's too late!

Waldman, who realizes the gravity of the situation, now points to the body.

WALDMAN

They mustn't see that!
(bending)
Here give me a hand!

All together, they half-drag, half-push the body into the cellar.

H-6 EXT. TOWER. MED. SHOT

The Baron and Elizabeth are seen arriving, coming to halt. The climb has resulted in the Baron's completely being out of breath - now he looks disapprovingly at the tower.

BARON

Queer sort of place for a son of mine to be in, must say.

(CONTINUED)

H-6 (CONTINUED)

He looks up at the massive,
studded door.

Is this the front door?

ELIZABETH (nervously)

Yes, this is it.

BARON (humorously)

I don't like it, but here
goes!

He seizes the handle and
energetically knocks three
times. Victor, within, opens
the door. The Baron, startled,
peers closely.

BARON

Who the devil is that?

Oh, it's you!

(testily)

Well, open the door! What
are you glaring at me through
that idiotic thing for?

H-7 INT. TOWER. MED. CLOSE
(SHOOTING TOWARD DOOR)

Victor opens door wider.
The Baron shuffles in, next
Elizabeth enters. Victor
as he stands before them,
is completely out of breath
and very disheveled. The
Baron looks him over out of
narrowed eyes.

BARON

What's the matter with you?

You look as though you'd
been kicked by a horse.

(grunts)

Where is Henry?

VICTOR (hastily)

He can't be disturbed just
now....

BARON

Oh, can't he? I'll soon
settle that nonsense.

(CONTINUED)

H-7 (CONTINUED)

Victor shoots a look at Elizabeth, as though begging her to intercede; Elizabeth understands and says to Baron...

ELIZABETH

Oh, I wish we'd wait a little!

The Baron wheels around - he keeps looking from one to the other.

BARON

This place seems to make everybody crazy!

At this point the cellar door opens and Dr. Waldman bursts out. He stops short at sight of the group, having almost bumped into the Baron.

WALDMAN

I beg your pardon!

(Pulling himself together; with dignity)

I am Dr. Waldman.

BARON

Oh, are you? Well, I am Baron Frankenstein -- Perhaps you know what all this is about ... I don't.

WALDMAN (gravely)

I advise you, to take Henry away from here, at once!

BARON (Carefully)

What do you think I've come for? Pleasure?

(Imperiously to Elizabeth)

Come, my dear -- let's see what's up these awful stairs!

As they start laboriously climbing the stairs, Victor starts after them. But Waldman puts his arm on the boy's arm.

WALDMAN (dryly)

Leave them alone!

H-8 INT. TOWER OF STAIRCASE

Shooting up the stairs.
In the b.g. the Baron and Elizabeth are seen climbing the steps - they disappear into the gloom.

H-9 INT. TOWER OUTSIDE
LABORATORY DOOR - MED. SHOT

The pair arrive at door.
Elizabeth timidly knocks -
Frankenstein's voice heard...

FRANKENSTEIN (off scene)

Come in!

Elizabeth opens the door
and we see Frankenstein,
exhausted and wild-looking,
rising from the sofa.

ELIZABETH (calling uncertainly)

Henry!

Frankenstein comes unsteadily forward, a piteous look of childish helplessness and utter weariness on his face. Elizabeth rushes forward, but before she can reach him, Frankenstein collapses at her feet.

H-10 INT. LABORATORY
MED. SHOT

Elizabeth and Baron bend over him.

ELIZABETH (shouting)

Victor! Doctor Waldman!
Come quickly!

She kneels down - takes Frankenstein's head in her arms - exclaiming...

Oh, my dear. What have they done to you?

Victor and Waldman come in....

BARON (sensibly)

Get him up on the sofa.
(turning to Waldman)
Got any whiskey?

(CONTINUED)

H-10 (CONTINUED)

During this, Frankenstein
is being lifted onto sofa.
Doctor Waldman brings
forward whiskey in glass -
is about to give it to Henry.
CAMERA MOVES CLOSER.

BARON (to Waldman)

Here, I'll do that!

He takes it. Between
them the Baron and Elizabeth
gently lift Frankenstein's
head.

BARON (very gently)

Henry, my boy -- drink
this!

Frankenstein opens his
eyes. Baron gives him drink.

There, there! That's
better. I am going to take
you home with me, Henry!

Frankenstein, alarmed,
looks up at Dr. Waldman.

FRANKENSTEIN

I can't --- my work --

(trying to sit up;
desperately)

What will happen to my
notes -- the records of
my experiments?

WALDMAN (touching his arm
gently)

I will see that they are
preserved. I'll destroy
the Monster painlessly --
and when you are well, we
will write them in a book,
for the world to read!

FRANKENSTEIN (feebly)

Yes -- the world must know.

ELIZABETH (softly)

You can't do anything more
now, Henry --- you must come
home until you get strong
again.

Frankenstein with a
weak sigh sinks back on
the cushion and as he accepts
the inevitable, we.....

FADE OUT

"OPERATION SEQUENCE -- HH"

FADE IN:

HH-1 INT. LABORATORY TOWER
NIGHT LARGE C U MEDICAL
CHART ON WALL

The chart, quite large and drawn in pen-and-ink, shows several views of the Monster's brain and heart - cross-sections, etc. - all labelled with notes in Waldman's precise hand-writing. A pencil is checking a line of one of the convolutions as CAMERA MOVES BACK TO MED. CLOSE SHOT, picking up Waldman as he lowers the pencil from the chart and checks back to large ledger he is making notes in. Frankenstein's work-table has been cleared of all the scientific apparatus and is now littered with a conglomerate assortment of note-books, sheaves of papers, a big journal, pen-and-ink anatomical sketches, etc. Waldman, perched up in front of the table on the high stool which was formerly Fritz's, looks haggard and worn, as if he has been working for long hours at his self-appointed task. The light of a small adjustable lamp throws his face into grotesque shadows.

DISSOLVE TO:

HH-2 INT. LABORATORY - WIDE ANGLE

matching action as Waldman turns around and looks across at the operating table, which occupies its usual place in the center of the room. The body of the Monster is lying on the operating table, half-covered with a rubber sheet, head, shoulders, and arms exposed. The room is dark except for the adjustable lamp over the work-table and a small, shaded drop-light above the operating table. Waldman gets down from his stool and Xes to the operating table, CAMERA PANNING TO FOLLOW, INTO CLOSE SHOT. Here he lifts one of the Monster's arms and checks his pulse - then raises Monster's eyelid gently with his thumb. The Monster appears to be in a state of complete unconsciousness. Waldman studies him thoughtfully

(CONTINUED)

HH-2 (CONTINUED)

for a moment, then utters a grunt of satisfaction and Xes back to work-table, CAMERA PANNING BACK. He flips back the pages of the large journal and starts to make a careful entry in ink.

HH-3 INT. CLOSE SHOT AT TABLE

matching action of I-2 as Waldman completes his entry and turns towards small surgical carrier containing his instruments and starts to take them out of their cases.

HH -4 INT. WIDE ANGLE

Waldman has completed the task of laying out his surgical instruments and now wheels the carrier over to operating table, moving with swift, silent efficiency. CAMERA PANS WITH HIM INTO MED. SHOT AT OPERATING TABLE.

He stands with his back half-turned to the operating table, takes each bit of shining steel and starts to sterilize them.

HH-5 INT. FLASH CLOSE SHOT TABLE

half screened by Waldman's body - a glimpse of the steel knives and scalpels. Waldman lays a particularly vicious-looking knife down, after testing blade.

HH-6 INT. MED. CLOSE SHOT OPERATING TABLE

Waldman turns back to carrier and again bends over it, back half-turned to operating table. Now we see the Monster's eyes opening -- with quick agility,

(CONTINUED)

HH-6 (CONTINUED)

risers on one elbow - his free arm shoots out and hooks suddenly about Waldman's neck, squeezing it with a sharp vice-like grip. Waldman utters a short, strangled grunt and thrashes out wildly with his arms, twisting and squirming. The Monster, without relaxing his hold, rises to a sitting position, and reaches out with his other hand to seize Waldman's throat, as we.....

FADE OUT.

SEQUENCE "I"

FADE IN:

1-1 EXT. GARDENS AT CHALET - LATE AFTERNOON
MED. CLOSE SHOT

As we first see Frankenstein, we are instantly aware of the new-found peace; tranquility reflected by his face. He is seated in a garden that nestles by the shore of the lake. From time to time he bends to pat a great shaggy dog who is standing by his side.

Now CAMERA PANS over, including Elizabeth in the shot -- she is seated on the grass, lighting a cigarette for Frankenstein.

FRANKENSTEIN (after a few puffs;
slowly)

It's like Heaven... to be
with you again....

ELIZABETH: (smiling)

Heaven wasn't so far away
all the time, you know.

FRANKENSTEIN (touching her hand)

I know... only, I didn't
realize it... my work... those
horrible days, nights... I
couldn't think of anything
else...

ELIZABETH (interrupting with a
gentle smile)

Henry -- you're not to think
of those things any more --
you promised!

FRANKENSTEIN (bending his head
to hers)

Let's think of us. When shall
our wedding-day be?

ELIZABETH (nestling closer)
Let's have it soon...

FRANKENSTEIN
As soon as ever you like...

From somewhere in the
distance the sound of church
bells ringing the Angelus..
Frankenstein's lips touch
Elizabeth's hair

FADE OUT

"SEQUENCE J"

J-1 FADE INTO:
EXT. VILLAGE STREET.DAY
CRANE SHOT

Angelus continues from previous sequence, now merging into church-bells, THE CAMERA IS MOVING SLOWLY along the main street of the village, picking up various groups of merrymakers, The street is crowded - flags are flying - houses draped with garlands of flowers - sounds of laughter - the music of a carousel - the sharp crack of rifles in an improvised shooting gallery - concessionaires crying their attractions - everybody is in a happy mood. Over the noises of the street there is the sound of church bells. Groups of peasants around kegs of wine and beer.

DISSOLVE THROUGH TO:

J-2 INT. LIVING ROOM - CHALET
MEDIUM CLOSE SHOT

We are conscious, first, of the mantel above the fireplace, Under a glass bell is a wreath of imitation orange-blossoms, against a background of faded blue velvet. On each side of the wreath, a small boutonniere of the same material. Beside the glass case is a miniature on ivory, of the Baron as a young man, with his bride, Frankenstein's mother.

NOW CAMERA PANS SLIGHTLY TO RIGHT, bringing Baron into scene, after which CAMERA PULLS BACK INTO --

J-3 INT. MEDIUM SHOT

Baron is standing with Frankenstein, Victor and a few other guests -- several women and men -- and is addressing his son, even while lifting off the glass bell:

(CONTINUED)

J-3 CONTINUED

BARON

For three generations these orange blossoms have been worn at our weddings...Your great-grandfather wore this, Henry...

(with a twinkle in his eye)

Looks as good as new now!

During this, he has put the boutonniere in Frankenstein's buttonhole. Latter thanks him with a silent bending of his head.

Now Baron, lifting off boutonniere's counterpart, places it in Victor's lapel:

BARON (patting Victor's shoulder)

And here's one to make the best man look still better!

VICTOR

Thank you, sir!

Next Baron lifts off the wreath; hands it to Frankenstein:

BARON

Thirty years ago I placed this on your mother's head, my boy!

Frankenstein quietly receives his wreath:

BARON

And today you'll make me very happy by doing the same for Elizabeth!

Next Baron moves across to cupboard, where he takes out an old bottle. There are glasses already on the table near.

BARON (with bottle in hand)
And now -- how about a little drink?

He waits till all have taken their glasses - then he rasps his throat and says:

My great-grandfather didn't drink this -- but he could 'ave! He was a bit slow!

(CONTINUED)

J-3 CONTINUED ...2

Pours wine then lifts
his glass, together with
guests:

BARON

And here's to a son for the
House of Frankenstein!

Glasses are clinked. Instantly
there are shouts from outside
the window, as offscreen
the peasants raise their
voices:

PEASANT VOICES (outside)

Hoch! Hoch!

All in the room stop to
listen, smiling and pleased.
The Baron crosses over to the
window, with the others following
him. CAMERA PRESSES FORWARD AS
he comes out on balcony, now in-
cluding the scene below in the
shot.

The courtyard, as we see it
from this slight elevation, again
has about it that atmosphere
of festive gaiety that we earlier
noted on the street. Long wooden
planks have been placed on horses,
serving as improvised tables.
Around them, standing, seated,
steins and glasses are raised,
peasants jump up, calling toward
balcony.

PEASANT VOICES

Hoch! Long live the Baron!
Health to the bride and bride-
groom!

J-4 EXT. BALCONY - MED. CLOSE SHOT
BARON AND GUESTS.

The Baron waves back cheerily
remarking to Victor in an under-
tone:

BARON

Extraordinary how friendly
you can get a crowd of people
on a couple o'barrels o'beer!
(he smiles broadly)
Tomorrow they'll all be
fighting!

J-5 INT. LIVING ROOM.
CLOSE SHOT DOOR.

It opens slowly; Elizabeth appears, dressed in her wedding-gown.

ELIZABETH (calling softly)

Henry!

CAMERA PANS to Frankenstein, in the back of group on the balcony. He turns, then hurries over to Elizabeth, CAMERA PANNING BACK with him. He extends his hand, as though to welcome the girl:

FRANKENSTEIN

Elizabeth, how lovely you look!

Instantly Elizabeth grasps the hand, holds his arm against her. She is pale, her eyelids flutter closed for a few seconds. Then, as she opens them again, she breathes:

ELIZABETH

Oh, I'm so glad you're all right!

FRANKENSTEIN

(amazed but smiling)
Of course I'm all right...
(now looks at her more closely)
You look so worried, dear!
Is anything wrong?

By this time he is leading her through the door. The CAMERA, FOLLOWING THEM, now reveals --

J-6 INT. PASSAGEWAY BETWEEN ROOMS.

We see Elizabeth and Frankenstein crossing the passage and entering the girl's bedroom.

J-7 INT. BEDROOM .. MED. SHOT

As Frankenstein and Elizabeth enter. Elizabeth is silent for awhile, then she says: her eyes cast down:

(CONTINUED)

J-7 CONTINUED

ELIZABETH

No, no - forget my foolishness,
Henry! It was just a mood -
there's nothing the matter...

He looks at her searchingly.
She avoids his eyes -- then
suddenly she bursts out
with passion:

ELIZABETH (her voice intense)

Henry, I'm afraid!
Terribly afraid!
(pause)
Where is Dr. Waldman?
Why is he late for the wedding?

FRANKENSTEIN

Oh, he's always late! He'll
be here soon --

ELIZABETH

Something is going to happen --
I feel it.. I can't get it
out of my mind....

FRANKENSTEIN (tenderly)
You're just nervous -- all
the excitement of preparations!

ELIZABETH (violently shaking
her head)

No, it isn't that. I've felt
it all day. Something is coming
between us..I know it...
I know it...

FRANKENSTEIN

Rest a bit - you look so tired!

ELIZABETH

If I could only do something to
stop it, to save us from it!

FRANKENSTEIN

From what, Elizabeth? What?

ELIZABETH (almost beside herself)

I don't know..If I only could
get it out of my mind..
(she clutches him)
I'd die if I had to lose you
now, Henry!

(CONTINUED)

J-7 CONTINUED ... 2

FRANKENSTEIN

Lose me?! Silly! I'll
always be with you!

ELIZABETH

Will you Henry? Are you sure?
I love you so!

FRANKENSTEIN (drawing her head
on his shoulder)

Sure!

ELIZABETH

Don't ever leave me, Henry!

He releases her - to divert
her attention, he puts on
her head the orange-blossom
wreath, which is still in
his hand.

FRANKENSTEIN

Wear this - it was my mother's!
How beautiful you look!

Elizabeth, touched, reaches
for his hand. Bending down,
he covers her fingers with
his lips. And a serene smile
breaks through Elizabeth's
tears...

But now voices arise -- evidently
coming from the living room
and passageway. Voice arise:
"Henry - Frankenstein - Henry!"

Frankenstein hurries to door;
Elizabeth, chalky white, now
cries out:

ELIZABETH

Don't leave me, Henry!
I'm afraid! Don't!

Frankenstein hesitates for
a second - the door flies
open and Victor stands
revealed on the threshold:

VICTOR (quivering)

Henry...Dr. Waldman...

(His voice dies away)

ELIZABETH (hysterically)

I knew it...I knew it....

(CONTINUED)

J-7 CONTINUED ... 3

FRANKENSTEIN (pale)

What? Tell me, Victor!
What about Waldman?

Victor is about to reply,
when he looks at the girl,
and glances at Frankenstein
as though saying: "Not in front
of her!" He edges back to-
ward threshold. Frankenstein,
dazed, follows him.

ELIZABETH

Henry..Henry..don't leave me!

But Frankenstein pays no
heed to her as, overcome, he
steps into passageway.

J-8 INT. PASSAGEWAY...MED.
CLOSE SHOT

We see Victor in front
of door -- Frankenstein
is just stepping out,
pulling the door shut
behind him.

VICTOR (breathless)

Waldman has been murdered!

Frankenstein staggers
back, Victor goes on:

VICTOR

They found him in the
watchtower...

FRANKENSTEIN (hoarsely)

The Monster!

Victor (nods grimly)

Yes! It's loose now..people
have seen him in the hills..
terrorizing the mountainside..
shepherds were found dead next
to their flocks...

He breaks off as there
comes the sinister,
uneearthly howl of The
Monster.

FRANKENSTEIN

It's in the house!

(CONTINUED)

From within Elizabeth's room comes the girl's terrorized voice.

ELIZABETH

Don't let it come here!

Another howl from above. Frankenstein, with a tense, set face, grasps Victor's arm.

FRANKENSTEIN

It's upstairs!

He is about to rush off, when a sudden thought comes to him. Turning back to the door, he locks it, pocketing the key.

ELIZABETH'S VOICE (from within)

Henry! Henry!

But already Frankenstein has rushed off - we see him running up the stairs. Victor in his wake. CAMERA MOVES WITH THEM. There are three or four doors, located along the stairs and opening off them. With the CAMERA PRESSING CLOSER, we see Frankenstein and Victor alternately opening these doors, peering into the rooms, In each instance only emptiness greets them. We see Frankenstein pressing up to the top of the staircase, where another door-- leading to the garret - blocks his way. He pushes this open and we --

CUT TO:

J-9 INT. GARRET MED. SHOT

SHOOTING TOWARD THE DOOR, as Frankenstein enters. Behind him can be seen Victor. The garret, a mouldering dark place, discloses no sign of life. But while the two men are still near the door, about to push their way in, there comes another howl -- now from another part of the house.

(CONTINUED)

J-9 CONTINUED

FRANKENSTEIN (stopping short)

It's in the cellars...

They turn rapidly, dash out again. THE CAMERA STAYS on the empty room for a moment, then

CUT TO:

J-10 INT. FLASH OF PASSAGEWAY -
CHALET FULL SHOT

As Frankenstein and Victor rush down the stairs, heading into camera. They pass out of sight...

J-11 INT. CELLAR STAIRS - CHALET

The old, dilapidated stairs are empty for a while, next we see Frankenstein, lighted candle held aloft, coming down into the gloom of the cellar, headed into CAMERA WHICH TRUCKS BACK into a --

J-12 MED. SHOT INT. CELLAR

Frankenstein, as he gropes his way in the gloom -- thrusting his candle here and there. But all we see is his own shadow, against the thick stone walls. THE CAMERA, APPROACHING HIM, TRUCKS IN HIS WAKE, as he passes from room to room through the cavernous place.

CUT BACK TO:

J-13 INT. ELIZABETH'S ROOM
MED. CLOSE SHOT ELIZABETH

She is nervously pacing up and down, listening with fear-filled eyes as she stops occasionally. Now she approaches the door -- and momentarily the camera leaves her, PANNING TO --

J-14 CLOSE SHOT WINDOW

Here we see the Monster's face, pressed against the glass, peering into the room. Now he lifts himself up on the sill --his fingers clutch at the window attempting to push it open.

PAN BACK TO --

J-15 CLOSE SHOT ELIZABETH

She is still unaware of the Monster's proximity. But her fear, her anxiety have drawn her to the door, which she now tries in vain --

CAMERA PULLS BACK INTO WIDER ANGLE
In the f.g. is Elizabeth at door. The Monster has now dropped into the room - he is advancing toward the girl, coming nearer and nearer..

Now, Elizabeth, hearing him behind her, suddenly turns - shrieks as she sees the Monster. Desperately she tugs at the handle of the door -- while his sinister form is approaching is always closer -- Now his claw-like hands shoot out as we --

SOUND: ELIZABETH'S SHRIEK

CUT BACK TO:

J-16 INT. CELLAR..MED. SHOT

The two men have stopped, petrified -- they seem just to have heard the shriek from above.

FRANKENSTEIN

Elizabeth!!!

In his fright, he drops the candle onto the floor -- now he dashes away, tracing his path back in the darkness. Victor, whose candle is still lit, is seen rushing after him. As they are halfway up, we hear a terrific crash of a window...

CUT TO:

J-17 MED. CLOSE SHOT IN FRONT OF
ELIZABETH'S DOOR

A crowd - the Baron, servants,
etc. have gathered here. They
are trying to force open the
door which Frankenstein had locked.

Now Frankenstein appears - fumbles
frantically for his key - finally
succeeds in unlocking the door.
He pushes it wide open; rushes in.
Others crowd in with him.

J-18 INT. ELIZABETH'S BEDROOM

As seen from doorframe - Elizabeth
is lying across her bed, apparently
dead. Her wedding gown is in tatters;
the lace and silk hang in shreds,
but on her head is still the wreath
of orange blossoms. We see the broken
window, through which the Monster has
escaped. Frankenstein rushes to her,
falls on his knees next to the girl,...

J-19 CLOSE SHOT

Watching action, as Frankenstein
seizes Elizabeth's hand, pleading:

FRANKENSTEIN

Elizabeth! Elizabeth!

He tries to lift her head,
but it falls back lifelessly.
Elizabeth moans, opens her
eyes, then her eyelids fall
again...

DISSOLVE INTO:

J-20 EXT. LONG SHOT WOODS

We see something -- an ill-
defined shape, looming up among
the trees, moving stealthily....

J-21 EXT. CLOSE SHOT

The Monster, as the CAMERA
FACES HIM SQUARELY, is seen
just pushing his way through
a cluster of reeds and saplings...

J-22 EXT. REVERSE SHOT

SHOOTING OVER THE MONSTER'S SHOULDER, we see the clearing - a little picturesque cabin, not quite on the shore of the small lake, but only a short distance from it.

We discover Maria - pretty little child of about seven; with her mother, a buxom, comely peasant woman in her early thirties. Momentarily forsaking the Monster, the CAMERA PUSHES FORWARD TO A...

J-23 CLOSER SHOT - MARIA AND MOTHER

The child, who is occupied with a kitten, is just saying to the mother:

MARIA

Mummy, stay and play with me!

MOTHER

I'm too busy - you play nicely with the kitty --

Stooping, she kisses the child. THEN TURNS AND IS ON HER WAY TO KITCHEN. CAMERA RETURNS TO FORMER POSITION. Again we SHOOT OVER THE SHOULDER OF THE MONSTER, who is in the f.g. watching the scene.

Now the mother has entered the house, leaving Maria alone. The kitten scampers away. The little girl bends to pick flowers. Slowly, always stopping for more flowers, which she gathers in her arms, she approaches the lake.

J-24 EXT. MED. SHOT SHORE OF LAKE

Maria in fore - picking flowers. Monster comes into the scene with catlike tread, stands watching her. Maria, after a while, becomes aware of his presence and glances up.

J-25 EXT. FLASH CLOSEUP MARIA

As she sees Monster -- her eyes take in his huge, ungainly, dripping figure, she looks surprised and perplexed.

MARIA

Who are you?

J-26 EXT. FLASH..CLOSEUP MONSTER

Looking at her without moving.. a strange, bemused expression in his eyes.

J-27 EXT. CLOSEUP MARIA

Smiling timidly at him, says,

MARIA

I am Maria.

J-28 EXT. FLASH CLOSEUP MONSTER

Still staring at her with the same odd expression on his face.

J-29 EXT. MED. CLOSE SHOT

Maria looks up at the Monster.. a little puzzled by his silence.

MARIA

Will you play with me?

Monster doesn't reply, but still stands regarding her as if he's never seen anything quite like her before. She holds up an iris and says:

MARIA

Would you like one of my flowers?

The Monster's eyes drop from Maria's face to the flower she is holding up for him.

(CONTINUED)

His expression undergoes a curious metamorphosis. It softens -- there is a mellow light in his eyes -- he extends his hand...

Maria holds up the flower smilingly. Still watching her, bewildered, a smile slowly dawns on the Monster's face.

Maria now laughs in a silvery, childish treble. She runs up close to the shore of the lake, crying out:

MARIA

Look... now it's a boat and it's sailing away...

She scatters the flowers on the surface of the water, laughing in glee. Again she looks at the Monster.

MARIA

Look, how mine float...!

She pantomimes with her little hands how they float. Clumsily, slowly, the Monster throws the flowers in his hand...one, then the other, a third!...Now his hands are empty. He looks at them in bewilderment -- a look, almost one of thought, comes to him -- going close to the child, he takes hold of her.

MARIA now speaks

No -- you're hurting me!

But he does not understand. Kneeling, he places the little girl on the surface of the water -- an expectant smile on his face again as though he were expecting her to float. A feeble, exhausted cry from Maria... We see her struggling in the water -- but she is unequal to the fight -- slowly begins to sink.

The Monster, straightened out now, watches her out of hurt, ununderstanding eyes.

(CONTINUED)

J-29 CONTINUED . . . 2

Again the child goes down..
a ripple on the water--she
does not come up any more..
The Monster, bent forward,
is watching her. His eyes
cloud -- now he knows she
will not come back! Throwing
back his head, he howls,
but this time there is pain,
sadness in his voice.

DISSOLVE INTO:

J-30 EXT. MED LONG SHOT - END
OF VILLAGE STREET-MOVING SHOT

As the mother comes walking with
slow, tragic tread up to the
outskirts of the crowd of peasants
in the fore, as they are grouped
around a perambulating merry-go-
round. There is laughter,
the gay music of the hand organ...

Now one of the peasants turns --
sees the mother -- nudges the others
to call their attention. A hush falls -
through which we hear isolated gasps --
now a low murmur of voices. Abruptly the
merry-go-round stops, its music
fading away. The peasants,
awestruck, fall back to let the mother
pass.

J-31 EXT. MOVING SHOT OF MOTHER.

Walking with same measured
tread towards camera, WHICH PRE-
CEDES HER -- her eyes are filled
with tears, her face a tragic mask,
She looks neither to the right,
nor to the left. All around,
silence closes in behind her
as she passes. Now behind her
the peasants surge forward,
following her at a distance.

J-32 EXT. MEDIUM SHOT --
FRONT OF VILLAGE INN

As all activity ceases and everybody stares at the passing figure of the mother. Two or three half rise from their places at the little tables -- waiters with their fingers looped around four or five stein handles, stop in their tracks - drinks on tables are abandoned -- all heads are turned, following the mother as she goes by. An ominous silence settles down over everybody.

J-33 MOVING CLOSE SHOT

We see the mother passing a row of windows, now filled with staring, peasant faces, crowding behind each other... awestruck, ghastly white faces. Still, the mother passes on silently.

J-34 EXT. VILLAGE STREET - MOVING SHOT

From slight elevation, just high enough to look down over the heads of the crowd..the mother advancing into camera, which now STARTS MOVING AWAY from her at a slightly faster tempo...everybody in fore turning to see what's going on. The peasants are still falling in behind her...the crowd growing.. from which an ominous murmur starts to rise, growing louder and louder.

AD LIB VOICES

It's murder...!
To the Burgomaster...
Find the killer!

They are headed toward the Burgomaster's house, which stands at the end of the street, at right angles to it. Here, the mother comes to a halt, a little apart from the rest, holding the body of little Maria. She is just beneath the balcony.

J-35 EXT. BALCONY BURGOMASTER'S HOUSE

The windows are hurriedly opened and the burgomaster steps out to face the crowd. He has been dressing and has not had time to slip on his coat. He holds up his hand and shouts:

BURGOMASTER

Silence, please! Silence!

SOUND Roar dies slowly away.

Burgomaster looks bewildered; then sees the mother standing below.

J-36 EXT. FLASH CLOSE SHOT MOTHER

SHOOTING FROM BALCONY DOWN. She raises her arms, bringing the body of the girl up a little into the camera. Great tears are coursing down her cheeks. At her gesture, there is another roar from the crowd.

SOUND ROAR from crowd.

J-37 EXT. FLASH OF BURGOMASTER

Looking down at mother, his face filled with quick pity. For a moment he does not speak - then he says, with grave gentleness:

BURGOMASTER

My poor woman --

Stops, unable to go on. Then a look of bewilderment comes into his eyes, as he asks:

Why do you bring her here to me?

J-38 EXT. CLOSEUP MOTHER

Looking at Burgomaster:

MOTHER

She has been murdered...

J-39 EXT. FLASH CLOSE SHOT
GROUP IN CROWD

They are watching, with
grim faces.

AD LIB VOICES

Who could have done it?
Some fiend is loose...
I saw someone in the
mountains..I, too!

J-40 MEDIUM SHOT

The crowd surges forward
toward the Burgomaster,
commencing their deep-
throated roar again...

J-41 EXT. FLASH ANOTHER GROUP
IN CROWD

A burly mountaineer cries
out above the rumble of the
crowd:

MOUNTAINEER

Find the murderer!

J-42 EXT. FLASH CLOSEUP

Trying to make himself
heard above the cries of
the raging mob:

BURGOMASTER

Justice will be done!

J-43 MEDIUM SHOT

The peasants all moving forward,
up close to the Burgomaster's
balcony -- the roar rising to a
single cry. Now, pushing his way
through the crowd, the disheveled
figure of Frankenstein appears. He
dashes up the steps that lead to the
Burgomaster's door, holds up his hand
for silence. A hush falls over the
crowd. CAMERA PUSHES FORWARD CLOSER
TO Frankenstein, as now he speaks:

FRANKENSTEIN

QUICK FADE

I know who the murderer is!
We must search the mountains!

SEQUENCE "K"

FADE IN:

K-1 INT. LIVING ROOM..CHALET.
CLOSE SHOT NEAR BALCONY..DUSK

This is several hours after the last scene. It is near evening now. Victor is standing near the balcony. His profile is toward the camera, WHICH IN TURN IS SHOOTING IN THE DIRECTION OF THE WINDOW, taking in the balcony outside.

Now there is the sound of a door opening, then closing again. Victor who has so far been lost in thought, now looks up. Following his glance, the CAMERA PANS to living-room door, where we see Frankenstein who has just entered. He is visibly older, care-worn, tired. Seeing Victor, he starts toward him--CAMERA PANS with him till he reaches latter.

VICTOR (crossing hurriedly to
meet Frankenstein)

How is Elizabeth now?

FRANKENSTEIN

Better, perhaps..I can't tell..
she's still in a daze..just
looks at me, says nothing.

VICTOR (relieved)

She'll be all right....!

FRANKENSTEIN (bitterly)

Will she? Ever? Can such
things be forgotten?

(sadly)

This was to have been her
wedding-day...and now..

VICTOR (putting his hand on
Frankenstein's shoulder)

We'll have the wedding soon
enough..

But Frankenstein
shakes his head:

FRANKENSTEIN

Not until the Monster is des-
troyed! How could we ever be
happy--fearing, trembling all
the time?

VICTOR

(CONTINUED)

They'll find him..

FRANKENSTEIN

They? I am the one to find him...

(bursting out)

I'm the one who's guilty. I created the Monster--I must be the one to destroy him!

VICTOR

Henry! That would be madness--he'd be the one to destroy you!

FRANKENSTEIN (slowly)

Would that matter?

(resolutely)

I'm going, Victor!

VICTOR (pleading)

You can't leave Elizabeth!

Frankenstein thinks for a moment, then steps very close to Victor; takes hold of his hand. His voice is surcharged with emotion.

FRANKENSTEIN

You'll stay here, Victor! You'll take care of Elizabeth, if... if anything should happen to me...

Abruptly, without another word, he turns, rushes in the direction of the door.

DISSOLVE INTO:

K-2 EXT. STREET..NIGHT..LONG SHOT

This shot is an exact duplicate of Scene 39, Sequence J, except that now it is night. The lights in the houses stream down over the heads of the assembled mob in front of the Burgomeister's house. Every window is filled with watchers. The movement of the mob is restless, as if they were all anxious to be off on their hunt for the killer. Torches are being swiftly distributed. Above the roar of the ground sounds the occasional howling of hounds, and with a grim note of sepulchral

SOUND: Roar of crowd carries over, becoming louder. Hounds baying.

SOUND: Solemn tolling of church bell, on a single note.

(CONTINUED)

insistence comes the steady tolling of a church bell, at intervals of about thirty seconds.

SOUND: TOLLING
OF
BELL
OVER
SCENES
UNTIL
OTHERWISE
INDICATED.

As the CAMERA PUSHES FORWARD INTO A CLOSER SHOT, we discover the Burgomaster and several village officials, among them Frankenstein, standing in front of the group of excited peasants.

BURGOMASTER (to Emil one of the officials)

You, Emil, will search the woods with your men...Find the murderer of your child!

(to Frankenstein)

Herr Frankenstein, you take the mountains...These are your people...

(indicating a group of peasants)

FRANKENSTEIN

Very well, Herr Vogel!

BURGOMASTER

I'll lead the third group... by the lake...

(now raising his voice as he addresses the mob)

Remember--get him alive if you can--if not--dead!

Now he turns, looking out of the picture.

...Are the bloodhounds ready?

A voice answers out of picture: "Ready!" as we -

CUT TO:

K-3 EXT. FLASH CLOSE SHOT HOUNDS

A trio of them, huge beasts, straining at their leashes.

K-4 EXT. FLASH MED. SHOT

Two village officials with a large supply of pine torches are passing them out to a crowd of peasants who pushed eagerly forward to get them.

K-5 EXT. CLOSE SHOT BURGOMASTER

as he stands on his balcony addressing the crowd. The light from the torches below flickers over his face as he exhorts the mob.

BURGOMASTER

Search every ravine -- every crevice -- the fiend must be found!

A roar of approval goes up from the crowd.

K-6 EXT. FLASH WIDE ANGLE ON STREET

as the crowd turns from beneath the Burgomaster's house and starts moving up the street towards the hills-- first slowly, sluggishly, due to the great press of people-- then with increasing swiftness-- torches bobbing -- the roar increasing. They pass windows along the street -- again we see the panic-filled faces, the women clutching their children closer, that we saw in Scene J-29. But now they are in the shadows--the blood-red flare of the torches flicker across their faces. The shadows on the walls mingle with the crowd.

K-7 EXT. FLASH CLOSE SHOT HOUNDS

as, having scented the trail,
they leap forward, dragging
their keeper with them.

K-8 EXT. STREET...MOVING SHOT

Large body of peasants marching
into camera, torches upraised.
Among them is Frankenstein, a
wild, desperate look in his eyes--
as he marches into large CLOSEUP.

DISSOLVE THROUGH TO:

K-8A EXT. WOODS...MED. CLOSE SHOT

A group of peasants breaking
thru, led by the baying hounds.

K-9 EXT. LAKESIDE...VERY LONG SHOT

On the shore nearest the camera,
Frankenstein's group is moving
along, the reflections of their
torches clearly discernible in
the water.

SHOOTING ACROSS THE LAKE we see
the two other groups of peasants
spreading out, fanwise, going
right and left.

Now the CAMERA ADVANCES, showing
Frankenstein's group at closer
range. We see the hounds strain-
ing at their leashes, now they
make a concerted rush to an object
on the ground--quickly Frankenstein
bends, picks up what seems to be
a rag. Holding it aloft, he shouts:

FRANKENSTEIN

He must have passed here!
Look -- a piece of his jacket..

(excitedly)

Sound the bugle! Get the
others...this way...this way...

(CONTINUED)

K-9 (CONTINUED)

CAMERA PULLS BACK again into LONG SHOT, once more SHOOTING ACROSS LAKE. In the foreground a bugler raises his instruments, sounds his call. Simultaneously with this, voices from the group on this side.

SHOUTS

This way...join us...He's been here!

Answering shouts from across the lake--we see the groups reversing themselves, now starting to skirt the lake...

DISSOLVE INTO:

K-10 EXT. HILLS...MED. SHOT
OVERHANGING ROCK

Shooting up against the sky. Over the edge of this rock appear the head and shoulders of the Monster.

DISSOLVE THROUGH TO:

K-11 EXT. LARGE CLOSEUP ROCK

Profile shot, showing Monster looking down into the valley below, crouching there like some horrible gargoyle.

K-12 EXT. FLASH VERY LONG SHOT
INTO VALLEY

showing the lines of peasants thinning out, almost in single file, as they spread out around the base of the hills and start climbing up.

CUT TO:

K-13 EXT. MED. SHOT LAKESIDE

Peasants going by -- the Baron meets the rear-guard of the lake group, who are running, torches aloft--they recognize him and stop for an instant.

BARON

Is my son among you?

Peasants shake their heads silently, rush on.

K-14 EXT. HILLS FLASH MED. LONG SHOT...SIDE ANGLE

as Frankenstein and his men and hounds start up the side of the hill thru the trees.

FRANKENSTEIN

Come! After me....

K-15 EXT. FLASH MED. CLOSE SHOT HILLSIDE

The hounds pass before the camera, crashing through the underbrush, the men holding their leashes, having difficulty in keeping them back. The hounds start to bay loudly.

K-16 EXT. CLOSE SHOT ROCK

Monster leaning over the rock, watching and listening. From far below comes the sound of the hounds, baying. The Monster raises himself slowly to a half-standing position, a look of fright on his face as he hears the dogs coming nearer.

SOUND: Dogs in distance.

K-17 EXT. MED. CLOSE SHOT HILLSIDE

Frankenstein, alone, is pushing on. The men have fallen behind...

(CONTINUED)

K-17 (CONTINUED)

Now Frankenstein turns, rushes past a large boulder, into a narrow crevice. At its mouth he turns, calls:

FRANKENSTEIN

Here! Up here! Follow me.

He pushes on, momentarily disappears from sight. We see the others now coming into the camera, they hesitate, obviously not knowing where their leader has gone-- several call out:

PEASANTS

Herr Frankenstein...
Frankenstein...

A faint "This way!" from Frankenstein's direction. But the peasants are still at a loss--the voice is too faint to indicate Frankenstein's exact whereabouts.

Now a peasant points toward the top and therefore in a direction opposite to that taken by Frankenstein:

PEASANT

He's up there! I saw him go...

Instantly the peasants resume their climb toward the top of the hill.

K-18 EXT. FLASH LONG SHOT

From Frankenstein's angle, as the last of the men are vanishing over the brow of the hill.

FRANKENSTEIN (frantically)

No...no...over here! Turn back....!

But the peasants are obviously too far to hear--they go on.....

K-19 EXT. MED. SHOT NEAR LARGE ROCK

Legs of peasants passing by in immediate fore. (25 mm. lens shot) in background, lying flat on his belly, Monster is watching craftily. CAMERA MOVES UP TO LARGE CLOSEUP OF MONSTER'S FACE, as he follows progress of the men past his hiding place.

K-20 EXT. HILLSIDE...MEDIUM SHOT

As the Monster slowly comes into the camera, headed downhill. As he reaches fore, he stops, peering ahead - then leaps out of sight behind a group of boulders.

K-21 EXT. FLASH HILLSIDE

Shooting down from Monster's point of view. Frankenstein coming up the hill.

K-22 EXT. FLASH LARGE CLOSEUP MONSTER

Recognizing Frankenstein, his sweaty face contorted with hate and malice. He draws himself up, ready to spring.

K-23 EXT. MED. LONG SHOT HILLSIDE

Shooting down. Monster behind rock in fore., back to camera, watching and waiting - up from background. Frankenstein approaching, his torch held high.

K-24 EXT. MED. SHOT AT ROCK (SIDE ANGLE)

Matching action as Frankenstein comes up the hill into scene. As he rounds the corner of the rock where the Monster is lurking, Monster leaps out into his path - Frankenstein starts back with a cry.

K-25 EXT. FLASH LARGE CLOSEUP
FRANKENSTEIN

Staring at Monster.

K-26 EXT. FLASH LARGE CLOSEUP MONSTER

Coming slowly towards Frankenstein.

K-27 EXT. MED. SHOT (ANOTHER ANGLE)

As Frankenstein retreats step or two, thrusting his blazing torch at the Monster, who recoils with a snarl.

FRANKENSTEIN

Fire! Fire!.....

Monster cowers for an instant.

CUT TO:

K-28 EXT. WIDE ANGLE SMALL PLATEAU

At one side, the forest ends in a tangle of scrub oaks and heavy underbrush - in background the rocky slopes extend up out of camera. The Baron and his men are coming down the side of the slope in background, just as another party breaks cover from the woods. The Baron, peering through the darkness, hails the leader.

BARON

Emil -

EMIL (calling)

Yes, Herr Baron!

The two groups come together, the light of their torches mingling. CAMERA MOVES FORWARD INTO MED. CLOSE SHOT BARON, AND EMIL.

BARON (anxiously)

Have you seen my son?

Emil shakes his head stolidly. The Baron looks disappointed and worried.

FRANKENSTEIN'S VOICE (over scene)

Help! Help!

As Frankenstein's cry comes faintly over scene, Baron stiffens, holds up his hand for silence. In background the low murmur of the others ceases - everybody tense.

(CONTINUED)

89
K-28 (CONTINUED)

BARON (excitedly)

Henry's voice!

Men in background get to their feet hurriedly, observing the renewed tension.

BARON (pointing as he continues)

That way! --

(to the others)

Come!

They all start to exit swiftly in direction indicated by Baron.

CUT BACK TO:

K-29 EXT. MEDIUM SHOT

Frankenstein with his back to camera - his torch still blazing. But Monster advances with an imbecile, terrible smile, no longer afraid of the fire. As Frankenstein backs into camera, CAMERA SLOWLY MOVES BACK.

K-30 EXT. MED. SHOT

matching action as Frankenstein crouches in horror. In one great leap, the Monster is upon him.

K-31 EXT. FLASH WOODS

Shooting down from slight elevation. Baron and men coming up rise of ground into camera.

CUT BACK TO:

K-32 EXT. ROCKY HILLSIDE

Monster clambering up the rocks, dragging the unconscious body of Frankenstein. He toils past the camera with it.

K-33 EXT. CREST OF NEAR-BY HILLS

Up over the hill from the other side burst a detachment of peasants with their torches - they line up along the ridge, scanning the surrounding territory. Suddenly leader points off, crying excitedly:

LEADER

Look! Up there! Look!

The men crowd around, looking off in direction of his pointing finger.

K-34 EXT. FLASH VERY LONG SHOT
ROCKY HILLSIDE

Against the light of the sky, the dark figures of the Monster and Frankenstein are seen, very small - the Monster crawling up over boulders and then pausing to turn back and drag Frankenstein's body after him.

K-35 EXT. FLASH SHOT TOWARD
ADJOINING HILL

As seen from Monster's point of view. Men hurrying down side of hill into little ravine and up the other side toward camera.

K-36 EXT. FLASH MED. CLOSE
SHOT MONSTER

As he redoubles his efforts to reach the summit of the hillside.

K-37 EXT. ROCKS WIDE ANGLE

Baron in fore - now he turns his attention to the hounds, who start to bay, - says to man holding them:

BARON

Turn them loose!

(CONTINUED)

K-37 (CONTINUED)

The men obey - hounds dash away up the rocky slope - a great cry goes up from the men as, headed by the Baron, they follow as fast as they can.

K-38 EXT. VERY LONG SHOT - CREST OF HILL

Shooting up at slight elevation from a spot as directly opposite as location permits. Framed against the skyline are the ruins of an old mill, which stands in the rocky clearing at the very top of the hill. The sails are torn in many places, hanging in shreds, lazily turning. Monster is seen just struggling up over the crest of the hill. From below comes the baying of the hounds. He appears to pause, listening - then flinging Frankenstein across his shoulders like a sack of meal, starts toward the mill on a run, crouching low.

SOUND: BAYING OF
HOUNDS

K-39 EXT. TOP OF MILL

Shooting down toward ground. Monster comes running toward Mill and disappears from sight inside.

BAYING OF HOUNDS COMING
NEARER

K-40 INT. GROUND FLOOR OF MILL

A small circular room, just large enough to accomodate the pump-shaft and a rickety stairway leading up through a trap-door opening in floor to the top of the mill. Everything is in a state of decay. The pumpshaft is broken in several places - there are large holes in the floor, through which rank weeds are lifting their heads. A faint light is admitted through several places where the side walls of the mill have started to fall away. The only solid thing which remains is the door, of heavy oak, which is standing half open.

Monster bursts in through the door, slamming it shut behind him, and dumping Frankenstein's body to the floor.

K-41 INT. MILL FLASH CLOSE SHOT DOOR

Matching action as it slams shut - a huge cross-bar drops down into place, dislodges by the violence of the slam.

K-42 EXT. FLASH WIDE ANGLE HILLSIDE

Shooting down - crowd of peasants headed by Baron are joined by the other group - they all swarm up the hill together into camera.

K-43 INT. MILL MED. SHOT

Rickety stairs in fore., getting angle to include bolted door below. Monster has picked up Frankenstein, and thrown him over his shoulder again - has climbed half-way up the rickety stairs, where he pauses briefly, glancing fearfully over his shoulder at sound of the hounds outside - then continues on up, through open trap-door, leading to second floor level of mill.

(SOUND: Baying of hounds outside mill.

K-44 INT. MILL. MED. SHOT SECOND FLOOR LEVEL

Monster has come up through the trap door - kicks it shut after him, and proceeds up a shaky wooden ladder to top floor of the mill, Frankenstein over his shoulder.

K-45 INT. TOP FLOOR OF MILL

This room is smaller than the one below, in proportion to the tapering structure of the mill - also in better repair, although everything is thick with dust and festooned with cobwebs. In one corner are a couple of moldering sacks of grain, half-eaten by rats, and the rusty remains of some machine parts. A small door, sagging inward, leads out upon a narrow balcony which encircles the upper part of the mill. There is also a small window near the door. Through door the sails occasionally dip into sight and up again, slowly turning in the night wind. The room is dimly lit by light from half-open door and window as well as by oblique shafts of light which enter through holes in the roof. Monster, entering, dumps Frankenstein down upon the dust-covered floor and crouches by the window, peering down at the mob.

SOUND: Sounds from the Crowd continue throughout entire sequence.

K-46 INT. LARGE CLOSEUP FRANKENSTEIN

Slowly coming to. His eyes flicker open - he lies without moving for a moment, staring blankly up at the ceiling - then becomes conscious of the disturbance outside - raises himself slowly and painfully on one elbow and looks across towards Monster, who is still at window --

K-47 INT. FLASH - CLOSEUP MONSTER

Swaying back and forth, growling at himself - terrified - at bay.

K-48 INT. CLOSE SHOT FRANKENSTEIN

As he starts very cautiously to drag himself over to the door -- CAMERA PANNING SLOWLY TO FOLLOW. Halfway across the dim room, he knocks against one of the disused machine parts...

K-49 INT. FLASH CLOSEUP MONSTER

Whirling at the sound.

K-50 INT. FLASH CLOSEUP FRANKENSTEIN

Seeing that he is discovered - starts slowly to rise to his feet, to make a dash for the door.

K-51 INT. LARGE CLOSEUP MONSTER

Coming into camera towards Frankenstein, his face a livid mask of fear and hate.

K-52 INT. FLASH CLOSEUP FRANKENSTEIN

Leaping to his feet and staggering back.

(CONTINUED)

K-53 EXT. MILL - MED. CLOSE SHOT AT DOOR

Peasants trying to batter down the door, which is quivering under their savage onslaughts, but so far has resisted them.

PEASANTS

Get a log!... rocks! Smash it down!

K-54 INT. MILL WIDE ANGLE

Frankenstein and Monster maneuvering slowly, craftily - Monster trying to force Frankenstein into a corner - blocking doorway - Frankenstein angling for a chance to make his bolt for freedom. Finally succeeds in drawing the Monster away from his position by pretending to start down ladder to second floor. As Monster makes quick move to block this, Frankenstein rushes across room and out of the door - Monster leaps after him with a snarl of rage.

K-55 EXT. MILL - MED. SHOT BALCONY

Matching action as Frankenstein rushes out - Monster close at his heels - makes a grab for him - they grapple. A shout goes up from below.

K-56 EXT. FLASH - MED. SHOT PEASANTS

Shooting from slight elevation - all heads are turned aloft - (12 frames).

K-57 EXT. FLASH - LONG SHOT BALCONY

Shooting up - the figures of Frankenstein and Monster are seen struggling furiously. Frankenstein falls.

(CONTINUED)

K-58 EXT. FLASH - CLOSEUP BARON

Looking up, crying in horror.

BARON

Henry....!

K-59 EXT. FLASH - LONG SHOT BALCONY

Shooting up. One of the sails swings around, blotting the two figures from view of crowd beneath. Roar of crowd increases.

K-60 EXT. WIDE ANGLE

Shooting down. All the peasants gazing aloft and yelling at the top of their voices.

PEASANTS

There he is!... The fiend!...
murderer!... kill him!...
kill! kill!...

The din becomes almost deafening. Peasants start hurling stones, rocks...

K-61 EXT. FLASH - CLOSEUP MONSTER

As a stone grazes his temple --
He recoils as a shower of stones
fall around him, many of them
reaching their mark.

K-62 EXT. FLASH - CLOSE SHOT BURGOMASTER

Screaming up to Frankenstein:

BURGOMASTER

Jump! Jump!

K-63 EXT. MED. SHOT BALCONY

Shooting from just a little below balcony level. Frankenstein, bewildered and dazed, with pain and desperation, starts to obey - gets one leg over the balcony rail just

(CONTINUED)

K-63 (CONTINUED)

as Monster grabs him and yanks him back.

K-64 EXT. MED. CLOSE SHOT AT DOOR

Some of the men have found a heavy log, which they are using as a battering-ram, but without much success. They are joined by another group, with upraised torches, who rush in, crying:

PEASANTS

Burn the mill!... Burn the mill!

This cry is taken up by others, out of scene.

K-65 EXT. WIDER ANGLE

Watching action as the cry becomes louder.

PEASANTS

Burn the mill!... Burn the mill!...

They start rushing into camera, screaming insanely.

K-66 EXT. MED. SHOT (ANOTHER ANGLE)

Baron vainly trying to struggle through the milling mob, calling desperately.

BARON

No, no! I forbid it!
My son -- my son -- !

K-67 EXT. FLASH MED. CLOSE SHOT

As peasants crowd forward and start piling their burning torches around the base of the mill, casting them into pile. The flames shoot up, almost obliterating men in background.

K-68 EXT. MED. SHOT BALCONY

Monster recoils, chattering fearfully - rushes to rail and yells down below, making frantic gesticulations - then looks around for something to hurl down at the peasants. Frankenstein has slumped down in a heap on the narrow balcony. Monster leaps at him and picks him up to throw him over the rail.

K-69 EXT. FLASH - CLOSEUP BARON

Glancing aloft - a cry of helpless horror bursts from his lips as he points -- (12 frames)

K-70 EXT. FLASH - LONG SHOT

Shooting down. Frankenstein's body hurtling down towards up-raised faces of the horrified peasants -- (12 frames)

K-71 EXTERIOR SIDE OF MILL

A large sheet of flame shoots up the side.

K-72 EXT. - WIDE ANGLE

Peasants rushing by camera towards spot where Frankenstein's body has fallen -- (12 frames)

K-73 EXT. FLASH - MED. LONG SHOT MILL

As one of the sails, swinging slowly down towards flames, catches fire... continues on up, carrying fire with it.

K-74 EXT. MED. SHOT BALCONY

SHOOTING AT BALCONY LEVEL. The flaming sail passes by between Monster and the camera. He leaps back in stark terror.

K-75 EXT. MED. CLOSE SHOT

Baron in immediate fore... back to camera, kneeling over his son's lifeless body (out of scene) -- his head bowed in grief.

K-76 EXT. FLASH - MED. LONG SHOT MILL

Another sail catches fire... the lower portion of the mill is now wrapped in flames.

K-77 EXT. BALCONY FLASH CLOSEUP MONSTER

Shrinking back as the fiery sails swing between him and camera.

K-78 EXT. FLASH MED. SHOT PEASANTS

Watching the fire... CAMERA PANS SWIFTLY ALONG as they point and yell in triumph, the light of the holocaust on their sweaty, animal faces.

K-79 EXT. FLASH WIDE ANGLE

Another shot of the blazing structure. One of the great sails breaks loose and crashes to the ground in a shower of sparks and debris.

K-80 EXT. MED. SHOT AT BALCONY LEVEL

As the remaining sails swing around, a little faster, all of them blazing now, like a gigantic pin-wheel of flame..

K-81 EXT. FLASH LARGE CLOSEUP MONSTER'S FACE

As he screams with terror... smoke and flame enveloping him. We hear the ominous swish of the blazing wing... the loud crackle of flames.

8 99
K-82 INT. MILL

Monster rushes in from the outside... up the center of the mill shoots a spurt of flame and smoke. Monster turns, trapped... rushes outside again, screaming.

K-83 EXT. MILL MED. SHOT BALCONY LEVEL

The wings are turning faster... At intervals we see the figure of the Monster, leaping up and down, yelling like a veritable fiend. The heavy rising pall of black smoke blots him out.

CAMERA STARTS MOVING BACK as we...

DISSOLVE THROUGH TO:

K-84 EXT. VERY LONG SHOT MILL

From adjoining hillside. On the crest of the hill the mill is a solid sheet of flame... the great sails turning and breaking up. Another crashes down... the mob runs back out of the way... remaining at about a hundred yards from the mill, watching and yelling.

FADE OUT

THE END