

**FRANKENSTEIN MUST BE
DESTROYED!**

Screenplay

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EXT. STREETS NIGHT

- 1 Narrow streets that glisten from a recent fall of rain. They are deserted but for an old man who plays a dulcimer under an archway. He hopes for a coin or two from passers by, but nobody passes by. The melody that he plays is at once hauntingly beautiful and foreboding, and the cascades of silvery notes echo along the streets.

EXT. STREET NIGHT

- 2 We CUT to a SHOT of a man's feet as they walk the pavement and we TRACK with them until they come to rest in a doorway. We stay on the feet and see the man's hand lower into FRAME a squarish leather case with brass catches. It is placed by his feet.

EXT. STREET NIGHT

- 3 A horse drawn cab stops in the kerbside further down the street and a well dressed middle-aged man alights. He pays the driver a fare, bids him goodnight, and then starts to walk up the street. We TRACK with him for a short way.

INT. DOORWAY NIGHT

- 4 We FRAME the man in the doorway at chest height and see his hands reach into the inside of his overcoat. A garden sickle is withdrawn from the overcoat. The walking man's footsteps tap out sharply on the pavement and we PAN off the hands and sickle to a nameplate that is bolted to the house railings and we read, DR OTTO HEIDECKE A string of letters follow the name.

EXT. STREET NIGHT

- 5 The walking man is DR HEIDECKE and he is almost home and reaching into his pocket for the street-door key.

EXT. STREET NIGHT

- 6 A TRACKING P. O. V of the nearing doorway.

INT. DOORWAY NIGHT

7 The hands of the man take a firm grip on the sickle handle.

EXT. STREET NIGHT

8 DR HEIDECKE has only a few more paces to go. The street-door key is in his hand.

EXT. STREET AND DOORWAY NIGHT

9 A short TRACKING P. O. V. of the doorway. Suddenly the sickle loops out of the dark doorway at head height and arches under CAMERA. We hear a crunch and a short choked off cry.

INSERT NIGHT

10 DR HEIDECKE's nameplate fills the screen and a great gout of blood splashes across it.

TITLES
FRANKENSTEIN MUST BE DESTROYED

EXT. OLD COUNTRY HOUSE NIGHT

11 We see an old country house that is crumbling to ruin and set deep in the woods. The grounds are overgrown with weeds and scrub.

INT. HALL AND STAIRCASE NIGHT

12 The interior is in as bad a state as the exterior. In the hall a happy burglar is working. With a screwdriver he is unscrewing all the tarnished but ornate doorhandles and popping them into a sack. They look as though they may have some small value. He has all the time in the world and hums a little tune as he works.

EXT. WOODS NIGHT

13 A DARK FIGURE is hurrying urgently through the woods carrying the squarish leather case.

INT. HALL AND STAIRCASE NIGHT

- 14 The BURGLAR transfers his attention to a door at the far end of the hall. He kneels at the door and starts to unscrew the handle.

EXT. OLD COUNTRY HOUSE NIGHT

- 15 The DARK FIGURE is hurrying along the overgrown drive.

INT. HALL AND STAIRCASE NIGHT

- 16 The BURGLAR suddenly freezes. He can't believe that he hears footsteps but he does believe it when he hears a key being inserted in the lock. To his right is a door that leads down to the cellar. He moves across to it and goes down the cellar stairs. We cut to the front door to admit the DARK FIGURE without seeing his face. He closes the door and starts down the hall.

INT. CELLAR NIGHT

- 17 The BURGLAR is looking around in fear and bewilderment. He has walked into a laboratory-cum-operating theatre. Arrayed all around him are benches and racks that contain all manner of medical and scientific paraphernalia. Against one wall is assembled a set of glass tubes through which courses a clear red liquid that glows and pulses but with no obvious source of light. The centrepiece is an operating table with restraining straps and surrounding it are trays of gleaming surgical instruments, syringes and boxes of coloured phials. Behind him stands a rack that divides the cellar. It contains rows of tubes and jars some of which have organ specimens in them. From behind the rack there glows a green light and it is behind the rack that offers the only hiding place. He takes all this in at lightning speed as the footsteps sound along the hall and start to descend the cellar stairs. The BURGLAR moves swiftly to get behind the rack as he bumps into a table laden with jars and retorts. The glass clinks and the footsteps cease abruptly. The BURGLAR knows that he has been heard and he darts behind the rack.

INT. BEHIND RACK NIGHT

- 18 He comes round the rack and is facing a sight that causes him to physically stifle a scream of terror. In front of him is an oblong glass case that is the height and width of a man. It is standing on one end and inside it is a naked man, upright and with no visible means

18 Continued

of support. He is dead and a green vapour swirls about him. In his nostrils and arm-veins are tubes that lead into jars of various coloured liquids that surround the case. To the right or left of the case there will be a small alcove and it is into this alcove that the terrified BURGLAR has to go. Once in there his P. O. V. is the corpse in the glass case.

INT. CELLAR STAIRCASE NIGHT

19 The feet of the DARK FIGURE are still for a few seconds, then they move softly down the stairs.

INT. CELLAR NIGHT

20 The DARK FIGURE enters. We MUST NOT see his face. His head turns this way and that as he looks around.

INT. BEHIND RACK NIGHT

21 The BURGLAR knows that someone is now in the cellar.

INT. CELLAR NIGHT

22 The DARK FIGURE sets down the leather case on a table and moves slowly towards the rack.

INT. BEHIND RACK NIGHT

22A The BURGLAR hears very soft footfalls.

INT. CELLAR NIGHT

23 The DARK FIGURE stands by the rack for a moment and then swiftly moves behind it.

INT. BEHIND RACK NIGHT

24 In a shock cut the BURGLAR is looking at an awful face. It is pockmarked and devoid of eyebrows and eyelashes. The nose is oddly bulbous and the head is entirely bald, and the owner of this

24 Continued

face has the BURGLAR by the throat. With a cry of animal fear he launches himself out of the alcove and a fight begins. In seconds glass is crashing everywhere as benches and tables go over. The BURGLAR is slammed backwards by a punch and cannons into the glass case. As the DARK FIGURE hurls himself at the BURGLAR the swaying case topples forward onto them. The glass shatters, the body is entangled with them as they struggle and the vapour swirls about the floor. The BURGLAR manages to get off the floor and he runs round the rack. The DARK FIGURE grabs at one of his legs and he crashes into the rack and it topples over spilling glass everywhere. In the main part of the cellar the fight wrecks everything all around them. They roll over on the floor and the table on which rests the leather case is violently bumped. The case falls to the floor. We hear another crash of glass as a jar inside it shatters. The catches fly open and a gout of bloody liquid spurts out and HEIDECHE's grisly head rolls onto the floor almost under the BURGLAR's nose. It is this final horror that gives the BURGLAR the strength to fell his assailant. He scrambles up and flies for the cellar door. We hear his footsteps crashing up the stairs and along the hall. The front door slams. The DARK FIGURE sits up and looks around the cellar. The wreckage is near total. The corpse is lying grotesquely behind the fallen rack and HEIDECHE's head has rolled under a table. The DARK FIGURE puts his hand to his face and peels off a close fitting rubber mask and we are looking at FRANKENSTEIN. Quickly he gathers his wits. He stands and moves to the operating table which he drags aside revealing a trap door in the floor. He opens the trap and moves to the corpse which he drags over and heaves down the hole. With a foot he rakes the head out from under the table and kicks it down the hole. We hear faint splashes and we DISSOLVE.

EXT. STREET NIGHT

24A We are near the arch where the old man was playing the dulcimer. All is quiet and a patrolling POLICEMAN strolls into shot. He stops as he hears the sound of running, stumbling blundering feet echoing out. He moves to a corner in the direction of the sound and the BURGLAR comes round the corner and almost bumps headlong into him. The BURGLAR is wild eyed and so breathless that he is incapable of speech. The POLICEMAN moves to take hold of him to help him stay upright.

POLICEMAN

In a hurry aren't you. What are you running for?

24A Continued

The BURGLAR tries to get some words out but they won't come. The POLICEMAN feels something sticky and wet on his hand and he looks at it . . . and then back to the BURGLAR.

POLICEMAN

You're covered in blood . . .

He quickly whips the BURGLAR's coat open to look for a wound but there is none.

POLICEMAN

How did you get covered in all this blood.

24B INT. POLICE OFFICE NIGHT

In the office we find INSPECTOR FRISCH the BURGLAR, a POLICE DOCTOR and the POLICEMAN who found the BURGLAR. FRISCH is a short thick set man with a dull face, beady eyes and an intolerant manner. The DOCTOR is administering a draught to the BURGLAR.

DOCTOR

(kindly)

Come on old chap . . . get this down.

The BURGLAR's hand is shaking so much that he has to be assisted to drink. Almost before he has finished it FRISCH, who has been waiting like a leashed dog, pounces.

FRISCH

No nonsense now, no lies. How did you get covered in that blood?

DOCTOR

(sharply)

At the moment Inspector this man is a patient and not a suspect . . . give me a few moments to settle him down . . .

FRISCH

(angrily)

While I'm waiting your few minutes someone may be bleeding to death in a gutter . . .

He turns on the BURGLAR again.

24B

Continued

7

FRISCH

The blood. Whose is it and how did
it get on you... Come on man come on.

The BUNGLER tries to get a grip on himself and he speaks in a
shaking and halting voice.

BUNGLER

The old Herzeg house..two miles outside
the town....

POLICE

Yes...yes... the Herzeg house...

BUNGLER

The cellar...in the cellar...there's a man
a dead man...in a big glass case...dead...
and and, head...head...

He tails off again into incoherence. FRISCH is about to urge him on
when the door bursts open and a SERGEANT comes in.

FRISCH

What the devil do you think...

The SERGEANT cuts him off.

SERGEANT

Sorry sir, one of our men has just
found Doctor Heidecke in his doorway.
his head's been cut off.

EXT. OLD COUNTRY HOUSE NIGHT

25

A POLICE carriage stands outside the house and in the grounds
POLICEMEN are searching around by the light of lamps.

INT. CELLAR NIGHT

26

INSPECTOR FRISCH stands in the cellar looking at the wreckage. A
POLICE DOCTOR with a doctor's bag is kneeling among the debris
examining this and that. Half a dozen POLICEMEN are going over the
cellar and two of them are kneeling at the open trap with their
lamps.

26 Continued

FRISCH

See anything?

POLICEMAN

No Sir. Can hear water though.

The DOCTOR stands and looks at the INSPECTOR.

DOCTOR

Well Inspector, I'd say that you've got the crime of the century here ...

He looks around again.

DOCTOR

... I wouldn't like to have to find the reasons for it.

FRISCH

(curtly)

Whoever left this amount of evidence is a fool. I'll soon find him.

He moves around the cellar looking at the wreckage.

DOCTOR

Inspector. You don't buy this kind of equipment over a shop counter, and I know doctors. Few of them are fools.

FRISCH looks at him sharply.

FRISCH

(heavy sarcasm)

Oh I see. It was a doctor was it. Thank you.

DOCTOR

Doesn't it look like it.

FRISCH

When I want your diagnosis I'll ask for it, Doctor.

The DOCTOR's expression tells us that FRISCH is being himself. A SERGEANT enters the cellar.

26 Continued

SERGEANT

No one's been living here Sir. There's some rotting odds and ends of furniture but that's all.

FRISCH

Thank you, Sergeant. Tomorrow I want you to detail men to check all suppliers of surgical goods, laboratory equipment and drugs. I want the names of all their purchasers for the last year.

SERGEANT

Yes, Sir.

He turns and moves back to the cellar door.

FRISCH

Oh, and Sergeant.

The SERGEANT turns back again.

SERGEANT

Yes, Sir.

FRISCH

I want the names of all persons listed as missing.

DELETE - Scenes 27 - 28 - 29.

I. P. A. POLICE OFFICER DAY

10.

29A

The SERGEANT enters with the MORTUARY ATTENDANT.

SERGEANT

The Mortuary Attendant, Sir.

INSPECTOR FISCH: turns to speak to the ATTENDANT.

FISCH

I understand that you've lost a body.

He looks quickly at a report on his desk.

FISCH

Doctor Herman Strack. Do you know
for certain when he was last in there?

He CUT to the ATTENDANT and standing behind him is the POLICE
DOCTOR.

ATTENDANT

On the day he was taken in there. We
don't keep going back to look at them.
They're not expected to walk are they?

FISCH (Angrily)

I advise you to be careful of your
mouth. You've just lost a body and
it gives no cause for funny remarks.

ATTENDANT

I last saw him on the day I slid
him into the drawer.

FISCH: thinks for a moment.

FISCH

Has anyone... has any man made
enquiries recently as to who you
had lying in the mortuary?

29A Continued

ATTENDANT

No...

FRISCH

Are you sure? A man with a
pock marked face for instance.
Think hard.

ATTENDANT

No one... not with pock marks...
warts...pimples or hairs growing
out of his nose. We don't have
visitors.

FRISCH keeps a masterly control of himself and says
almost in a hiss.

FRISCH

Get out. And give the Duty
Sergeant a statement on your
way.

The ATTENDANT leaves.

FRISCH

Damn fool. It wouldn't surprise
me if we get a run on the mortuary
like banks in a crisis.

DOCTOR

Dr. Stark could have been the
body in the cellar, I suppose.

FRISCH

It ties in doesn't it. But
why and for what purpose.

29A Continued

DOCTOR

The one absolute certainty must be that we're looking for a doctor.

FRISCH

Nothing is absolutely certain until you've proved it. At the moment I am inclined to the view that we're after a mad and highly dangerous medical adventurer. Whether or not he's a doctor remains to be seen.

DOCTOR

And I say that only a doctor could have devised that cellar laboratory.

He adds quickly, tongue in cheek.

DOCTOR

But that's only an opinion, not a fact.

FRISCH eyes him coldly and we CUT.

30. EXT. COUNTRYSIDE DAY

FRANKENSTEIN is driving a trap along a country road. His bags are on the back and he is on his way to other parts.

DISSOLVE

31. EXT. ANNA'S HOUSE MISTY EVENING

FRANKENSTEIN is standing on the steps of a boarding house. His bags are by his feet. He knocks at the door and waits. A moment passes and the door is opened by a very attractive young woman in her middle twenties. She is ANNA SPENGLER. FRANKENSTEIN raises his hat to her.

FRANKENSTEIN

Good evening. You are advertising vacant accommodation.

31 Continued

ANNA

Yes. Please come in. It's a nasty evening
isn't it.

FRANKENSTEIN

Very.

He picks up his bags and enters.

INT. HALL EVENING

32 The staircase is on the right of the hall and near the foot of the stairs is a small table with the Boarding House Register on it. The first room on the left is the lounge used by ANNA and her guests and at the end of the hall is the door that leads out into the garden. In the rise of the staircase and near the garden door is a door that leads down to the cellar.

ANNA and FRANKENSTEIN enter and she closes the door behind him. He sets his bags down.

ANNA

If you'll follow me I'll show you the rooms
available.

FRANKENSTEIN

That ~~would be~~ necessary. I'm sure that ~~with~~ any one of
~~you have with the register~~ them will suit me perfectly.

ANNA

As you wish Sir. Would you sign the register
please ...

FRANKENSTEIN moves to the register and takes up the pen.

ANNA

(as he writes)

How long do you wish to stay?

FRANKENSTEIN

Indefinitely.

He signs in as PAUL FENNER and in the occupation column he writes the word RETIRED. ANNA glances at it to see that the proper entries have been made ...

32

Continued

ANNA

Thank you Mr. Fenner. My name by the way is Anna Spengler.

FRANKENSTEIN

How do you do, Mrs. Spengler.

ANNA

Miss....

FRANKENSTEIN (with a smile)

I beg your pardon Miss Spengler. Do you run this house on your own?

ANNA

Yes, I'm afraid I do.

FRANKENSTEIN

Quite a task, if I might say so, for one so young as yourself.

ANNA

It belongs to my mother really, but she's getting on a little now and she's retired.

FRANKENSTEIN

I see....

ANNA

May I show you your room?

She moves to the staircase and FRANKENSTEIN picks up his bags and follows.

EXT. ASYLUM EVENING

32A

Showing notice board by the side of asylum gates.

INT. CELL BLOCK EVENING

33

We start close on the face of a demented screaming woman. Her eyes are full of fear and we pull back to see that she is being forced into a straight jacket by two ASYLUM W. DORS and she is giving them quite a struggle.

INT. CELLS CORRIDOR EVENING

15

33A A white coated and pleasant looking young doctor is hurrying along the corridor carrying a small tray with a white towel over it. In the background by the door that leads into the CELLS CORRIDOR is another WARDER who sits at a small desk. The young doctor is KARL HOLST... He turns into CELL SIX.

33B INT. CELL SIX EVENING

The TWO WARDERS have got the straight jacket on to the woman, and are forcing her down on to the bed. KARL enters.

WARDER

She really went this time Doctor Holst. It's the worst she's ever been.

KARL

Spiders again?

WARDER

Yes.

KARL

Hold her legs still.

One WARDER stays at her head, keeping her shoulders on the bed and the other moves to her feet and grips them. KARL takes from the tray a filled syringe, a small bottle and a cotton wool swab. He swabs a spot on her leg and injects her. He straightens.

KARL

You can take the jacket off her once she's asleep.

He gathers up the tray and moves to the door.

33C INT. CELLS CORRIDOR EVENING

KARL comes out of the cell and as he does so the door of the next cell but one opens and out step the ASYLUM PRINCIPAL and PROFESSOR RICHTER. In the cell we see FREDERICK BRANDT. He is a biggish man in his middle forties and he sits with a vacant expression on his face. The corridor WARDER locks up after them.

KARL

Good evening Professor Richter.

RICHTER

Good evening Doctor.

PRINCIPAL (to Karl)

How is she?

KARL

Not good at all Sir. I've given
her a few hours sleep.

KARL to RICHTER.

KARL

And what do your opinion of Dr. Brandt
Sir?

RICHTER

I sometimes wonder if we're not all
wasting our time. If a man has an abscess
and you open him up you see the abscess.
But a sick brain...if you open the skull
all you can see is the brain... of the
sickness there is no sign.

He turns to the MUNICIPAL.

RICHTER

I suggest that you tell Mrs. Brandt that
there is no point in her continuing to
visit him. It is my opinion that Doctor
Brandt can never be cured. It's a terrible
waste. It's sad enough when people go mad,
but for a brilliant man like that to drive
himself mad...a terrible waste.

The DUTY AUDI opens the door for them and they exit.

D.L.S.T.E Scenes 33D. 33 . 33P

INT. BRANDT'S CELL EVENING

33E FREDERICK BRANDT is a biggish man in his middle forties and he sits on a chair with a vacant expression on his face. He doesn't appear to notice KARL looking in at him.

INT. CELLS CORRIDOR EVENING

33F KARL moves away from the door and continues on his way.

INT. RESIDENTS' LOUNGE NIGHT

34 The lounge is small but comfortable. Easy chairs are arranged around a cheery fire. On a small table near the fire is a chessboard with the pieces on it and some moves have been made. Near one chair is a newspaper rack and by the wall opposite the fire is a writing bureau and a chair. Two of ANNA's four guests come in and take the chairs nearest the fire.

1ST GUEST

Not very talkative, our new resident.

2ND GUEST

Damn surly if you ask me. He just about managed to say good evening.

The 1ST GUEST reaches for a newspaper and the 2ND GUEST takes out his pipe and tobacco pouch. The other two guests come into the lounge and one of them carries a bottle of wine and two glasses that he has brought from the dining room. They seat themselves at the chessboard.

3RD GUEST

My move isn't it?

4TH GUEST

Yes.

The 1ST GUEST thumbs through the newspaper. The 2ND GUEST is filling his pipe. The 3RD GUEST ponders his move and the 4TH GUEST pours the wine. FRANKENSTEIN enters and moves to the writing bureau. The men just look at him for a moment but say nothing. FRANKENSTEIN sits at the bureau and taking up the pen he starts to write. The fire crackles softly . . . a newspaper page rustles and then the quiet is broken by the rasping of match across box as the 2ND GUEST lights his pipe.

34 Continued

1ST GUEST

(from behind newspaper)

Dreadful business that Doctor Heidecke
getting his head lopped off.

There is the merest pause in FRANKENSTEIN's writing . . . then he
continues.

2ND GUEST

The world's full of maniacs. Ever stop
to think that you never know who you're
standing next to in the street.

3RD GUEST

(looks up from
chessboard)

Funny you should say that. Today I
stood next to probably the worst madman
of the decade.

Three interested faces swing onto him and FRANKENSTEIN cocks
a curious ear.

2ND GUEST

Who?

3RD GUEST

Doctor Frederick Brandt. Remember
him.

FRANKENSTEIN certainly does remember him and from this moment
his writing is mere pretence.

2ND GUEST

Yes I do. But where did you see him? Not
in the street surely.

3RD GUEST

Of course not. I had to call at the asylum
today to discuss a new plumbing installation
and I passed him in the exercise yard.

1ST GUEST

The name rings a bell but I can't place it.

3RD GUEST

He was the doctor who caused an absolute

3RD GUEST (Cont)

furor in the medical world about five years ago with some fantastic and devilish notion he had about transplanting people's brains, putting them from one person into another. And he claimed that anyone undergoing such surgery could survive. Utter claptrap.

2ND GUEST

I seem to recall another fellow who had the same ideas at the same time... he was a foreigner... what was his name now...

He taps his knee...

3RD GUEST

Baron Frankenstein. He lived in Bohemia.

2ND GUEST

That's the one. They were both run out of the medical profession weren't they?

3RD GUEST

That's right. And Frankenstein was run out of his country as well. The church in particular pilloried him. Devils disciples the pair of them.

He continues in an informed tone...

3RD GUEST

Of course it was the work that Brandt was engaged on that sent him mad you know... must have been.

FRANK TELN locks across at them.

FRANK TELN

I had no idea that you were doctors.

They do not care for FRANK TELN's interruption.

3RD GUEST (coldly)

Doctors, we're not doctors.

34 Continued

FRANKENSTEIN

(abrupt and rude)

I beg your pardon. I thought you knew what you were talking about.

1ST GUEST

You're damn rude, Sir.

FRANKENSTEIN

I'm afraid that stupidity always brings out the worst in me.

3RD GUEST

(splutters)

Stupidity ...

FRANKENSTEIN

You make Yes, stupidity. It's fools like you who ~~make~~ have blocked pronouncements on half facts that you don't progress thro: understand anyway ~~who have blocked progress~~ the ages. ~~through the ages.~~

3RD GUEST

I find your tone and manner highly objectional Sir, but if you wish to involve yourself in argument about it, pray explain the word progress in this context.

FRANKENSTEIN

You wouldn't understand it. But I'll give you an analogy that you may ~~just appreciate.~~ Had man not been given to ~~experiment and invention~~ then you, Sir, would tonight have eaten your dinner in a cave. You would have strewn the bones all over the floor and then wiped your fingers on a coat of animal skin. In fact your lapels do look rather greasy.

With that he gets up and stalks out of the room leaving four flabbergasted GUESTS.

CUT

35 Omitted

EXT. ANNA'S HOUSE EVENING

36 KARL HOLST, the young doctor from the asylum is standing on the doorstep and is in the act of taking off his overcoat. He does not

36

Continued

20

notice a small package that falls from a pocket as it coincides with ANNA opening the door. She greets him warmly.

ANNA
Hello, darling.

They kiss briefly and he enters.

MAN SITTING COFFEE KITCHEN

37

Karl and ANNA enter the sitting room and he tosses his coat over the back of a chair.

ANNA
How was your day?

KARL
Totten. But a kiss and a drink will make me forget all about it.

He pulls her to him and they embrace and kiss.

ANNA
Mmm...I think the drink can wait.

He moves to kiss her again but she pushes him playfully away.

ANNA
If we're going to the theatre tonight you'd better just have the drink.

Karl pulls her to him again.

KARL (softly)
Come here.

He starts to nuzzle her ear, taking into it softly.

KARL
There's not much point, young lady, in you and I thinking of getting married if we don't...er...get to know each other better...is there...mmm.

ANNA (Feigning shock)
What do you mean Sir.

KARL
I mean that you look especially delicious tonight and the mood is upon me.

ANNA pushes back from him but he still holds her.

ANNA

Is it now?

KARL

Yes. It has been all day. Let's put the tickets on the fire and stay in el.....

ANNA

I look especially delicious tonight, Doctor Holst, because it took me two hours to get ready, and you are going to take me out and show me off to the town.

KARL

(Feigning disappointment)

Very well. It's a waste of a very comfortable sofa.

ANNA moves in to him again.

ANNA (Softly)

It'll still be there when we get back.

She gives his lip a little bite and a kiss... and then she breaks away.

ANNA

I'll get you that drink.

KARL sits in a chair...ANNA moves to the drinks cabinet.

ANNA (As she pours)

I received another letter from mother today, Karl. She sounds so much better that I can hardly believe it.

KARL (Gently)

Girling, I've told you before not to set your hopes too high. As yet there's no cure for her. Just temporary relief.

She brings the drink over and hands it to him. She then sits opposite him.

ANNA

I know...I know. I received a letter from the hospital treasurer as well. The fees are going up again. It's dreadful that you have to buy a life.

KARL (Sips drink)

Yes. But so long as nerve specialists are in short supply we'll have to pay a high price. Luckily for us that's no problem.

Anna's face clouds a little.

ANNA

I worry so much that you may be discovered Karl. It isn't dangerous, is it?

KARL

It isn't dangerous darling. I promise you. I've been getting away with it for a year now so stop worrying about it.

ANNA

But if you ever get caught.

KARL

I won't get caught. I'm in charge of the drug department remember. I just add a figure here, subtract one there. Really Anna, it's alright.

He leans back.

KARL

And it's the only way that I can think of to get the money to keep your mother where she is. The illegal drug market is a source where money never dries up.

37 Continued

He reaches back for his topcoat.

KARL

Lock this packet in the bureau Anna.
There's no point in taking it to the
theatre.

He feels about in the topcoat pockets

KARL

Where the devil is it? . . . Where did I
take my coat off?

ANNA

(worried)

On the doorstep

They both get up.

KARL

It must have fallen out there, or in
the hall.

He moves to the door It has been left slightly open and as KARL opens
it fully he starts back sharply. FRANKENSTEIN is standing there
holding the small packet that we saw dropped on the doorstep.

FRANKENSTEIN

(smiles)

Good evening. I found this on the doorstep.

He looks at the label on it.

FRANKENSTEIN

It appears to come from the Holberg Mental
Hospital. Would it belong to anyone in the
house do you think.?

ANNA and KARL look very discomfited.

KARL

Yes, thank you. It's mine.

He holds his hand out for it. FRANKENSTEIN makes to hand it to
him but his move insinuates him into the room still holding the packet.
ANNA tries to draw attention away from the packet.

ANNA

(hurriedly)

Mr Fenner. This is my fiance, Doctor
Karl Holst.

KARL would rather that she hadn't mentioned the doctor bit, but she has.

37 Continued

FRANKENSTEIN

How do you do, Doctor. A pleasure to meet you.

He switches the packet into his left hand and proffers his right. KARL shakes hands with him.

KARL

How do you do. Er, the box please.

FRANKENSTEIN

Of course. I'm sorry.

He hands it over.

FRANKENSTEIN

Cocaine, isn't it?

ANNA bites her lip and KARL is very put out and tries to cover his discomfort.

KARL

Yes. As a matter of fact it is.

ANNA

If you'd please forgive us, Mr Fenner. We have tickets for the theatre and it's getting a little late.

FRANKENSTEIN doesn't hear her because he doesn't want to.

FRANKENSTEIN

Do you work at the mental hospital, Doctor?

KARL

(shortly)

Yes, I do. And now if you'd please excuse us ...

FRANKENSTEIN cuts him off.

FRANKENSTEIN

Dedicated men, mental health doctors. Not a very pleasant job I imagine ...

KARL

It isn't. Get your coat Anna, we'd better be ...

FRANKENSTEIN cuts him off again.

FRANKENSTEIN

I trust that your mother isn't too ill, Miss Spengler.

They both realise that he has overheard them. But how much did he hear. They are at a moment's loss for an answer.

FRANKENSTEIN:

Doctor. Is the Hippocratic oath
not taken in the profession any
more?

Karl

What do you mean?

FRANKENSTEIN:

I mean: what I said.

Karl

Of course it's still taken.

FRANKENSTEIN:

I see. Then I suspect that you don't
number yourself among the dedicated
men.

Karl

Mr. Fenner, forgive me, but I can't stand
here talking gibberish with you all night.
Come along Anna.

FRANKENSTEIN turns and reaches for the door and slams it shut.

FRANKENSTEIN (Suddenly harsh)

Neither of you are going anywhere tonight.

Karl

How dare you...what right have you to...

FRANKENSTEIN (Cuts him off)

I have every right Doctor Holst.
You are both engaged in highly illegal
business.

Anna (tries hard)

Illegal business? What are you talking
about?

FRANKENSTEIN

Come now, iss Spengler. You know what
I'm talking about.

FRANKENSTEIN rivets Karl with a look and he finds that he cannot
look away.

ANNA

Alright. So you overheard a conversation.
Prove it.

FRANK TEIN

The narcotics bureau would prove it in
no time at all. It's uncanny how they
eventually discover irregularities in
their record books, hadn't you noticed?

ANNA (terribly afraid)

What do you want?

FRANK TEIN ignores her.

FRANK TEIN

The penalties for drug trafficking in this
country are the harshest in Europe and as
a Doctor you'd get not less than twenty
years...

He looks at ANNA.

FRANK TEIN

...and you, my dear Miss Spengler, would
get ten years. Can you imagine how you
would look after ten years in prison...

He turns to KARL

FRANK TEIN

I'm sure that you can, Dr. Holst.

ANNA's fear has now become an awful fact...and she and KARL know
that all that FRANK TEIN has said is true.

KARL

How much do you want?

FRANK TEIN

I want no money.

KARL

Then what for God's sake?

FRANK TEIN

Don't invoke the Almighty, Doctor Holst.
I imagine that he's already very angry
with you. Now sit down both of you and
listen to me.

INT. HALL DAY

37a

ANNA stands at the foot of the stairs with T.O. of her guests. A
pile of baggage surrounds them. The two other guests are struggling
down the stairs with a large trunk. All the guests are in fuming
tempers. A carriage drive is popping in and out of the open front
door and taking out the cases.

37a Continued

1ST GUEST

(raging)

... and I tell you that if there was an official body that we could complain to I'd move heaven and earth to get you closed down. We've all been here long enough to regard this as home now and to be thrown out into the street with neither warning or reason is utterly disgraceful.

2ND GUEST

I think that in our own small way we've all been very kind to you over the years Anna. This is an appalling way to treat us. It makes a joke of trust and standards of decency.

They turn on their heels and go. ANNA can only stand there and face the blasts ... The other TWO GUESTS get their trunk to the bottom of the stairs and the DRIVER of the carriage comes in to give them a hand. One of the GUESTS heads for the Residents' Lounge and the other struggles out with the trunk and the carriage DRIVER... he pauses for a moment and looks at ANNA.

GUEST

(with great irony)

Thank you, Anna. Thank you very much.

He continues out and the last GUEST comes out of the Residents' Lounge, clutching the chessboard and stuffing the pieces in his pockets. A piece falls to the ground and ANNA stoops to pick it up. The GUEST snatches it from her hand and sweeps past her without a word and he slams the door with a crash that shakes the house.

EXT. ANNA'S HOUSE DAY

38 The four GUESTS give the carriage DRIVER a hand to get the luggage aboard and we PAN or CUT to an upper window. Standing partly concealed by a drape is FRANKENSTEIN watching them go.

DISSOLVE

INT. POLICE OFFICE DAY

39 INSPECTOR FRISCH is seated at his desk reading some reports. There is a knock at the door and the POLICE DOCTOR enters.

39 Continued

DOCTOR

You wanted me, Inspector?

FRISCH

Yes. Pack a bag. We're going up to Altenberg for a while.

The DOCTOR doesn't relish the thought of a "holiday" with FRISCH.

DOCTOR

How long for?

FRISCH

(sharply)

Until I say we come back.

DOCTOR

Might I be permitted to know why we're going.

FRISCH tosses him the reports.

FRISCH

Read those. In the Altenberg area there have been four robberies in the last two weeks. All on shops and stores that deal in surgical and laboratory equipment. There's enough stuff missing to equip and erect something similar to what we saw in that cellar.

The DOCTOR takes up the reports and reads them.

INT. STORE ROOM NIGHT

40 We are in a warehouse storeroom. There are racks around all the walls and a centre rack running the length of the room dividing it in two. The shelves are laden with boxes of surgical equipment all ready for dispatch. FRANKENSTEIN and KARL are in the room and they are rifling the boxes. The items that they take are placed in two suitcases that they have with them. FRANKENSTEIN has a box open and from it he takes a couple of surgical knives. KARL is opening another box and is petrified with fear. They suddenly freeze as the door at the end of the room opens and a NIGHTWATCHMAN enters on his rounds. He starts to walk towards them on the other side of the rack that divides the room. FRANKENSTEIN and KARL are hidden by the boxes that are on it. They stand stock still as he nears. We cut to the NIGHTWATCHMAN and suddenly he stops. From the corner of his eye

and on the other side of the rack he can see KARL's foot. He knows that he has a duty but would far rather run for it and after a moment he does. He turns back for the door and KARL is after him like a flash. They both reach the door at the same time but the NIGHT WATCHMAN manages to open it and he is half in and half out of the room. KARL struggles to drag him back in but momentarily loses his grip. The NIGHTWATCHMAN moves back and in panic KARL lunges out with the knife...it goes under the ribs and into the heart and the NIGHTWATCHMAN dies without a sound. KARL looks down in horror at what he has done. FRANKIE TEHL comes along and kneels by the NIGHTWATCHMAN for a moment and then he looks up at KARL.

FRANKIE TEHL

You've killed him.

INT. SITTING ROOM NIGHT

41 KARL is seated in a chair. He stares straight ahead apparently unseeing and unfeeling.

INT. CELLAR NIGHT

42 ANNA's cellar is now assuming the shape that FRANKIE TEHL requires. The fruits of their robberies are assembled and set up in proper order and we find FRANKIE TEHL busily engaged on laying out his latest acquisitions. He puts the surgical knives in a tray and then moves to assemble a set of tubes. ANNA is in the cellar with him and he is totally ignoring her.

ANNA

What happened tonight...what happened?
Karl hasn't spoken since you got back.
What's wrong with him?

FRANKIE TEHL doesn't reply. ANNA looks around the cellar in fear and confusion. She doesn't know what it is all for or what it may mean. She turns and runs out.

INT. RESIDENTS LOUNGE NIGHT

43 ANNA comes into the room and kneels by KARL.

ANNA

Karl. Please don't sit there like that.
Say something. Please.

He looks at her and says in a quiet voice.

KARL

I've killed a man Anna. I killed the
nightwatchman.

A cry is forced from ANNA's mouth and her hand flies to it and stifles it.

KARL

I didn't mean to, God I didn't mean to.
I panicked...I panicked.

ANNA's hand is still to her mouth and her eyes are wide with
sock. KARL reaches out and takes her hand.

KARL

Anna...you've got to get away from here.
I want you to leave tonight.

ANNA

No...not unless we go together.

KARL

We can't go together. He'll put the police
on us at once. He needs me and after what
I've done tonight he has me completely
trapped. But he doesn't need you. You must
get away from here tonight.

ANNA

No...no..

KARL

Anna, my love. If we get caught you
will go to prison for the rest of your
life. Do you not realise the position you
are now in. You are harbouring one murderer
and one accessory to murder.

ANNA

I won't go without you Karl. I'm as much to
blame for all this as you are. Oh God if
only I hadn't let you take those drugs.

KARL (Very quietly)

Even if we manage to escape the
consequences of this Anna, there's no longer
any future for you and I: I'm a murderer.

ANNA

Whatever is in store for us we'll face
it together. I'm not leaving you Karl.

For the last few seconds FRANKENSTEIN has been standing in the door.

FRANKEN TEIN

Such loyalty is very touching.

Then briskly.

FRANKENSTEIN

The pian Karl. You didn't forget it
I trust.

KARL stands.

KARL

Who are you?

FRANKENSTEIN (Sharply)

Did you get it?

KARL tries to make a stand.

KARL

I'll do no more until you tell me who
you are...what we are involved in and how
long...

He doesn't finish. FRANKENSTEIN's hand whips out and lays a stinging
blow across his face and KARL rockets back to the wall. ANNA cries
out and moves towards him.

FRANKENSTEIN (Barks out)

Stay where you are.

ANNA freezes in her tracks. FRANKENSTEIN looks at KARL and his eyes
seem to nail him to the wall. He rubs a hand across his stinging face.

FRANKENSTEIN (Like ice)

You will both do exactly as I tell you.
I am Baron Frankenstein and I have work
to do that has been too long delayed, and
you will both give me your every assistance.
I'm sure that your situation after tonight's events
is crystal clear to you.

KARL (Softly,..awed)

Frankenstein.

KARL's tone and the look on his face make it clear to ANNA that
he is now more frightened than ever.

ANNA

Who is he Karl?

KARL

I thought the world had seen the last of you.

FRANKENSTEIN

So did a lot of other people. Now the plan. Where is it?

KARL

In the case on the table.

FRANKENSTEIN moves to a small case on the table and from it he takes an architect's plan of the asylum. He spreads it out and looks down at it.

KARL

What do you want with that.

He has really guessed the answer to his own question.

FRANKENSTEIN (Without looking up)

I want you to show me Doctor Brandt's cell.

KARL

He's a raving madman. What do you want with him.

FRANKENSTEIN

I'm going to get him out...with your help. I shall then cure his insanity.

ANNA looks between the two of them in terrible fear as the implication of what the cellar means begins to dawn on her.

KARL

You're madder than he is. It isn't possible.

FRANKENSTEIN

Your medical education is soon to be vastly improved Karl.

KARL (Slightly hysterical)

And I tell you it isn't possible. We had Professor Richter in to see him and he says that Brandt is a hopeless case. And what Richter says you can take as absolute fact.

FRANKENSTEIN

Richter...~~mm~~...a clever man. Up to a point, and then he's a blind fool like the rest of you.

ANNA cannot believe what she is thinking.

ANNA

You want to bring a madman to
this house. What are you going
to do down there?

FRANKENSTEIN has no desire to explain things to ANNA.

FRANKENSTEIN (Coldly)

Go and make us some coffee, Anna.

KARL

You don't need her Frankenstein,
let her go.

FRANKENSTEIN

I need her to make the coffee.
Anna...

She looks at KARL and he motions that she should go and she exits
the room.

FRANKENSTEIN

Now explain to me the layout of
the asylum.

KARL

You're wasting your time you will
never get him out.

FRANKENSTEIN

Of course I will, remember what
happens to you if I don't?

INT. BRANDT'S CELL NIGHT

29

43A

BRANDT sits in his chair pretty much as we saw him before. With him are his wife, ELLA BRANDT, an attractive woman in her mid-thirties and the ASYLUM PRINCIPAL.

They both sit on chairs opposite BRANDT and he just stares ahead seemingly unaware that two other people are in the cell with him.

ELLA (softly..sadly)

I find it very hard to accept that there's no hope at all. Very hard.

PRINCIPAL

I most sincerely wish that there was better news I could give you Mrs. Brandt, but I think it best that you should know the truth.

ELLA looks at him closely...

ELLA

The truth?

PRINCIPAL

Yes. For the last three months we have had to take the precaution of sedating him every time you came to visit him. He suddenly developed the most violent and murderous rages. He is drugged at this moment and his condition does nothing but deteriorate. We fear that there is nothing more we can do for him.

ELLA

Are you sure. Are you absolutely sure?

PRINCIPAL

Absolutely...and I am going to suggest to you Mrs. Brandt that you cease to visit him. For you it can only be terribly painful and as for Dr. Brandt...he doesn't even know that you are in the room with him.

ELLA (softly)

I couldn't do that. I couldn't just walk away.

43A

Continued

30

PRINCIPAL

I won't press the point, but I do ask you to consider it. It can only be upsetting. Come.

He gently takes her arm and they make for the cell door..ELLA turns and looks back at BRANDT and as she goes we centre on him and close on his vacant staring face. As the PRINCIPAL said... he didn't know that they were there...or that they have gone.

INT. RESIDENTS LOUNGE NIGHT

44

The MIX brings us back to the table. The plan is spread out and KARL and FRANKENSTEIN are sitting side by side. ANNA is sitting in a chair by the fire listening to them.

KARL

There's a woman in cell six who thinks she sees spiders and when she does her screams could waken the dead.

FRANKENSTEIN

Then you'll have to see that she is under sedation on the night we go there.

KARL (Weakly)

I can't guarantee that. I don't make out the duty roster.

FRANKENSTEIN

Then find some way to alter it.

KARL

There's another thing. The clothes of all the violently insane are impregnated. If the dogs come after us they can't fail to catch us.

FRANKENSTEIN (Calmly)

We can hardly expect no risks at all.

KARL

Why are you doing all this?

FRANKENSTEIN

Brandt has a secret that I must know. In order to find it I must make him sane again.

KARL

What secret?

FRANKENSTEIN

We were involved in the problems of transplanting the human brain...and we had accomplished it.

KARL

Utterly impossible.

FRANKENSTEIN

Not at all. We had both found a way to make an immediate transplant from one body to another and we had corresponded with each other on this subject. Our next step was to find a way of freezing the brain without destroying the living cells. My research went badly but Brandt discovered the technique. He wrote to me and we were going to meet for the first time and he was going to tell me. Two days before we were due to meet he went mad, the pressure of his work had broken him. He disappeared from sight and soon after that I was hounded out of my country.

KARL had listened to it all in dread and with distaste but also with the ear of a doctor.

KARL

It's horrible and it still doesn't explain why you were doing it.

FRANKENSTEIN

We were seeking to preserve the great talents and geniuses of the world. When they die their brains are at the height of their creative powers and we bury them under the ground to rot because the bodies that housed them have worn out. We wanted to remove those brains at the instant of death and freeze them thus preserving all they contained. Having found a way to transplant them the rest must be obvious to you.

KARL

Very, and it's frightening.

FRANKENSTEIN stands.

FRANKENSTEIN

I shall need Brandt's case history.
Get it for me. Goodnight.

He moves to the door and KARL calls after him.

KARL

Frankenstein.

FRANKENSTEIN turns at the door.

KARL

Help me with one thing. Anna, she
must leave this house.

FRANKENSTEIN

Perhaps...when my work is done.

He exits and KARL looks at ANNA in utter hopelessness.

INT. STORE ROOM DAY

We are in the store room that FRANKENSTEIN and KARL were robbing. POLICEMEN are poking around the open boxes and an OFFICIAL is making a list of missing items. The POLICE DOCTOR is bent over the body of the NIGHTWATCHMAN and nearby are two white coated men with a stretcher. FRISCH looks on. The DOCTOR straightens.

DOCTOR

The knife went straight to the
spct. He didn't know a thing
about it. Very surgical.

45 Continued

FRISCH turns to the men with the stretcher

FRISCH

Take him away.

They move to the body and FRISCH wanders down to the OFFICIAL who is making his list.

FRISCH

What's been taken?

OFFICIAL

Surgical knives of various types . . . saws
hypodermic syringes and the like.
I'd say for certain that your man is a
doctor

FRISCH reddens.

FRISCH

Oh good I'd appreciate it if you'd
tell me what he looks like, how tall he
is and how much he weighs.

OFFICIAL

I'm sorry. I just think that . . .

FRISCH

I'll do the thinking and you check the
stores. And you'd be well advised to
get younger men to patrol your build-
ings. That old chap was sixty if he
was a day

He turns to the DOCTOR.

FRISCH

What about that knife wound.

DOCTOR

Whoever did it knew exactly where he
was putting the knife. It's just too
exact to be lucky I think.

FRISCH

Mmm . . . Come on. We'd better
start with a tour of all derelict and
empty property in this area.

They exit.

EXT. ASYLUM DAY

46 A brooding shot of the gaunt asylum in the thickly wooded land that surrounds it.

INT. CELLS CORRIDOR DAY

47 KARL admits himself into the cells corridor with his own keys and locks the door behind him. The DUTY WARDER looks up from his desk.

DUTY WARDER

Which cell Doctor?

KARL

Six.

The DUTY WARDER selects a key from the large ring that he carries and goes down the corridor ahead of KARL who is carrying a small tray with a white towel over it. The DUTY WARDER goes straight to cell six but KARL pauses outside BRANDT's cell and peers in through the peephole.

INT. BRANDT'S CELL DAY

48 BRANDT is seated on the edge of his bunk staring at the wall. He does not notice KARL looking in at him. KARL's face moves away.

INT. CELLS CORRIDOR DAY

49 KARL moves to cell six and the DUTY WARDER opens the door.

INT. CELL SIX DAY

50 The WOMAN in the cell is pacing back and forth across the floor as though machine driven. Back and forth she goes staring straight ahead. She is not disturbed by the entry of KARL. The DUTY WARDER stands closeby ready for any trouble. KARL sets the tray down on the WOMAN's bunk and from under the towel he takes a filled syringe. He takes hold of the WOMAN as she passes him. She stops and stands quite still. KARL almost has the needle in her arm when he jumps out of his skin.

PRINCIPAL (V. O.)

Doctor Holst. What the devil do you think
you're doing?

50 Continued

The PRINCIPAL is on rounds with the CHIEF WARDER who carries his own bunch of keys. The DUTY WARDER stands aside for them. KARL recovers himself.

I'm putting her under sedation ^{KARL}
~~the sedating her~~ Sir. She's been
 having a very bad time ~~of~~ lately.

PRINCIPAL

This institution functions on narrow funds as you are aware Doctor, and drugs are expensive. She'll get the sedation when she needs it and not before. Now come out of there.

KARL has no alternative but to leave the cell. The DUTY WARDER locks the door and the WOMAN starts her pacing again.

EXT. WOODS NIGHT

51 A thick fog pervades the woods and ANNA is seated in the driving seat of a carriage that is pulled in under the trees. She is petrified with fear.

EXT. WOODS NIGHT

52 FRANKENSTEIN is picking his way through the ghostly trees.

EXT. ASYLUM WALL NIGHT

53 A small door opens and KARL peers out into the fog. He sees something offscreen.

EXT. WOODS NIGHT P.O.V.

54 FRANKENSTEIN is coming towards him through the trees.

EXT. ASYLUM WALL NIGHT

55 FRANKENSTEIN gets to the door and KARL admits him.

EXT. SMALL COURTYARD STUDIO NIGHT

56 KARL closes the door. FRANKENSTEIN moves to the door that lets into the asylum proper but KARL takes his arm and holds him back.

KARL
I couldn't sedate the woman. The
Principal caught me in the cell.

This is delivered as a clear plea not to continue.

FRANKENSTEIN
Then we must trust to luck.

He moves to the door and KARL follows him.

INT. PASSAGEWAY NIGHT

57 They enter. KARL closes the door and they both pad softly along the passageway. They hear approaching footsteps and duck into a room as a WARDER rounds a corner, he goes past them and they come out and continue.

INT. CELLS CORRIDOR NIGHT

58 The DUTY WARDER is fast asleep at his desk. We gib up off him and through the grille we see KARL and FRANKENSTEIN in the corridor beyond.

INT. CORRIDOR NIGHT

59 KARL and FRANKENSTEIN pause. From his pocket FRANKENSTEIN brings an oblong box. From it he takes a filled syringe with a rubber cap over the tip of the needle. He removes the cap and puts the box back in his pocket. They move to the CELLS CORRIDOR door.

INT. CELLS CORRIDOR NIGHT

60 KARL's face appears at the grille and he looks at the sleeping DUTY WARDER. We hear the sound of key in lock and slowly the door swings open. FRANKENSTEIN darts in and with his free hand strikes the DUTY WARDER hard across the back of the neck and he falls to the floor. KARL closes the door behind them. He then stoops and takes the cell keys from the DUTY WARDER. They make their way down to BRANDT's cell. FRANKENSTEIN stops outside BRANDT's cell and KARL continues a few paces and looks through the peephole of cell six.

INT. CELL SIX NIGHT

- 61 The WOMAN is still pacing the cell and appears to be normal apart from this.

INT. CELLS CORRIDOR NIGHT

- 62 KARL moves away from the peephole and joins FRANKENSTEIN outside BRANDT's cell. He puts the key in the lock.

KARL

Be careful now. He can turn savage in a second. He doesn't like injections.

INT. BRANDT'S CELL NIGHT

- 63 FRANKENSTEIN is looking in the peephole at BRANDT. An old colleague that he has never met before. We hear the sound of the key in the lock. BRANDT sits as we last saw him but is looking at FRANKENSTEIN and listening to the sound. The door swings open and KARL and FRANKENSTEIN enter. KARL pulls the door to but doesn't close it. BRANDT slides off the bed and cowers in the corner of the cell like a frightened child.

FRANKENSTEIN edges slowly forward with the syringe held behind his back. BRANDT cowers against the wall and seems to be trying to press himself into it ... FRANKENSTEIN comes slowly on and KARL moves in behind him. BRANDT's eyes flick from one to the other as they edge in on him and he suddenly seems to notice that FRANKENSTEIN is keeping one hand behind his back. He looks at the hand and then to FRANKENSTEIN. His eyes flicker with fear.

FRANKENSTEIN

(coaxing - soothingly)

Don't be afraid Brandt. We're not going to hurt you ...

BRANDT's eyes look again to the hand that FRANKENSTEIN conceals.

FRANKENSTEIN

There Brandt ... don't be afraid.

He slowly brings the syringe into view and the moment that BRANDT sees it his expression changes to one of hate. His eyes dart madly between the two men.

63 Continued

KARL
(hisses)

Watch him.

No sooner has he said it when BRANDT hurls himself at FRANKENSTEIN and a struggle begins. BRANDT is immensely powerful and it needs all their strength to contain him. They all thud into the door and it swings open.

INT. CELL SIX NIGHT

64 The WOMAN is still pacing. Suddenly she stops and looks down at her arm. Fear and revulsion flood into her eyes. A low moan escapes her and she brushes an imaginary spider off her arm.

INT. BRANDT'S CELL NIGHT

65 We cut back to the struggle at a point where KARL seems to have BRANDT in a good grip. FRANKENSTEIN is seeking to inject him when he lashes out and the syringe flies out of FRANKENSTEIN's hand and falls in the corridor outside. KARL pulls back BRANDT's striking arm and FRANKENSTEIN drives a powerful blow deep into the pit of his stomach and BRANDT goes down writhing and fighting for breath. They grab an arm each and start to drag him out of the cell.

INT. CELLS CORRIDOR NIGHT

66 They get him outside and now he is dead weight. With a free hand KARL slams the cell door shut - he reaches to turn the key in the lock when terrible screams echo out from cell six. For a moment they are both frozen. They drag BRANDT up the corridor as fast as they can.

INT. CELL SIX NIGHT

67 The WOMAN is now in a frenzy of movement and screaming dreadfully as she is possessed by the imaginary creatures that she is trying to brush off her body.

INT. CELLS CORRIDOR NIGHT

68 FRANKENSTEIN and KARL are dragging BRANDT through the door at the end of the corridor. KARL tosses the keys down at the DUTY WARDER and they haul BRANDT into the outer corridor.

INT. CORRIDOR SECTION NIGHT

69 A white coated DUTY DOCTOR comes out of a door with a syringe. The WOMAN's screams are echoing out and he hurries out of shot.

INT. CELLS CORRIDOR NIGHT

70 The DUTY DOCTOR arrives at the door and is surprised to see it open. He comes inside and sees the DUTY WARDER sprawled out on the floor. He hurries in the direction of the screams and on the floor he sees the syringe that FRANKENSTEIN lost. He stoops to pick it up. It is outside BRANDT's cell. He looks in the peephole and one second is enough. He runs back up the corridor and leans down to the DUTY WARDER. He takes his whistle from the top pocket.

CLOSE ON DOCTOR NIGHT

71 He stands up into frame and blasts out on the whistle.

72 OMITTED

EXT. SMALL COURTYARD STUDIO

73 KARL and FRANKENSTEIN are hauling BRANDT down the passageway. The whistle shrills and joins the screaming. KARL blanches.

KARL

The dogs, Frankenstein! They'll get the dogs!

They haul BRANDT out through the door and we hear the sound of pounding feet and shouting and the alarm bell begins to toll.

EXT. KENNELS AREA NIGHT

74 WARDERS are attaching leads to the excited yapping dogs.

EXT. ASYLUM WALL NIGHT

75 FRANKENSTEIN and KARL drag BRANDT out into the fog. He is beginning to recover from the punch in the stomach and the noise behind them is increasing rapidly.

EXT. WOODS NIGHT

76 ANNA is listening to all the racket in stark terror.

EXT. WOODS NIGHT

77 FRANKENSTEIN and KARL have got BRANDT into the trees and now he is beginning to fight them again and it takes all their strength to hang on to him.

EXT. WOODS NIGHT

78 The WARDERS with lamps and dogs are spreading out in the woods and the dogs are giving them a bad time. The WARDERS can hardly see where they are going and are dragged into holes and ditches and over fallen boughs.

EXT. WOODS NIGHT

79 ANNA has to summon every ounce of self control to hang on to her senses.

EXT. WOODS NIGHT

80 BRANDT is now fighting furiously and all three of them fall to the ground in a heap. FRANKENSTEIN finds himself on top of BRANDT and delivers a blow to the head that quiets him again. Breathless he and KARL get up and haul BRANDT to his feet and with ebbing strength they drag him forwards.

EXT. WOODS NIGHT

81 One of the dogs pulls its WARDER clean off his feet and he lets go of the lead. The dog streaks off into the fog.

EXT. WOODS NIGHT

82 FRANKENSTEIN and KARL hear the approaching and barking dog crashing through the undergrowth. It leaps out of the fog and takes BRANDT out of their arms and drives him to the ground. BRANDT begins to scream and the dog is growling savagely. They roll over and over on the ground and FRANKENSTEIN and KARL reach for fallen boughs. They begin to club the dog off BRANDT and rain blows down upon it. The growling turns to howling as blows smash onto its back.

EXT. WOODS NIGHT

83 ANNA is near demented as BRANDT's screams and the howling of the dog are added to the noise.

EXT. WOODS NIGHT

84 FRANKENSTEIN and KARL succeed in clubbing the dog off BRANDT and it rolls aside. They once more haul BRANDT to his feet and his face is a nasty sight where he has been savaged. Utterly exhausted they drag him away with the sound of the other dogs and the WARDERS very close now.

EXT. WOODS NIGHT

85 ANNA sees them come stumbling and gasping out of the woods. BRANDT is tossed into the carriage and FRANKENSTEIN leaps up onto the driving seat. KARLS and ANNA's eyes meet for a moment.

KARL

I must get back.

He hares back into the woods and FRANKENSTEIN lashes the horses away into the fog.

INT. CELLAR NIGHT

86 BRANDT lies unconscious on the table. His face is torn and bloodied. ANNA is swabbing the cuts with cotton wool and loathing it. FRANKENSTEIN is listening to BRANDT's heartbeats with a stethoscope and he doesn't like what he is hearing. ANNA swabs some blood away from a particularly nasty cut and has to turn away. FRANKENSTEIN reaches out and pulls her back and his look spells out "Get on with it". We CLOSE on FRANKENSTEIN as he listens to BRANDT's heart and it is obvious that the man is in very serious trouble.

EXT. ELLA BRANDT'S HOUSE ~~THIS~~ DAY

87 A Police carriage is outside the house with an attendant POLICEMAN. The house stands alone in wooded grounds.

INT. BRANDT'S STUDY DAY

88 The study is full of old and comfortable furniture and set aside in a corner is a table on which rests a microscope, boxes of slides, racks and tubes and other odds and ends of laboratory equipment. Most of the wall space is taken up with crammed bookcases. ELLA is seated in a chair and looking very shocked. Talking to her is INSPECTOR FRISCH and next to him stands the POLICE DOCTOR.

FRISCH

There is a most worrying aspect about this, Mrs Brandt. Your husband did not escape from the asylum. He was taken out.

ELLA doesn't quite grasp this.

ELLA

Taken out?

FRISCH

Removed. Someone removed him from his cell.

ELLA

(in utter disbelief)

That's not possible, Inspector.

FRISCH

(crossly)

I can lay before you the absolute facts. We will proceed more quickly however if you take my word.

The DOCTOR winces at the crudity of the man.

ELLA

But Inspector, who would want to do such a dreadful thing . . . and for what reason.

FRISCH

At the asylum we learned that your husband was the doctor who achieved a certain notoriety about five years ago.

ELLA

Yes.

88 Continued

FRISCH

In the line of research that he was engaged on he had a collaborator. A Doctor Frankenstein.

ELLA

That's correct. I've always believed that it was he who drove Frederick ... *mad*

She stops in mid-sentence and looks at FRISCH in horror.

ELLA

Oh my God, you don't think that ...

FRISCH cuts her off curtly.

FRISCH

Please don't tell me what I think Mrs Brandt. Kindly listen to me and answer my questions. In connection with other enquiries that we are making I would like to meet this Doctor Frankenstein or at least discover what he looks like. Do you know his whereabouts ... did you ever meet him?

ELLA is lost in her own dreadful thoughts.

FRISCH

Mrs Brandt. I asked you did you ever meet him or do you know where he is?

ELLA

No ... no ... ~~We were going to meet him once in Patomia.~~

FRISCH: Thank you Mrs. Brandt. I will keep you informed.
~~She stops ... FRISCH waits for a few moments ... then ...~~

EXITS

FRISCH

Go on.

ELLA

~~Something had suddenly happened that made it imperative that my husband should meet Frankenstein. They'd never met at all, their whole association was by letter.~~

88 Continued

FRISCH

What had happened!

ELLA

I don't know, except that it was to do with the brain research they were working on. Frederick tried to keep it hidden from me as much as the papers would allow. I hated it ... it was a dreadful time.

FRISCH

Why then were you going with your husband to meet Frankenstein.

ELLA

I was going to beg him to stop it. To stop the correspondence ... the letters from him were unending and with every letter Frederick and I drew further apart and I could see his sanity gradually leaving him.

FRISCH

But this meeting never took place.

ELLA

No. Two days before we were due to go Frederick went mad.

FRISCH

Has Frankenstein ever tried to contact you since to find out where your husband was?

ELLA

No.

Certain that he can learn nothing more FRISCH decides to end the meeting. He stands.

FRISCH

Thank you Mrs Brandt. I'll keep you informed.

He exits and the DOCTOR follows.

INT. POLICE CARRIAGE

45

89

FRISCH and the DOCTOR are seated in the carriage on the way to the Police Station.

DOCTOR (Very angry)

You've learned nothing more than they told you at the asylum. All you've done is frighten the life out of that poor woman.

FRISCH (Equally angry)

I'm not a damn crystal gazer. She may have known where he was or what he looks like and the only way I could find out was by asking.

DOCTOR

Haven't you ever heard of the word "subtle".

FRISCH

Mind your own business doctor.

EXT. ANNA'S HOUSE EVENING

90

KARL is letting himself in.

INT. SITTING ROOM EVENING

91

ANNA is seated in a chair. As KARL comes in she rises and moves to him and they embrace.

ANNA

Karl, I'm so frightened. Please take me away from here.

KARL

I've been thinking about that all day Anna. He's got what he wants now and he won't jeopardise it if you run. He knows that you can't speak because I'm here and I can't run...if I leave with you we're both finished because he can't do what he wants to do without me. You've got to leave here on your own. I'm begging you Anna to leave here tonight.

91 Continued

ANNA

We go together ... or we don't go at all.
He can see that she means it ... but he tries again.

KARL

Please Anna ... all you have to do is walk
through that door.

She shakes her head ...

KARL

Then there's no way. We must pray that
he does what he has to do quickly and have
an end of it. Where is he?

ANNA

Downstairs.

He gives her a kiss on the cheek and exits.

INT. CELLAR NIGHT

92 FRANKENSTEIN is injecting BRANDT when KARL enters.

FRANKENSTEIN

(aggressively)

You're late.

KARL

I couldn't get away. The police have
been there all day asking questions.
They know that he was taken out and
they're pretty sure that someone inside
must have helped.

FRANKENSTEIN

They're not utter fools.

He tosses KARL a stethoscope.

FRANKENSTEIN

Our friend is in trouble.

KARL puts on the stethoscope and listens in to BRANDT's heartbeats.
His breathing is very irregular. KARL looks up at FRANKENSTEIN
and then straightens. He takes off the stethoscope.

KARL

He's had a very severe heart attack.

FRANKENSTEIN

I'm not surprised. He won't live more than three days and if I operate on him in his present condition it will kill him instantly.

For the first time in many days KARL sees a glimmer of hope.

KARL

Then it's all been a waste of time. It's over isn't it.

FRANKENSTEIN

Not at all. But it has made things a little more difficult.

KARL tries to hang on to the thread.

KARL

But there's nothing you can do now.

FRANKENSTEIN (Coldly)

On the contrary. I can transplant his brain.

KARL is stunned into silence. Terrible thoughts are racing through his head. FRANKENSTEIN doesn't take his eyes off him as he continues.

FRANKENSTEIN

If I don't then his brain will die for lack of oxygen. I must therefore put it into a healthy body to keep it alive. When the recipient is fully recovered I will operate again to cure the insanity.

KARL (Shaken to the roots)

You can't mean any of that..you can't

FRANKENSTEIN

I mean every word of it.

KARL

But you'll have to kill someone else to do it.

FRANKENSTEIN

How else Karl...If I put his brain into the body of another surgeon he will be the living proof of everything that we both strived for.

KARL is incapable of speech.

FRANKENSTEIN (Mises)

I think that Professor Richter would be
an ideal subject...what do you say Karl?

KARL Can't say anything.

DELETE - Rest of scene 92 on page 48

92 Continued

FRANKENSTEIN

When I put his brain into the body of another surgeon he will be the living proof of everything that we ever said.

INT. CELLAR STAIRS NIGHT

92A ANNA is listening at the closed door in sheer terror.

DISSOLVE

93 OMITTED

INT. ANNA'S BEDROOM NIGHT

94 ANNA lies in a shallow and troubled sleep. After a few moments of tossing and turning she wakes. She lies for a little while and then knowing that sleep will elude her she gets out of bed and reaches for her dressing gown.

INT. HALL NIGHT

95 ANNA comes softly down the stairs and heads for the garden door. She pauses for a moment at the door that leads down to the cellar. Then she opens the garden door and steps out.

96 OMITTED

EXT. GARDEN NIGHT

97 ANNA steps out a pace into the garden and breathes in the cool night air. After a moment something takes her eye at the end of the garden and off screen.

EXT. GARDEN NIGHT

98 At the end of the garden is a large shed and from inside it we see a faint glow of light through one of the windows.

EXT. GARDEN NIGHT

99 ANNA looks at the shed. She is puzzled by the light and slowly she starts down the garden. We TRACK with her. When she reaches the shed she peers in through the window.

INT. SHED NIGHT P.O.V.

100 Her view is obscured by all the junk that has been brought up from the cellar and it is from behind the junk that the light glows

EXT. GARDEN NIGHT

101 ANNA moves from the window to the door and slowly opens it.

INT. SHED NIGHT

102 The light comes from a lamp or a flickering night light. The door slowly opens and ANNA looks in. She is looking at two bodies. One of them is stretched out on an old table and the other one is sprawled grotesquely in an old garden chair. The body in the chair suddenly jumps up and ANNA's scream is cut off as the figure claps a hand over her mouth. It is KARL and the other body is RICHTER.

KARL

Anna ... it's me ... Karl.

She has half fainted with fright.

EXT. GARDEN NIGHT

103 Shooting into the hall we see FRANKENSTEIN come up from the cellar. He comes out into the garden.

INT. SHED NIGHT

104 ANNA has recovered a little of her composure. KARL still holds her and she is looking past him at the other body.

ANNA

Karl ... who is it?

Before he can answer FRANKENSTEIN comes in.

FRANKENSTEIN

(sharply)

What are you doing out here, Anna?

ANNA

I couldn't sleep. I came down for some fresh air and saw the light in here. Who is he? What are you ...

FRANKENSTEIN cuts her off.

FRANKENSTEIN

Go back to bed.

ANNA looks at KARL.

104A

INT. ANNA'S BEDROOM NIGHT

FRANKENSTEIN is walking quietly along the corridor towards his bedroom. He sees ANNA'S bedroom door ajar and she is taking off her negligee with her back to the door. FRANKENSTEIN quietly enters her room. ANNA senses that someone has entered.

ANNA

Karl.....?

She turns and stifles a startled gasp when she sees who it is (Low key lighting - moonlight). She grabs her negligee and holds it in front of her.

ANNA

Where is Karl?

FRANKENSTEIN

He's gone back to work at the Asylum.

He turns and quietly but deliberately shuts the door and turns the key in the lock - he withdraws the key.

ANNA

(controlling herself desperately)
We have done everything you demanded of us. Please leave my room.

FRANKENSTEIN just stands there - looking at her.

ANNA

Give me that key...

FRANKENSTEIN slowly holds it out to her. Hesitantly she comes forward forward her hand out stretched to take the key. When she is quite near he tosses it casually onto the bed. ANNA stops - then slowly backs away.

She turns quickly to get the key off the bed. FRANKENSTEIN suddenly strides towards her - grabs her - forcing her on to the bed. ANNA screams - and tries to fight him off. He manages to get her right wrist in his right hand in a half-nelson behind her back. Holding her left wrist in his left hand and kisses the top part of one of her breasts. The struggle continues - with appropriate cries and noises. FRANKENSTEIN eventually succeeding (as far as the censor will allow)- having torn ANNA'S nightdress off her shoulders at least.

104 Continued

FRANKENSTEIN

(barks out)

Go to bed.

KARL motions her to the door and she exits.

FRANKENSTEIN

Everything's arranged down there. Help me with him.

They move to RICHTER and leave him off the table.

INT. POLICE OFFICE DAY

105 Six or seven well dressed middle aged men are in the office listening to FRISCH.

FRISCH

Gentleman, Doctor Franz Richter has been forcibly removed from his home. It happened last night and

There is a buzz of conversation between the men.

FRISCH

If I might be allowed to finish.

They settle down.

FRISCH

Thank you . . . I have reason to believe that he is in great danger and I have reasons for wishing that the matter receives no publicity in the press. If you cannot guarantee your co-operation then I will get an enforcement order against your papers. I want no speculation on what the police may be doing and more important I want no comment on what in fact I am going to do.

INT. CELLAR NIGHT

105a The equipment in the cellar has been re-arranged to accommodate two bodies. RICHTER and BRANDT lie side by side on tables. They are both unconscious and are covered to the neck with white

105A Continued

shots. Both have been shaved completely bald. KARL is directing a flow of liquid into RICHTER's arm and is having a bitterest struggle with himself to hang on to his self control. FRANKENSTEIN is calmly laying out instruments. In his fear KARL almost knocks over a stand that holds the liquid bottles. FRANKENSTEIN looks at him sharply. ANNA enters with an armful of towels and as she sets them on a table she nearly collapses across it. KARL moves over to her and eases her back to the door. For a moment they look at each other and then he closes the door on her.

FRANKENSTEIN

Ready Karl?

KARL looks at the scene for a moment and then nods. He takes from a side table a small and very hard pillow and positions himself at BRANDT's head. He lifts the head and places the pillow under the neck. When he lowers the head it rests clear of the table. FRANKENSTEIN takes up a gleaming silver saw and nods to KARL. KARL moves to the side of BRANDT and clamps his hands on either side of his face to hold the head steady. FRANKENSTEIN takes his position at BRANDT's head and places the saw on the skull. He begins to saw out of picture. KARL can only watch for a moment and then he has to close his eyes. The noise of the saw cutting through the bone seems to echo and deafen him. Suddenly it stops.

FRANKENSTEIN

(barks out) Concentrate. His head must be held rigid in one position. His head must be held in one position.

KARL opens his eyes and looks down again at the bloody business. FRANKENSTEIN starts to saw again and it is only with the strongest act that KARL is able to watch BRANDT's skull coming off.

INT. SITTING ROOM NIGHT

106 ANNA is seated in a chair. There are no lights on in the room and she is utterly immobile and staring ahead as though hypnotised.

MIX

INT. CELLAR NIGHT

107 We start on a small glass tank. Resting in it is BRANDT's brain. It seems to float on a cloud of vapour. Connected to it are electrodes.

107 Continued

like objects with wires running from them that are attached to a battery like box with terminals and a dial or two. We hear a faint buzzing as current passes over the wires. At the back of the brain are two tubes through which blood flows and the other end of these tubes are in RICHTER'S arms. BRANDT lies on his table with a blood soaked towel covering what is left of his head. KARL looks at it all in fear and revulsion. FRANKENSTEIN is putting on a clean gown and the bloody one has been tossed in a corner. He does the gown up quickly.

FRANKENSTEIN

GROUN

Time is vital now. Do as I tell you without the slightest hesitation.

BRANDT places the pillow under RICHTER'S neck and then moves to the side of him and grips his face with both hands. FRANKENSTEIN takes up the saw again and moves to RICHTER'S head. He passes a hand across his forehead to remove beads of sweat and then he leans and places the saw. We CUT TO KARL as we hear again the sound of the blade cutting through the bone.

INT. ZINBA'S ROOM. NIGHT

108 ZINBA is locked in the same chain as before. Outside a group of happy people pass the house and delightful girlish laughter peels out. ZINBA looks to the window as if to a part of the world which she no longer has any connection with.

MIX

INT. CELLAR. NIGHT

109 RICHTER has a bloody cut all round his skull and FRANKENSTEIN'S gown is again covered in blood. His hands reach to lift the severed skull off and we CUT to KARL who has to turn away for a moment.

He is struggling not to be physically sick.

We CUT back to FRANKENSTEIN as his hands come from under a towel on a tray. There is a bulky lump under the towel and blood quickly seeps through it. He nods to KARL who wheels the brain in the tank close to RICHTER'S head. FRANKENSTEIN'S hands go into the tank and carefully remove the electrodes and the wires. KARL has to put his hands in and remove the tubes connected to the back of the brain. For a moment he faints and FRANKENSTEIN gives him an

109 Continued

icy look. KARL withdraws the tubes and lays them aside. He then moves to RICHTER's arms and removes the tubes in his arms. FRANKENSTEIN puts his hands in the tank to lift out the brain and we

MIX

We MIX in to RICHTER. His head is totally swathed in bandages and tubes are again in his arms and nostrils and fluids are being fed into him. His chest rises and falls with a steady rhythm. KARL stands looking at him in absolute awe.

KARL

(softly)

It's utterly fantastic.

FRANKENSTEIN is washing his hands in a bowl of water.

FRANKENSTEIN

Not fantastic Karl. Advanced. The transplanting of all organs is a logical branch of surgery but you and your pig-headed contemporaries refuse to recognise it. We'll have to bury Brandt before ~~it gets light~~ morning.

EXT. GARDEN NIGHT

110 Hard up against a wall FRANKENSTEIN and KARL are burying BRANDT. They are arranging small glass cloches over an oblong patch of disturbed ground and placing small flowers underneath them. KARL sweeps some of the loose dirt away and then walks to the shed with the tools. FRANKENSTEIN stands and brushes his hands together. He looks down at their handiwork for a moment and then moves to the kitchen door. ANNA is standing in the door with her eyes riveted on the grave.

FRANKENSTEIN

(coolly)

I'll be down for breakfast as soon as it's light Anna. I think I'd like ~~boiled~~ lightly boiled eggs ~~this morning~~ please.

He moves past her and KARL comes back from the garden shed. They can find nothing to say to each other as they look at the grave. KARL eases her into the kitchen. The first light is beginning to creep into the sky.

INT. HALL DAWN

111 They come in and KARL closes the door

ANNA

Don't leave me here Karl

KARL

I must go Anna I have to be on
duty in an hour. Try to keep a grip not to give way.
~~ON YOUR FEEL.~~ I'll get back as soon as I can.
~~XXXXX~~

He moves along the hall and takes his coat and hat from the rack.
He turns and looks back at ANNA for a moment Then he exits.
ANNA is standing by the cellar door and slowly she moves towards it.

INT. CELLAR DAWN

112 ANNA creeps down into the cellar and stands by the door. She looks
at the swathed figure of RICHTER. His breathing is regular and can
be heard clearly ANNA suddenly turns and runs back upstairs.

EXT STREET DAY

113 ANNA is walking. She doesn't know where and she doesn't care, just
anywhere to be away from the house. She looks utterly numb but she
is rudely jerked out of her thoughts by the sight of two carriage loads
of Police that turn into the street. POLICEMEN tumble out and form
up An OFFICER and a SERGEANT move along the line detailing
them off The men move off in two's to various doorways and knock
at them.

PASSER BY

(to friend)

I don't know what they're looking for
but they've just been to all the houses
in my street

On hearing this ANNA turns round and runs from the scene as fast
as she can.

INT CELLAR DAY

114 FRANKENSTEIN is attending to RICHTER when he hears the front door
slam. Footsteps clatter along the hall and down the stairs ANNA
bursts in breathless and with her hair loosened and flowing

114 Continued

ANNA
The Police. They're searching all
the houses.

DISSOLVE

EXT. ANNA'S HOUSE ~~NIGHT~~ DAY

115 Two Police carriages turn into the street and POLICEMEN tumble out and form up. Passers-by stop to watch as an OFFICER details the men off. A SERGEANT and TWO POLICEMEN head for ANNA's house and stand on the doorstep. The SERGEANT consults a pad that he carries.

SERGEANT
This is a boarding house. Miss Anna
Spengler.

He knocks at the door. A moment passes and then ANNA opens the door, but not all the way.

SERGEANT
Miss Spengler?

ANNA
Yes.

SERGEANT
We have authority to make a search of
your premises. May we come in?

ANNA
What are you looking for?

SERGEANT
Can't tell you that Miss. Please.

ANNA
Very well. But you've caught me at
a bad time. I'm having the hall
decorated.

She opens the door fully and we see KARL in an overall painting the wooden staircase rise. The cellar door has been skilfully concealed and it is this part that KARL is working on. He has ladders and trestle tables and pots of paint and it all looks quite professional.

115 Continued

The SERGEANT and the TWO POLICEMEN come in and ANNA closes the door behind them.

SERGEANT
(to his men)
You take the upstairs and you Keller
take the garden.

The TWO POLICEMEN go their separate ways.

SERGEANT
How many people are staying here Miss.

ANNA
Only one at the moment, a Mr Fenner.
There.

She points to the open register on the hall table.

ANNA
He's out at the moment.

SERGEANT
I see. I'll look around down here.

He moves to the SITTING ROOM and ANNA goes down the hall past KARL and into the kitchen.

INT. CELLAR DAY

116 FRANKENSTEIN is in the cellar attending to RICHTER. He seems quite unconcerned but now and then he glances upstairs.

INT. HALL DAY

117 ANNA stands by the garden door with her eyes riveted on the POLICEMAN in the garden and she makes a rather poor attempt at cleaning a paintbrush on a piece of rag.

EXT. GARDEN DAY

118 The POLICEMAN is poking around here and there and then he goes into the garden shed.

INT. HALL DAY

119 The SERGEANT comes out of the RESIDENTS' LOUNGE and moves to KARL who is still painting. The SERGEANT is suddenly surprised.

SERGEANT

Doctor Holst!

KARL is shaken at the recognition and ANNA looks fearfully at them both for a second and then averts her eyes. KARL comes down from the ladder and tries to put an easy face on things.

KARL

Oh hello Sergeant Brenner. What are you fellows doing crawling all over the town?

SERGEANT

Can't tell you that Doctor. Bit out of your line this, isn't it?

KARL

Yes it is rather. I've got a couple of days off and I'm just helping out a friend.

The SERGEANT says no more. KARL dips a brush in the paint and goes back up the ladder. The SERGEANT looks at him . . . then at the painting . . . then back to KARL . . . and then to ANNA . . . She meets his eyes for a second and then lays aside the brush she is cleaning and picks up another. The SERGEANT turns and looks again in the lounge

EXT. GARDEN DAY

120 The POLICEMAN comes out of the shed and starts to walk back to the house. For a moment he stops right by BRANDT's grave and looks around

INT. HALL DAY

121 ANNA has the greatest difficulty in controlling her hands as she peels. Her eyes keep flicking to the POLICEMAN.

EXT. GARDEN DAY

122 The POLICEMAN moves again to the house.

INT. HALL DAY

123 The SERGEANT wanders out of the lounge again and stands looking at KARL painting. The POLICEMAN comes in from the garden.

POLICEMAN

Nothing out there Sergeant

SERGEANT

Alright. Wait outside.

The POLICEMAN goes and once more the SERGEANT looks at KARL and the painting. KARL knows that he is under the closest scrutiny and his nerves are stretched like piano wires . . . The SERGEANT turns to ANNA.

SERGEANT

Isn't there a cellar in this house Miss?

The question has come so late that ANNA is momentarily thrown

ANNA

I beg your pardon . . . oh, a cellar. . No. No there isn't and I have to store all the junk in the garden shed. You can hardly get in it.

The SERGEANT nods and seems to accept this . . . he then looks at KARL and the painting again. The other POLICEMAN comes down the stairs

POLICEMAN

Nothing up there Sergeant

The SERGEANT moves towards him and they move to the front door. The SERGEANT stops and turns back. He looks at KARL again for a few seconds and then exits.

EXT. ANNA'S HOUSE DAY

124 The TWO POLICEMAN and the SERGEANT move away.

124 Continued

SERGEANT

What a terrible colour to have your
hall painted. She must be colour
blind.

DISSOLVE

-Anna's bedroom
INT. SMALL ~~COFFEE HOUSE~~ NIGHT

125 KARL and ANNA are seated at an alcove table over coffee and Brandy. They speak to each other very quietly.

ANNA

Karl, you can't help him any further more.
You mustn't. ~~You're helping to create~~
~~a monster.~~ The coach station is half a
mile from here. & By midnight we can be
over across the border,

KARL

If we run Anna we'll be hunted like
animals. He can't operate without
me and if I don't appear when he wants
me you know what will happen.

He breaks off as a WAITRESS approaches the table with two more Brandies and takes the empty glasses ...

WAITRESS

More coffee Sir ...

KARL

No ... no thank you.

The WAITRESS goes.

KARL

The police would never stop looking for
us and we'd be living in holes and dark
corners until they caught us. The only
way to rid ourselves of him is for me to
help him to succeed. And I believe that
he will.

125 Continued

ANNA

But what if it goes wrong Karl. Do you trust him to let us go. I don't ... I don't.

KARL

It won't go wrong. He may be utterly evil but he's also a medical genius. He'll do it.

ANNA

I can't tell you what happens inside me when I think of that man seeing himself with some one else's body.

KARL

It's too late to think of anyone but ourselves now Anna. Just three more weeks and then it will all be over.

ANNA

(almost to herself)

Will it Karl ... ?

INT. CELLAR DAY

126 RICHTER is seated and strapped in a chair. He is still unconscious and KARL is unwinding the dressing from his head. FRANKENSTEIN brings over a gleaming brace with a shining silver bit in it and places them on a table by the chair. Also on the table is a small three-legged metal stand with a minute hole in the top of it. Next to the rest is a gleaming and long silver needle that tapers to a fine point. FRANKENSTEIN moves away to another table. KARL takes off the last of the dressing and we see a livid scar running all the way round RICHTER's head. It is serrated with stitches. FRANKENSTEIN returns carrying a skull cap. IT WILL BE LIKE A MAKE UP BALD CAP BUT MADE OF PLASTER OF PARIS. IT WILL BE VERY THIN AND SMOOTH BOTH INSIDE AND OUT. THERE WILL BE MARKINGS AND INTERSECTING LINES ON IT AND HERE AND THERE WILL BE MATHEMATICAL AND MEDICAL SYMBOLS. SLIGHTLY OFF THE TOP AND TO THE REAR OF THE CAP A HOLE IS DRILLED WHERE TWO THICK LINES INTERSECT. THE HOLE IS THE EXACT DIAMETER OF THE BIT IN THE BRACE. FRANKENSTEIN puts it down for a second and looks at the scar.

126 Continued

FRANKENSTEIN

(really to himself)

Mmm, he's mending nicely.

He picks up the cap again and places it on RICHTER's head and it is a perfect fit. KARL takes up pieces of pre-cut sticky tape and tapes the cap to the face. FRANKENSTEIN takes up the brace and bit and places himself behind RICHTER. KARL puts on a stethoscope and listens in to RICHTER's heart. We CUT to a dead front on angle. FRANKENSTEIN places the bit in the hole in the cap and slowly starts to drill into the skull.

MIX

FRANKENSTEIN lays aside the brace and KARL takes off the stethoscope. FRANKENSTEIN takes up the long silver needle and KARL picks up the metal rest. KARL sets the legs of the rest into three marks on the cap and it is then set dead over the hole in the skull.

FRANKENSTEIN

(a stern order)

You must hold it still for thirty seconds. Absolutely still.

He checks for himself that the rest is correctly set and then he places the tip of the needle in the hole. We CUT to a front angle again with KARL and FRANKENSTEIN behind RICHTER.

FRANKENSTEIN

The needle will reach down into his brain and destroy the damaged cells that are causing the insanity. When I withdraw the needle he will be cured.

He eases the needle down until it is almost touching the brain. He looks at KARL.

FRANKENSTEIN

Still

Slowly he pushes the needle deep down into the brain and we see it shorten in our view. RICHTER's face registers nothing. FRANKENSTEIN holds the needle in position for some seconds and then he slowly pulls it out

FRANKENSTEIN

See to the dressings and bandage him,
~~my agent~~

126

Continued

62

KARL

What now?

FRANKENSTEIN

In two days I will wake him just enough to elicit responses. If I'm satisfied then for you it is over. He will have to sleep for a while and then I will take him away.

Ext. Streets.
INT. ~~GRAND~~ COFFEE HOUSE DAY

127

FRANKENSTEIN is enjoying a cigar, a brandy and the newspaper. He drains the brandy glass and takes a sip of the steaming coffee. All is well with the world and his plans are maturing nicely.

ELLA BRANDT comes into the coffee house with a friend and they sit at a table a little way from FRANKENSTEIN. A WAITER approaches them and they order coffee.

FRIEND

Ella. Why don't you take a holiday. You've been under such a strain lately and the change would do you so much good.

ELLA

I couldn't. Someone somewhere has got my husband and I won't know any peace until...until....

She breaks off in mid sentence and looks off screen.

FRIEND

Something wrong, Ella?

ELLA

That man...the one sitting on his own there. I seem to know that face.

CLOSE ON FRANKENSTEIN

128

He is suddenly aware that he is being watched. He glances over his shoulder and sees that he is being appraised by two attractive women. He gives them a smile.

ELLA AND FRIEND

129 ELLA gives him a half smile and averts her gaze.

CLOSE ON FRANKENSTEIN

130 He returns to his newspaper.

ELLA AND FRIEND

130A

ELLA

Very strange. ~~I know that I've never~~ I'm sure that
~~seen him before but his face strikes~~ I've never seen
~~anyone~~ him before but somehow his face strikes
 a chord.

The WAITER brings their coffee and ELLA adds the cream and sugar whilst looking at FRANKENSTEIN from the corner of her eye.

EXT. GARDEN DAY

131 ANNA comes out of the kitchen carrying a bin or bucket full of kitchen waste. She starts to walk down the garden to the dustbin at the end of the path. Her eyes flick down to BRANDT's grave. A neighbour passing the yard gate calls to ANNA.

NEIGHBOUR

Hello Anna. Lovely day. I'm just going shopping, is there anything you would like me to get you?

ANNA

No, thank you.

ANNA forces a smile and continues down the path. There is the sudden sound like the cracking of a whip and ANNA is showered with water. She spins round frightened by the sharp noise and her look turns to one of sheer horror. Water showers down around her.

EXT. GARDEN P.O.V. DAY

132 A water main has burst right under BRANDT's grave and a great gush of muddy water is shooting up into the air. The glass cloches have been scattered everywhere.

132 Continued

NEIGHBOUR

Oh my goodness. The main's burst.
I'll go to the water board and get some
help.

She scuttles away.

EXT. GARDEN DAY

133 ANNA stands looking at it and is near to hysterics. Suddenly one of BRANDT's legs begin to be forced up out of the grave ANNA drops the bucket and runs for the door at the end of the garden. She is about to open it when the realisation of what she must do overtakes the terror. She looks back up the path. The neighbour will return soon. ANNA forces herself back along the path and the nearer she gets to the grave the more water showers down on her.

P. O. V. BRANDT'S GRAVE

134 We see the leg sticking out of the ground and his muddy and soaked body. The water is gushing up in a solid fountain.

ANGLE FROM GRAVE SHOOTING UP AT ANNA DAY

135 She reaches down and takes hold of one of BRANDT's arms below frame. She begins to pull and the arm and the part of his body come up into picture.

OVER ANNA SHOOTING DOWN DAY

136 She heaves and pulls at the body, and BRANDT starts to slide up out of the mud. ANNA is now totally soaked and mud spattered. She throws a quick look back over her shoulder in the direction that the NEIGHBOUR will appear. She is crying and sobbing and is only just managing to hang on to her senses.

kit. streets

INT. ~~COFFEE HOUSE~~ DAY

137 FRANKENSTEIN is paying his bill. He moves to the door and exits. We PAN or CUT to ELLA who watches him as he goes. She starts to get up.

EXT. GARDEN DAY

138 ANNA is dragging BRANDT across the garden to some thick bushes on the opposite side and just as she gets him into cover the NEIGHBOUR returns. ANNA leans against the wall utterly spent and near demented.

NEIGHBOUR

They'll be here soon.

She has addressed nobody as she cannot see ANNA. She turns her head and sees her standing by the bushes in a dreadful state and swaying on her feet.

NEIGHBOUR

Anna ... Anna ... are you alright ...
you look ...

Anna breaks and screams at the woman ...

ANNA

LEAVE ME ALONE. FOR GOD'S
SAKE GO AWAY AND LEAVE ME
ALONE.

The good NEIGHBOUR is shocked and deeply offended.

NEIGHBOUR

I'll help you again, young lady.

She moves smartly away and ANNA breaks into uncontrollable crying ...

MIX

EXT. ANNA'S HOUSE DAY

139 FRANKENSTEIN lets himself into the house and ELLA stands across the street watching him.

INT. HALL DAY

140 FRANKENSTEIN enters the hall and sees the kitchen and garden doors open and he hears men's voices.

VOICE

Turn it to the left a bit ... bit more ...
That's got it.

He hurries down the hall.

EXT. GARDEN DAY

141 The sight that greets him visibly shakes him. The flow of water has stopped and there are puddles and mud everywhere. Three men with tools scattered around them are standing in the empty grave. ANNA is still standing by the bushes. She has recovered her composure a little but looks terrible. She looks at FRANKENSTEIN and then looks down at the bushes by her side. FRANKENSTEIN knows what she means and putting on a smile he moves to the workmen.

FRANKENSTEIN

Devil of a mess isn't it.

WORKMAN

'Tis indeed, sir. Won't be long now though. We've got the hole capped. Happening all the time this is. Old pipes you know.

FRANKENSTEIN

It's ruined ^{the} ~~my~~ flowers.

He moves over to ANNA and says quietly:

FRANKENSTEIN

Go inside and ~~pour yourself a stiff~~ take some brandy. ~~whiskyx~~

ANNA goes into the house.

EXT. ANNA'S HOUSE DAY

142 ELLA is standing on the doorstep and is about to knock. She changes her mind and hurries away.

DISSOLVE

INT. BRANDT'S STUDY NIGHT

143 ELLA and her FRIEND are seated on the floor surrounded by piles of old newspaper and medical magazine cuttings. They are all scathing attacks on BRANDT and the work he was doing. FRANKENSTEIN's name is sprinkled liberally about. ELLA is looking for one specific thing and her FRIEND has lost interest in the hunt and is avidly reading one of the articles. ELLA finally comes across what she is looking for. It is a cartoonist's caricature of FRANKENSTEIN and BRANDT. Their heads are drawn on the bodies of vultures and they are both gloating over a pile of corpses swapping heads. ELLA stares

143 Continued

hard at it. It could be him ... No, surely not ... It looks a bit like him ... No, it couldn't possibly be ... all these thoughts are flashing through ELLA's mind as she looks at it. She hands it to her friend.

ELLA

What do you think?

The FRIEND takes the cartoon and looks at it ... after a few moments:

FRIEND

It could be I suppose, Ella ... there's certainly a likeness. It could be.

144 Omitted.

INT. CELLAR NIGHT

145 FRANKENSTEIN and KARL are in the cellar. RICHTER is still swathed in bandages and the tubes are still feeding liquid into him. FRANKENSTEIN is filling a syringe.

FRANKENSTEIN

I only want him to respond. This will ~~just bring him to consciousness~~ bring him to minimal consciousness.

He injects RICHTER in the arm. Laying aside the syringe, he takes out his watch and looks at it for some seconds and then puts the watch away.

FRANKENSTEIN

Watch his right hand.

He leans close to RICHTER's head and says softly:

FRANKENSTEIN

Brandt ... Brandt ... Can you hear me. If you can ~~hear me~~, raise your right hand.

Although by now KARL expects FRANKENSTEIN to do everything he says he can do it comes as a shock when RICHTER's right hand lifts off the table. It is only a movement from the wrist, but enough. The light of success burns in FRANKENSTEIN's eyes.

145 Continued

FRANKENSTEIN

Answer me each time by raising your
right hand. You are Doctor Frederick
Brandt are you not?

The right hand rises.

FRANKENSTEIN

Do you remember the name
Frankenstein?

The hand rises again. FRANKENSTEIN straightens and looks at
KARL in total triumph.

KARL stands in awe of what he has just witnessed. Before either
of them can speak there is a loud knock at the front door. They
both look up.

INT. SITTING ROOM NIGHT

146 ANNA is seated in a chair and still very shaken from her experiences
of this very afternoon. The knock raps out again. She gets up and
goes to the door.

INT. HALL NIGHT

147 ANNA steps out into the hall and looks back to the cellar door.

INT. CELLAR STAIRS NIGHT

148 Hidden from view, FRANKENSTEIN stands at the top of the stairs
listening.

INT. HALL NIGHT

149 ANNA moves to the front door and opens it. ELLA is standing on
the doorstep.

ELLA

Good evening. Are you the owner
of this house?

ANNA

I am.

ELLA

Could you tell me. Do you have
a Doctor Frankenstein staying here?

Once more ANNA is fighting for her composure.

ANNA

I'm sorry but there is no one of that
name here.

She starts to close the door on ELLA who pushes against her.

ELLA

Oh, please don't close the door. You
see he may be using another name.

She has to press hard now to prevent the door from closing on her.

ELLA

Please listen to me. I am Mrs. Frederick
Brandt and my husband has been...

ANNA visibly starts to sway...the door suddenly fully opens and
FRANKENSTEIN is there. With one arm he grips ANNA and with the other
he gently pulls ELLA into the hall. KARL hurries along and takes ANNA
and starts to lead her upstairs...it is all happening very quickly.

FRANKENSTEIN (Exuding charm)

Mr. dear Mrs. Brandt, how nice to meet you.
It was my intention to call on you this evening...

She finds herself being led across the hall to the residents lounge.

FRANKENSTEIN

...but you have saved me a journey.

The door to the residents lounge closes.

INT. RESIDENTS LOUNGE NIGHT

FRANKENSTEIN turns ELLA round to face him and his eyes seem to take
hers almost in a grip.

FRANKENSTEIN

I am Baron Frankenstein Mrs. Brandt, and
I beg you not to be afraid. Your husband is
here and he is safe and well. You will see
him in a few moments. I am sorry that things
had to be done this way but it was the only
way I could save him.

his eyes leave hers for a second and his voice washes over her like cool waves.

ELLA

What do you mean, save him? Where is he?

FRANKENSTEIN

Please let me explain. Had I come to you and asked for your permission and authority to have him removed from the asylum and put under my care, I do not think you would have granted it. But once I had discovered where he was I couldn't leave him there when I knew it was within my power to help him.

ELLA

Help him. What are you saying, it was you who drove him out of his mind and even now you can't leave him in peace. Where is he, and what have you done to him?

FRANKENSTEIN

He is downstairs Mrs. Brandt... and he is sane.

ELLA is visibly shaken by the last remark.

ELLA

Sane...

FRANKENSTEIN reaches out a hand and gently takes hers...

FRANKENSTEIN

Come...see for yourself.

INT. CELLAR NIGHT

NOTE IT IS IMPORTANT THAT NOW BOTH OF RICHTER'S HANDS ARE COVERED BY THE SHEET.

We are shooting across the body to the cellar door and FRANKENSTEIN appears first. He turns back to ELLA who is at the foot of the stairs.

151 Continued

FRANKENSTEIN

Please do not be afraid of what you see. ~~Ignore all the things around him that may frighten you. They are only tools.~~

ELLA comes into the cellar. The sight that greets her causes her to visibly sway and a faint half cry dies in her throat.

ELLA

(almost no voice)

My God what have you done to him.

FRANKENSTEIN

He is simply asleep Mrs Brandt. Asleep and sane. Your husband is cured.

ELLA comes out of the initial shock a little and hears words that she knows cannot be true ...

ELLA

Sane ... cured. That is impossible. What have you ~~What awful things have you done down here?~~ done to him?

FRANKENSTEIN

Mrs Brandt. Do you think that I would let you see all this if I was lying.

ELLA looks from FRANKENSTEIN to the swathed figure ... the bottles and tubes the instruments and all the paraphernalia and waves of fear starts to engulf her. She turns and tries to bolt for the door but FRANKENSTEIN reaches out and takes one of her arms. ELLA's voice is raised in the high pitch of hysteria ...

ELLA

LET GO OF ME ...

She tries to call back up the stairs.

ELLA

HELP ME ... IN THE NAME OF GOD
SOMEBODY HELP ME ...

FRANKENSTEIN closes the door and swings her round so that they are face to face and his eyes bore into her ...

FRANKENSTEIN

Mrs. Brandt. There is no one in the world who can help you except me...and that, I have done. What did they tell you about your husband's condition.

ELLA

They said that there was no hope for him.

FRANKENSTEIN

Yes. They are the same people who said that your husband and I were evil men because they did not understand what we were trying to do. For many years they pilloried your husband and declared to the world that he was mad. They did not wish to understand him so they condemned him. and at last they drove him mad.

Again the smooth quiet voice washes over her and his eyes never leave hers for a second.

FRANKENSTEIN

When he was ill how much did he remember.

ELLA

Nothing...nothing at all. His past life disappeared.

FRANKENSTEIN moves over to RICHTER and leans close to the swathed head. He then looks across to ELLA and says quietly:

FRANKENSTEIN

Watch his right hand.

He looks back to RICHTER and speaks.

FRANKENSTEIN

Raise your right hand to answer me.
Are you Doctor Frederick Brandt?

The right hand rises under the sheet forming a little tent. ELLA cannot believe what she is seeing. The hand falls back.

151 Continued

FRANKENSTEIN

(aside to Ella)

Your name is Ella I believe.

ELLA nods in the affirmative.

FRANKENSTEIN

(back to Richter)

Brandt ... your wife ... her name is

Lilli isn't it?

The right hand rises and makes a definite left to right negative movement. It drops again.

FRANKENSTEIN

Is it Ella? Is your wife's name Ella?

The right hand rises again ... stays still for a few seconds and then drops. ELLA cannot take her eyes off the hand and she still cannot come to terms with what she sees. FRANKENSTEIN moves over to her.

FRANKENSTEIN

He is just on the edge of consciousness

and cannot speak ~~to you~~ ~~to~~ ~~him~~ ~~softly~~ ~~and~~ ~~ask~~ ~~for~~ ~~any~~ ~~question~~ ~~you~~ ~~wish~~~~you wish~~

Ask him any question you wish, very quietly.

He takes her hand and leads her over to RICHTER. For some seconds she hesitates, fearful of getting close to the swathed figure. Then she forces her face close to RICHTER.

ELLA

Frederick ... do you recognise this voice?

The right hand rises ... remains up for a few seconds and then drops. ELLA watches it and finds difficulty in speaking again ... after a moment or two -

ELLA

Is it the voice of your wife?

The right hand rises again ... remains up a moment, and then drops. The more that is proved to her the more difficult it becomes to control herself.

ELLA

The colour of my hair. Is it black?

FRANKENSTEIN rises and makes the negative movement.

ELLA

Fair then?

The hand rises...remains still...and then drops.

FRANKENSTEIN'S EMB takes her gently away from the table.

FRANKENSTEIN

That's enough Mrs. Brandt. He must not be tired.

ELLA is so shaken that all she can manage to say is...

ELLA

How...how?

FRANKENSTEIN

How is not important Mrs. Brandt. What is important is that you never speak of this to anyone. I have seriously broken the law. He must have complete rest now for a whole week. You may come and see him if you wish and at the end of a week you can take him away and start a new life together.

We CUT to PAN to KARL listening at the door to FRANKENSTEIN's cold blooded lies. At this moment his hatred of FRANKENSTEIN is at it's deepest but there is nothing he can say. FRANKENSTEIN leads ELLA out of the cellar and she stops by KARL.

ELLA (tearful)

You helped, Doctor Kolst?

KARL knows that she is going to thank him and it is a terrible moment. All he can do is nod and try not to meet her eyes.

ELLA

Thank you.

151 Continued

She touches his arm and FRANKENSTEIN leads her upstairs. KARL wants to scream out, and his utter loathing for himself is apparent.

INT. HALL NIGHT

152 FRANKENSTEIN leads ELLA to the front door. KARL follows them and stands by the sitting room door. ELLA looks at FRANKENSTEIN.

ELLA

What can I say to you?

FRANKENSTEIN

Nothing needs to be said, Mrs Brandt.

Remember, ~~not a word to anyone~~: don't mention this to anyone.

He opens the door for her and she steps out and turns to face him to say something. The words will not come and she turns quickly away again and hurries down the steps. FRANKENSTEIN closes the door and turns to KARL:

FRANKENSTEIN

Pack. We're leaving.

-DISSOLVE

EXT. COUNTRY ROAD NIGHT

153 KARL is driving a carriage very cautiously and we see it pull off the road and into the cover of trees. It is laden with boxes and trunks.

INT. CARRIAGE NIGHT

154 RICHTER occupies the whole of one seat and is stretched out along it. The tubes are still feeding liquid into him and it is time to change one of the bottles. FRANKENSTEIN and ANNA are seated opposite him and FRANKENSTEIN is taking a bottle from a small box. Swiftly he makes the change-over and then leans out of the window and calls out.

FRANKENSTEIN

~~Carry on and turn right at the next crossroads.~~
Straight on and then turn left at the next crossroads.

EXT. COUNTRY ROAD NIGHT

155 KARL gently eases the horses forward and the carriage moves back on to the road.

DISSOLVE

EXT. ANNA'S HOUSE ~~EVENING~~ DAY

156 ELLA walks to the front door and knocks. She waits and there is no answer. She looks up at the windows of the house and there are no lights to be seen. She knocks again and again there is not answer. A tremor of fear begins to overtake her. She steps back onto the pavement and looks up at the house. There is no sign of life. At the side of the house is a narrow alley and ELLA moves to it.

EXT. GARDEN ~~EVENING~~ DAY

157 ELLA comes into the garden via the rear door and looks at the house. There are no lights this side either. She is now becoming very afraid and she walks slowly up the path. She looks through the back door and tries the handle. The door opens.

INT. HALL ~~EVENING~~ DAY

158 She steps into the hall and stands and listens. The house is in utter silence. She moves to the cellar staircase.

INT. CELLAR STAIRS. ~~NIGHT~~ DAY

158A ELLA creeps softly down the stairs and she has to force herself to make each step.

DISSOLVE

INT. CELLAR ~~EVENING~~ DAY

159 One lamp is alight. ELLA comes down the stairs and looks in. One look is enough and with a dreadful cry she is running back up the stairs.

EXT. ANNA'S HOUSE ~~NIGHT~~ DAY

160 The lights are on in every room and Police carriages are outside the house. A group of spectators look on and POLICEMEN are crawling all over the place.

INT. CELLAR ~~NIGHT~~ DAY

161 FRISCH, ELLA and the DOCTOR stand looking at the partly dismantled equipment.

ELLA

I must have been out of my mind not to come to you.

FRISCH

(bluntly)

It was very stupid of you, Mrs Brandt.

DOCTOR

You say that he recognised you?

ELLA

Yes ... he knew my name, his own name, the colour of my hair and ...

An urgent voice from upstairs interrupts her.

VOICE

INSPECTOR ... INSPECTOR ... UP
HERE ... QUICKLY.

FRISCH and the DOCTOR turn to go quickly ... ELLA remains for a moment looking at the cellar.

INT. SHED ~~NIGHT~~ DAY

162 By the light of lamps TWO POLICEMEN have the floorboards up. They look pretty shaken at what they have found. FRISCH and the DOCTOR enter and look down and out of picture. FRISCH is revolted at what he sees and even the DOCTOR has to turn his head. ELLA bursts in between them and looks down. As she starts to scream we:

CUT

INT. SHED ~~NIGHT~~ DAY

162A We see the dreadful corpse of BRANDT sprawled out under the floor joists. One of his hands appears to be trying to reach up out of his grave. We go out of the scene on ELLA's dreadful and echoing screams.

EXT OLD COUNTRY HOUSE NIGHT

163 We are back at the house where FRANKENSTEIN had his first laboratory

INT CELLAR NIGHT

164 RICHTER lies on a table in the centre of the cellar. Such equipment as they have brought is arrayed around him and liquids are still being fed into him.

INT HALL NIGHT

165 In the kitchen are some rotting odds and ends of furniture and a small fire burns in the hearth. KARL and ANNA are seated either side of it and their faces convey utter hopelessness

ANNA

(quiet voice)

What can we do, Karl?

KARL just shakes his head negatively

ANNA

They'll be looking for us soon won't they?

He looks at her and then looks away. His self reproach is uttered with regard to ANNA. He has led her to the absolute point of no return. He gets out of the chair and moves to the kitchen window. It is a move without motive and he stands staring across the kitchen. After a moment he turns and looks out into the night. Suddenly he stiffens as he sees something outside.

EXT. OLD STABLES NIGHT

166 The night is becoming misty and through the wreathing shapes we see FRANKENSTEIN come quietly out of a side door and move into the stable with two suitcases. He puts them in the carriage and returns to the house.

INT HALL KITCHEN

167 KARL is obviously looking intently at something.

ANNA (scared)
What is it, Karl?

He motions her with a hand to stay quiet...then he moves from the window to the door. ANNA gets out of her chair.

ANNA
What's the matter, Karl?

KARL
Stay here.

He goes out through the door.

INT. CELLAR NIGHT

168 FRANKENSTEIN enters the cellar moving with purpose. With deft movements he starts to disengage all the tubes and bottles attached to RICHTER. When the tubes are clear he wheels away the stands that hold the liquid bottles. He moves them over to a table that is laden with equipment that includes a tray of syringes and two boxes of phials. He takes up a phial and a syringe and moves back to RICHTER. He speaks as he fills the syringe.

FRANKENSTEIN
It won't be long before the police are on to this place old friend so we must have our little talk much earlier than I anticipated.

We CUT to the door and see KARL partly concealed and listening. He turns and goes swiftly and silently up the stairs.

FRANKENSTEIN makes the injection and lays aside the syringe. He takes from his waistcoat pocket his watch and looks at it, and then puts it back.

FRANKENSTEIN
(looks at Richter)
One hour, and we shall speak of things long overdue.

INT. HALL NIGHT

169 KARL comes into the ^{hall} ~~kitchen~~ and ANNA is frightened by all this creeping about. KARL moves straight past her to the ^{hall} ~~kitchen~~ window and he pulls the tattered curtain remnant across it. ANNA has followed him

ANNA

Karl Please What's the matter?

KARL

(softly, urgently)

No questions, Anna Go into the stables and harness up the horses very quietly and stay out there

During the speech he has moved her to the door and he has opened it. He is about to push her out. She pulls back, frightened and confused.

ANNA

Harness the horses? I can't, Karl I've never done it.

KARL realises that he has made a tactical error. He should have stayed hidden in the cellar for a while, and is now furious with himself.

KARL

Damn Tonight he's waking Richter and He'll discover ~~then leaving without us and without that~~ what he wants to ~~each we can't get anywhere~~ know and then leave without us and without that coach we can't get anywhere.

He thinks for a moment and then speaks swiftly but clearly.

KARL

HYPODERMIC

Anna. Next to Richter's right hand is a tray with a ~~syringe~~ and a phial in it. I must have them. When I say "it's time you went to bed Anna" go downstairs and get them and bring them to me in the stable

ANNA

What do you want them for?

They hear FRANKENSTEIN coming up the cellar stairs and KARL motions ANNA to sit. He moves to his seat, speaking quickly as he goes

KARL

I'll know from the amount used
what time he's waking. When Frankenstein
goes downstairs again we take the coach.

As they settle into their chairs FRANKENSTEIN enters.

FRANKENSTEIN (curtly)

I'd like some coffee, Anna.

She has to get up again. A metal coffee pot is set near the
fire. She takes it and FRANKENSTEIN sits in another chair.
She pours the coffee for him and sits again.

KARL

How much longer will he be here?

FRANKENSTEIN

A few days yet.

He immediately retires into his own thoughts. Having no
further use for ANNA and KARL he has nothing more to say to
them.

170 INT. CELLAR NIGHT

RICHTER lies stock still... we CLOSE IN and FRAME one of his
hands and almost imperceptibly the fingers start to flex.
His hands move to his face and start clawing at the bandages.

171 INT. HALL NIGHT

FRANKENSTEIN takes out his watch and looks at it casually. He
puts it away and reaches into a pocket for a cigar. He lights
it and settles back in a cloud of smoke.

KARL

I'm going to get some sleep. Time
you went to bed, Anna.

They get up and move to the door. KARL turns back.

KARL

What time in the morning?

FRANKENSTEIN

Seven.

They exit.

INT. CELLAR NIGHT

82

172 RICHTER pulls the last of the bandages off and the first thing he notices are his hands. They are not his. He puts them to his face and feels the scar running round his skull. Terror floods into his eyes.

He reaches out for a shining surgical tray. He is having difficulty in bringing it up to his face, fearful of what he is going to see. He manages to bring the tray round and he looks at his face in stark horror. A low moan escapes him.

INT. HALL NIGHT

173 KARL and ANNA are by the cellar stairs.

KARL

Bring the phial to me in the stable.

He hurries along the hall and goes out and as the door opens we see that the fog is thickening. ANNA starts gingerly down the stairs.

INT. KITCHEN NIGHT

174 FRANKENSTEIN is enjoying the cigar when he hears a noise outside. He gets up and moves swiftly to the window.

EXT. STABLE NIGHT

176 KARL is entering the stable.

INT. HALL NIGHT

177 FRANKENSTEIN gets up and moves to the back door and exits.

EXT. STABLES NIGHT

178 FRANKENSTEIN is in the courtyard making his way to the stables.

INT. CELLAR STAIRS NIGHT

179 ANNA is having trouble with the creaky stairs and fearful of being heard by FRANKENSTEIN, she is going very slowly.

INT. STABLE NIGHT

83

140 Karl is harnesing up the horses and FRANKENSTEIN comes quietly into the stable behind him.

FRANKENSTEIN (Softly)
What are you doing Karl?

Karl spins round...for a second he is frozen...then he hurls himself at FRANKENSTEIN and they start to fight.

141 B.L.S.T.E.L

INT. CELLAR STAIRS NIGHT

141a ALMA has reached the bottom. She slowly opens the door.

INT. CELLAR NIGHT

141P The door opens and ALMA is a pace into the room before she realises that the table is empty. She spins round and is face to face with RICHTER. She screams, and the shock drives her backwards as though she has been hit. RICHTER moves towards her and is trying to say something. Pain is lancing through his head. Hysterical noises issue from ALMA's mouth...her eyes are fixed open in terror and her hand scrabbles about on a table that she has backed into. They find a large scalpel. RICHTER closes on her...

RICHTER (Haltingly)
I don't want to hurt you...Frankenstein...
where is he...where is...

She darts round him and runs for the door. RICHTER swings round after her clumsily. Such is her haste that she trips and falls on the first cellar step...she rolls over and looks up at RICHTER who is reaching down at her.

181B Continued

RICHTER

(in great pain)

Please . . . I won't hurt you . . . where is . . .

Such is her terror that she hears nothing and can only see this awful looking man reaching down to touch her. She lunges upwards with the scalpel and it goes into RICHTER's eye. He staggers back against the wall with a cry clutching his hand to his eye, which is pouring with blood - this seeps through his fingers and a red stain spreads out on his clothing. He looks about him like a hunted animal and then moaning and crying he blunders up the stairs clutching at his stomach.

INT STABLES NIGHT

182 WE CUT back to the fight to see FRANKENSTEIN fell KARL with a heavy blow. He leans back against the carriage to catch his breath for a moment and then he moves back to the house.

INT. HALL NIGHT

183 RICHTER staggers along the hall and opening the front door he lurches out into the night. Fog swirls in through the open door. A moment later FRANKENSTEIN comes INTO SHOT from the back door. He sees the open front door and stands listening for a few seconds. Then he sees a bright patch of blood at the top of the cellar stairs. He goes down the stairs like lightning.

INT CELLAR NIGHT

184 ANNA is leaning against the door utterly spent. The scalpel is still locked in her hand. FRANKENSTEIN rushes in past her and looks at the empty cellar. For a second or two he is stunned and baffled. He looks at the blood on the floor and the scalpel in ANNA's hand.

FRANKENSTEIN

(in rage)

What happened here. What did you do to him.

ANNA

(hardly able to speak)

He was awake . . . I stabbed him . . .

184 Continued

FRANKENSTEIN reaches out and takes the scalpel from her hand ... he grips it in his right hand and with his left he reaches out and pulls ANNA on to him ... a tiny gasp escapes her and her wide open and dead eyes stare at him. He lets her go and she drops to the floor. He hurls aside the scalpel and bounds out of the cellar.

184A INT. HALL NIGHT

~~RICHTER~~ comes from the cellar and crosses the hall and goes out of the front door.

EXT. OLD COUNTRY HOUSE NIGHT

185 FRANKENSTEIN comes out into the night and the fog. He looks about for a moment and then moves off into the gloom.

EXT. VILLAGE STREET NIGHT

186 RICHTER is blundering along the street with one shoulder to the wall as he goes. By the dim light of a street lamp he sees a sign by a door. It reads: SURGERY. He tries the window by the door and it is open and he starts to clamber in over the sill.

INT. CELLAR NIGHT

187 KARL, bruised and dishevelled comes into the cellar. ANNA lies on the floor with the front of her dress stained red. For a second KARL is rooted to the spot.

KARL

No ... no ...

He moves and kneels beside her and cradles her head in his arms.

KARL

Anna ... Anna ...

We close in and end on a single of KARL.

EXT. COUNTRY ROAD DAY

188 A passenger coach is swaying along the road.

INT. COACH DAY

189 There are half a dozen PASSENGERS in the coach. RICHTER is seated in a corner wearing makeshift eye patch and a hat that is pulled

189 Continued

well down to cover his scar and a topcoat with the collar turned up. He looks as white as death and sits with his hands to his stomach.

DISSOLVE

EXT. ELLA BRANDT'S HOUSE NIGHT

190 ESTABLISHING SHOT of the house in darkness.

INT. ELLA BRANDT'S BEDROOM NIGHT

191 ELLA is fast asleep in bed and on the bedside table are a bottle of sleeping tablets and a flickering night light.

EXT. ELLA BRANDT'S HOUSE NIGHT

192 RICHTER appears at the house and stands looking at it. He moves to the front door and tries it. It is locked. He then moves to a side window and breaks a pane of glass and reaching inside he undoes the catch.

INT. BRANDT'S STUDY NIGHT

193 The door opens and RICHTER enters. He looks at all his old belongings for a few seconds and then exits.

INT. HALL NIGHT

194 RICHTER clammers in through the window. He stands for a moment listening for any sound and looking at the home that he has not seen in many years. The staircase is on the right of the hall and at the end of the hall a passage leads off to the left and under the stairs and another goes off to the left. He moves to the left hand passage.

INT. ELLA BRANDT'S BEDROOM NIGHT

195 ELLA is still in her deep sleep. The door softly opens and RICHTER comes into the room. He stands in the doorway for a few seconds looking at her. Then he moves to the bedside and gazes down at the wife that he has not known for a long time. He picks up the bottle of tablets and looks at them, replaces them on the table. looks at ELLA for a few more seconds and then goes quietly out of the room.

DISSOLVE

BEHIND SCREEN

88

199 RICHTER cannot answer for a moment. He reaches for the dressing that is over his eye and holds his hand to it for a moment in pain.

ELLA (V.O)

Who are you - ?

RICHTER

You asked me did I know the colour of your hair and did I recognise your voice. And I answered by raising my right hand.

BACK TO ELLA

200 She is beginning to believe it.

RICHTER (V.O)

I have become the victim of everything that Frankenstein and I ever advocated. My brain is in someone else's body.

The horror of the situation leaves ELLA bereft of speech.

BEHIND SCREEN DAY

201

RICHTER

I cannot leave here Ella. There is nowhere I can go like this. Frankenstein will know that I could only come here and soon he will come for me. I know why he did this. At some point I must have been very close to death and he had to keep my brain alive.

BACK TO ELLA

201A ELLA listens as RICHTER speaks.

RICHTER (V..)

He wants the formula that I was going to give him.

BEHIND SCREEN

201B

RICHTER

I cannot risk you going to the police before he arrives. I will release you when the time is right.

BACK TO ELLA

202

Over the top of the screen she sees the bedroom door open and close and then the key turns in the lock.

EXT. COUNTRY ROAD DAY

203 FRANKENSTEIN is driving a small carriage and is lashing the horses along the road.

INT. BRANDT'S STUDY DAY

204/ On a table RICHTER has all the oil lamps from around the house and
205 he is just finishing filling the last one from a can of oil. He lays aside the funnel and screws down the cap. He then moves to a section of the bookcase and slides it aside revealing a safe or small cupboard. From it he takes a pile of folders. He sorts through the folders until he finds the one marked.

FILE No. 38.

BRAIN FREEZING. FORMULA and

TECHNIQUE.

This file he lays on the centre of the desk. He then moves over to the table containing the oil lamps. He takes up two of them and exits the study.

INT. ELLA'S BEDROOM DAY

206 In the bedroom is a door that lets into a boxroom. In the ceiling of the boxroom is a trap door and ELLA is dragging a table underneath it. She climbs on the table and pushes against the trap. It opens.

INT. HALL DAY

207 RICHTER comes into the hall from the study with two more lamps and he sets them down on hall table.

208/
209 CUT

210 INT. CORRIDOR DAY

At the end of this small corridor is a wooden staircase with a door at the top of it. The door slowly opens and ELLA looks out . . . she listens for a moment and then starts softly down the stairs. She moves to the corner of the corridor and walks headlong into RICHTER who is carrying the two lamps. ELLA screams and falls into a dead faint. RICHTER sets the lamps down and stoops to pick up ELLA.

INT. ELLA'S BEDROOM DAY

211 We start CLOSE ON ELLA who is seated in a chair. Her eyes are closed and RICHTER's hand is gently slapping her face. She opens her eyes and looks off screen in fear.

RICHTER is looking down at her, awful to behold but with nothing in his eyes save tenderness. ELLA shrinks back from his touch.

RICHTER

I didn't want you to see me, Ella.
Please don't be afraid of me.

He reaches for a brandy glass on the desk and offers it to her.

RICHTER

Drink this.

His left hand touches her shoulder.

ELLA

(with fear and loathing)
Don't touch me ... don't touch me...

The pain of this rebuff is added to his bodily pains. He puts the drink back on the table.

RICHTER

~~I know that I am revolting to look at~~
but I won't hurt you, Ella. I am your
husband.

The last sentence causes a physical shudder of revulsion in her.

ELLA

Don't dare to say that to me. I buried
my husband ~~days ago~~ You're not anything
that is human ... ~~you're a thing... a thing.~~

The words cut into him. ELLA averts her eyes and sees the revolver in the part open drawer of the bedside table. She makes a quick move to get it and RICHTER has to slam the drawer on her hand. She cries out. He then pockets the revolver after checking it is loaded.

RICHTER

(can't believe it)
You'd kill me.

ELLA

Yes, I'd kill you. I've been driven almost insane and you come here like this. Why?

RICHTER

For revenge...look closer. Do I not deserve revenge.

ELLA

You're a monster of your own creation. You made yourself what you are and you would have done it to others.

RICHTER

I would. But not this way. Not like this.

ELLA

The way makes no difference. Do you want to live as you are.

RICHTER

No...no...

ELLA

Why not. This is what you always wanted wasn't it. You struggled for years to achieve this masterpiece of surgery.

RICHTER (shouts)

But not like this. When he put my brain into this body I was alive...I was alive.

ELLA

You died on the day that you set out on this terrible road. You were breathing...but your soul was lead.

She looks him square in the eye.

ELLA

You are an affront to God.

The words crumple him and suddenly she is no longer afraid of him.

211 Continued

92

ELLA

Let me go from here.

RICHTER

I cannot. I want nothing from you but that you stay in this house until Frankenstein arrives. I will release you then and it will make no difference if you go to the police. By the time they get here it will be all over.

EXT. ELLA BRANDT'S HOUSE NIGHT

212 ESTABLISHING SHOT

INT. BRANDT'S STUDY NIGHT

213 RICHTER comes in from the hall, sprinkling oil all over the floor, curtains etc. He then moves to the window and looks out into the night. He takes the revolver from his pocket and turns the chamber. The only sound is the click as it goes round.

EXT. ELLA BRANDT'S HOUSE NIGHT EYELINE

215 FRANKENSTEIN appears in the forecourt and stands looking at the house.

INT. BRANDT'S STUDY NIGHT

216 RICHTER has seen him and he moves out of the study.

EXT. ELLA BRANDT'S HOUSE NIGHT

217 FRANKENSTEIN moves to the front door. It is open. Softly he enters the hall.

INT. ELLA'S BEDROOM NIGHT

218 The door opens and RICHTER enters. ELLA is standing by the window. They look at each other.

219. INT. HALL NIGHT

FRANKENSTEIN stands in the hall listening. The lamps are lit but only by low flames. He hears a faint noise upstairs and softly he moves to the foot of the staircase. He listens again and then begins to go slowly up. He is halfway up when RICHTER speaks off screen.

RICHTER (V/O)

I fancy that I am the spider and you are the fly Frankenstein.

FRANKENSTEIN stops and listens...the voice has come from the top of the stairs.

RICHTER (V/O)

I know why you did this to me and why you have come for me.

FRANKENSTEIN

Brandt...listen to me...our work... all we did together. We can continue now. We must continue.

220. CLOSE UP OF RICHTER INTERCUT WITH FRANKENSTEIN

RICHTER

Better that you had let me die.

We hear the clatter of a horse and carriage off screen.

RICHTER

That is my wife...she will be on her way to the Police. What you seek lies on the desk in my study. The game is for you to get there and take it.

221. CLOSE ON FRANKENSTEIN

He looks down at the hall and sees three sets of doors one of which is the front door. He slowly starts to descend and chooses the door that is almost opposite the end of the staircase.

222. CLOSE ON RICHTER

He appears at the top of the stairs with a lamp in one hand and the wick he turns full up.

RICHTER (V.O)

wrong way.

FRANKENSTEIN stops and from outside we hear the sound of a coach
rattling away.

RICHTER (V.O)

That will be my wife on her way
to the police, Frankenstein. She couldn't
bear to look at me...you don't have long to
get those papers.

FRANKENSTEIN

Brandt...our work...all we did together...
we must continue...

There is a sudden flare of light from the voice end of the
corridor.

DELETE - Scene 222 on page 94.

223. INT. HALL

FRANKENSTEIN is about to open the door.

RICHTER

Wrong one.

He hurls the lamp down the stairs and it whizzes past FRANKENSTEIN'S head and hits the door. A sheet of flame spreads out where RICHTER has sprinkled the oil.. FRANKENSTEIN turns and for one moment it looks as though he may bound up the stairs and take RICHTER but he is halted as RICHTER takes from his pocket the revolver.

RICHTER

You must choose between the flames and the police, Frankenstein. You don't have long to get those papers.

FRANKENSTEIN is facing BRANDT with the door going up in flames behind him. To his left are two more doors. He moves quickly and RICHTER bounds down the stairs. FRANKENSTEIN tries one door and it is locked. As he moves to the other RICHTER comes into picture with another lamp and throws it. FRANKENSTEIN leaps back and flames shoot up all round him.

224. EXT. WOODS OR HOUSE

KARL arrives in a trap and reins to a halt. From inside the house he can see the flickering of flame...he jumps down and moves for the house.

225. INT. HALL

RICHTER

There's only one door left, Frankenstein...

The hall is going up in flames around FRANKENSTEIN. RICHTER has him covered with the gun and he can't move either way. Suddenly KARL appears at the open front door. RICHTER spins round and fires at him.

The force of the bullet hurls KARL back out through the door. RICHTER bounds over and slams it shut and FRANKENSTEIN tears across the hall for the only door left. He enters the study.

226. INT. STUDY

FRANKENSTEIN comes in and sees the file on the desk and as he reaches for it a lamp comes whizzing in and ignites the oil and the papers that RICHTER has scattered about the floor. Flames spread out quickly. FRANKENSTEIN grabs the file and moves to a window. It is barred...he moves to another...

227. INT. HALL

RICHTER is in the centre of the hall...he hurls a lamp at the staircase and flames start to creep up it...he throws another lamp at the front door and now he and FRANKENSTEIN are encircled with fire. FRANKENSTEIN comes running out of the study with the file in one hand and a flaming brand of papers in the other...he catches RICHTER momentarily off guard and thrusts the flaming brand in his face. RICHTER staggers back with a cry and FRANKENSTEIN races for the front door which is just beginning to burn well. He opens the door and is gone.

DELETE Scenes 228 to 235

EXT. WOODS NIGHT

226 A carriage comes clattering along a rough path and reins to a halt.

KARL is in the driving seat. He looks O.S. and we see the distant house and flames licking out of a first floor window. KARL jumps down from the driving seat and sprints in the direction of the house.

INT. HALL NIGHT

227 RICHTER is coming down the stairs with another lamp. He stops halfway and turns round and hurls the lamp up at the lefthand side of the gallery, thus sealing off the corridor there. FRANKENSTEIN can now only come down the stairs.

INT. SECOND CORRIDOR NIGHT

228 The end of the corridor is well aflame and full of smoke. FRANKENSTEIN, with a hand to his mouth, is making his way to CAMERA and the stairs.

INT. HALL NIGHT

229 RICHTER stands in the centre of the stairs. Suddenly he spins round as KARL charges into the hall. For a brief second KARL takes in the scene but before he can move RICHTER's revolver barks out and the shot slams into KARL with such force that he is thrown back out through the door.

INT. SECOND CORRIDOR NIGHT

230 FRANKENSTEIN hears the shot.

RICHTER (V.O.)

That was someone trying to spoil our game.

FRANKENSTEIN comes forward again and gets to the end of the corridor and is by the stairs.

INT. HALL NIGHT

231 RICHTER is at the foot of the stairs as FRANKENSTEIN appears. Near FRANKENSTEIN's hand on the wall are a pair of crossed lances. He reaches for one.

INSERT

232 The revolver barks out again.

INSERT

233 The wooden shafts shatter and FRANKENSTEIN pulls his hand back.

INT. HALL NIGHT

234 RICHTER calls up to FRANKENSTEIN.

RICHTER

The study is down here, Frankenstein.
To the left of the hall.

He disappears OUT OF SHOT. The flames on the gallery are creeping towards FRANKENSTEIN and he charges down the stairs. At the bottom he looks about for a second and then moves back up the hall.

INT. BRANDT'S STUDY NIGHT

234A FRANKENSTEIN runs into the study and sees the folder on the table. As he picks it up RICHTER appears at the door and hurls in another flaming lamp. It hits the floor and the scattered papers flare up violently. RICHTER disappears and FRANKENSTEIN moves to the window. The study windows are all barred. The flames are increasing rapidly.

INT. HALL NIGHT

235 The gallery is well ablaze now and the flames are licking down the stairs. RICHTER stands in the hall with two more lamps and he hurls them at the front door and the windows by the door. Flames shoot up everywhere and they are now encircled by flames. Suddenly FRANKENSTEIN comes out of the study like a bullet. In his left hand is the folder and in his right he holds a flaming brand made of a sheaf of papers. RICHTER turns too late and FRANKENSTEIN thrusts the flaming brand into his face. RICHTER staggers back with a cry of pain and FRANKENSTEIN charges across the hall, leaps through the flames and out of the front door.

EXT. ELLA BRANDT'S HOUSE NIGHT

97

236 KARL is lying against some bushes along the path to the house and blood is pouring from a shoulder wound. FRANKENSTEIN comes running out of the house clutching the file and starts to head in KARL's direction. As he draws level KARL reaches out and takes his legs from under him. FRANKENSTEIN crashes to the ground and KARL, forgetting all pain begins to fight like an animal.

RICHTER comes stumbling out of the burning house and some of his clothing is smouldering. Along the path he sees the two fighting figures and moves to them. KARL and FRANKENSTEIN are locked together and RICHTER attacks KARL and he literally kicks him off FRANKENSTEIN and KARL has to roll aside under a great flurry of kicks in the back and side. FRANKENSTEIN tries to get up and run again but RICHTER grabs him and taking him in a vice like grip he lifts him off the ground as though he was a doll. He turns round and faces the blazing house and slowly he starts to walk back towards it. FRANKENSTEIN begins to kick and scream and RICHTER moves slowly forward into the house.

THE END