

Box 24
7/1

December 16, 1974

C+D

TITLE NO 2908 LOC A-B 06F 02:03
PROD NO 4178 LANG DOM
R/C NO 0121516 VERS ORIG VER

YOUNG FRANKENSTEIN

4178

PH
DJ

- MICHAEL GRUSKOFF
- MEL BROOKS

01 OF 01

YOUNG FRANKENSTEIN



0121516001

NOT COPY - DO NOT SHIP

N
T

itions (6) 2,000 Ft. Composite Reels
bition Reel Footage 9,504 Ft. 11 Frames
ing Time - 1 Hour 45 Minutes 36 Seconds

Continuity Taken from Moviola

C
F

PREPARED BY:

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STUDIO CITY, CA. 91604
(213) 763-4073

165 PGS -

YOUNG FRANKENSTEIN - FEATURE

LETTER OF CORRECTION

The following footages were missing from the Master

Title List:

LARGE REEL 5, TITLE 86E	3.8	779.12	783.4
LARGE REEL 6, TITLE 133	1.12	1335.4	1337.0

YOUNG FRANKENSTEIN

SPECIAL NOTE TO TRANSLATORS

BECAUSE OF THE JOKES, DOUBLE MEANINGS, AND PLAYS ON WORDS USED THROUGHOUT THIS FEATURE, IT HAS BEEN NECESSARY TO WRITE ALTERNATE TITLES - AS A SUGGESTION TO TRANSLATORS - TO BE USED WHEN THE JOKE, IDIOM, PLAY ETC. CANNOT BE TRANSLATED INTO HIS LANGUAGE. PLEASE NOTE THAT WHEN THERE ARE ALTERNATE TITLES USED IN SEQUENCE - E.G. FOR TWO OR MORE SUBTITLES IN SEQUENCE IN A PARTICULAR SCENE - IT IS ADVISABLE FOR THE TRANSLATOR TO USE THE ALTERNATE TITLES IN THE ENTIRE SEQUENCE AND NOT INTERCHANGE THEM, AS THE ALTERNATE TITLES HAVE BEEN WRITTEN TO FOLLOW EACH OTHER IN MEANING AND IN STYLE.

ALSO, PLEASE BE ESPECIALLY AWARE OF THE PUNCTUATION IN THE TITLES AND FOLLOW IT ACCORDINGLY, AS THE TIMING, THE PAUSES AND THE WORD EMPHASIS IS VERY IMPORTANT TO THE HUMOR OF THE DIALOGUE.

INSTRUCTIONS TO TRANSLATORS

There are four columns in the instruction list that concern you:

1. The Column headed, CONTINUITY AND DIALOGUE:
This column is to be read by you, and is for your guidance in translating the titles:
2. The Column headed, NO. (NUMBER)
In this column the titles are numbered consecutively. Your title numbers must match these exactly.
3. The Column headed, MASTER TITLE:
In this column are the titles which you are to translate. Each title has been carefully edited to fit the available footage. In general, you will adhere as closely as possible to the English title, but not to the detriment of your adaptation. Try to use all the footage available for your title. A title so short that it can be read more than once is nearly as annoying as one which is too long to be read in the time it remains on the screen.
4. The Column headed, FTGE. (FOOTAGE)
This column indicates the time that the title stays on the screen and determines the maximum length permitted for your translation.

A foot of film passes the screen in $\frac{2}{3}$ of a second. Thus, a 6-foot title remains on the screen for 4 seconds.

A foot of film contains 16 individual pictures called "frames", 4 frames represent $\frac{1}{4}$ of a foot, 8 frames $\frac{1}{2}$ of a foot, etc.

In the numerals in the footage column, feet are separated from frames by a period. Thus 3.12 equals 3 feet and 12 frames.

YOU ARE ALLOWED 10 LETTERS AND SPACES PER FOOT. A capital letter counts as two letters. Thus 3- $\frac{1}{2}$ feet allows 35 letters and spaces.

THE MAXIMUM LENGTH ALLOWABLE PER TITLE IS 70 LETTERS AND SPACES. A longer title is not permitted, even though the footage is over 7.

EXTRA MAIN TITLE:

FF 230 REV. 1-82

YOUNG FRANKENSTEIN

R/

P/ 1

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
MT#1 (OVER SCENE #1) 20TH CENTURY FOX					
MT#2 (OVER SCENE #2) A MEL BROOKS FILM					
MT#3 (OVER SCENE #3) DISSOLVE IN TITLE: YOUNG FRANKENSTEIN DISSOLVE OUT TITLE: DISSOLVE IN TITLE: STARRING Gene Wilder DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Peter Boyle DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Mary Feldman DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Cloris Leachman DISSOLVE OUT TITLE: DISSOLVE IN TITLE: CO-STARRING Teri Garr DISSOLVE OUT TITLE: DISSOLVE IN TITLE: ALSO STARRING Kenneth Mars DISSOLVE OUT TITLE: DISSOLVE IN TITLE: with RICHARD HAYDN LIAM DUNN DANNY GOLDMAN OSCAR BEREIGI ARTHUR MALET ANNE BEESLEY MONTE LANDIS RUSTY BLITZ JOHN MADISON DISSOLVE OUT TITLE: DISSOLVE IN TITLE: JOHN DENNIS RICK NORMAN ROLFE SEDAN TERRENCE PUSHMAN RANDOLPH DOBBS NORBERT SCHILLER PATRICK O'HARA MICHAEL FOX LIDIA DRISTEN DISSOLVE OUT TITLE: DISSOLVE IN TITLE: AND Madeline Kahn AS ELIZABETH DISSOLVE OUT TITLE:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 3 - CONTINUED:</p> <p>DISSOLVE IN TITLE: Music Composed and Conducted by JOHN MORRIS</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Film Editor JOHN C. HOWARD</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Unit Production Manager.....FRANK BAUR Assistant Director.....MARVIN MILLER 2nd Assistant Director.....BARRY STERN Filmed with.....PANAVISION EQUIPMENT (R) Prints by.....DE LUXE (R)</p> <p>APPROVED No. 24007 (Seal) <u>MOTION PICTURE ASSOCIATION OF AMERICA</u></p> <p><u>Hestrex</u> <u>Recording System:</u></p> <p>THIS PICTURE MADE UNDER THE JURISDICTION OF (I.A.T.S.E. Insignia) AFFILIATED WITH A.F.L.-C.I.O.</p> <p>COPYRIGHT (C) MCMLXXIV BY TWENTIETH CENTURY-FOX FILM CORPORATION ALL RIGHTS RESERVED</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Production Designer CALE HENNESSY</p> <p>Set Decorator BOB de VESTEL</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Title and Graphic Design ANTHONY GOLDSCHMIDT</p> <p>Casting by MIKE FENTON - JANE FEINBERG</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE:</p> <p>Makeup Created by.....WILLIAM TUTTLE Men's Wardrobe.....(DICK JAMES (ED WYNIGBAR Women's Wardrobe.....(PHYLLIS GARR (CAROLYN EWART Makeup Artist.....ED BUTTERWORTH Costumes by.....DOROTHY JEAKINS Hairdresser.....MARY KEATS Gaffer.....JAMES PLANNETTE Property Master.....JACK MARINO Assistant Property Master.....CHARLES SERTIN Orchestrations by.....(JONATHAN TUNICK (JOHN MORRIS</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 3 - CONTINUED:</p> <p>Special Effects.....(HENRY MILLAR JR. (HAL MILLAR</p> <p>Construction Coordinator.....HANK WYNANDS</p> <p>Camera Operator.....TIM VANIK</p> <p>Script Supervisor.....RAY QUIROZ</p> <p>Production Mixer.....GENE CANTAMESSA</p> <p>Production Rerecording.....RICHARD PORTMAN</p> <p>Sound Editor.....DON HALL</p> <p>Assistant Editors.....(STANFORD C. ALLEN (WILLIAM D. GORDEAN</p> <p>Special Thanks to KENNETH STRICKFADEN for original Frankenstein laboratory equipment:</p> <p>DISSOLVE OUT TITLE:</p> <p>DISSOLVE IN TITLE:</p> <p>Director of Photography GERALD HIRSCHFELD A.S.C.</p> <p>DISSOLVE OUT TITLE:</p>					
<p>MT#4 (OVER SCENE #4)</p> <p>Screen Story and Screenplay by GENE and MEL WILDER and BROOKS</p> <p>Based on characters in the novel "Frankenstein" by MARY WOLLSTONECRAFT SHELLEY</p> <p>DISSOLVE OUT TITLE:</p> <p>DISSOLVE IN TITLE:</p> <p>PRODUCED BY Michael Gruskoff</p> <p>DISSOLVE OUT TITLE:</p> <p>DISSOLVE IN TITLE:</p> <p>DIRECTED BY Mel Brooks</p> <p>DISSOLVE OUT TITLE:</p>					

		YOUNG FRANKENSTEIN			
		R/ 1		P/ 1	
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
REEL ONE					
START MEASURING START MARK ACADEMY					
LEADER 12-00 12-00					
FADE IN:					
SCENE 1 - 20TH LOGO					
MT#1 20TH					
CENTURY					
FOX					
FADE OUT TITLE: 17-04 29-04					
FADE IN:					
SCENE 2 - B.G. BLACK					
MT#2					
A MEL BROOKS FILM					
FADE OUT TITLE: 20-12 50-00					
CUT TO:					
SCENE 3 - EXT. OPEN COUNTRYSIDE -					
EXTREME LS - CASTLE B.G. ON MOUNTAINTOP					
WITH LIGHTNING FILLING SKY AND THUNDER					
RESOUNDING.					
DISSOLVE IN TITLE:					
MT#3 YOUNG					
FRANKENSTEIN					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE: (over above b.g.)					
STARRING					
Gene Wilder					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE: (over above b.g.)					
Peter Boyle					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE: (over above b.g.)					
Marty Feldman					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE: (over above b.g.)					
Cloris Leachman					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE: (over above b.g.)					
CO-STARRING					
Teri Garr					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE:					
ALSO STARRING					
Kenneth Mars					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE:					
with					
RICHARD HAYDN					
LIAM DUNN					
DANNY GOLDMAN					
OSCAR BEREGI					
ARTHUR MALET					
ANNE BEESLEY					
MONTY LANDIS					
RUSTY BLITZ					
JOHN MADISON					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE:					
JOHN DENNIS					
RICK NORIAN					
ROLFE SEDAN					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 3 - CONTINUED:</p> <p>TERRENCE PUSHMAN RANDOLPH DOBBS NORBERT SCHILLER PATRICK O'HARA MICHAEL FOX LIDIA KRISTEN</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: (over above b.g.) AND Madeline Kahn AS ELIZABETH</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Music Composed and Conducted by JOHN MORRIS</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Film Editor JOHN C. HOWARD</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Unit Production Manager.....FRANK BAUR Assistant Director.....MARVIN MILLER 2nd Assistant Director.....BARRY STERN Filmed with.....PANAVISION EQUIPMENT (R) Prints by.....DE LUXE (R)</p> <p>APPROVED No. 24007 (Seal) <u>MOTION PICTURE ASSOCIATION OF AMERICA</u></p> <p>Westrex <u>Recording System</u></p> <p>THIS PICTURE MADE UNDER THE JURISDICTION OF (I.A.T.S.E. Insignia) AFFILIATED WITH A.F.L.-C.I.O.</p> <p>COPYRIGHT (C) MCMLXXIV BY TWENTIETH CENTURY-FOX FILM CORPORATION ALL RIGHTS RESERVED</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Production Designer DALE HENNESY</p> <p>Set Decorator BOB de VESTEL</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE: Title and Graphic Design ANTHONY GOLDSCHMIDT</p> <p>Casting by HIKE FENTON - JANE FEINBERG</p> <p>DISSOLVE OUT TITLE: DISSOLVE IN TITLE:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 3 - CONTINUED:					
Makeup Created by.....	WILLIAM TUTTLE				
Men's Wardrobe.....	(DICK JAMES ED WYNIGEAR				
Women's Wardrobe.....	(PHYLLIS GARR CAROLYN ELIART				
Makeup Artist.....	ED BUTTERWORTH				
Costumes by.....	DOROTHY JEAKINS				
Hairdresser.....	MARY KEATS				
Gaffer.....	JAMES PLANNETTE				
Property Master.....	JACK MARINO				
Assistant Property Master.....	CHARLES SERTIN				
Orchestrations by.....	(JONATHAN TUNICK JOHN MORRIS				
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE:					
Special Effects.....	(HENRY MILLAR JR. HAL MILLAR				
Construction Coordinator.....	HANK WYANDS				
Camera Operator.....	TIN VANIK				
Script Supervisor.....	RAY QUIROZ				
Production Mixer.....	GENE CANTAMESSA				
Production Rerecording.....	RICHARD PORTMAN				
Sound Editor.....	DON HALL				
Assistant Editors.....	(STANFORD C. ALLEN WILLIAM D. GORDEAN				
Special Thanks to KENNETH STRICKFADEN for original Frankenstein laboratory equipment.					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE:					
Director of Photography GERALD HIRSCHFELD A.S.C.					
DISSOLVE OUT TITLE:					
207-01 257-01					
LAP DISSOLVE TO:					
SCENE 4 - EXT. CASTLE COURTYARD - NIGHT - RAIN POURING DOWN AS CAMERA PANS SLOWLY L. OVER OUTSIDE OF CASTLE WITH TORCHES GOING TO LIGHT COURTYARD. POP ON TITLE: (over above b.g.) MT#4					
Screen Story and Screenplay by GENE and MEL WILDER and BROOKS					
Based on characters in the novel "Frankenstein" by MARY HOLLSTONECRAFT SHELLEY					
DISSOLVE OUT TITLE:					
DISSOLVE IN TITLE:					
PRODUCED BY Michael Gruskoff					
DISSOLVE OUT TITLE:					
CAMERA SLOWLY DOLLIES IN TOWARD WINDOW CENTER WITH FIRE IN FIREPLACE INT. ROOM BLAZING.					
DISSOLVE IN TITLE:					
DIRECTED BY Mel Brooks					
DISSOLVE OUT TITLE:					
69-14 326-15					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>LAP DISSOLVE TO:</p> <p>SCENE 5 - INT. ROOM - CS - CLOCK - TIME SHOWING - MIDNIGHT. CAMERA PANS SLOWLY L. OVER ROOM OVER WALLS AND FIREPLACE AND CAMERA PULLS BACK OVER SIDE OF COFFIN RESTING ON STAND AND PANS L. OVER SIDE THEN PANS UP L. AND DOLLIES IN FOR NAME PLATE ON COFFIN. INSERT - (on coffin) BARON VON FRANKENSTEIN</p> <p>CAMERA DOLLIES DOWN AND IN FOR CS ON COFFIN AS LID OF COFFIN FLIES OPEN REVEALING SKELETON IN COFFIN HOLDING BOX IN HANDS ON MID-SECTION. HANDS OF WALDMAN REACH IN L. TO TAKE BOX SKELETON HOLDS IN HIS HANDS AND WALDMAN TRIES TO TAKE BOX AS SKELETON HOLDS IT TIGHTLY PULLING IT BACK TO POSITION ON MID-SECTION. WALDMAN RELEASES BOX WITH TREMBLING HANDS, REACHES AGAIN FOR BOX, AGAIN FAILS THEN GIVES HARD JERK AND SKELETON RELEASES BOX AS WALDMAN'S HANDS MOVE O.S.L.</p> <p>IRIS OUT: 144-13 471-12</p> <p>IRIS IN:</p> <p>SCENE 6 - INT. CLASSROOM - CLOSE DOWN SHOT - HANDS OF WALDMAN HOLDING ONTO BOX HE HAS TAKEN FROM COFFIN - DAY - INSERT - (on box) F</p> <p>FREDDY(off) If we look at the base of a brain, which has just been removed from a skull, there's very little of the midbrain that we can actually see.</p> <p>CAMERA PANS UP SLOWLY TO WALDMAN LOOKS O.S.R.</p> <p>Yet as I demonstrated in my lecture last week, if the under aspects of the</p> <p>CAMERA PULLS BACK AS WALDMAN MOVES BEHIND STUDENTS AT LEVEL TIERED TABLES AND CAMERA PANS R. WITH HIM OVER STUDENTS AS HE TAKES SEAT AT BACK OF ROOM.</p> <p>temporal lobes are gently pulled apart, the upper portion of the stem of the brain can be seen.</p> <p>CAMERA PANS R. OVER STUDENTS IN MED. HIGH DOWN FULL GROUP SHOT TO FREDDY</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 6 - CONTINUED: AT BOARD R. CENTER WORKING UP SECTION OF HEAD AS STUDENTS JOT NOTES AND WATCH. This so-called 'brain stem' consists of the midbrain, a rounded protrusion called the pons, and a stalk tapering downwards called the medulla oblongata. 61-00 532-12 CUT TO: SCENE 7 - MED. DOWN SHOT - FREDDY AT BOARD CENTER BACK TO CAMERA CONTINUES WITH HIS DRAWING. FREDDY ...which passes out of the skull through the foramen magnum and becomes, of course, the spinal cord. Are there any questions before we proceed? 15-11 548-07 CUT TO: SCENE 8 - MED. DOWN FULL GROUP SHOT - MALE MEDICAL STUDENT RISES TO HIS FEET AS MEN AND WOMEN AROUND HIM WATCH. MEDICAL STUDENT I have one question, Dr. Frankenstein. CAMERA PANS UP WITH RISING MEDICAL STUDENT. 3-10 552-01 CUT TO: SCENE 9 - LOW ANGLE UP CS - BACK OF REACTING FREDDY TURNS TO LOOK OVER SHOULDER O.S.L. FREDDY That's 'Fronkonsteen'. 7-09 559-10 CUT TO: SCENE 10 - CLOSE DOWN SHOT - MEDICAL STUDENT F.G. ADJUSTS GLASSES LOOKING O.S.R. REACTING WITH STUDENTS BEHIND HIM SEATED. REMOVES GLASSES. MEDICAL STUDENT I beg your pardon? 3-00 562-10 CUT TO:					
				2.15	559.10 562.93

18A

CONTINUITY AND DIALOGUE		YOUNG FRANKENSTEIN				R/ 1	P/ 6
	NO.	MASTER TITLE	FTGE.	START	FINISH		
SCENE 11 - LOW ANGLE UP CS - FREDDY LOOKING O.S.L.							
FREDDY My name...is pronounced 'Fronkonsteen'. 6-10 569-04							
CUT TO:							
SCENE 12 - CGS - OVER MEDICAL STUDENT F.G. FAVORS SEATED STUDENTS BEHIND HIM.							
MEDICAL STUDENT. Aren't you the grandson of the famous Dr. Victor Frankenstein, who went into ... 5-04 574-08							
CUT TO:							
SCENE 13 - MCS - REACTING FREDDY GLANCES O.S.L.							
MEDICAL STUDENT (off) ...graveyards, dug up freshly buried corpses and transformed dead components into...							
FREDDY (overlapping above speech) Yes, yes, (laughing through speech) yes! We all know what he did. 15-04 589-12							
CUT TO:							
SCENE 14 - MED. DOWN FULL GROUP SHOT - REACTING SEATED STUDENTS BEHIND MEDICAL STUDENT ON HIS FEET CENTER.							
FREDDY (off) But I'd rather... 2-12 592-08							
CUT TO:							
SCENE 15 - MED. DOWN FULL SHOT - CAMERA PULLS BACK AND PANS L. AS FREDDY MOVES FROM BOARD TOWARD TABLES CENTER.							
FREDDY ...be remembered for my own small contribution to science.							
FREDDY DIPS FINGERTIPS INTO BOWL ON TABLE AND DRIES HIS HANDS.							
And not because of my accidental relationship...to a famous...cuckoo!							

CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	FTGE.	START	FINISH
15 - CONTINUED:						
STENTS (off) (sighing)	19-04	611-12				
TO:						
SCENE 16 - MED. HIGH DOWN FULL GROUP - REACTING SEATED STUDENTS.						
STENTS (sighing)	3-05	615-01				
TO:						
SCENE 17 - MS - FREDDY R. CENTER BEHIND HE WIPES HANDS ON TOWEL AND CAMERA PANS L. AS HE MOVES TOWARD L.						
FREDDY Now, if you don't mind, can we get on with your question?						
MEDICAL STUDENT (off) Well, sir, I'm not sure I understand the distinction between Reflexive and voluntary nerve impulses.						
FREDDY STANDS CENTER AND GESTURES WITH HAND LOOKING O.S.L.F.G. AT STUDENT.						
FREDDY Very good. Since our lab work today is a demonstration of just that distinction,...						
FREDDY TOSSES TOWEL O.S.R. AND CAMERA PANS R. WITH HIM ACROSS ROOM.						
Why don't we proceed?						
FREDDY PICKS UP STICK AND HITS SMALL BELL.						
	26-13	641-14				
CUT TO:						
SCENE 18 - HIGH DOWN FULL SHOT - OVER BACKS OF SEATED STUDENTS AS DOOR IN L. CENTER OPENS AND ASSISTANTS WHEEL MAN IN L. TO R. CENTER ON GURNEY.						
	6-05	648-03				
CUT TO:						
SCENE 19 - MED. CLOSE DOWN SHOT - MR. HILLTOP PRONE ON TABLE AS IT IS WHEELED TO R. CAMERA PANS R. WITH PARTIALLY VIEWED ASSISTANT L. SHOVING IT R.						
	3-15	652-02				

		YOUNG FRANKENSTEIN				R/ 1	P/ 8
CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH		
<p>CUT TO:</p> <p>SCENE 20 - MED. DOWN FULL SHOT - OVER BACKS OF SEATED STUDENTS F.G. FAVORING ASSISTANTS AT GURNEY WITH MR. HILLTOP ON IT AND FREDDY STANDING R. CENTER B.G. AT BLACKBOARD. ASSISTANT MOVES AROUND GURNEY TO STAND L. CENTER NEXT TO SECOND ASSISTANT.</p> <p>FREDDY Mr. Hilltop here, with whom I have never worked, or given any prior</p> <p>FREDDY MOVES TO TABLE WHERE MR. HILLTOP LAYS.</p> <p>instructions to, has graciously offered his services for this afternoon's demonstration. 17-11 669-13</p> <p>CUT TO:</p> <p>SCENE 21 - C3S - OVER STUDENTS PARTIALLY VIEWED L. AND R. F. G. FAVORS WALDMAN SEATED CENTER WITH BOX ON DESK BEFORE HIM.</p> <p>FREDDY (off) Mr. Hilltop, would you... 2-10 672-07</p> <p>CUT TO:</p> <p>SCENE 22 - HIGH DOWN FULL SHOT - OVER BACKS OF STUDENTS FAVORING FREDDY, MR. HILLTOP AND ASSISTANTS CENTER.</p> <p>FREDDY ...hop up on your feet and stand beside this table.</p> <p>MR. HILLTOP WITH MUCH EFFORT GETS DOWN OFF TABLE TOP. STANDS NEXT TO IT. 18-14 691-05</p> <p>CUT TO:</p> <p>SCENE 23 - LOW ANGLE UP MCS - REACTING FREDDY LOOKING OUT AT STUDENTS R. THEN DOWN. MOTIONS TO O.S. HILLTOP.</p> <p>FREDDY Nice hopping. 4-14 696-03</p> <p>CUT TO:</p> <p>SCENE 24 - MED. HIGH DOWN FULL 4 SHOT - ASSISTANTS L. AS HILLTOP TURNS TO FACE F.G. AND FREDDY BEHIND TABLE R. CENTER.</p>							

CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 24 - CONTINUED:						
FREDDY Mr. Hilltop, would you raise your left knee, please?						
<u>HILLTOP COMPLIES LIFTS LEFT LEG.</u>						
You have just witnessed a voluntary nerve impulse. It begins as a stimulus from the cerebral cortex, passes through the brain stem then to the particular muscles involved. Mr. Hilltop you may lower your knee.						
<u>HILLTOP LOWERS HIS KNEE.</u>						
Reflex						
<u>CAMERA PANS R. AS FREDDY MOVES AROUND TABLE TO L. TO SIDE OF HILLTOP AS CAMERA PANS L. WITH FREDDY TO HILLTOP.</u>						
movements are those which are made independently of the will, but are carried out along pathways which pass between the peripheral nervous						
<u>FREDDY PUTS ARM AROUND SHOULDER OF HILLTOP.</u>						
system and the central nervous system. You filthy, rotten, yellow, son-of-a- bitch!						
<u>FREDDY RAISES KNEE AS IF TO KICK AND HILLTOP REACTS DOUBLING OVER HOLDING HIS GROIN.</u>						
MR. HILLTOP Ooooh.						
FREDDY We are not... 60-13 757-00						
CUT TO:						
SCENE 25 - CLOSE DOWN 2 SHOT - REACTING DOUBLED OVER HILLTOP WITH HAND OF PARTIALLY VIEWED FREDDY R. ON HILLTOP'S BACK.						

YOUNG FRANKENSTEIN

R/ 1 P/ 9

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 25 - CONTINUED:					
FREDDY ...aware of these impulses.					
<u>HILLTOP REACTING LOOKS O.S.R. AT FREDDY</u>					
Neither do we intend them to carry out our contraction of muscles, yet, as you can see,... 11-04 768-04					
CUT TO:					
SCENE 26 - LOW ANGLE FULL 4 SHOT - FREDDY WITH HILLTOP CENTER WITH ASSISTANTS IN L. CENTER B.G.					
FREDDY ...they work by themselves. But what if we					
<u>CAMERA PANS SLIGHTLY R. WITH FREDDY MOVING R. CENTER AWAY FROM HILLTOP.</u>					
block the nerve impulses by simply applying local pressure, which can be					
<u>CAMERA PANS L. WITH FREDDY BEHIND TABLE TO ASSISTANTS TAKING METAL CLAMP AND MOVES TO HILLTOP PLACING METAL CLAMP AROUND BACK OF HILLTOP'S HEAD.</u>					
done with any ordinary metal clamp,...					
just at the swelling on the posterior nerve root, for say...					
<u>HILLTOP STRAIGHTENS AND LOOKS AHEAD AS IF IN A TRANCE AS FREDDY MOVES AROUND BEHIND HILLTOP TO R.</u>					
five or six seconds.					
<u>FREDDY CHECKS HIS WATCH.</u> 29-04 797-08					
CUT TO:					
SCENE 27 - MC3S - OVER STUDENTS L. AND R. F.G. PARTIALLY VIEWED FAVORS WALDMAN CENTER SEATED AT DESK WITH BOX BEFORE HIM ON DESK. 3-12 801-04					
CUT TO:					
SCENE 28 - MED. DOWN FULL 4 SHOT - ASSISTANTS L. WITH HILLTOP CENTER AND FREDDY R. AND FREDDY KICKS AT HILLTOP					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 28 - CONTINUED: WHO DOES NOT REACT. FREDDY Why you mother-grabbing bastard! 7-02 808-06 CUT TO: SCENE 29 - LOW ANGLE UP CS - FREDDY LOOKS O.S.R. AT STUDENTS. FREDDY As you can see, all communication is shut off. 4-10 813-00 CUT TO: SCENE 30 - C2S - UP ANGLE - CROSS-EYED HILLTOP F.G. CENTER WITH PARTIALLY VIEWED ASSISTANT L. HILLTOP (making sounds) 4-15 817-15 CUT TO: SCENE 31 - LOW ANGLE UP CS - FREDDY. FREDDY In spite of our mechanical magnificence, if it were not for this continuous stream of motor impulses, we would collapse like a bunch...of...broccoli! 21-14 839-13 CUT TO: SCENE 32 - LOW ANGLE UP GROUP SHOT - FULL SHOT - FREDDY REMOVES METAL CLAMP FROM BACK OF HILLTOP'S HEAD AND HILLTOP COLLAPSES L. AS ASSISTANTS GRAB HIM AND PLACE HIM ON TABLE. MR. HILLTOP Ooooooh! STUDENTS (off) (applauding) 5-04 845-01 CUT TO: SCENE 33 - MED. DOWN FULL GROUP SHOT - STUDENTS IN SEATS APPLAUD. STUDENTS (applauding) 2-04 847-05 CUT TO: SCENE 34 - LOW ANGLE UP FULL GROUP SHOT - ASSISTANT L. LIFTS FEET OF HILLTOP ONTO TABLE AS FREDDY STANDS R.					
	53A	Effect (Uhhhh)	2.0	813.8	815.8

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 34 - CONTINUED:</p> <p>AND CAMERA DOLLIES IN SLOWLY AS HE MOVES TO ASSISTANT L. HANDING HIM MONEY.</p> <p>FREDDY In conclusion, it should be noted...</p> <p>Give him an extra dollar.</p> <p>ASSISTANT Extra dollar. Yes, sir.</p> <p>ASSISTANT SHOVES TABLE AND MOVES O.S.L. CENTER AS CAMERA PANS R. SLIGHTLY WITH FREDDY. FREDDY BEGINS REMOVING JACKET.</p> <p>FREDDY ...that any more than common... 11-14 859-03</p> <p>CUT TO:</p> <p>SCENE 35 - CLOSE DOWN SHOT - CAMERA PANS SLIGHTLY L. WITH ASSISTANTS MOVING HILLTOP ON TABLE IN OBVIOUS PAIN HOLDING HIMSELF.</p> <p>MR. HILLTOP (moaning)</p> <p>FREDDY (off) (overlapping above moaning) ...injury to the nerve root is always serious,</p> <p>ASSISTANT SHOVES TABLE OUT DOOR AND CLOSES IT THEN MOVES O.S.R.</p> <p>...because once a... 8-06 867-09</p> <p>CUT TO:</p> <p>SCENE 36 - LOW ANGLE UP FULL SHOT - FREDDY MOVING L. AS HE REMOVES JACKET AND TOSSES IT TO ASSISTANT L. CENTER.</p> <p>FREDDY ...nerve fibre is severed, there is no way, in heaven or on earth to regenerate life back into it.</p> <p>CAMERA PANS R. WITH FREDDY TO BOWL ON TABLE TO RINSE HIS HANDS.</p> <p>Are there any last questions before we leave? 17-10 885-03</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 37 - MED. DOWN FULL GROUP SHOT - YOUNG MEDICAL STUDENT CENTER RISES TO HIS FEET WITH OTHER SEATED STUDENTS BEHIND HIM. CAMERA PANS UP WITH HIM. MEDICAL STUDENT Uh, Dr. Frankenstein... 3-01... 888-04	65A		1.15	886.4	888.31
CUT TO: SCENE 38 - CLOSE DOWN SHOT - FREDDY REACTING LOOKS UP O.S.R. 1-11 889-15					
CUT TO: SCENE 39 - LOW ANGLE UP FULL GROUP SHOT - OVER REACTING MEDICAL STUDENT STANDING CENTER FAVORS STUDENTS BEHIND HIM SEATED. MEDICAL STUDENT Fronkon-... 1-08 891-07	65B		2.4	891.4	893.5
CUT TO: SCENE 40 - CS - UP ANGLE - FREDDY. MEDICAL STUDENT (off) ...steen.					
FREDDY Yes? 2-03 893-10					
CUT TO: SCENE 41 - LOW ANGLE UP MCS - MEDICAL STUDENT LOOKING O.S.L.F.G. MEDICAL STUDENT Isn't it true that Darwin preserved a piece of vermicelli in a glass case until, by some extraordinary means,... 10-05 903-15					
CUT TO: SCENE 42 - LOW ANGLE UP CS - REACTING FREDDY LOOKS O.S.R. MEDICAL STUDENT (off) ...it actually began to move with a voluntary motion? FREDDY Are you speaking of the worm or the spaghetti? 12-03 916-02					
CUT TO: SCENE 43 - LOW ANGLE UP MCS - REACTING MEDICAL STUDENT LOOKING O.S.L.F.G.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 43 - CONTINUED:					
MEDICAL STUDENT Why the worm,... 3-07 919-09					
CUT TO:					
SCENE 44 - MED. DOWN FULL GROUP SHOT - REACTING STUDENTS LOOKING O.S.L. THEN F.G.					
MEDICAL STUDENT (off) ...sir.					
FREDDY (off) Yes, it seems to me I did I read some- thing of that... 6-08 926-01					
CUT TO:					
SCENE 45 - MS - CAMERA PANS DOWN AS FREDDY SITS NEXT TO TABLE CENTER.					
FREDDY ...incident when I was a student. But you have to remember that a worm, with very few exceptions, is not a human being.					
STUDENTS (off) (laughing) 12-07 938-08					
CUT TO:					
SCENE 46 - LOW ANGLE UP MCS - REACTING MEDICAL STUDENT LOOKING O.S.F.G.					
STUDENTS (off) (laughing)					
MEDICAL STUDENT But wasn't the whole basis of your grandfather's work, sir? The re- animation of dead tissue? 9-06 947-14					
CUT TO:					
SCENE 47 - CS - DOWN ANGLE - FREDDY LOOKING O.S.L.F.G.					
FREDDY My grandfather was a very sick man.					
MEDICAL STUDENT (off) But as... 6-00 953-14					
CUT TO:					
SCENE 48 - LOW ANGLE UP MCS - MEDICAL STUDENT.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 48 - CONTINUED:					
MEDICAL STUDENT					
...a Fronkonsteen, aren't you the least					
bit curious about it? Doesn't the					
bringing back to life...					
8-13 962-11					
CUT TO:					
SCENE 49 - MC3S - OVER PARTIALLY VIEWED					
STUDENT L. AND R. F.G. FAVORS REACTING					
WALDMAN CENTER LOOKING O.S.L.					
MEDICAL STUDENT (off)					
...what was once dead hold any intrigue					
for you? 4-01 966-12					
CUT TO:					
SCENE 50 - MED. DOWN FULL SHOT - FREDDY					
SEATED CENTER WITH ELBOW ON TABLE R.					
BESIDE HIM.					
FREDDY					
You are talking about the nonsensical					
ravings of a lunatic mind. Dead is					
dead!					
MEDICAL STUDENT (off)					
But look at... 11-08 978-04					
CUT TO:					
SCENE 51 - LOW ANGLE UP MCS - REACTING					
MEDICAL STUDENT LOOKING O.S.L.F.G. AS					
HE LEANS FORWARD.					
MEDICAL STUDENT					
...what has been done with hearts and					
kidneys. 2-14 981-02					
CUT TO:					
SCENE 52 - MED. DOWN FULL SHOT - SEATED					
YELLING FREDDY CENTER.					
FREDDY					
Hearts and kidneys are tinker toys! I'm					
talking about the... 6-04 987-06					
CUT TO:					
SCENE 53 - LOW ANGLE UP CS - REACTING					
MEDICAL STUDENT.					
FREDDY (off)					
...central nervous system!					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 53 - CONTINUED:					
MEDICAL STUDENT But, sir,... 3-06 990-12					
CUT TO:					
SCENE 54 - MED. DOWN FULL SHOT - REACTING ANGRY FREDDY LEANS FORWARD IN CHAIR LOOKS O.S.R.F.G.					
FREDDY I am a scientist not a philosopher!					
PICKS UP SCALPEL FROM THE TABLE AND SHAKES IT AT O.S. STUDENTS ANGRILY.					
You have more chance of reanimating this scalpel than you have of mending a broken nervous system! 11-15 1002-11					
CUT TO:					
SCENE 55 - LOW ANGLE UP CS - MEDICAL STUDENT.					
MEDICAL STUDENT But what about your grandfather's work,... 2-05 1005-00					
CUT TO:					
SCENE 56 - MED. DOWN FULL SHOT - REACTING ANGRY FREDDY.					
MEDICAL STUDENT (off) ...sir?					
FREDDY My grandfather's work was Doo-Doo! 5-03 1010-03					
CUT TO:					
SCENE 57 - MC3S - PARTIALLY VIEWED MALE AND FEMALE STUDENT L. AND R. F.G. FAVORS WALDMAN CENTER.					
STUDENTS (on and off) (chatter not distinct) 2-12 1012-15					
CUT TO:					
SCENE 58 - MED. DOWN FULL SHOT - ANGRY FREDDY CENTER LOOKING O.S.R.F.G.					
FREDDY I am not interested in death! The only thing that concerns me is the preservation of life!					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 58 - CONTINUED:					
ANGRILY FREDDY JABS THE SCALPEL INTO HIS LEG AND REACTS. CROSSES HIS LEGS LOOKING NONCHALANTLY OUT AT STUDENTS.					
20-04 1033-03					
CUT TO:					
SCENE 59 - CS - FREDDY LOOKING O.S.L.					
FREDDY					
Class...is...dismissed!					
STUDENTS (off)					
(applauding) 10-15 1044-02					
CUT TO:					
SCENE 60 - MED. DOWN FULL GROUP SHOT STUDENTS APPLAUDING AS THEY BEGIN TO RISE.					
STUDENTS					
(applauding) 2-14 1047-00					
CUT TO:					
SCENE 61 - MCGS - MEDICAL STUDENT CENTER PICKING UP BOOKS WITH OTHER STUDENTS BEHIND HIM RISING AND THEY START MOVING TOWARD DOORS IN CENTER					
B.G. 2-08 1049-08					
CUT TO:					
SCENE 62 - MC3S - STUDENTS L. AND R. F.G. RISE AS FALKSTEIN PICKS UP BOX AND RISES LOOKING O.S.L.F.G.					
2-10 1052-02					
CUT TO:					
SCENE 63 - MED. DOWN FULL SHOT - FREDDY SITS CENTER LOOKING DOWN AT SCALPEL IN HIS LEG AS HE LOWERS HIS CROSSED LEG AS FALKSTEIN MOVES IN L. TO HIM FOR MC2S.					
FALKSTEIN					
Dr. Frankenstein.					
FREDDY					
That's Fronkonsteen.					
14-02 1066-04					
CUT TO:					
SCENE 64 - MED. DOWN CLOSE SHOT - FALKSTEIN.					
FALKSTEIN					
My name is Gerhart Falkstein. I have					
traveled five thousand miles to bring					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 64 - CONTINUED: you the will of your great grandfather. Baron Bufort Von Frankenstein. 22-12 1089-00 CUT TO: SCENE 65 - CLOSE DOWN SHOT - REACTING FREDDY LOWERS HIS HAND AND LOOKS UP O.S.L. 11-15 1100-15 WIPE TO: SCENE 66 - TRAIN STATION - FULL SHOT - PEOPLE MILLING ABOUT AS CAMERA PULLS BACK TO ELIZABETH AND FREDDY STANDING CLOSE TO ONE ANOTHER CENTER AS PEOPLE MOVE PAST THEM TOWARD PARKED TRAIN. ELIZABETH Oh, my sweet darling. Oh, my dearest love. I'll count the hours that you're away. FREDDY BEGINS TO LEAN FORWARD TO KISS ELIZABETH THEN STOPS ABRUPTLY. FREDDY Oh, darling, so will I. ELIZABETH Not on the lips. FREDDY What? ELIZABETH I'm going to that party at Nanna's and Nicky's later on. I don't wanna smear my lipstick. FREDDY Oh. ELIZABETH You understand. FREDDY Of course. CONDUCTOR (off) All a-... 46-09 1135-08 CUT TO: SCENE 67 - CS - CONDUCTOR. CONDUCTOR ...board! 1-08 1137-00 CUT TO:					
	105A		2.0	1132.0	1134.0
	105B		2.0	1134.4	1136.4
	105C		2.8	1138.8	1139.0

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 68 - C2S - OVER PROFILE OF FREDDY R.F.G. FAVORS ELIZABETH.</p> <p>ELIZABETH Oh, dear.</p> <p>FREDDY Well, I guess this is it.</p> <p>ELIZABETH Freddy, darling, well, how can I say in a few minutes what it's taken me a lifetime to understand?</p> <p>FREDDY Won't you try?</p> <p>ELIZABETH All right. You've got it, Mister. 23-14 1160-14</p> <p>CUT TO:</p> <p>SCENE 69 - MED. DOWN FULL SHOT - FREDDY HOLDING SHOULDERS OF ELIZABETH AS THEY STAND CENTER F.G.</p> <p>ELIZABETH I'm yours. All of me. What else can I say?</p> <p><u>FREDDY BEGINS TO LEAN FORWARD TO TAKE ELIZABETH'S HEAD IN HIS HANDS AND SHE PULLS BACK.</u></p> <p>FREDDY My sweet love.</p> <p>ELIZABETH The hair! The hair! It's just been set.</p> <p>FREDDY Sorry.</p> <p>ELIZABETH Aaah, I hope you like old-fashioned weddings.</p> <p>FREDDY I prefer old-fashioned wedding nights. 20-04 1181-02</p> <p>CUT TO:</p> <p>SCENE 70 - LOW ANGLE UP C2S - ELIZABETH TURNS TO L. WITH BACK AGAINST FREDDY HOLDING HER CLOSE.</p> <p>ELIZABETH Ooooh! You're incorrigible!</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 70 - CONTINUED:					
<u>FREDDY REACTS SPITS HAIR OUT OF HIS MOUTH.</u>					
FREDDY Does that mean...(spitting) you love me?					
ELIZABETH You bet your boots it does.					
FREDDY Oh, my only love.					
<u>FREDDY SQUEEZES ELIZABETH AND SHE REACTS.</u>					
ELIZABETH Taffeta, darling.					
FREDDY Taffeta, sweetheart?					
ELIZABETH No, the dress, it's taffeta. It wrinkles so easily.					
<u>ELIZABETH TURNS TO FACE REACTING FREDDY.</u>					
FREDDY Oh. 30-07 1211-09					
CUT TO:					
SCENE 71 - CS - CONDUCTOR.					
CONDUCTOR All aboard! 2-06 1213-15	123A		2-12	12 11.8	1213-12
CUT TO:					
SCENE 72 - LOW ANGLE UP C2S - OVER PROFILE AND SHOULDER OF ELIZABETH L. F.G. FAVORING FREDDY. HOLDS UP HER HANDS.					
ELIZABETH Oh, there's that horrid man again.					
Well, hurry now, before I make a fool of myself!					
<u>FREDDY GRABS HER HAND TIGHTLY AND SHE REACTS AND HE LETS HER HAND GO QUICKLY.</u>					
Ooooh, no, no!					
FREDDY Oh.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 72 - CONTINUED:					
ELIZABETH (making sounds)					
FREDDY LEANS FORWARD TO GET KISS FROM REACTING ELIZABETH.					
21-01 1235-00					
CUT TO:					
SCENE 73 - MED. DOWN FULL 2 SHOT - ELIZABETH AND FREDDY TOUCH ELBOWS FOR GOODBYE.					
FREDDY Goodbye, darling.	126A		2.0	1239.12	1244.12
ELIZABETH Goodbye, Freddie.	126B		2.0	1242.0	1244.0
FREDDY TURNS MOVING O.S.R.F.G. AS REACTING ELIZABETH TURNS HER BACK TO TRAIN.					
15-05 1250-05					
CUT TO:					
SCENE 74 - MS - FREDDY MOVES R. ONTO MOVING TRAIN AND LOOKS O.S.L. INSERT - (on train) WATCH YOUR STEP					
FREDDY Darling? 1-15 1252-04					
CUT TO:					
SCENE 75 - MED. DOWN FULL SHOT - ELIZABETH TURNS LOOKING O.S.R. AS TRAIN MOVES FROM STATION R.					
1-14 1254-02					
CUT TO:					
SCENE 76 - MS - CAMERA PANS SLOWLY R. WITH MOVING TRAIN AND FREDDY ON STEP BLOWING KISS O.S.L. TO ELIZABETH.					
2-14 1257-00					
CUT TO:					
SCENE 77 - FULL SHOT - REACTING ELIZABETH CATCHES KISS AND WAVES, SMILES THEN BLOWS KISS O.S.R.					
ELIZABETH (snickering) (coughing) 12-08 1269-08					
CUT TO:					
SCENE 78 - BLACK SMOKE FILLED SCREEN.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 78 - CONTINUED:					
ELIZABETH (off) (coughing) 6-14 1276-06					
WIPE TO:					
SCENE 79 - INT. TRAIN - MED. DOWN SHOT - FREDDY SITS READING BOOK. CAMERA PANS L. WITH MOVING TRAIN. CAMERA PULLS BACK TO FULL SHOT WITH PEOPLE IN TRAIN.					
WOMAN Harry, he was at it again.					
HARRY So what do you want me to do about it?					
WOMAN Every day!					
HARRY (not distinct) Imagine! Nothing!					
CONDUCTOR New York next.					
CONDUCTOR STANDS AT R. B.G. AS FREDDY AND PEOPLE TURN HEADS TO LOOK AT HIM.					
Everybody out for New York.					
CAMERA SPINS IN CIRCLE R. TO L. AS WHOLE SCREEN SPINS. FREDDY NOW SITS IN ANOTHER CAR WITH OTHER PEOPLE					
WOMAN (in German) <i>Reilque</i>	131A		3.0	1310.0	1313.0
MAN (in German)					
WOMAN (in German)					
MAN (in German)					
CONDUCTOR MOVES IN DOOR CENTER B.G. AS GROUP LOOK ABOUT INCLUDING FREDDY.					
CONDUCTOR (in German) Transylvania, nächste! Jeder aussteigen für Transylvania! (Translated:	131B		7.0	1320.12	1327.12

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 79 - CONTINUED: next stop! All out for Transylvania!) Transylvania, nachste! Jeder austeigen fur Transylvania! 65-06 1334-14 CUT TO: SCENE 80 - CS - LOW ANGLE UP - CAMERA PANS L. WITH MOVING TRAIN AS FREDDY OPENS WINDOW AND LOOKS OUT TO SMALL BOY WALKING ALONG SIDE TRAIN IN STATION. HE HAS SHOE SHINE KIT OVER SHOULDER AND MOVES TOWARD CENTER. 10-02 1345-00 CUT TO: SCENE 81 - EXT. TRAIN - CS - FREDDY HANGING OUT WINDOW LOOKS O.S.L. FREDDY Pardon me, boy, is this the Transylvania Station? 7-03 1352-03 CUT TO: SCENE 82 - CLOSE DOWN SHOT - YOUNGSTER LOOKS O.S.F.G. GERMAN BOY Ja, ja. Track twenty-nine. Oh, can I give you a shine? 8-13 1361-00 CUT TO: SCENE 83 - MCS - REACTING FREDDY LEANING OUT TRAIN WINDOW LOOKING O.S.L.F.G. FREDDY Ah, no thanks. 7-05 1368-05 WIPE TO: SCENE 84 - HIGH DOWN FULL SHOT - FOG FILLED SCREEN AS IT MOVES REVEALS FREDDY ON PLATFORM CENTER AS CAMERA PANS R. WITH O.S. MOVING TRAIN. FOG MOVING ABOUT AROUND FREDDY. FREDDY MOVES CLOSER TO BUILDING AND GAS LAMP FLICKERING. REACTING TO FOOTSTEPS HE LOOKS TOWARD B.G. 28-10 1396-15 CUT TO: SCENE 85 - LOW ANGLE UP MCS - REACTING FREDDY LOOKING ABOUT AS HE HEARS O.S. FOOTSTEPS. 4-09 1401-08 CUT TO:					
			9-0	1361-3	1364-3

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 86 - MED. DOWN FULL SHOT - O.S. POV OF FREDDY'S OF MOVING FOG CENTER. 1-13 1403-05					
CUT TO:					
SCENE 87 - LOW ANGLE UP MCS - REACTING FREDDY LOOKING O.S.R. AS CAMERA DOLLIES IN TOWARD HIM FOR CS.					
IGOR (off) Dr. Frankenstein?					
FREDDY TURNS HEAD LOOKS O.S.L. REACTING. 8-03 1411-08					
CUT TO:					
SCENE 88 - CLOSE DOWN 2 SHOT - OVER FREDDY'S SHOULDER SIDE ANGLE R.F.G. FAVORS IGOR AS CAMERA ZOOMS DOWN IN CS ON IGOR. 4-09 1416-01					
CUT TO:					
SCENE 89 - LOW ANGLE UP C2S - OVER HUMP ON SHOULDER OF IGOR L.F.G. FAVORS FREDDY.					
FREDDY Fronkonsteen. 4-08 1420-09					
CUT TO:					
SCENE 90 - CLOSE DOWN 2 SHOT - OVER SHOULDER OF FREDDY R.F.G. FAVORS REACTING IGOR.					
IGOR You're putting me on?					
FREDDY No. It's pronounced Fronkonsteen.					
IGOR Do you also say Frödorick? 14-11 1435-04					
CUT TO:					
SCENE 91 - LOW ANGLE UP C2S - OVER IGOR L.F.G. FAVORS FREDDY NODDING HIS HEAD.					
FREDDY No. Frederick. 3-03 1438-07					
CUT TO:					
SCENE 92 - CLOSE DOWN 2 SHOT - OVER SHOULDER OF FREDDY R.F.G. FAVORING IGOR.					
IGOR Well, why isn't it Frödorick Fronkonsteen? 5-00 1443-07					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO:					
SCENE 93 - LOW ANGLE UP C2S - OVER SHOULDER OF IGOR L.F.G. FAVORS FREDDY.					
FREDDY It isn't. It's Frederick Frankenstein.					
IGOR I see.					
FREDDY You must be Igor.	9-02	1452-09			
CUT TO:					
SCENE 94 - CLOSE DOWN 2 SHOT - OVER SHOULDER OF FREDDY R.F.G. FAVORS IGOR.					
IGOR No, it's pronounced Eye-gor.					
FREDDY But they told me it was Igor.					
IGOR Well, they were wrong then, weren't they?					
FREDDY Uh, you...	14-03	1466-12			
CUT TO:					
SCENE 95 - LOW ANGLE UP C2S - OVER SHOULDER OF IGOR L.F.G. FAVORS REACTING FREDDY.					
FREDDY ...were sent Herr Falkstein, weren't you?	2-15	1469-11			
CUT TO:					
SCENE 96 - CLOSE DOWN 2 SHOT- OVER SHOULDER OF FREDDY R.F.G. FAVORS IGOR.					
IGOR Yes. My grandfather used to work for your grandfather.	6-11	1476-06			
CUT TO:					
SCENE 97 - LOW ANGLE UP C2S - OVER SHOULDER OF IGOR L.F.G. FAVORS SMILING FREDDY.					
FREDDY H'h. How nice.	5-12	1482-02			
CUT TO:					
SCENE 98 - CLOSE DOWN 2 SHOT - OVER SHOULDER OF FREDDY FAVORS IGOR.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 98 - CONTINUED:					
IGOR Of course, the rates have gone up.					
FREDDY Of course. 5-10 1487-12					
CUT TO:					
SCENE 99 - LOW ANGLE UP MC2S - IGOR AND FREDDY AS FREDDY REACHES OVER AND PATS HUMP ON IGOR'S BACK THEN REACTS PULLING HAND AWAY.					
FREDDY Of course, I'm sure we'll get along spendidly. Oh. Sorry, I, uh,... You know I don't mean to embarrass you, but I'm a rather brilliant surgeon. Perhaps I could help you with that hump.					
IGOR What hump? 27-15 1515-11					
CUT TO:					
SCENE 100 - LOW ANGLE UP C2S - OVER IGOR L.F.G. FAVORS REACTING FREDDY.					
FREDDY Let's go. 4-03 1519-14					
CUT TO:					
SCENE 101 - LOW ANGLE FULL SHOT - FREDDY AND IGOR CENTER AS IGOR TAKES SMALL CASE AND FREDDY CARRIES LARGE SUITCASE.					
IGOR Allow me, Master.					
FREDDY Oh, thank you very much.					
CAMERA PANS R. AS IGOR MOVES AHEAD OF FREDDY WITH CANE MOVING DOWN STEPS AND FREDDY FOLLOWS. IGOR HANDS CANE TO FREDDY WHO MOVES DOWN STEPS.					
IGOR Walk this way. This way.					
CAMERA PULLS BACK AS THEY MOVE TOWARD F.G.					
29-05 1549-03					
CUT TO:					
SCENE 102 - LOW ANGLE UP CS - FREDDY					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 102 - CONTINUED:</p> <p>REACTING MOVING DOWN STEPS WITH CANE THEN STOPS LOOKING ABOUT. 5-05 1554-08</p> <p>CUT TO:</p> <p>SCENE 103 - MED. DOWN FULL SHOT - CAMERA PANS R. WITH IGOR FOLLOWED BY FREDDY DOWN STEPS. IGOR REACTS TO LIGHTNING.</p> <p>INSERT - (on bldg.) TRANSYLVANIA STATION STADT</p> <p>THEY MOVE TO WAGON AS IGOR GETS IN FRONT AND FREDDY TOSSES HIS SUITCASE INTO WAGON.</p> <p>IGOR Think you'll be more comfortable in the rear.</p> <p>FREDDY Oh.</p> <p>INGA (off) Ooooh.</p> <p>FREDDY What was that? 31-14 1586-07</p> <p>CUT TO:</p> <p>SCENE 104 - LOW ANGLE UP MCS - IGOR SITTING ON SEAT OF WAGON LOOKS OVER SHOULDER HUMP O.S.F.G.</p> <p>IGOR That'll be Inga. Herr Falkstein thought you might need a laboratory assistant, temporarily. 9-14 1596-05</p> <p>CUT TO:</p> <p>SCENE 105 - HIGH DOWN FULL SHOT - IGOR ON WAGON AS FREDDY STARTS TO CLIMB UP SIDE OF WAGON. 1-13 1598-02</p> <p>CUT TO:</p> <p>SCENE 106 - LOW ANGLE UP CS - FREDDY HANGS ON SIDE OF WAGON LOOKS DOWN O.S. F.G. REACTING. 1-13 1599-15</p> <p>CUT TO:</p> <p>SCENE 107 - CLOSE DOWN SHOT - INGA WITH SUITCASE OVER HER LAYING ON HAY IN</p>	159A	Effect	1-6	1583.0 1583.0	1584.6

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 107 - CONTINUED: WAGON SHOVS CASE OFF HER BODY. INGA Ooooh.					
LOOKS UP REACTS TO O.S. FREDDY.					
Hello. Would you like to have a roll in the hay? 8-04 1608-03					
CUT TO:					
SCENE 108 - LOW ANGLE UP CS - REACTING FREDDY LOOKS DOWN AT O.S. INGA.					
INGA (off) It's... 2-14 1611-01	104 163A			1610.0	1612.8
CUT TO:					
SCENE 109 - LOW ANGLE UP MCS - REACTING IGOR LOOKING O.S.R.F.G.					
INGA (off) ...fun. 1-11 1612-12					
CUT TO:					
SCENE 110 - CLOSE DOWN SHOT - INGA ROLLS IN HAY WAGON BACK AND FORTH.					
INGA - (singing) "Roll, roll Roll in the hay..." 5-07 1618-03					
CUT TO:					
SCENE 111 - HIGH DOWN FULL SHOT - IGOR CRACKS WHIP AND WAGON MOVES R. AS FREDDY FALLS OVER TOP INTO WAGON O.S.					
IGOR Ha, ha, let's go! Come on!					
FREDDY Let's go!					
INGA (off) (singing) "Roll, roll, Roll in the hay Roll, roll Roll in the hay." 10-08 1628-11					
WIPE TO:					
SCENE 112 - EXT. WOODED AREA - NIGHT - GROUND FOG MOVING AS WAGON DRIVEN BY IGOR MOVES FROM CENTER TOWARD R. AND CAMERA PANS R. WITH IT. FREDDY AND INGA IN BACK OF WAGON. WAGON MOVES O.S.L. 12-15 1641-10					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 113 - MC2S - FREDDY AND INGA IN BACK OF WAGON AS CAMERA PULLS BACK WAGON MOVES IN F.G. LIGHTNING FILLS SKY AND THUNDER CRASHES AS INGA GRABS FREDDY. SHE LETS GO OF HIM UNEASILY.</p> <p>INGA Uh, sometimes I'm afraid of the lightning.</p> <p>FREDDY It's just an atmospheric discharge.</p> <p>INGA Oh.</p> <p>FREDDY Nothing to be afraid of.</p> <p>INGA REACTING LOOKS O.S.R. AT AREA WHERE THUNDER COMES FROM. 24-08 1666-02</p> <p>CUT TO:</p> <p>SCENE 114 - FULL SHOT - CAMERA PANS L. WITH O.S. POV OF FREDDY AND INGA OF WOODED AREA WITH GROUND FOG LAYING CLOSE TO GROUND. 3-09 1669-11</p> <p>CUT TO:</p> <p>SCENE 115 - MED. DOWN FULL SHOT - OVER IGOR HOLDING REINS SITTING R. FAVORS FREDDY AND INGA.</p> <p>INGA Werewolves</p> <p>FREDDY. Werewolves?</p> <p>IGOR There.</p> <p>FREDDY What?</p> <p>IGOR There wolf! There castle!</p> <p>FREDDY MOVES ON HIS KNEES TOWARD IGOR REACTING.</p> <p>FREDDY Why are you talking that way?</p> <p>IGOR I thought you wanted to.</p> <p>FREDDY No, I don't want to.</p>	<p>168A</p> <p>copy</p>		<p>2.0</p>	<p>1663.12</p>	<p>1665.4</p>

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 115 - CONTINUED: IGOR Suit yourself. I'm easy.					
IGOR TOUCHES ARM OF FREDDY AND THEY LOOK O.S.F.G. AS IGOR POINTS O.S.F.G.					
Well, there it is. 41-08 1711-03					
CUT TO: SCENE 116 - MLS - CASTLE IN B.G. ON MOUNTAIN TOP. IGOR (off) Home.					
CLAP OF THUNDER AND LIGHTNING LIGHTS SKY AS CAMERA DOLLIES IN TOWARD CASTLE B.G. 15-03 1726-06					
LAP DISSOLVE TO: SCENE 117 - EXT. COURTYARD OF CASTLE WAGON DRIVEN BY IGOR WITH FREDDY AND INGA IN IT MOVES THRU ARCH CENTER INTO COURTYARD AND CAMERA PANS L. AS WAGON COMES TO STOP IN FRONT OF DOOR. IGOR CLIMBS DOWN FROM WAGON MOVING R. TO L. 18-04 1744-10					
CUT TO: SCENE 118 - MCS - UP ANGLE - CAMERA PANS L. AS IGOR MOVES TO CASTLE DOOR AND GRABS LARGE RING AND POUNDS ON DOOR WITH IT USING IT AS A KNOCKER. CAMERA PANS R. TO MED. DOWN 2 SHOT - FREDDY HELPING INGA DOWN OUT OF WAGON. HE LOOKS O.S.L. AS INGA LOOKS DOWN AT HIM REACTING. FREDDY What knockers. INGA Oh, (laughing) thank you, Doctor.					
FREDDY SETS INGA DOWN L.					
FREDDY Oh, that's all right.	181A		2-1L	1771-4	1774-0
FREDDY AND INGA MOVE O.S.L. 34-07 1779-01					
END OF REEL ONE PART A & B					
EXHIBITION REEL FOOTAGE 1767-01					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
REEL TWO					
START MEASURING START MARK ACADEMY LEADER 12-00 12-00					
SCENE 1 - EXT. COURTYARD - CASTLE - NIGHT - CS - DOOR OPENS AND FRAU BLUCHER STANDS IN DOORWAY IN F.G. LOOKS O.S.R.					
FRAU BLUCHER. I am Frau Blucher. 24-09 36-09					
CUT TO:					
SCENE 2 - LOW ANGLE UP FULL SHOT - HARNESSED HORSES AS THEY REAR UP ON HIND LEGS REACTING. 2-00 38-09					
CUT TO:					
SCENE 3 - CS - FRAU BLUCHER REACTING LOOKING O.S.L.F.G. 2-13 41-06					
CUT TO:					
SCENE 4 - MED. DOWN FULL 4 SHOT - FRAU BLUCHER, IGOR, INGA AND FREDDY CENTER LOOKING O.S.R.					
IGOR Steady!					
IGOR MOVES FROM GROUP O.S.R.F.G.					
FREDDY How do you do. I am Dr. Fronkonsteen. This is my assistant. Inga, may I present Frau Blucher.					
INGA CURTSIES TO FRAU AS O.S. HORSES WHINNY. FREDDY AND INGA WITH FRAU LOOK UP O.S.R. 18-01 59-07					
CUT TO:					
SCENE 5 - LOW ANGLE UP C2S - HORSES REAR UP ON HIND LEGS AS CAMERA PANS UP AND DOWN WITH THEM. 2-07 61-14					
CUT TO:					
SCENE 6 - LOW ANGLE UP M3S - FRAU, INGA AND FREDDY AS HE LOOKS UP O.S.R.					
FREDDY What's gotten into them? 2-04 64-02					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 7 - CS - REACTING FRAU BLUCHER LOOKS O.S.R.</p> <p>FRAU BLUCHER Your rooms are being prepared, Herr Doktor. If you will follow me.</p> <p>FREDDY (off) Eye-gor, uh, would you bring the... 15-03 79-05</p> <p>CUT TO:</p> <p>SCENE 8 - C3S - OVER SHOULDER OF FRAU L.F.G. FAVORS INGA AND FREDDY AS HE LOOKS O.S.R.</p> <p>FREDDY ...bags as soon as you're finished, please?</p> <p>IGOR (off) Yes, Master.</p> <p>FREDDY After you, Frau Blucher.</p> <p>FRAU NODS TO FREDDY AND THEY ALL LOOK O.S.R. AT REACTING O.S. HORSES. FRAU TURNS L. AND MOVES O.S.L.F.G. FOLLOWED BY INGA AND FREDDY. 22-08 101-13</p> <p>CUT TO:</p> <p>SCENE 9 - LOW ANGLE UP MS - IGOR WITH BAGS IN HAND MOVES UP STEPS TO DOOR CENTER, STARTS IN THEN STOPS AND COMES TO CENTER AND LOOKS AT O.S. HORSES R.</p> <p>IGOR - Blucher!</p> <p>O.S. HORSES WHINNY. IGOR MOVES INTO DOOR. 16-07 118-04</p> <p>CUT TO:</p> <p>SCENE 10 - LOW ANGLE FULL LONG SHOT - INT. CASTLE - BARREN ROOM WITH FRAU, FREDDY AND INGA IN CENTER B.G. AS IGOR MOVES IN WITH LUGGAGE CLOSING DOOR BEHIND HIM R. CENTER B.G. FRAU PICKS UP CANDELABRUM. 16-08 134-12</p> <p>CUT TO:</p> <p>SCENE 10 - MED. DOWN 4 SHOT - FRAU BLUCHER WITH CANDELABRUM IN HAND AND UNLIGHTED CANDLES IN IT TURNS TO FREDDY, INGA AND IGOR AS THEY STAND R. CENTER LOOKING O.S.R. FREDDY LOOKS AT FRAU AND CANDELABRUM REACTING.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 10 - CONTINUED: FRAU BLUCHER Follow me, please.					
FRAU TURNS SLOWLY L. AND WALKS L. AS CAMERA PANS WITH HER AND FREDDY, INGA AND IGOR BEHIND HER TO FLIGHT OF STAIRS AND THEY START UP.					
34-05 169-01					
CUT TO:					
SCENE 11 - HIGH DOWN FULL GROUP SHOT - FRAU LEADING GROUP UP STEPS FROM LOWER R.					
5-07 174-08					
CUT TO:					
SCENE 12 - LOW ANGLE UP MC2S - OVER REACTING FREDDY R. FAVORS FRAU. TURNING TO FACE HIM WITH CANDELABRUM IN HAND WITH UNLIGHTED CANDLES IN IT.					
FRAU BLUCHER Stay close to the candles. The stair- case can be treacherous.					
FRAU TURNS MOVING UP STEPS L. AS FREDDY REACTING FOLLOWS WITH INGA HOLDING HIS ARM.					
20-07 194-15					
WIPE TO:					
SCENE 13 - INT. BEDROOM - MCS - OIL PAINTING ON WALL OF BARON.					
FRAU BLUCHER (off) And this is your room. It was your grandfather Victor's room.					
7-15 202-14					
CUT TO:					
SCENE 14 - MED. DOWN FULL 2 SHOT - FRAU AND FREDDY CENTER AS HE REACTS LOOKING AROUND, SLAPS HIS HANDS TOGETHER.					
FREDDY Well, seems to be...					
7-05 210-03					
CUT TO:					
SCENE 15 - LOW ANGLE UP MC FULL SHOT - FRAU CENTER.					
FREDDY (off) ...quite a few books.					
FRAU BLUCHER It was Victor's...					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 15 - CONTINUED:					
FRAU REACTS CLASPS HER HAND OVER HER MOUTH.					
...the Baron's medical library. 8-05 218-08					
CUT TO:					
SCENE 16 - LOW ANGLE UP MS - REACTING FREDDY SPINS ON FEET LOOKS O.S.L.F.G.					
FREDDY And where is my grandfather's private library?					
FRAU BLUCHER (off) I don't know what you mean, sir.					
FREDDY Well, these books are all very general.					
FREDDY TAKES BOOK FROM BOOKCASE AND TURNS TO LOOK O.S.L. AT FRAU.					
Any doctor might have them in his study.					
FREDDY TURNS BACK TO CAMERA TO REPLACE BOOK ON SHELF.					
FRAU BLUCHER (off) This is the only library I know of, Doctor... 17-15 236-07					
CUT TO:					
SCENE 17 - MED. DOWN FULL 2 SHOT- FRAU L. AND REACTING FREDDY R. CENTER.					
FRAU BLUCHER ...Frankenstone.					
REACTING FREDDY TURNS TO LOOK AT FRAU.					
FREDDY Fronkonsteen.	21A		2.1L	240.4	243.0
FRAU BLUCHER (overlapping above speech) Fronkonsteen.					
FREDDY Well, we'll see. Uh, good night.	21B		5.0	245.12	250.12
FRAU NODS HER HEAD STARTS TO MOVE L. CHANGES HER MIND AND MOVES BACK TO LOOK AT FREDDY.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 17 - CONTINUED:</p> <p>FRAU BLUCHER Would the Doctor care for a brandy before retiring?</p> <p>FREDDY No,...thank you.</p> <p>FRAU STARTS L. THEN MOVES BACK TO FREDDY.</p> <p>FRAU BLUCHER A varm milk? Perhaps?</p> <p>FREDDY No,...thank you very much. That's very kind of you.</p> <p>FRAU AGAIN STARTS L. CHANGES HER MIND MOVES BACK TO FREDDY.</p> <p>FRAU BLUCHER Ovaltine?</p> <p>FREDDY Nothing! Thank you. I'm a little tired.</p> <p>FRAU TURNS L. SPEAKS OVER SHOULDER TO FREDDY.</p> <p>FRAU BLUCHER Then I vill say goodnight.</p> <p>FREDDY Goodnight!</p> <p>CAMERA PANS L. WITH FRAU PICKING UP CANDELABRUM WITH UNLIGHTED CANDLES IN IT. SHE MOVES TO BARON'S PICTURE L. CENTER. 93-10 330-01</p> <p>CUT TO:</p> <p>SCENE 18 - LOW ANGLE FULL SHOT - FREDDY BUSILY OPENS SUITCASE AND LOOKS UP INTO MIRROR WHERE REFLECTED IMAGE OF FRAU SEEN KISSING BARON'S PICTURE. CAMERA DOLLIES IN FOR CS ON MIRROR.</p> <p>FRAU BLUCHER (in reflection) Goodnight, darling. 15-09 345-10</p> <p>CUT TO:</p> <p>SCENE 19 - MED. DOWN FULL SHOT - FRAU MOVES WITH CANDELABRUM FROM CENTER AND PICTURE TO DOOR AS SHE TURNS LOOKS O.S.R.</p>					

YOUNG FRANKENSTEIN

R/ 2 P/ 6

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 19 - CONTINUED:					
FRAU BLUCHER Goodnight, Herr Doktor. 8-07 354-01	30A		3.5	950.1L	954.1X
CUT TO:					
SCENE 20 - MCS - FREDDY LOOKING O.S. L. AS HE STANDS R. CENTER.					
FREDDY Goodnight, Frau Blucher. 6-05 360-06					
CUT TO:					
SCENE 21 - MS - FRAU AT DOOR WITH CANDELABRUM IN HAND TURNS MOVES OUT DOOR PULLING IT BEHIND HER. 5-05 365-11					
CUT TO:					
SCENE 22 - LOW ANGLE MCS - REACTING FREDDY SHAKES HIS HEAD TO CLEAR IT, CONTINUES UNPACKING. FADE OUT PICTURE 12-02 377-13					
CUT TO:					
SCENE 23 - EXT. SKY - NIGHT - MOON IN FULL BRIGHTNESS B.G. RING AROUND MOON IN CLOUDY SKY. 6-00 383-13					
CUT TO:					
SCENE 24 - INT. FREDDY'S BEDROOM - HIGH DOWN FULL SHOT - FREDDY ASLEEP IN BED CENTER B.G.					
FREDDY (making sounds) No, no, no, no, no, no. No, no, no, no, no. Ooooh.					
CAMERA SLOWLY DOLLIES IN TOWARD RESTLESS SLEEPING FREDDY.					
I'm not a Frankenstein, I'm,...I'm...					
I am not a Frankenstein! I'm a Fron- konsteen! Don't gimme that! I don't believe in fate! And I won't sing it. 48-13 432-10					
CUT TO:					
SCENE 25 - MS - CAMERA DOLLIES IN FOR CS ON FACE OF BARON IN PICTURE ON WALL					
FREDDY (off) All right, you win, you win. I give.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 25 - CONTINUED: I'll sing. I'll sing, I'll sing. 12-15 445-09 CUT TO: SCENE 26 - MED. DOWN SHOT - SLEEPING FREDDY TWISTING AND TURNING IN BED. FREDDY Destiny! Destiny! (half-singing) No escaping that's for me! Destiny, destiny No escaping that's for me! <u>INGA MOVES IN L. TO BED TO LEAN OVER TWISTING FREDDY TO WAKEN HIM.</u> Destiny, destiny No esca-ping, that's... <u>FREDDY WAKENS LOOKS UP AT INGA REACTS.</u> Ooooh! <u>INGA SITS ON BED NEXT TO FREDDY.</u> INGA Dr. Fronkonsteen, wake up! FREDDY What is it? INGA You were having a nightmare. <u>FREDDY RAISES HIMSELF TO SITTING POSITION LOOKS ABOUT.</u> 36-13 482-06 CUT TO: SCENE 27 - CLOSE DOWN SHOT - FREDDY LOOKING ABOUT. FREDDY What's that strange music? INGA (off) I have no idea. 5-10 488-00 CUT TO: SCENE 28 - CS - INGA REACTING LOOKS ABOUT. AS CAMERA PANS SLIGHTLY L. INGA It seems to be coming...from behind the bookcase. 10-06 498-06 CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 29 - CLOSE DOWN SHOT - REACTING FREDDY LOOKING ABOUT.</p> <p>FREDDY Behind the bookcase. Hand me that robe, would you, dear?</p> <p>FREDDY FLIPS BACK BLANKETS AND MOVES OUT OF BED O.S.L.</p> <p>13-03 511-09</p> <p>CUT TO:</p> <p>SCENE 30 - MED. DOWN FULL SHOT - ROOM AS FREDDY WITH INGA BEHIND HIM MOVE IN R. TO BOOKCASE L. AS CAMERA PANS WITH THEM. CANDLE BURNS OVER ARCH OF BOOKCASE L. CENTER. FREDDY PUTS ON ROBE THEN BEGINS TO TOUCH BOOKCASE FOR LEVER.</p> <p>FREDDY You were right. It's coming from behind this wall. Where is it? Where is it?</p> <p>INGA What?</p> <p>FREDDY There's always a device. If I can just find the triggering mechanism.</p> <p>HE LOOKS UP AT BOOK PROTRUDING FROM CASE AND PULLS IT OUT AND WITH SUCH FORCE HE AND INGA STEP R.</p> <p>Hello.. 33-01 544-10</p> <p>CUT TO:</p> <p>SCENE 31 - MED. DOWN 2 SHOT - INGA BEHIND FREDDY AS HE LOOKS ABOUT REACTING.</p> <p>FREDDY H'h.</p> <p>CAMERA PANS SLIGHTLY L. AS HE STEPS TO BOOKCASE REPLACING BOOK.</p> <p>7-10 552-04</p> <p>CUT TO:</p> <p>SCENE 32 - MED. DOWN FULL 2 SHOT - FREDDY MOVES L. TO ANOTHER BOOKCASE AS INGA INSPECTS THE FIRST. INGA MOVES TOWARD FREDDY.</p> <p>FREDDY It seems louder over here. Hand me</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 32 - CONTINUED: that candle, will you?					
FREDDY HOLDING ON TO BOOKCASE AS HE POINTS TO CANDLE OVER DOORWAY AND INGA PULLS IT OUT OF HOLDER AND BOOKCASE SPINS AROUND WITH FREDDY LEAVING REACTING INGA HOLDING THE TAPER.					
FREDDY (off) Put...the...candle back!					
INGA REPLACES CANDLE IN HOLDER. BOOKCASE SWINGS AROUND WITH FREDDY. 26-00 578-04					
CUT TO:					
SCENE 33 - MCS - REACTING INGA CENTER LOOKS L. AS BOOKCASE SWINGS BACK INTO POSITION WITH FREDDY BEHIND IT.					
FREDDY (off) All right, I think I have it figured out now. Take out the candle and I'll block the bookcase with my body.					
INGA REMOVES CANDLE FROM HOLDER. 20-13 599-01					
CUT TO:					
SCENE 34 - FULL SHOT - INGA PULLS OUT CANDLE AS BOOKCASE SWINGS AROUND WITH FREDDY HOLDING ON AND HE MOVES TO EDGE OF BOOKCASE AS IT SWING L. 4-07 603-08					
CUT TO:					
SCENE 35 - MCS - REACTING INGA CLOSES HER EYES AS THUD HEARD FROM FREDDY'S BODY AGAINST OPENING OF BOOKCASE O.S. AND WALL.					
FREDDY (off) Now listen to me very carefully. 12-02 615-10					
CUT TO:					
SCENE 36 - MCS - FREDDY WEDGED BETWEEN WALL AND BOOKCASE POINTS O.S.R.					
FREDDY Don't put the candle back. With all of your might shove against the other side of the bookcase. 14-11 630-05					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 37 - MCS - INGA STANDS CENTER LOOKS O.S.L. HOLDING CANDLE IN HAND.</p> <p>FREDDY (off) Is that perfectly clear?</p> <p>INGA I think so.</p> <p>INGA MOVES R. WITH CANDLE PLACING IT ON O.S. TABLE R.F.G. AS CAMERA PANS R. WITH HER. CAMERA PANS L. AS SHE CHARGES HITTING THE BOOKCASE WITH ALL HER FORCE. BOOKCASE BEGINS MOVING R.</p> <p>17-08 647-13</p> <p>CUT TO:</p> <p>SCENE 38 - MED. DOWN FULL SHOT - BOOKCASE SWING R. WITH FREDDY INTO BEDROOM AND NOW INGA BEHIND IT O.S.</p> <p>FREDDY Good girl.</p> <p>CAMERA PANS SLIGHTLY R. WITH MOVING FREDDY AWAY FROM BOOKCASE. RESTS HIS HEAD ON HIS HAND.</p> <p>INGA (off) Put the candle...back!</p> <p>REACTING FREDDY PICKS UP CANDLE AND REPLACES IT LIFTING IT UP AND DOWN AS BOOKCASE MOVES L. AND STOPS MIDWAY TO REVEAL ROOM BEHIND BOOKCASE.</p> <p>INGA Oh, look, Doctor. A passageway.</p> <p>FREDDY Whatever that music is...it's coming from down there. I'd better take a look.</p> <p>INGA Oh, let me come with you, Doctor, please. I don't wanna stay up here alone.</p> <p>FREDDY All right then, close your robe and follow me.</p> <p>INGA Oh, Doctor, the candle!</p>	<p>61A</p> <p>61B</p> <p>61C</p> <p>61D</p>		<p>2.8</p> <p>3.0</p> <p>3.0</p> <p>6508</p>	<p>636.8</p> <p>652.8</p> <p>652.8</p>	<p>699.0</p> <p>655.8</p> <p>655.8</p>

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 38 - CONTINUED:					
FREDDY REACHES UP THEN STOP MIDAIR AND POINTS AT INGA AS HE REACTS.					
FREDDY Good thinking.					
FREDDY MOVES PAST INGA TO L. TO TAPER IN HOLDER AND TAKES THAT ONE.					
Let's try this one. <u>Stand back!</u>					
REACTING INGA STOPS IN TRACKS LOOKS AT GESTURING FREDDY AS HE SLOWLY TAKES TAPER FROM HOLDER AND PUTS HIS HAND TO HIS LIPS. MOTIONS INGA TO FOLLOW.					
Ssssh!					
THEY MOVE PAST BOOKCASE INTO PASSAGEWAY.					
76-10 724-07					
CUT TO:					
SCENE 39 - INT. PASSAGEWAY - MC2S - FREDDY HOLDS CANDLE FOLLOWED BY INGA AS THEY PASS BOOKCASE AND CAMERA PANS SLOWLY L. WITH THEM.					
13-07 737-14					
CUT TO:					
SCENE 40 - LOW ANGLE UP FULL SHOT - FREDDY WITH INGA MOVING INTO VIEW UPPER R. DOWN STEPS THRU SECRET PASSAGE.					
11-15 749-13					
CUT TO:					
SCENE 41 - LOW ANGLE UP MC2S - FREDDY WITH INGA HOLDING ONTO HIM AS THEY MAKE THEIR WAY FROM UPPER R. DOWN STEPS OF PASSAGEWAY TO L. AND CAMERA PANS L. WITH THEM.					
INGA (screaming) 5-07 755-04					
CUT TO:					
SCENE 42 - CLOSE DOWN SHOT - SMALL MOUSE MOVING R. AS CAMERA PANS R. WITH IT. COBWEBS ALL OVER THE PASSAGEWAY.					
MOUSE (making sounds) 3-04 758-08					
CUT TO:					
SCENE 43 - LOW ANGLE UP M2S - FREDDY AND INGA UPPER R. ON STAIRS.					

CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 43 - CONTINUED:						
FREDDY Don't be frightened, dear, it's just a rat. Just a slimy rat!						
THEY MOVE DOWN STEPS TOWARD L. AS CAMERA PANS DOWN L. WITH THEM.						
	12-06	770-14				
CUT TO:						
SCENE 44 - LOW ANGLE FULL SHOT - COBWEBS R. AS FREDDY WITH INGA MOVE IN R. CENTER MOVING TOWARD L. CENTER B.G. AND DOOR.						
	11-01	781-15				
CUT TO:						
SCENE 45 - CLOSE DOWN SHOT - FREDDY'S HAND IN R. REACHES FOR DOOR KNOB AND HE TWISTS IT AND IT BREAKS OFF DOOR IN HIS HAND. OPENS HIS HAND.						
	11-00	792-15				
CUT TO:						
SCENE 46 - LOW ANGLE UP M2S - FREDDY AND INGA AS HE DROPS HANDLE OUT OF HIS HAND AND IT BANGS ON FLOOR. HE REACHES OUT TOWARD DOOR.						
	8-00	800-15				
CUT TO:						
SCENE 47 - INT. FOYER OF LABORATORY - EQUIPMENT F.G. AS DOOR IN CENTER B.G. SHOVES INWARD OPENING AND FREDDY WITH INGA MOVE INTO ROOM SLOWLY AS CAMERA PANS UP SLIGHTLY WITH THEM. THEY LOOK ABOUT.						
	20-02	821-01				
CUT TO:						
SCENE 48 - SKULL IN DISPLAY CASE: INSERT - (on card under skull) 3 Years Dead						
FREDDY (off) Good Lord!						
	4-08	825-09	724	2-y	825.8	827.12
CUT TO:						
SCENE 49 - LOW ANGLE UP C2S - REACTING FREDDY AND INGA LOOKING O.S.L. AS SHE HOLDS HAND OVER HER MOUTH.						
INGA Oooh!						
	5-05	830-14				
CUT TO:						
SCENE 50 - CS - CAMERA PANS L. OVER DISPLAYED SKULL FROM O.S. POV OF FREDDY AND INGA.						

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 50 - CONTINUED:</p> <p>FREDDY (off) Oh.</p> <p>INSERT - (under another skull) 2 Years Dead</p> <hr/> <p>CAMERA PANS L. WITH MOVING O.S. FREDDY AND INGA AND HOLDS ON ANOTHER SKULL.</p> <hr/> <p>INSERT - (. on card) 6 Monts Dead 13-11 844-09</p> <p>CUT TO:</p> <p>SCENE 51 - MED. DOWN 2 SHOT - FREDDY AND INGA AS SHE HOLDS HIS ARM LEAN TOWARD SKULL TO READ CARD. CAMERA PANS L. AS THEY MOVE TO ANOTHER HEAD WHICH BELONGS TO IGOR SETTING ON SHELF. HE YELLS OUT AND REACTING FREDDY AND INGA STEP BACK R.</p> <p>IGOR Aiiiiiii....</p> <p>FREDDY Ooooh!</p> <p>IGOR (singing) ...ain't got nobody And nobody cares for me (making sounds)...</p> <p>FREDDY Eye-gor!</p> <p>IGOR Frodorick!</p> <p>FREDDY How did you get here?</p> <hr/> <p>CAMERA PANS SLIGHTLY L. AS IGOR STEPS FROM BEHIND CASE TO SIDE OF FREDDY FOR MC3S.</p> <hr/> <p>IGOR Through the dumbwaiter. I heard the strangest music from the upstairs kitchen and I just followed...it... down. Call it...a hunch. (not distinct)</p> <p>Bo-cheek!</p> <p>INGA There must have been someone else down here then.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 51 - CONTINUED:</p> <p>FREDDY It would seem that way. And there's the only other door.</p> <p>IGOR Wait, Master, it might be dangerous. You go first.</p> <p>IGOR STEPS BEHIND FREDDY AND INGA AS FREDDY AND INGA MOVE L. CAMERA PANS SLIGHTLY AND THEN THEY MOVE O.S.L.F.G. FOLLOWED BY IGOR.</p> <p>72-15 917-08</p> <p>CUT TO:</p> <p>SCENE 52 - INT. LABORATORY - DARKNESS AS DOOR CENTER IS SHOVED OPENED BY FREDDY WITH INGA AND IGOR BEHIND HIM AS THEY STEP INTO LABORATORY AND MOVE INTO F.G. AS IGOR CLOSES DOOR BEHIND THEM AND THEY LOOK ABOUT.</p> <p>FREDDY Aren't there any lights in this place?</p> <p>IGOR TOUCHES ARM OF FREDDY AND POINTS O.S.L. AS FREDDY LOOKS L.</p> <p>IGOR Two nasty looking switches over here.</p> <p>CAMERA PANS SLIGHTLY L. TO BOX ON WALL AS IGOR AND FREDDY STAND R. CENTER LOOKING AT SWITCH BOX.</p> <p>But I'm not going to be the first.</p> <p>FREDDY Oh.</p> <p>FREDDY MOVES PAST IGOR AND REACHES OUT THROWING SWITCH WITH THROWS SPARKS ON CONNECTION. FREDDY PUTS SWITCH OFF.</p> <p>FREDDY Damn your eyes!</p> <p>CAMERA DOLLIES IN FOR CS ON FACE OF SMILING IGOR POINTING TO HIS EYES.</p> <p>IGOR Too late.</p> <p>CAMERA PANS SLIGHTLY L. AS FREDDY BEGINS MOVING PAST IGOR TO SWITCH BOX.</p> <p>39-11 957-03</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 53 - LOW ANGLE UP FULL SHOT - INGA R. CENTER AS FREDDY MOVES L. TO SWITCH BOX AND THROWS SWITCH AND LIGHTS IN LABORATORY GO ON AND THEY ALL REACT LOOKING ABOUT AS CAMERA DOLLIES UP AND IN FREDDY BLOWS OUT CANDLE.</p> <p>FREDDY (making blowing sound)</p> <p>INGA Ooooh.</p> <p>FREDDY So this is where it all happened.</p> <p><u>CAMERA PANS DOWN L. OVER COBWEB FILLED LABORATORY. EQUIPMENT STILL IN PLACE..</u></p> <p>VOICE Just think, a dead brain made to live again! What? Look, note that no (not distinct) ...just a few sutures. Pull the main switch.</p> <p>2ND VOICE Yes, Master.</p> <p><u>CAMERA PANS R. OVER EQUIPMENT IN LAB AND PANS UP R.</u></p> <p>68-12 1025-15</p> <p>CUT TO:</p> <p>SCENE 54 - LOW ANGLE UP MC3S - IGOR, FREDDY AND INGA LOOKING O.S.L. F.G.</p> <p>FREDDY What a filthy mess!</p> <p>IGOR I don't know. A little paint, a few flowers, couple o' throw pillows...</p> <p><u>IGOR STOPS REACTS LOOKING UP AT FREDDY.</u></p> <p>FREDDY Well, it seems as if our mysterious violinist has disa...</p> <p>INGA Disa what?</p> <p>IGOR ...ppeared.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 54 - CONTINUED:</p> <p>FREDDY Ssssh! There is a light coming from behind that... 31-02 1057-01</p> <p>CUT TO:</p> <p>SCENE 55 - MED. DOWN FULL SHOT - CLOSED DOOR CENTER WITH LIGHT COMING FROM UNDER IT.</p> <p>FREDDY (off) ...door. 3-09 1060-10</p> <p>CUT TO:</p> <p>SCENE 56 - LOW ANGLE UP M3S - FREDDY, IGOR AND INGA STAND UPPER CENTER LOOK DOWN O.S.L.F.G. CAMERA PANS L. AS FREDDY LEADS WAY DOWN STEPS FOLLOWED BY INGA THEN IGOR. THEY MOVE TOWARD DOOR.</p> <p>FREDDY Get out of the way. Ssssh.</p> <p><u>FREDDY LUNGES L. GRABS DOORKNOB.</u> 36-02 1096-12</p> <p>CUT TO:</p> <p>SCENE 57 - INT. ROOM - MED. DOWN SHOT DOOR OPENS AND FREDDY, INGA AND IGOR MOVE INTO ROOM. TAPER BURNS ON TABLE F.G.R. CAMERA PANS L. AS THEY MOVE TO LOOK THRU GRILLWORK ON DOOR L. CENTER AND INGA LOOKS TOWARD F.G. REACTING.</p> <p>INGA Aaaah, Doctor. look!</p> <p><u>CAMERA PULLS BACK PANS R. AS FREDDY MOVES TO TABLE WITH INGA AND IGOR AS THEY LOOK AT VIOLIN.</u></p> <p>FREDDY Well, this explains the music.</p> <p><u>IGOR TOUCHES VIOLIN FREDDY HOLDS IN HIS HAND.</u></p> <p>IGOR It's still warm.</p> <p>INGA But who was playing it?</p> <p>FREDDY I don't know. 32-10 1129-06</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 58 - CLOSE DOWN SHOT - ASHTRAY ON TABLE WITH CIGAR BUTT IN IT.</p> <p>FREDDY (off) But whoever it was just barely finished putting out his cigar. 5-13 1135-03</p> <p>CUT TO:</p> <p>SCENE 59 - LOW ANGLE UP FULL 3 SHOT - FREDDY MOVING L. AS CAMERA PANS R. HE MOVES TO BOOKCASE.</p> <p>FREDDY Such strange goings on.</p> <p><u>FREDDY STRETCHES ARMS OVER BOOKCASE.</u></p> <p>What is this place?</p> <p>IGOR Music room?</p> <p>INGA But there's nothing here but books and papers.</p> <p>FREDDY Books and papers?</p> <p><u>FREDDY SPINS AROUND TO LOOK AT BOOKS AND PAPERS ON BOOKCASE.</u></p> <p>It is! This is my grandfather's private library! I feel it! Look!</p> <p><u>FREDDY POINTS TO BOOK ON TABLE AS INGA AND IGOR LOOK.</u></p> <p>Look at this.</p> <p><u>FREDDY AND INGA MOVE TO TABLE AS HE PICKS UP THE BOOK TO LOOK AT IT.</u> 39-04 1174-07</p> <p>CUT TO:</p> <p>SCENE 59 - CLOSE DOWN SHOT - HAND OF IGOR'S IN L.F.G. HOLDS BOOK AND HANDS OF FREDDY F.G. AND R. HOLDING BOOK. INSERT - (on book) F HOW I DID IT By Victor Frankenstein 3-12 1178-03</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 60 - EXT. WOODED AREA - HIGH DOWN FULL LONG SHOT - LIGHTNING AND THUNDER FILL SCREEN WITH MOUNTAIN IN B.G. FADE OUT PICTURE 3-13 1182-00</p> <p>FADE IN:</p> <p>SCENE 61 - INT. ROOM - MED. DOWN FULL SHOT - CAMERA PANS DOWN L. SLOWLY OVER BRICK WALLS.</p> <p>FREDDY (off) (breathing deeply) 'Until from the midst of this darkness a sudden light broke in upon me. A light so brilliant and wondrous and yet so simple.</p> <p>INGA AND IGOR AS CAMERA PANS SLOWLY L. TO HOLD ON MCS AS THEY LISTEN TO O.S. FREDDY READING.</p> <p>Change the poles from plus to minus and from minus to plus. Aaaah.</p> <p>CAMERA PANS L. TO FREDDY SEATED BENT OVER BOOK AS HE READS EXCITEDLY.</p> <p>(on) Oooh. Oh. I alone succeeded in discovering the secret of bestowing life, nay, even more, I myself became capable of bestowing animation upon</p> <p>CAMERA DOLLIES IN FOR VCS ON FREDDY.</p> <p>'lifeless matter!'</p> <p>CAMERA PANS UP AS FREDDY RAISES HEAD FROM BOOK REACTING.</p> <p>It...could...work! 86-11 1268-11</p> <p>CUT TO:</p> <p>SCENE 62 - INT. FREDDY'S BEDROOM - NIGHT - MCS - BARON'S PICTURE ON WALL AS FACE BREAKS INTO SMILE. FADE OUT PICTURE 6-05 1275-00</p> <p>FADE IN:</p> <p>SCENE 63 - MED. HIGH DOWN FULL SHOT - INGA AND FREDDY CENTER B.G. AT LONG</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 63 - CONTINUED:</p> <p>TABLE CENTER B.G. EATING. 14-13 1289-13</p> <p>CUT TO:</p> <p>SCENE 64 - MC DOWN 2 SHOT - FREDDY PICKS UP TRAY AND HOLDS IT WHILE INGA TAKES MORE KIPPER.</p> <p>FREDDY Kipper?</p> <p>INGA M'm, thank you, Doctor.</p> <p>FREDDY SETS TRAY BESIDE HIM AND WIPES HIS MOUTH. HE READS FROM BOOK.</p> <p>FREDDY 'As the minuteness of the parts formed a great hindrance to my... 19-13 1309-10</p> <p>CUT TO:</p> <p>SCENE 65 - MCS - IGOR SITS WITH DRAWING PAD AS HE EATS AND DRAWS.</p> <p>FREDDY (off) ...speed, I resolved, therefore, to make the creature of a gigantic stature.' 8-10 1318-04</p> <p>CUT TO:</p> <p>SCENE 66 - CLOSE DOWN SHOT - FREDDY LOOKS UP FROM BOOK LOOKS O.S.L.F.G.</p> <p>FREDDY Of course. That would simplify... 8-07 1326-11</p> <p>CUT TO:</p> <p>SCENE 67 - MCS - INGA NODDING HER HEAD IN AGREEMENT LOOKING O.S.L. AT FREDDY.</p> <p>FREDDY (off) ...everything.</p> <p>INGA In other vords, his veins, his feet, his hands, his organs vould all have to be increased... 10-15 1337-10</p> <p>CUT TO:</p> <p>SCENE 68 - MCS - FREDDY EATING AS HE MODS HIS HEAD.</p>	128A		2-Y	1294-8	1296-82

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 68 - CONTINUED: INGA (off) ...in size.					
FREDDY Exactly. 3-11 1341-05	1339A		2.0	1339.4	1340.4
CUT TO: SCENE 69 - MCS - REACTING INGA LOOKING O.S.L.					
INGA He would have an enormus schwanzstucker. 5-06 1346-11					
CUT TO: SCENE 70 - CS - REACTING FREDDY CHEWING LOOKING O.S.R. STOPS CHEWING AND STARES O.S.R. THEN HIS EYES DART AROUND.					
FREDDY That goes without saying. 11-09 1358-04					
CUT TO: SCENE 71 - MCS - REACTING INGA LOOKING O.S.L.					
INGA Ooohf! 3-01 1361-05					
CUT TO: SCENE 72 - MCS - REACTING IGOR SITS CENTER WITH DRAWING PAD IN HAND.					
IGOR He's gonna be very popular. 5-06 1366-11					
CUT TO: SCENE 73 - MED. DOWN FULL 2 SHOT - FREDDY AND INGA AT TABLE AS INGA LOOKS O.S.R. AND CAMERA PANS UP AS FREDDY RISES TO HIS FEET TAKING CROP IN HAND TURNS TOWARD WINDOWS.					
FREDDY So then, what we're aiming for is a being approximately seven feet in height, with all features either congenitally or artificially propor- tionate... 15-15 1382-10					
CUT TO: SCENE 74 - MED. DOWN FULL SHOT - IGOR					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 74 - CONTINUED:</p> <p>OFF CHAIR CENTER WITH PAD IN HAND AND HOLDS OUT THE PAD TOWARD F.G.</p> <p>FREDDY (off) ...in size.</p> <p>IGOR Something like...this? 7-15 1390-09</p> <p>CUT TO:</p> <p>SCENE 75 - MED. DOWN FULL SHOT - FREDDY CENTER L. TURNS MOVING R. AS INGA SEATED AT TABLE TURNS TO LOOK R. 2-09 1393-02</p> <p>CUT TO:</p> <p>SCENE 76 - MED. DOWN FULL SHOT - IGOR HOLDING OUT DRAWING ON PAD AND CAMERA PANS L. WITH HIM AS HE HANGS IT ON IRONWORK CENTER AS FREDDY MOVES IN L. FOLLOWED BY INGA TO LOOK AT DRAWING.</p> <p>FREDDY Hello. You've caught something there.</p> <p>Crude, yes, primitive, yes, perhaps even grotesque, yet something inexplicable tells me...that this might be...our...man.</p> <p>CAMERA DOLLIES IN AS IGOR LETS GO AND PAD SWINGS BACK AND FORTH AS IF MAN WERE HANGING. 38-05 1431-07</p> <p>LAP DISSOLVE TO:</p> <p>SCENE 77 - EXT. PRISON GIBBET - NIGHT - HUNG MAN SWAYING FROM ROPE L. AND R. AS IT RAINS ON HIM AND CAMERA PULLS BACK TO POLICEMAN L. AND MEN R. LOOKING UP AT HIM. COFFIN ON CART CENTER B.G. 11-02 1442-09</p> <p>LAP DISSOLVE TO:</p> <p>SCENE 78 - EXT. CEMETERY - MED. DOWN FULL SHOT - GRAVE DIGGERS CENTER WORKING ON HOLE WITH MAN BESIDE THEM.</p> <p>GUARD All right, all right, that's good enough for the likes o' him.</p> <p>GUARD SETS UP CROSS ON GRAVE AND MOVES L. AS GRAVE DIGGERS POUND CROSS INTO PLACE ON GRAVE.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 78 - CONTINUED:					
CAMERA PULLS BACK AS DIGGERS POUND ON CROSS PAST GATE INTO FULL SHOT WITH IGOR AND FREDDY STANDING AT GATE WATCHING DIGGERS.					
33-00 1475-09					
CUT TO:					
SCENE 79 - MC2S - IGOR AND FREDDY BEHIND GATE R. CENTER AS FREDDY SHOVES IGOR DOWN.					
FREDDY Get down!					
7-08 1483-01					
CUT TO:					
SCENE 80 - HIGH DOWN FULL SHOT- IGOR AND FREDDY OUTSIDE CEMETERY GATE WATCH AS GRAVE DIGGERS MOVE O.S.L. CENTER AND WAGON LEAVES AS FREDDY PATS SHOULDER OF IGOR WHO RISES AND OPENS GATE.					
FREDDY Now!					
THEY MOVE WITH SHOVELS THRU GATE AND RUSH TOWARD GRAVE CENTER S.G. AND BEGIN TO DIG UP FRESH DIRT FROM GRAVE.					
39-05 1522-06					
WIPE TO:					
SCENE 81 - LOW ANGLE FULL SHOT - COFFIN BEING LIFTED OUT OF GRAVE AND IGOR AND FREDDY SHOVE IT TO SIDE.					
FREDDY What a filthy job!					
IGOR It could be worse.					
FREDDY How?					
IGOR It could be raining!					
THUNDER, LIGHTNING THEN RAIN POURS DOWN ON IGOR AND FREDDY.					
43-10 1566-00					
WIPE TO:					
SCENE 82 - HIGH DOWN FULL SHOT - FREDDY AND IGOR CENTER MOVING WITH COFFIN ON WAGON PULLING IT BY HAND TOWARD F.G. THEY MOVE O.S.R.F.G.					
17-07 1583-07					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
WIPE TO:					
SCENE 83 - HIGH DOWN FULL SHOT - THRU ARCH EXT TOWN STREET - IGOR AND FREDDY PULLING WAGON IN FAR CENTER B.G. MOVING TOWARD CENTER. MOVING DOWNHILL COFFIN FALLS OFF WAGON AND IGOR AND FREDDY RUSH TO BACK OF WAGON AND COFFIN. 28-06 1611-13					
CUT TO:					
SCENE 84 - LOW ANGLE FULL SHOT - FREDDY IN F.G. WITH IGOR CENTER AS THEY MOVE TO L. CENTER AND HEAD END OF COFFIN. HAND OF MONSTER HAS BROKEN THRU OPENED COFFIN AND FREDDY LIFTS LARGE HAND IN HIS. TAKES HAND OF IGOR AND CHECKS IT AGAINST MONSTER HAND REACTING. THEY REACT TO O.S. FOOTSTEPS. RISE TO THEIR FEET AND IGOR MOVES R. AS FREDDY STANDS L. CENTER TRYING TO LIFT COFFIN BACK UP ON WAGON.	149A	Footsteps (effect) Footsteps	2.0	1617.0	1619.0
FREDDY Quick! 12-05 1624-02	149B		2.0	1620.4	1622.4
END OF REEL TWO					
EXHIBITION REEL FOOTAGE 1612-02					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>REEL THREE</p> <p>START MEASURING START HARK ACADEMY LEADER 12-00 12-00</p> <p>SCENE 1 - EXT. STREET - NIGHT - MED. DOWN FULL SHOT - CAMERA PANS R. WITH MOVING CONSTABLE IN L. TO R. ON STREET LOOKS O.S.L.F.G. 6-11 18-11</p> <p>CUT TO:</p> <p>SCENE 2 - MED. DOWN FULL 2 SHOT - FREDDY CENTER WITH EXTENDED MONSTER'S HAND OUT OF COFFIN AND IGOR BEHIND COFFIN CENTER AS THEY REACT TO O.S. CONSTABLE'S VOICE. IGOR DUCKS BEHIND COFFIN AS FREDDY LOOKS O.S.R.</p> <p>CONSTABLE (off) Need a hand?</p> <p>FREDDY Ah, no thanks. I have one. Thanks very much all the same.</p> <p>REACTING FREDDY PUTS CLOAK OVER HAND OF MONSTER TO PRETEND ARM AND HAND IS HIS OWN AS CONSTABLE MOVES IN R.F.G. FOR MC2S WITH FREDDY.</p> <p>CONSTABLE (off) Just a moment, sir. (on) I know everyone in this neighborhood, but I've never seen your face before. Can you account for yourself? 20-03 38-14</p> <p>CUT TO:</p> <p>SCENE 3 - C2S - OVER FREDDY PICKING AT NAIL OF DEAD HAND WITH HIS OWN AS FAVORED CONSTABLE STANDS R. CENTER WATCHING.</p> <p>FREDDY Yes, I am Doctor Frederick Fronkonsteen, newly arrived from America.</p> <p>CONSTABLE Oh, yes, sir.... 8-11 47-09</p> <p>CUT TO:</p> <p>SCENE 4 - CLOSE DOWN 2 SHOT - LOWER TORSO AND LEGS OF FREDDY R.F.G. FAVORS IGOR CROUCHED NEXT TO HIM LOOKING PAST CLOAK TO O.S.R.</p>	2A		2-0	27.12	29.12
	5A		9.0	46.0	49.0

CONTINUITY AND DIALOGUE		NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 4 - CONTINUED:						
CONSTABLE (off) ...I was told you were here. 1-13 49-06						
CUT TO:						
SCENE 5 - MED. DOWN FULL 2 SHOT - OVER CONSTABLE R. CENTER FAVORS REACTING FREDDY LOOKING CONSTABLE OVER.						
CONSTABLE Well, I'm Constable Henry, sir.						
CONSTABLE PUTS OUT HIS HAND AND FREDDY REACTING KICKS AT WAGON AND O.S. IGOR MOVES HAND OF DEAD MAN AND CONSTABLE SHAKES THE HAND.						
Pleased to meet you.						
FREDDY How very nice to meet you, Constable.						
CONSTABLE Why you're chilled to the bone, sir.						
A (laughing) nice warm fire would be the thing for you.						
FREDDY Yes. Yes.						
CONSTABLE And a little nip from the old bottle wouldn't be too bad, either, would it, sir?						
REACTING FREDDY HITS DEAD HAND AND HOLDS IT IN HIS OWN RUBBING IT.						
FREDDY That's the ticket. Yes.						
CONSTABLE Well, if you have everything in hand, sir, I'll say good night.						
FREDDY Thank you very much, Constable.		12A		2.0	85.10	87.10
CONSTABLE SALUTES FREDDY WHO LIFTS DEAD HAND TO RETURN SALUTE.						
CONSTABLE At your service, sir. Always.						
FREDDY Goodnight, Constable.						

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 5 - CONTINUED:</p> <p>CONSTABLE Goodnight, sir.</p> <p>CONSTABLE TURNS MOVING O.S.R.F.G. FREDDY TURNS AND STUFFS ARM INTO COFFIN AND HE AND IGOR COVER COFFIN WITH COVERING AND PULL WAGON L. FADE OUT: 59-15 109-05</p> <p>FADE IN:</p> <p>SCENE 6 - INT. LABORATORY - LOW ANGLE FULL SHOT - OVER FEET AND BODY OF MONSTER ON TABLE FAVORING FREDDY IN CENTER B.G. WITH IGOR AND CAMERA PANS SLOWLY L. AS THEY LOOK AT DEAD MONSTER ON TABLE.</p> <p>FREDDY Oh, what an awesome sight. What a profound and reverend night is this.</p> <p>CAMERA PANS L. AND DOLLIES IN TOWARD FREDDY AND IGOR AT HEAD OF MONSTER ON TABLE LOOKING DOWN AT MONSTER.</p> <p>With such a specimen for a body...all we need now is an equally magnificent brain. You know what to do?</p> <p>IGOR I have a pretty good idea.</p> <p>FREDDY TOUCHES SHOULDER OF IGOR AND REACTS LOOKS TO HUMP NOW ON L. SHOULDER OF IGOR. IGOR REACTS LOOKING AT FREDDY:</p> <p>FREDDY Good man. Didn't you... Didn't you used to have that on the other side?</p> <p>IGOR What?</p> <p>FREDDY Your, uh,... Oh, never mind.</p> <p>FREDDY MOVES PAST IGOR TOWARD R.B.G. AND IGOR TURNS TO FOLLOW. 67-15 177-04</p> <p>CUT TO:</p> <p>SCENE 7 - MED. DOWN FULL SHOT - FREDDY MOVE TO TABLE TO RINSE HIS HANDS IN BOWL AS IGOR MOVES FROM L. TO FREDDY'S SIDE.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 7 - CONTINUED:					
FREDDY You have that name I gave you?					
IGOR I have it written down.					
IGOR HOLDS UP HIS HAND TOWARD FREDDY WHO LOOKS DOWN AT CLOSED HAND AND IGOR OPENS PALM TO SHOW FREDDY.					
10-04 187-08					
CUT TO:					
SCENE 8 - CS - OPEN PALM OF IGOR'S WITH WRITING ON IT. INSERT - (on Igor's palm) H. DELBRUCK					
IGOR H. Delbruck.					
FREDDY (off) Hans Delbruck.	6-09 194-01				
CUT TO:					
SCENE 9 - INT. BUILDING - LOW ANGLE UP CS - DOOR. INSERT - (on door) BRAIN DEPOSITARY					
CAMERA PANS DOWN ON DOOR.					
AFTER 5:00 P.M. SLIP BRAINS THROUGH SLOT IN DOOR					
CAMERA PULLS BACK AND PANS DOWN TO SLOT IN DOOR.					
16-15 210-00					
CUT TO:					
SCENE 10 - INT. LABORATORY - CS - DOOR AND SLOT AS LID SHOVES INWARD AND IGOR LOOKS THRU SLOT INTO ROOM. LID CLOSES AND IGOR'S HAND INTO SLOT TO OPEN DOOR KNOB FROM INSIDE. CAMERA PULLS BACK AS DOOR OPENS AND IGOR STEPS INSIDE AND IS FRIGHTENED BY HIS OWN HAND IN SLOT.					
IGOR Oooh!					
HE STEPS BEHIND DOOR THEN MOVES INTO VIEW TO LOOK AT HIS OWN HAND AND PULLS IT OUT OF SLOT AND MOVES INTO LAB CLOSING DOOR BEHIND HIM.					
40-00 251-00					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 11 - MCS - BRAIN UNDER GLASS ON SHELF CENTER. INSERT - (under lid) Hans Delbruck SCIENTIST & SAINT-</p>					
<p>IGOR INTO R.F.G. HOLDS UP HIS HAND NEXT TO PRINTING ON CONTAINER TO CHECK THE NAMES. HE LOOKS O.S.F.G. NOODS HEAD. HE REMOVES LID FROM CONTAINER AND PICKS UP CONTAINER AND CAMERA PULLS BACK R. AS HE MOVES IN LAB TO L. TOWARD MIRRORED DOOR.</p>	25-15	276-15			
CUT TO:					
<p>SCENE 12 - EXT. SKY - NIGHT - LIGHTNING STREAKS ACROSS SKY.</p>	1-04	378-03			
CUT TO:					
<p>SCENE 13 - INT. LAB - MCS - IGOR SEES HIMSELF IN MIRROR REACTING DROPPING THE CONTAINER.</p>					
<p>IGOR Ooooh!</p>					
<p>IGOR LOOKS DOWN AT FLOOR.</p>	4-13	283-00			
CUT TO:					
<p>SCENE 14 - CLOSE DOWN SHOT - BROKEN CONTAINER AND BRAIN LAYING ON FLOOR FROM O.S. POV OF IGOR.</p>	3-14	286-14			
CUT TO:					
<p>SCENE 15 - MED. DOWN FULL SHOT - IGOR TURNS AND LOOKS R. AS CAMERA PANS R. WITH HIM TO SHELF AND ANOTHER BRAIN UNDER GLASS IN CONTAINER. CAMERA DOLLIES IN AS HE LIFTS LID FROM CONTAINER.</p>					
<p>INSERT - (on stand) DO NOT USE THIS BRAIN <u>ABNORMAL</u></p>					
<p>IGOR TAKES CONTAINER AND MOVES O.S.L. AS CAMERA HOLDS ON PRINTING ON STAND.</p>	20-14	307-12			
WIPE TO:					
<p>SCENE 16 - INT. CASTLE LAB - NIGHT-LOW ANGLE UP FULL SHOT - ELECTRICAL IMPULSES MOVING UP TUBES. CAMERA PANS DOWN L. OVER EQUIPMENT TO TABLE WHERE MONSTER LAYS WITH SHOES ON AND FULLY CLOTHED. CAMERA PANS L. OVER BODY OF MONSTER ON TABLE WITH IRON BANDS HOLDING HIM DOWN. CAMERA PANS UP AND DOLLIES DOWN AND IN ON FACE OF MONSTER.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 16 - CONTINUED:					
INGA (off) He's hideous.					
FREDDY (off) He's beautiful. 61-13	368-09				
CUT TO:					
SCENE 17 - LOW ANGLE FULL 3 SHOT - OVER MONSTER ON TABLE FAVORING INGA AND FREDDY IN SURGICAL ATTIRE LOOKING AT MONSTER FROM BEHIND MONSTER'S HEAD. FREDDY PUTS HIS HANDS ON EITHER SIDE OF MONSTER'S HEAD.					
FREDDY And...he...is...mine! 10-01	378-10				
CUT TO:					
SCENE 18 - MED. DOWN FULL SHOT - IGOR ON PLATFORM WEARING SLICKER AND HAT PULLING AT HIS KITES FLYING IN R.B.G. 8-12	387-06				
CUT TO:					
SCENE 19 - MED. DOWN FULL 3 SHOT - OVER MONSTER FAVORING FREDDY AND INGA AS THEY MOVE R. FREDDY REMOVES HIS SURGICAL CAP.					
FREDDY Hurry now. Everything's fine and the elements. Are you ready?					
FREDDY LOOKS UPWARD. 5-14	393-04				
CUT TO:					
SCENE 20 - LOW ANGLE UP FULL SHOT - IGOR HIGH OVER HEAD ON PLATFORM LOOKS DOWN INTO LAB.					
IGOR Are you sure this is how they did it? 4-12	398-00				
CUT TO:					
SCENE 21 - MED. DOWN FULL SHOT - INGA REMOVING SURGICAL GLOVES FROM HANDS OF FREDDY AS HE LOOKS UPWARD AND PULLS DOWN HIS MASK.					
FREDDY Yes, yes! It's all written down in the notes. Now tie off the kites and hurry down as fast as you can. 8-15	406-15				

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO:					
SCENE 22 - LOW ANGLE UP FULL SHOT - IGOR UPPER CENTER LOOKING DOWN INTO LAB.					
IGOR What's the hurry?	2-05	409-04			
CUT TO:					
SCENE 23 - HIGH DOWN FULL SHOT - O.S. POV OF IGOR'S OF FREDDY AND INGA WITH MONSTER ON TABLE LOWER CENTER.					
FREDDY There's a possibility of electrocution.					
Do you understand? I say, 'there's a possibili-...	14-04	423-08			
CUT TO:					
SCENE 24 - LOW ANGLE UP FULL SHOT - IGOR ON PLATFORM UPPER CENTER LOOKING DOWN INTO LAB.					
FREDDY (off) ...ty of electrocution.	4-02	427-10			
CUT TO:					
SCENE 25 - MED. CLOSE DOWN 2 SHOT - INGA AND FREDDY LOOKING UP L. AS FREDDY HAS HIS HANDS CUPPED OVER HIS MOUTH.					
FREDDY Do you understand?					
IGOR MOVES IN R. TO STAND BEHIND FREDDY WHO REACTS.					
IGOR I understand, I understand. Why are you shouting?					
FREDDY Did you...					
THEY LOOK UPWARD.					
Did you tie off the kites?					
IGOR Of course.	44A		20	447.0	449.0
FREDDY Oh. All right, good.	44B		2.12	449.4	452.0

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 25 - CONTINUED:					
FREDDY PATS SHOULDER OF IGOR WITH HUMP ON IT AND REACTS AGAIN.					
Uh, check the generator.					
IGOR Yes, Master!					
INGA MOVES O.S.L. AS IGOR TURNS MOVES TOWARD B.G. AND FREDDY MOVES O.S.L. AS IGOR MOVES UP STEPS CENTER TO LARGE MACHINE. CAMERA PANS UP R. WITH HIM CHECKING MACHINE.					
37-11 465-05					
CUT TO:					
SCENE 26 - LOW ANGLE UP CS - IGOR CHECKING GENERATOR. TURNS SWITCHES AS HE LOOKS OVER HIS SHOULDER L.					
FREDDY (off) Eye-gor....	7-03 472-08				
CUT TO:					
SCENE 27 - MED. DOWN FULL SHOT - FREDDY STANDS BESIDE MONSTER ON TABLE WITH IGOR UPPER LEVEL B.G. AS FREDDY POINTS L.					
FREDDY ...release the safety valve on the Main Wheel.					
IGOR Yes, Master!					
IGOR AND FREDDY LOOK UPWARD L. AS THUNDER CRASHES AND LIGHTNING FILLS ROOM. IGOR O.S.L. INGA TO FREDDY IN L.					
FREDDY Can you imagine the brain of Hans...	17-10 490-02				
CUT TO:					
SCENE 28 - CLOSE DOWN SHOT - FACE OF BOUND MONSTER ON TABLE.					
FREDDY (off) ...Delbruck in this body?	3-09 493-11				
CUT TO:					
SCENE 29 - CLOSE DOWN SHOT - HAND OF FREDDY'S ON BODY OF MONSTER F.G. AS INGA'S HAND MOVES IN TO TOP OF FREDDY'S.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 29 - CONTINUED:</p> <p>INGA Oh, Frederick!</p> <p>3-01 496-12</p> <p>CUT TO:</p> <p>SCENE 30 - LOW ANGLE UP MC3S - OVER TORSO OF MONSTER ON TABLE F.G. FAVORS FREDDY AND INGA BESIDE MONSTER CENTER.</p> <p>FREDDY This is the moment.</p> <p>FREDDY TURNS TO INGA AND TAKES HER HANDS IN HIS.</p> <p>Well, dear, are you ready?</p> <p>INGA Yes, Doctor.</p> <p>FREDDY Elevate me.</p> <p>REACTING INGA LOOKS O.S.R. THEN BACK AT FREDDY.</p> <p>INGA Now? Right here?</p> <p>FREDDY Yes, yes. Raise the platform.</p> <p>INGA (laughing) Oh, the platform. Oh, that, ya, ya.</p> <p>REACTING INGA MOVES O.S.L.</p> <p>38-12 535-08</p> <p>CUT TO:</p> <p>SCENE 30 - M2S - IGOR AT WHEEL R. AS INGA MOVES IN R. TO L. CENTER TO WHEEL THEY STAND IN READINESS.</p> <p>3-02 538-10</p> <p>CUT TO:</p> <p>SCENE 31 - CS - FREDDY LOOKS DOWN AT O.S. MONSTER ON TABLE. LISTENS TO CHEST WITH STETHESCOPE.</p> <p>4-10 543-04</p> <p>CUT TO:</p> <p>SCENE 32 - CLOSE DOWN SHOT - IGOR MOTIONS TO O.S. INGA L. AND HE GRABS WHEEL LOOKS UPWARD AND STARTS TO TURN WHEEL.</p> <p>1-13 545-01</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO:					
SCENE 33 - CLOSE DOWN SHOT - INGA REACTING GRABS THE WHEEL R. 2-00 547-01					
CUT TO:					
SCENE 34 - CLOSE DOWN SHOT - FREDDY REMOVES STETHESCOPE FROM HIS EARS AS HE LOOKS DOWN O.S.F.G. CAMERA PANS DOWN AS HE LAYS HIS HANDS ACROSS BODY OF MONSTER AND LOWERS HIS HEAD. LIFTS HIS HEAD AND STARES O.S.F.G.					
FREDDY From that fateful day whence stinking bits of slime first crawled from the sea and shouted to the cold stars...					
CAMERA PANS UP WITH FREDDY STANDING UP STRAIGHT. CAMERA PULLS BACK.					
'I am man!' Our greatest dread has always been the knowledge of our own mortality, but tonight, we shall hurl the gauntlet of science into to the					
FULL LONG SHOT WITH INGA AND IGOR AT WHEEL L. CENTER B.G.					
frightful face of death itself!					
FREDDY SIGNALS WITH HAND AND INGA AND IGOR START TURNING WHEEL AS PLATFORM WITH TABLE AND FREDDY AND MONSTER MOVING UPWARD. CAMERA PANS UPWARD.					
Tonight we shall ascend into the heavens! We shall mock the earthquake;					
75-02 622-03					
... CUT TO:					
SCENE 34 - LOW ANGLE UP FULL SHOT- GIANT SILHOUETTE OF RISING PLATFORM WITH MONSTER AND FREDDY ON IT AS FREDDY'S ARMS ARE OUTSTRETCHED.					
FREDDY (in silhouette) ...we shall command the thunders and penetrate...					
9-04 631-07					
CUT TO:					
SCENE 35 - HIGH DOWN FULL SHOT - PLATFORM WITH FREDDY AND MONSTER MOVING UPWARD.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 35 - CONTINUED:					
FREDDY ...into the womb...of impervious nature...herslef.					
CAMERA PANS UP SLOWLY WITH MOVING PLATFORM .					
12-01 643-08					
CUT TO:					
SCENE 36 - LOW ANGLE UP FULL SHOT - PLATFORM UP INTO CEILING.					
2-03 645-11					
CUT TO:					
SCENE 37 - EXT. ROOF - MED. DOWN FULL SHOT - PLATFORM WITH FREDDY AND MONSTER MOVING UP INTO VIEW FROM F.G. IT STOPS WITH X-RAY MACHINE MOUNTED IN UPPER R.					
6-07 652-02					
CUT TO:					
SCENE 38 - INT. LAB - MED. DOWN FULL 2 SHOT - INGA AND IGOR AT WHEEL LOWER CENTER TURNING IT. THEY LOOK UPWARD AND STOP TURNING.					
1-11 653-13					
CUT TO:					
SCENE 39 - MC25 - MONSTER BOUND ON TABLE WITH FAVORED FREDDY BESIDE HIM WITH TYPE OF X-RAY EQUIPMENT HANGING FROM UPPER R. THEY ARE HIGH UP ON OUTER ROOF.					
FREDDY When I give the word throw the first switch.					
5-12 659-09					
CUT TO:					
SCENE 40 - CLOSE DOWN SHOT - IGOR LOOKING UPWARD UPPER R.					
IGOR You've got it, Master.					
IGOR BEGINS MOVING R.					
5-04 664-13					
CUT TO:					
SCENE 41 - MED. DOWN FULL 2 SHOT - OVER MONSTER ON TABLE FAVORS FREDDY PUTTING ON GOGGLES.					
FREDDY Get ready...					
8-09 673-06					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO: SCENE 42 - LOW ANGLE UP FULL SHOT- IGOR ENTERS L. CENTER TO LARGE GENERATOR MACHINE CENTER, LOOKS UP O.S.L. 3-09 676-15					
CUT TO: SCENE 43 - MED. DOWN FULL 2 SHOT - OVER MONSTER ON TABLE FAVORS FREDDY PUTTING STETHESCOPE INTO HIS EARS. FREDDY ...get set... 2-07 679-06					
CUT TO: SCENE 44 - LOW ANGLE UP CS - IGOR AT GENERATOR LOOKING UP O.S.L. FREDDY (off) ...go!					
IGOR THROWS FIRST SWITCH. 3-07 682-13					
CUT TO: SCENE 45 - MED. DOWN FULL 2 SHOT - OVER MONSTER ON TABLE FAVORS REACTING FREDDY AS MACHINE UPPER R. THROWS ELECTRICAL IMPULSES DOWN TOWARD MONSTER. FREDDY PUTS HIS HAND UP AS HE WATCHES IMPULSES THRU GOGGLES. LOOKS DOWN AT FACE OF MONSTER. 5-09 688-06					
CUT TO: SCENE 46 - CLOSE DOWN SHOT - MONSTER'S FACE. FREDDY (off) Throw the second... 5-07 693-13					
CUT TO: SCENE 47 - LOW ANGLE UP CS - IGOR THROWS SECOND SWITCH AS HE LOOKS UP O.S.L. 1-06 695-03					
CUT TO: SCENE 48 - LOW ANGLE UP C2S - OVER CHEST OF MONSTER ON TABLE F.G. FAVORS REACTING FREDDY. HE PUTS STETHESCOPE TO CHEST OF MONSTER. FREDDY Throw the third switch! 9-15 705-02					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 49 - LOW ANGLE UP MCS - IGOR LOOKING UP L. AS HE HOLDS HANDLE OF THIRD SWITCH.					
IGOR Not...the third switch. 4-10 709-12					
CUT TO:					
SCENE 50 - C2S - OVER CHEST OF MONSTER F.G. FAVORS REACTING YELLING FREDDY LOOKING DOWN O.S.L.					
FREDDY Throw it I say! Throw... 3-11 713-07					
CUT TO:					
SCENE 51 - LOW ANGLE UP CS - REACTING IGOR THROWS THE THIRD SWITCH.					
FREDDY (off) it!					
SCREEN FILLS WITH FLASH OF LIGHT AS GENERATOR SHORTS OUT. 2-02 715-09					
CUT TO:					
SCENE 52 - LOW ANGLE UP FULL SHOT - GENERATOR SHORTING OUT THROWING SPARKS AS IGOR UPPER L. CENTER COVERING HIS FACE WITH HANDS. 2-08 718-01					
CUT TO:					
SCENE 53 - CLOSE DOWN SHOT - REACTING INGA TURNS LOOKING L. THEN R. FRIGHTENED. 1-15 720-00					
CUT TO:					
SCENE 54 - MCS - TUBES AND PIPES AS THEY SURGE WITH ELECTRICAL IMPULSES. 1-12 721-12					
CUT TO:					
SCENE 55 - MCS - FAN LIKE AFFAIR CENTER AS IT SPINS RAPIDLY WITH ELECTRICAL FLASHES. 1-04 723-00					
CUT TO:					
SCENE 56 - CS - DISK CENTER SPINNING WITH ELECTRICAL IMPULSES MOVING THRU IT. LIKE A PINWHEEL. 3-01 726-01					
CUT TO:					
SCENE 57 - LOW ANGLE UP MCS - IGOR THROWN					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 57 - CONTINUED: FORWARD FROM ELECTRICAL SURGE AND LIGHT FILLS SCREEN. 2-00 728-01 CUT TO: SCENE 58 - CLOSE DOWN SHOT - SPINNING WHEEL REFLECTED OVER REACTING INGA HOLDING ONTO PLATFORM WHEEL AS SHE LOOKS UPWARD. SHE COVERS HER EYES TO SEE BETTER. 2-09 730-10 CUT TO: SCENE 59 - C2S - OVER CHEST OF MONSTER ON TABLE F.G. FAVORS FREDDY LOOKING DOWN AT MONSTER. FREDDY Life! <u>HE PULLS OFF GOGGLES.</u> Life, do you hear me? Give my creation...i-i-i-i-i-ife! <u>SMOKE FILLING SCREEN.</u> 19-00 749-10 CUT TO: SCENE 60 - EXT. COUNTRYSIDE - HIGH DOWN FULL SHOT - MOUNTAIN IN B.G. LIGHTNING AND THUNDER FILL SCREEN. 2-10 752-04 CUT TO: SCENE 61 - CLOSE DOWN SHOT - MONSTER AS LIGHTNING FILLS SCREEN LIGHTING HIS FACE. ELECTRICAL IMPULSES CHANGE HUE OF HIS FACE. 20-08 772-12 CUT TO: SCENE 62 - C2S - OVER CHEST OF MONSTER AS FAVORED FREDDY PUTS STETHESCOPE TO CHEST OF MONSTER LISTENING. FREDDY Turn everything off and bring me... 10-04 783-00 CUT TO: SCENE 63 - LOW ANGLE UP FULL SHOT - IGOR AT GENERATOR UPPER L. CENTER TURNS TO GENERATOR THROWING SWITCHES TO OFF POSITION. FREDDY (off) ...down. 7-08 790-08 CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 64 - LOW ANGLE UP MCS - SPINNING FAN SLOWING DOWN AND ELECTRICAL IMPULSES STOP. 4-06 794-14					
CUT TO:					
SCENE 65 - CS - UP ANGLE - METER AS NEEDLE RETURNS TO L. TO ZERO. 1-12 796-10					
CUT TO:					
SCENE 66 - MED. DOWN FULL 2 SHOT - INGA AT WHEEL L. AS IGOR MOVES IN R. TO HIS PLACE AND THEY BEGIN TURNING WHEEL AS THEY LOOK UPWARD R. 5-04 801-14					
CUT TO:					
SCENE 67 - LOW ANGLE UP FULL SHOT - PLATFORM WITH TABLE, MONSTER AND FREDDY MOVING SLOWLY DOWNWARD FROM UPPER CENTER CEILING. 5-03 807-01					
CUT TO:					
SCENE 68 - MED DOWN FULL SHOT - PLATFORM BEARING MONSTER AND FREDDY MOVING SLOWLY DOWNWARD IN CENTER AND IN HIGH DOWN FULL SHOT CAMERA PANS DOWN WITH PLATFORM. 14-13 821-14					
CUT TO:					
SCENE 69 - CLOSE DOWN SHOT - INGA LOOKING UP AS SHE TURNS WHEEL. 2-06 824-04					
CUT TO:					
SCENE 70 - CLOSE DOWN SHOT - IGOR TURNING WHEEL AS HE LOOKS UP O.S.R. 2-14 827-02					
CUT TO:					
SCENE 71 - LOW ANGLE UP FULL 2 SHOT- FREDDY ON PLATFORM LEANING OVER MONSTER AS CAMERA PANS DOWN SLOWLY WITH MOVING PLATFORM. 5-03 832-05					
CUT TO:					
SCENE 72 - MED. DOWN FULL 2 SHOT- INGA AND IGOR TURNING WHEEL LOWER CENTER AS THEY LOOK UPWARD R. 6-11 839-00					
CUT TO:					
SCENE 73 - EXTREME HIGH DOWN FULL SHOT - PLATFORM WITH MONSTER AND FREDDY ON IT MOVING DOWNWARD SLOWLY CENTER WITH INGA AND IGOR TURNING WHEEL LOWER L.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 73 - CONTINUED:</p> <p>PLATFORM COMES TO REST ON FLOOR AS FREDDY LEANS OVER CHEST OF MONSTER PUTTING HIS EAR DOWN ON CHEST. 13-08 852-08</p> <p>CUT TO:</p> <p>SCENE 74 - M2S - IGOR AND INGA AS SHE MOVES FROM WHEEL TO R. AND O.S. 3-06 855-14</p> <p>CUT TO:</p> <p>SCENE 75 - MED. DOWN FULL 2 SHOT - MONSTER BOUND ON TABLE AS FREDDY BEATS ON HIS CHEST WITH HIS FIST. INGA MOVES IN L. CENTER TO STAND BESIDE FREDDY. IGOR ENTERS L. PASSES BEHIND INGA AND FREDDY AND STANDS R. OF FREDDY. FREDDY PUTS HIS EAR TO MONSTER'S CHEST. FREDDY LISTENS TO CHEST WITH STETHESCOPE. 9-10 865-08</p> <p>CUT TO:</p> <p>SCENE 76 - CLOSE DOWN 2 SHOT - PARTIALLY VIEWED INGA UPPER R. WITH FAVORED INERT FACE OF MONSTER. STEAM RISING FROM MONSTER. 3-03 868-11</p> <p>CUT TO:</p> <p>SCENE 77 - FULL GROUP SHOT - OVER MONSTER FAVORING INGA, FREDDY BEATING MONSTER'S CHEST AND IGOR WATCHING.</p> <p>FREDDY (grunting)</p> <p>HE LISTENS WITH STETHESCOPE. TEARS SCOPE FROM HIS EARS AND LAYS HIS HEAD DOWN ON MONSTER'S CHEST TO LISTEN WITH HIS EAR AS IGOR LEANS OVER. FREDDY LAYS HIS ARMS AND HEAD LIMPLY ON CHEST OF MONSTER. RAISES HIS HEAD IN DISGUST.</p> <p>Nothing!</p> <p>INGA Oh, Doctor, I...</p> <p>FREDDY LIFTS HIMSELF UP AND RAISES HIS HANDS.</p> <p>FREDDY No, no, be of good cheer. If science teaches us anything, it teaches us to accept our failures as well as our successes....with quiet dignity and</p>	83A		2-Y	893.0	895-Y

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 77 - CONTINUED:					
grace.					
IGOR REMOVES HIS SLICKER HAT IN REVERENT MOVE AS GENTLY FREDDY TOUCHES HEAD OF MONSTER. INGA, FREDDY AND IGOR TURN THEIR BACKS TO MONSTER AND FREDDY ANGRILY TURNS BACK CHUKING THROAT OF MONSTER IN ANGER.					
Son-of-a-bitch, bastard, I'll get you for this! (sobbing) What did you do to me?					
REACTING INGA AND IGOR STRUGGLE TO PULL ANGRY FREDDY OFF THE MONSTER.					
What did you do to me?					
INGA (overlapping above speech) Stop it, Doctor, stop it! You'll kill him!					
IN ANGER AND WITH FORCE FREDDY BREAKS FROM FROM HOLD OF INGA AND IGOR AND BEATS ON CHEST OF MONSTER WITH BOTH FISTS.					
FREDDY (making sounds)					
INGA Oh!					
INGA AND IGOR EACH GRAB AN ARM OF HYSTERICAL FREDDY.					
FREDDY I don't want to live! I do not want to live! (sobbing)					
PLACE FREDDY'S ARMS AROUND THEIR NECKS THEY BEGIN MOVING L. WITH HIM.					
100-11 969-06					
CUT TO:					
SCENE 78 - C35 --OVER IGOR F.G.--FAVORS FREDDY REACTING AND SOBBING AND PARTIALLY VIEWED INGA AS IGOR AND INGA HOLD FREDDY BETWEEN THEM.					
FREDDY (sobbing)					
IGOR Quiet dignity and grace.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 78 - CONTINUED:					
FREDDY Ooooh!					
THEY MOVE O.S.L. WITH FREDDY.					
(not distinct) Wanda! FADE OUT PICTURE 11-08 980-14					
FADE IN:					
SCENE 79 - INT. MEETING HALL - OVER BACKS OF VILLAGERS IN SEATS FAVORING TWO ELDERS ON RAISED PLATFORM CENTER B.G.					
MEETING CROWD (chatter not distinct)					
2ND ELDER Oh, tosh! Uh, this man is different, I tell you. Y-You can see that after talking with him for five minutes.					
VILLAGER R. CENTER BACK TO CAMERA RAISES HIS HAND FOR RECOGNITION. AS ELDER POINTS TO HIM MAN RISES MOVING TOWARD PLATFORM AND ELDERS.					
Yes? 19-07 1000-05					
CUT TO:					
SCENE 80- MED. DOWN FULL GROUP SHOT - VILLAGERS WATCHING AS MAN MOVES TOWARD L. AND CAMERA PANS WITH HIM TO DESK LOOKING O.S.L. AND BANGING HIS HAND ON DESK.					
1ST VILLAGER He's a Frankenstein! And they're all alike!					
VILLAGERS (yelling, chatter not distinct) Aye! That's right!					
1ST VILLAGER TURNS TO LOOK R. AT THE GROUP. HE MOVES AND CAMERA PANS R.					
1ST VILLAGER It's in their blood. They can't help it! All those scientists, they're all alike! They say they're workin' for us, what they really want is to rule					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTCE.	START	FINISH
SCENE 80 - CONTINUED: the world! VILLAGERS (yelling, chatter not distinct) (continues behind following scenes and dialogue) 30-13 1031-02					
CUT TO: SCENE 81 - CLOSE DOWN GROUP SHOT - REACTING VILLAGERS. 3-02 1034-04					
CUT TO: SCENE 82 - MED. DOWN FULL GROUP SHOT - OVER BACKS OF VILLAGERS IN SEATS FAVORING 1ST VILLAGER CENTER B.G. AND ELDERS BEHIND HIM AT DESK. VILLAGERS (chatter not distinct)					
1ST VILLAGER MOVES BACK TO HIS SEAT AS ELDER IN B.G. BEATS GAVEL FOR ORDER. 5-03 1039-07					
CUT TO: SCENE 83 - LOW ANGLE UP MC2S - ELDERS BEHIND DESK AS 1ST ELDER BEATS GAVEL FOR ORDER. 1ST ELDER That's enough now! I will not have this meeting become a free-for-all. These are very serious charges you're making and all of them all painful to us, your Elders, because we still have nightmares from five times before. Now, we haven't heard from the one man most qualified to judge the situation fairly. 34-14 1074-05					
CUT TO: SCENE 84 - MED. HIGH DOWN FULL GROUP SHOT - VILLAGERS SITTING L. AND R. OF CENTER AISLE AS THEY LOOK O.S.L. AT ELDERS. VILLAGERS (chatter not distinct) 2-05 1076-10					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 85 - MED. HIGH DOWN FULL GROUP SHOT - OVER VILLAGER'S BACKS FAVORING ELDERS AT DESK CENTER B.G.</p> <p>1ST ELDER Inspector Kemp.</p> <p><u>VILLAGERS TURN HEAD TO LOOK O.S.L.F.G.</u></p> <p>Will you talk to us, please? 8-07 1085-01</p> <p>CUT TO:</p> <p>SCENE 86 - MCS - KEMP MANIPULATES HIS WOODEN ARM AND BLOWS ON HIS CIGAR HE HAS TAKEN FROM WOODEN ARM AND PUTS IT INTO HIS MOUTH THEN MANIPULATES HIS WOODEN ARM AGAIN AS CAMERA PULLS BACK AND HE LIGHTS HIS FINGER FROM POT-BELLIED STOVE THEN LIGHTS HIS CIGAR, MANIPULATES HIS ARM AND DOUSES HIS FINGER IN CUP OF WATER. MANIPULATES ARM DOWN TO HIS SIDE AND PUFFS ON CIGAR. MOVES FORWARD AND CAMERA PANS L. WITH HIM. STOPS CENTER AND LOOKS O.S.F.G.</p> <p>KEMP A riot is an ugly s'ing, und vonce you get von started... 53-13 1138-14</p> <p>CUT TO:</p> <p>SCENE 87 - MED. HIGH DOWN FULL SHOT - VILLAGERS IN SEATS L. AND R. LOOKING AT KEMP MOVING DOWN AISLE FROM CENTER B.G. TOWARD F.G.</p> <p>KEMP ...there is little chance of stopping it, short of bloodshed. I think before we go around killing people, we had better make damned sure...of our evidence, und...(blowing sound)...</p> <p><u>PICKS UP HIS MONOCLE, BLOWS ON IT AND PUTS IT INTO HIS EYE.</u></p> <p>we had better confirm the fact that Young Frankenstein is indeed following in his grandfather's footsteps!</p> <p>VILLAGERS (in unison) What?</p>					

PP 930 REV. 1-52

CONTINUITY AND DIALOGUE			NO.	YOUNG FRANKENSTEIN	R/ 3	P/ 21	
				MASTER TITLE	FTGE.	START	FINISH
SCENE 87 - CONTINUED:							
<u>REACTING KEMP.</u>							
KEMP Following in his grandfather's footsteps. Footsteps....							
<u>KEMP MOVING HIS FEET UP AND DOWN.</u>							
footsteps!							
<u>REACTING VILLAGERS.</u>							
VILLAGERS Oh, yeah. Footsteps. 64-08 1199-06							
CUT TO:							
SCENE 88 - MED. HIGH DOWN FULL GROUP SHOT OVER BACKS OF REACTING VILLAGERS FAVORING KEMP CENTER B.G. WITH ELDERS BEHIND HIM IN B.G. AT DESK. KEMP HOLDS UP HIS HAND TO VILLAGERS.							
VILLAGERS (chatter not distinct)							
KEMP (overlapping above chatter) I think what is in order...							
<u>PUFFING CIGAR KEMP SLOWLY MOVES TOWARD F.G. AS VILLAGERS WATCH HIM.</u>							
is for me to pay a little visit on the good doctor, und to have a nice... quiet chat.							
<u>KEMP IN F.G. TURNS BACK TO CAMERA.</u>							
IRIS OUT: 28-07 1231-13							
IRIS IN:							
SCENE 89 - INT. CASTLE - HIGH DOWN FULL SHOT - DINING ROOM IN B.G. WHERE FREDDY, INGA AND IGOR SIT AT TABLE EATING.							
FREDDY Reputation! Reputation!							
INGA Oh, Doctor, you mustn't do this to yourself. 20-02 1251-15							

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 90 - INT. DINING ROOM - MED. DOWN FULL 3 SHOT - OVER SEATED FREDDY L. FAVORING INGA AND IGOR SEATED AT TABLE R. CENTER.</p> <p>INGA You've got to stop thinking about it.</p> <p>Well, look, you haven't even touched your food.</p> <p>REACTING FREDDY LOWERS HIS HAND FROM HIS HEAD AND LOOKS DOWN AT HIS PLATE AND BEATS ON THE FOOD WITH BOTH HANDS.</p> <p>FREDDY There....now I've touched it. Happy? 19-01 1271-00</p> <p>CUT TO:</p> <p>SCENE 91 - CLOSE DOWN SHOT - REACTING INGA LOOKS UP GLANCING O.S.L.F.G. 2-12 1273-12</p> <p>CUT TO:</p> <p>SCENE 92 - CLOSE DOWN SHOT - IGOR WITH NAPKIN UNDER HIS CHIN. WIPES HIS MOUTH.</p> <p>IGOR You know, I'll never forget my ol' dad...when these things would happen to him. The things he'd say to me. 14-03 1287-15</p> <p>CUT TO:</p> <p>SCENE 93 - LOW ANGLE UP CS - REACTING FREDDY HOLDING HIS FOREHEAD AS HE TURNS HIS HEAD TO LOOK O.S.F.G. AT IGOR.</p> <p>FREDDY What did he say? 4-03 1292-02</p> <p>CUT TO:</p> <p>SCENE 94 - CLOSE DOWN SHOT - SMILING IGOR.</p> <p>IGOR 'What the hell are you doin' in the bathroom day an' night? Why don'tcha git outta there and give someone else a chance?'</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 94 - CONTINUED:					
IGOR NODS HIS HEAD AND PUTS FORKFUL OF FOOD INTO HIS MOUTH.					
15-02 1307-04					
CUT TO:					
SCENE 95 - MCS - REACTING FREDDY.					
FREDDY Oh, maybe it's better this way.					
SIDE ANGLE AS HE TURNS HIS HEAD LOOKS O.S.L.					
The poor lifeless hulk. Maybe it is better off dead.					
19-04 1326-08					
CUT TO:					
SCENE 96 - MED. DOWN FULL SHOT - INT. LAB WITH MONSTER BOUND BY STEEL BANDS ON TABLE CENTER. CAMERA DOLLIES IN R. TOWARD HIS HAND STRAPPED DOWN AS IT TWITCHES AND MOVES.					
MONSTER (making sounds) 23-11 1350-03					
CUT TO:					
SCENE 97 - INT. DINING ROOM - M3S - FREDDY, INGA AND IGOR AT TABLE EATING SILENTLY.					
IGOR What is this?					
FREDDY Schwarzwälder Kirschtorte.					
MONSTER (off) (making sounds)					
FREDDY Oh, do you like it? I'm not partial to desserts myself, but this is excellent.					
IGOR Who are you talking to?					
FREDDY To you. You just made a yummy sound so I thought you liked the desert.					
IGOR I didn't make a yummy sound, I just					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 97 - CONTINUED:</p> <p>asked you what it is.</p> <p>FREDDY But you did, I just heard it!</p> <p>IGOR It wasn't me.</p> <p>INGA LOOKS AT FREDDY AND POINTS TO HERSELF WITH HER FORK.</p> <p>INGA It wasn't me.</p> <p>FREDDY Well now, look here, if it wasn't you and it wasn't you...</p> <p>MONSTER (off) (making sounds)</p> <p>REACTING FREDDY, INGA AND IGOR DROP THEIR FORKS AND JUMP TO THEIR FEET AND MOVE O.S.R.</p> <p>60-06 1410-09</p> <p>WIPE TO:</p> <p>SCENE 98 - INT. LAB - LOW ANGLE UP FULL 3 SHOT - FREDDY, INGA AND IGOR BURST INTO DOOR UPPER CENTER AND MOVE TO RAILING AND LOOK DOWN O.S.L. FREDDY TURNS LIGHT SWITCH ON AND LIGHTS FILL THE LAB. CAMERA PANS DOWN AS FREDDY FOLLOWED BY INGA AND IGOR MOVE DOWN STEPS ACROSS LAB TO MONSTER LAYING ON TABLE CENTER L. AS FREDDY, INGA AND IGOR REACT.</p> <p>MONSTER (making sounds)</p> <p>FREDDY Oooh, alive, (laughing) it's alive! It's ali-i-i-i-ive!</p> <p>35-05 1445-14</p> <p>CUT TO:</p> <p>SCENE 99 - CLOSE DOWN SHOT - REACTING MONSTER WITH EYES OPENED LOOKS UP O.S. L.</p> <p>FREDDY (off) Stand... 4-03 1450-01</p> <p>CUT TO:</p> <p>SCENE 100 - FULL SHOT - OVER PARTIALLY VIEWED TORSO OF BOUND MONSTER F.G. FAVORS FREDDY MOVING IGOR AND INGA BACK R.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 100 - CONTINUED:					
FREDDY ...back.					
CAMERA DOLLIES IN AS FREDDY MOVES INTO F.G. WITH INGA AND IGOR IN R. CENTER B.G. WATCHING. FREDDY LEANS OVER TO TALK DOWN AT MONSTER.					
Hello there. 18-05 1468-06					
CUT TO:					
SCENE 101 - CLOSE DOWN 2 SHOT - OVER FREDDY L.F.G. LOOKING DOWN AT BOUND MONSTER ON TABLE WHO LOOKS UP AT FREDDY.					
FREDDY I'm going to set you free.					
MONSTER (making sounds) 6-08 1474-14					
CUT TO:					
SCENE 102 - LOW ANGLE UP C2S - OVER MONSTER ON TABLE FAVORS FREDDY.					
FREDDY Is the sedative ready?					
INGA (off) Yes, Doctor. 5-10 1480-08					
CUT TO:					
SCENE 103 - CLOSE DOWN 2 SHOT - FREDDY L.F.G. WITH FAVORED MONSTER ON TABLE LOOKING ABOUT AS FREDDY MOVES O.S.L.F.G. 8-02 1488-10					
CUT TO:					
SCENE 104 - FULL SHOT - FREDDY OPENS LOCKS OF STEEL BANDS LIFTING THEM UP FROM BODY OF MONSTER LAYING ON TABLE.					
MONSTER (making sounds) 8-13 1497-07					
CUT TO:					
SCENE 105 - MC2S - IGOR AS INGA BEHIND HIM PEEKS OVER IGOR'S HUMP ON BACK. 4-10 1502-01					
CUT TO:					
SCENE 106 - MED. DOWN FULL 2 SHOT - ALL BANDS OPENED AWAY FROM MONSTER'S BODY AS FREDDY STANDS L. CENTER LOOKING DOWN AT MONSTER.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 106 - CONTINUED:					
FREDDY I want you...to sit...up. 8-10 1510-12					
CUT TO:					
SCENE 107 - CLOSE DOWN SHOT - REACTING MONSTER AS HE SLOWLY RAISES HIMSELF UP R.					
MONSTER (making sounds) 4-05 1515-01					
CUT TO:					
SCENE 108 - MED. DOWN FULL SHOT - REACTING FREDDY STANDS L. CENTER AS MONSTER PULLS HIMSELF UP ON TABLE TO SITTING POSITION.					
MONSTER (making sounds) 4-08 1519-08					
CUT TO:					
SCENE 109 - MC2S - REACTING IGOR WITH INGA BEHIND HIM AS THEY LOOK O.S.F.G. L. AND R. 3-09 1523-01					
CUT TO:					
SCENE 110 - MED. DOWN FULL SHOT - FREDDY L. CENTER WITH MONSTER SITTING ON TABLE AND CAMERA PANS SLIGHTLY L. AS FREDDY STEPS BACKWARD AS MONSTER MOVES HIS FEET DOWN TO DANGLE OFF END OF TABLE.					
MONSTER (making sounds)					
FREDDY Stand...on your...feet. 15-01 1538-02					
CUT TO:					
SCENE 111 - MC2S - OVER SHOULDER OF FREDDY L.F.G. FAVORS REACTING MONSTER AS HE LOOKS DOWN AT FLOOR O.S.F.G.					
MONSTER (making sounds) 5-00 1543-02					
CUT TO:					
SCENE 112 - C2S - OVER MONSTER'S SHOULDER R.F.G. FAVORS REACTING FREDDY.					
MONSTER (making sounds)					
FREDDY You can do it. 5-00 1548-02					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO:					
SCENE 113 - FULL 2 SHOT - FREDDY STANDS L. CENTER WITH OUTSTRETCHED HANDS AS MONSTER MOVES DOWN FROM TABLE AND LOSING HIS BALANCE FALLS TOWARD FREDDY WHO CATCHES HIM HOLDING ONTO MONSTER.					
MONSTER (making sounds) 4-15 1553-01					
CUT TO:					
SCENE 114 - C2S - OVER PROFILE OF FREDDY L. FAVORS REACTING MONSTER ON HIS FEET.					
MONSTER (making sounds)					
CAMERA PANS UP AS SLOWLY MONSTER STRAIGHTENS UP. FREDDY MOVES O.S.L.					
FREDDY Now...walk! 13-14 1566-15					
CUT TO:					
SCENE 115 - FULL 2 SHOT - FREDDY L. CENTER WITH OUTSTRETCHED HANDS AS MONSTER TAKES GIANT STEP AND BEGINS LOSING BALANCE AS FREDDY HOLDS HIM UP. INGA AND IGOR IN L. CENTER B.G. 3-12 1570-11					
CUT TO:					
SCENE 116 - MC2S - INGA AND IGOR CENTER LOOKING O.S.R.F.G. REACTING. 2-09 1573-04					
CUT TO:					
SCENE 117 - FULL SHOT - INGA AND IGOR L. CENTER WATCHING AS FREDDY MOVES WITH MONSTER STEP BY STEP. 4-04 1577-08					
CUT TO:					
SCENE 118 - MC2S - INGA AND IGOR AS SHE LOOK O.S.R. REACTING.					
INGA Oh, Doctor, I'm frightened. 2-09 1580-01					
CUT TO:					
SCENE 119 - FULL SHOT - INGA AND IGOR L. CENTER WATCHING FREDDY LEADING MONSTER AROUND TEACHING HIM TO STEP AND WALK. INGA HOLDS SYRINGE IN HAND.					
MONSTER (making sounds)					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 119 - CONTINUED:</p> <p>FREDDY Don't worry. Good. Good.</p> <p>NERVOUS IGOR PUTS CIGARETTE INTO HIS MOUTH AND STRIKES MATCH AND THE FLARE OF MATCH SCARES MONSTER WHO REACTS GRABBING AND FREDDY AND CHOKING HIM.</p> <p>INGA (screaming)</p> <p>MONSTER (making sounds continues behind following dialogue and scenes)</p> <p>FREDDY What is it? What's the matter?</p> <p>Quick give him the... Quick give him the...</p> <p>IGOR What? Give him the what?</p> <p>GESTURING FREDDY.</p> <p>32-00 1612-01</p> <p>CUT TO:</p> <p>SCENE 120 - CS - INGA .</p> <p>INGA (gasping) 1-03 1613-04</p> <p>CUT TO:</p> <p>SCENE 121 - FULL SHOT - MONSTER CHOKING FREDDY WHO GESTURES WITH HIS HANDS AND IGOR AND INGA LOOK AT FREDDY AS HE STARTS TO ACT OUT CHARADE AND INGA AND IGOR TRY TO GUESS IT.</p> <p>IGOR Three syllables! First syllable, sounds like...</p> <p>INGA Head. Uh, sounds like head! Bed, uh, said,...</p> <p>INGA AND IGOR (in unison) Said...</p> <p>IGOR Said.</p> <p>INGA Said. Second syllable. Little word.</p> <p>Of, this, that, the...</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 121 - CONTINUED:					
IGOR A...					
INGA Oh, a, a, a,...					
IGOR Said a...					
INGA Said a...					
IGOR ...dirty word. He says a dirty word.					
INGA Oh,...					
INGA AND IGOR (in unison)it sounds like...					
INGA Uh, to give...					
INGA AND IGOR (in unison) Said...					
IGOR Said a give... Give him a sedative.					
INGA Oooh! Give, give sedative!					
INGA PICKS UP THE NEEDLE AND COTTON AND MOVES TO BACK OF MONSTER AND SHOVES NEEDLE INTO HIS POSTERIOR.					
IGOR On the nosey!					
CAMERA PANS R. WITH INGA FOR FULL 3 SHOT. MONSTER LETS GO OF FREDDY'S NECK.					
MONSTER Oooooooooh! (making sounds)					
MONSTER'S KNEES BUCKLING AS FREDDY HANGS ONTO HIM AND CAMERA PANS L. AS THEY MOVE L. AND FREDDY TURNS MONSTER AROUND AND CAMERA PANS DOWN AS MONSTER WITH FREDDY FALL ACROSS THE TABLE AND MONSTER IS UNCONSCIOUS.					
FREDDY (panting)					
FREDDY RAISES UP.					
Said...a...give?					
FREDDY MOVES BACKWARD AND SITS IN CHAIR					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 121 - CONTINUED:					
AS INGA SHOVES IT UNDER HIM. 98-10 1711-14					
CUT TO:					
SCENE 122 - MC DOWN SHOT - FREDDY SITS IN CHAIR AS INGA RUSHES IN R. TO HIM AND PUTS HER ARMS AROUND HIM.					
INGA Oh, Frederick, are you all right?					
FREDDY (gasping) Yes.					
<u>SHE HOLDS HIS HEAD CLOSE TO HER CHEEK.</u>					
Would you excuse me for one minute, dear?					
INGA Oh, of course, Herr Doctor.	174A		30	1727.12	1730.12
<u>CAMERA PANS L. AS IGOR STANDS L. AND INGA MOVES TOWARD B.G. CENTER.</u>					
FREDDY Eye-gor may I speak to you for a moment?					
IGOR Of course.					
<u>IGOR SITS ON FLOOR BESIDE FREDDY WHO REACTS AND POINTS TO CHAIR.</u>					
FREDDY Sit down, won't you?					
IGOR Thank you.					
FREDDY No, no, up here.					
IGOR Thank you.					
<u>IGOR RISES TO HIS FEET AND PULLS UP STOOL SITS DOWN AS CAMERA DOLLIES IN FOR MC2S ON FREDDY AND IGOR.</u> 44-04 1756-02					
END OF REEL THREE PART A & B					
EXHIBITION REEL FOOTAGE -1744-02					

YOUNG FRANKENSTEIN

R/ 4 P/ 1

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
REEL FOUR					
START MEASURING START MARK ACADEMY LEADER 12-00 12-00					
SCENE 1 - INT. LABORATORY - MS - INGA MOVES IN L. TO R. CENTER TURNS TO LOOK O.S.L.					
FREDDY (off). Now... 4-05 16-05					
CUT TO:					
SCENE 2 - MC2S - IGOR SITS L. AND FREDDY R.					
FREDDY ...that brain that you gave me...was it Hans Delbruck's? 9-02 25-07					
CUT TO:					
SCENE 3 - MCS - REACTING SMILING INGA STANDS BEHIND MACHINE AND LOOKS O.S.L. 1-11 27-02					
CUT TO:					
SCENE 4 - MED. DOWN FULL 2 SHOT - FREDDY WATCHING UNEASY REACTING IGOR.					
IGOR No.					
FREDDY Ah, good. Uh, would you mind telling me...whose brain...I did put in?					
IGOR Then you won't be angry?					
FREDDY I will not...be...angry.					
IGOR Abbey someone.					
FREDDY Abbey someone? Abbey who?					
IGOR Abbey normal.					
FREDDY Abbey normal.	9A		3-12	71-Y	75.0
IGOR I'm almost sure that was the name.					
FREDDY (laughing) Are you saying that I put.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 4 - CONTINUED:</p> <p>FREDDY RISES AS CAMERA PANS UP WITH HIM AND CAMERA PULLS BACK AS HE STANDS OVER IGOR WITH HIS ARM AROUND SHOULDER AND HUMP.</p> <p>an abnormal brain into a seven and a half foot long, fifty-four inch wide.</p> <p>FREDDY CLAMPS HIS HANDS AROUND NECK OF IGOR WHO REACTS AS FREDDY LIFTS HIM TO HIS FEET AND JERKS HIM UP AND DOWN ANGRILY.</p> <p>gorilla?</p> <p>IGOR (making sounds)</p> <p>FREDDY Is that what you're telling me?</p> <p>IGOR Quick, quick give him the...</p> <p>INGA RUSHES IN R. CENTER TO L. CENTER NEXT TO IGOR.</p> <p>INGA What? Three syllables. Yes.</p> <p>THEY ALL LOOK UP O.S.R. WHEN THEY HEAR O.S. CLANG OF KNOCKER. CAMERA DOLLIES IN.</p> <p>FREDDY I wonder who that could be at this hour.</p> <p>103-05 130-07</p> <p>CUT TO:</p> <p>SCENE 5 - EXT. CASTLE - MED. DOWN FULL SHOT - KEMP BEATING HIS WOODEN ARM ON DOOR CENTER. HE KNOCKS ARM DOWN INTO HANGING POSITION.</p> <p>9-09 140-00</p> <p>CUT TO:</p> <p>SCENE 6 - INT. LABORATORY - CLOSE DOWN 3 SHOT - FREDDY LOOKS AT INGA PAST IGOR CENTER HOLDING HIS THROAT.</p> <p>FREDDY Inga, quick, see who that is?</p> <p>INGA RUNS O.S.R. CENTER.</p> <p>You...put that thing back on the operating table...and strap him down</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 6 - CONTINUED: tightly.					
<u>FREDDY TURNS MOVING R. AWAY FROM IGOR.</u> 21-02 161-02					
CUT TO:					
SCENE 7 - MCS - FREDDY ENTERS L. AND TURNS LOOKING O.S.L.					
IGOR Where are you going?					
FREDDY To wash up. I've got to look normal.					
<u>FREDDY'S TIE AND COLLAR FLIES OFF AND OPENED.</u>					
We, all of us, got to behave normally.					
<u>FREDDY TURNS MOVING O.S.R.</u> 11-15 173-01					
WIPE TO:					
SCENE 8 - INT. LIVING ROOM - FULL SHOT - KEMP L. CENTER AND FREDDY R. WITH DARTS IN HAND TOSSING THEM O.S. R.F.G.					
FREDDY Ha! Monsters?					
<u>CAMERA PANS R. WITH FLYING DART INTO TARGET HITS BULLSEYE CENTER.</u> 5-13 178-14					
CUT TO:					
SCENE 9 - FULL 2 SHOT - KEMP AND FREDDY AS FREDDY HURLS ANOTHER DART. 1-02 180-00					
CUT TO:					
SCENE 10 - CS - DART FLIES IN L. AND HITS BOARD ON BLACK #7 AREA. ANOTHER DART IN TO HIT BULLSEYE, THIRD DART IN HITS BULLSEYE AND FOURTH LANDS ON #6. 4-05 184-05					
CUT TO:					
SCENE 11 - MED. DOWN FULL 2 SHOT - KEMP LOOKS O.S.R.F.G. AS FREDDY GULPS DOWN DRINK.					
KEMP Excellent shot.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 11 - CONTINUED:</p> <p>FREDDY This is the Twentieth Century, Kemp. Monsters are passe like ghosts and goblins.</p> <p>CAMERA PANS R. WITH MOVING KEMP ACROSS TO DART BOARD AND PULLS DARTS FROM BOARD AND JAMBS THEM INTO HIS WOODEN ARM.</p> <p>KEMP Not to the good people of zis village, Herr Doctor. To them...he is a very real thing. Especially when there is a Frankenstein residing in this house.</p> <p>CAMERA PANS L. WITH KEMP INTO MED. FULL 2 SHOT WITH FREDDY POURING HIMSELF ANOTHER DRINK AS REACTING KEMP LOOKS IT HIM, PULLS THE DARTS FROM HIS ARM, RUSHES ON TIPTOE TO BOARD AND JAMBS THE DARTS INTO CENTER OF BOARD AND CAMERA PANS L. WITH HIM RUSHING BACK TO POSITION AND CLICKS HIS FINGER AS IF DARTS WERE HITTING BOARD.</p> <p>53-11 238-00</p> <p>CUT TO:</p> <p>SCENE 12 - CS - FREDDY BACK TO CAMERA SPINS HIS HEAD AROUND AND LOOKS O.S.R. F.G. REACTING AND SPITS OUT LIQUID FROM HIS MOUTH.</p> <p>FREDDY Nice grouping. 7-13 245-13</p> <p>CUT TO:</p> <p>SCENE 13 - MED. DOWN FULL 2 SHOT - KEMP L. AND FREDDY R. AS HE SETS DOWN GLASS ON TABLE.</p> <p>KEMP Thank you.</p> <p>KEMP ADJUSTS WOODEN ARM AS FREDDY MOVES O.S.R.F.G.</p> <p>5-05 251-02</p> <p>CUT TO:</p> <p>SCENE 14 - MS - FREDDY MOVES IN L. TO BOARD AND TURNS TO LOOK O.S.L.F.G.</p> <p>FREDDY I wouldn't think an intelligent fellow</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 14 - CONTINUED: like you would fall for all this superstitious rot!					
FREDDY JERKS DARTS FROM BOARD AND STARTS MOVING O.S.L.					
11-12 262-14					
CUT TO:					
SCENE 15 - MED. DOWN FULL SHOT - KEMP STANDS L. CENTER AS FREDDY ENTERS R. F.G. MOVING TO CENTER WITH DARTS IN HAND.					
KEMP It is not superstition that worries me, Herr Doctor, but it's genes and					
FREDDY THROWS DART AS KEMP SPEAKS HARSLY KNOCKS FREDDY OFF BALANCE.					
chromosomes! 9-01 271-15					
CUT TO:					
SCENE 16 - MS - DART IN WALL BELOW DART BOARD. 1-06 273-05					
CUT TO:					
SCENE 17 - FULL 2 SHOT - KEMP LOOKS AT FREDDY WHO REACTS LOOKING AT KEMP.					
FREDDY Rubbish!					
KEMP H'm, well, you might say. But this is					
FREDDY THROWS DART O.S.R.F.G.					
Transylvania! 8-04 281-09					
CUT TO:					
SCENE 18 - MS - DART FLIES IN L. AND HITS PANED WINDOW BREAKING IT. 1-03 282-12					
CUT TO:					
SCENE 19 - FULL 2 SHOT - KEMP L. AS REACTING FREDDY TAKES ANOTHER DART IN HAND, AIMS AND HURLS IT AS KEMP SPEAKS					
KEMP Und you are a Frankenstein! 7-02 289-14					
CUT TO:					

CONTINUITY AND DIALOGUE		YOUNG FRANKENSTEIN			
		NO.	MASTER TITLE	FTGE.	START
SCENE 20 - MS - DART FLIES IN L. AND HITS WINDOW PANE BREAKING IT AND SAILING EXT. WINDOW. 1-06 291-04					
CUT TO:					
SCENE 21 - MED. DOWN FULL 2 SHOT - KEMP L. AS REACTING FREDDY SPINS TO LOOK AT KEMP. TURNS AND LOOKS AT O.S. BOARD WITH DART IN HAND WITH FEATHERS POINTED TOWARD BOARD.					
KEMP You, uh, seem unusually upset by this discussion.					
FREDDY Not in the least.					
FREDDY THROWS DART AND KEMP FOLLOWS DART UP AND DOWN WITH HIS HEAD.					
CAT (off) (making sounds)					
FREDDY AIMS A DART AND IT FLIES OVER HIS HEAD AS KEMP TRIES TO FOLLOW IT.					
FREDDY I find it extremely amusing...that's all.					
REACTING KEMP LOOKS L. AND R. UP AND BEHIND HIM AS HE HEARS BREAKING GLASS AND FREDDY LOOKS AT HIS HAND REACTING THEN CLAPS THEM TOGETHER.					
Well, this was fun. And now, if you don't mind, Inspector, I'm a little bit tired.					
FREDDY MOVES TO CENTER TO PICK UP HIS DRINK AND TURNS HIS BACK TO KEMP AS HE SLUGS IT DOWN.					
KEMP I may give the villagers your complete assurance that you have no interest whatsoever in carrying on your grandfather's work?					
MONSTER (off) (making sounds)					
KEMP LEANS TOWARD FREDDY AS FREDDY SPINS AROUND TO LOOK AT KEMP.					

CONTINUITY AND DIALOGUE		YOUNG FRANKENSTEIN				R/ 4	P/ 7
	NO.	MASTER TITLE	FTGE.	START	FINISH		
SCENE 21 - CONTINUED:							
KEMP May I take that for a yes?							
FREDDY M'mmm.							
KEMP Very well.							
KEMP SLAPS WOODEN ARM INTO POSITION TO SALUTE FREDDY.							
FREDDY I think you can find the way out by yourself, can't you?							
KEMP Of course. Until we meet again, Herr							
KEMP FLIPS HIS ARM UP FOR SALUTE.							
Baron!							
FREDDY Yes, drop by anytime. We are always opened.							
KEMP TURNS AWAY FROM FREDDY STRUGGLES TO GET HIS WOODEN ARM UNLOCKED AND DOWN, TURNS TO SALUTE FREDDY AGAIN AND CLICKS HIS HEELS MOVES O.S.R.							
KEMP (muttering not distinct)							
REACTING FREDDY MOVES TOWARD F.G. AND LOOKS O.S.R. LEANING OVER.							
103-12 395-00							
CUT TO:							
SCENE 22 - EXT. CASTLE - KEMP'S DRIVER STANDS NEXT TO CAR, SALUTES KEMP AS HE ENTERS L. CENTER WITH ARM UP IN SALUTE POSITION AND CLIMBS INTO BACK SEAT OF CAR.							
5-05 400-05							
CUT TO:							
SCENE 23 - FULL SHOT - DRIVER CLOSES DOOR ON KEMP AND MOVES TO FRONT DOOR AND GETS IN. CAR HAS FRONT AND BACK FLAT TIRE WITH SPARE MOUNTED ON SIDE FLAT WITH DARTS IN THEM. CAR MOVES L. AS CAMERA DOLLIES IN TOWARD BACK WHEEL WITH DARTS IN IT.							
20-11 421-00							
WIPE TO:							

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 24 - INT. LABORATORY - MED. DOWN FULL SHOT - MONSTER BOUND ON TABLE AS FRAU MOVES IN FROM CENTER B.G. AND REACTS MOVING TOWARD TABLE AND GRABS HOLD OF CHAIN HANGING CENTER R.</p> <p>MONSTER (making sounds)</p> <p>FRAU BLUCHER (gasping) Victor, oh, Victor, we have done it!</p> <p>SHE MOVES TO LEAN OVER MONSTER ON TABLE R. CENTER.</p> <p>28-11 449-11</p> <p>CUT TO:</p> <p>SCENE 25 - CLOSE DOWN SHOT - MONSTER BOUND ON TABLE LOOKS UP O.S.R.F.G.</p> <p>FRAU BLUCHER (off) I'm going to set you free.</p> <p>3-06 453-01</p> <p>CUT TO:</p> <p>SCENE 26 - MED. DOWN FULL 2 SHOT - FRAU LEANING OVER MONSTER ON TABLE.</p> <p>FRAU BLUCHER Would you like dat? (in German)</p> <p>Mein ... <i>prema Rook?</i> 5-07 458-08</p> <p>CUT TO:</p> <p>SCENE 27 - CLOSE DOWN SHOT - MONSTER ON TABLE.</p> <p>MONSTER (making sounds) 5-05 463-13</p> <p>CUT TO:</p> <p>SCENE 28 - MED. DOWN FULL 2 SHOT - FRAU LEANING OVER MONSTER ON TABLE. CAMERA PULLS BACK AS SHE MOVES AROUND TABLE AND BEGINS TO UNLOCK LOCKS ON STEEL BANDS.</p> <p>FRAU BLUCHER (making sounds) 8-03 472-00</p> <p>CUT TO:</p> <p>SCENE 29 - MC DOWN SHOT - FRAU OPENING STEEL BAND LOCKS AND LIFTING THEM.</p> <p>FRAU BLUCHER They wanted to hurt you.</p> <p>CAMERA PANS R. WITH HER TO EACH BAND</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 29 - CONTINUED: LIFTING IT UP. But I'm going to help you. FREDDY (off) Boy, thank heavens... 12-06 484-06 CUT TO: SCENE 30 - LOW ANGLE UP FULL 3 SHOT - FREDDY FOLLOWED BY INGA AND IGOR MOVING INTO DOOR UPPER CENTER. FREDDY ...that's over with. THEY LOOK DOWN AND REACT TO O.S. FRAU O.S.R.F.G.					
Frau Blucher!	57A		2.0	487.12	489.12
CAMERA PANS L. AS FREDDY WITH INGA AND IGOR MOVING DOWN STEPS THEN STOP ABRUPTLY LOOKING O.S.R.	57B	House (Effect)	2.0	490.0	492.0
FRAU BLUCHER (off) Stop! 11-02 495-08 CUT TO: SCENE 31 - CLOSE DOWN SHOT - OVER. BODY OF MONSTER ON TABLE FAVORS FRAU. FRAU BLUCHER Don't come closer! FREDDY (off) What are you doing here? FRAU BLUCHER I'm going to set him free! 7-00 502-08 CUT TO: SCENE 32 - MED. DOWN FULL 3 SHOT - REACTING INGA YELLS OUT AS FREDDY AND IGOR STAND L. AND R. OF HER ON STEPS. INGA Nooo! No, you mustn't! FRAU BLUCHER (off) Yes! FREDDY FOLLOWED BY INGA AND IGOR MOVE DOWN STEPS AND O.S.L. 5-06 507-14 CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 33 - MED. DOWN FULL 2 SHOT - MONSTER ON TABLE WITH FAVORED FRAU LOOKING UP O.S.F.G.</p> <p>FREDDY (off) Are you insane? 3-08 511-06</p> <p>CUT TO:</p> <p>SCENE 34 - LOW ANGLE UP FULL 3 SHOT - CAMERA PANS DOWN L. AS FREDDY WITH INGA AND IGOR BEHIND HIM MOVING DOWN STEPS.</p> <p>FREDDY He'll kill you!</p>					
<p>MED. DOWN FULL SHOT WITH MONSTER AND FRAU.</p>					
<p>FRAU BLUCHER (off) No, he von't. (on) Not dis one. He is as gently as a lamb.</p>					
<p>REACTING MONSTER ROLLING ON TABLE AND RIPPING OUT THE STEEL STRAPS.</p>					
<p>MONSTER (making sounds)</p> <p>INGA (screaming)</p> <p>FREDDY Get back! For the love of God, he has a rotten brain.</p>					
<p>MONSTER OFF TABLE MOVES TOWARD FRAU.</p>					
<p>FRAU BLUCHER It's not rotten, it's a good brain. 23-01 534-07</p> <p>CUT TO:</p> <p>SCENE 35 - C3S - FREDDY WITH INGA AND IGOR BEHIND HIM AS THEY LOOK O.S.L.</p> <p>FREDDY It's rotten, I tell you,... 2-03 536-10</p> <p>CUT TO:</p> <p>SCENE 36 - LOW ANGLE UP FULL SHOT - MONSTER STANDS CENTER WITH OUTSTRETCHED ARMS.</p> <p>FREDDY (off) ...rotten!</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 36 - CONTINUED:					
<u>MONSTER LUNGES FORWARD AND FALLS OVER TABLE AS CAMERA PANS DOWN WITH HIM.</u>					
MONSTER (making sounds) 2-13 539-07					
CUT TO:					
SCENE 37 - MC3S - INGA AND IGOR GRAB ONTO FREDDY CENTER AS THEY LOOK O.S. F.G.					
IGOR Ixmay on the ottenray. 4-01 543-08					
CUT TO:					
SCENE 38 - LOW ANGLE FULL SHOT - MONSTER LIFTS HIMSELF FROM TABLE AS CAMERA PANS UP WITH HIM.					
INGA (off) (making sound) 1-10 545-02					
CUT TO:					
SCENE 39 - MS - FRAU. CAMERA PANS L. SLIGHTLY WITH HER REACHING FOR HER VIOLIN AND PUTS IT UNDER HER CHIN AND RAISES BOW.					
FRAU BLUCHER I'm not afraid. I know what he likes. 5-12 550-14					
CUT TO:					
SCENE 40 - MED. DOWN FULL SHOT - CAMERA PANS R. WITH MOVING LUNGING MONSTER. HE STOPS AND BECOMES DOCILE AS HE LISTENS TO O.S. MUSIC FRAU PLAYS ON VIOLIN.					
MONSTER (making sounds)					
<u>MUSIC HOLDS ATTENTION OF MONSTER AS HE REACHES UP AS IF CATCHING BUTTER- FLIES. CAMERA PANS R. WITH MONSTER.</u>					
FREDDY (off) That music.					
FRAU BLUCHER (off) Yes, it's in your blood. It's in the blood of all Frankensteins. 35-01 585-15					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 41 - MCS - FRAU PLAYING VIOLIN AND CAMERA PANS SLOWLY R. AS SHE MOVES R.</p> <p>FRAU BLUCHER It reaches the soul when words are useless.</p> <p>6-03 592-02</p> <p>CUT TO:</p> <p>SCENE 42 - MED. DOWN FULL SHOT - FREDDY, INGA AND IGOR CENTER BACKS TO CAMERA WATCHING AS FRAU MOVES UP STEPS R. AND MONSTER MOVING UP AFTER HER WITH EXTENDED ARMS. MONSTER FALLS ON STEPS. FREDDY, INGA AND IGOR MOVE TO L. CENTER AT BASE OF STEPS.</p> <p>FRAU BLUCHER Your grandfather used to play it to the creature he was making.</p> <p>MONSTER (overlapping above speech and continues behind following scenes and dialogue - making sounds)</p> <p>FREDDY Then it was you! All the time!</p> <p>7-15 600-01</p> <p>CUT TO:</p> <p>SCENE 43 - MCS - FRAU ON STEPS PULLS BOW OVER THE STRINGS OF VIOLIN.</p> <p>FRAU BLUCHER Yes!</p> <p>1-13 601-14</p> <p>CUT TO:</p> <p>SCENE 44 - CLOSE DOWN SHOT - FREDDY.</p> <p>FREDDY You played that music in the middle of the night.</p> <p>3-08 605-06</p> <p>CUT TO:</p> <p>SCENE 45 - LOW ANGLE UP FULL SHOT - FRAU PULLS BOW OVER VIOLIN.</p> <p>1-02 606-08</p> <p>CUT TO:</p> <p>SCENE 46 - CLOSE DOWN 2 SHOT - FREDDY HOLDING ONTO HAND OF PARTIALLY VIEWED IGOR BEHIND HIM.</p> <p>FREDDY To get us into the laboratory!</p> <p>2-08 609-00</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 47 - LOW ANGLE UP MS - CAMERA PANS SLIGHTLY L. AS FRAU STOOPS DOWN PULLS BOW ACROSS VIOLIN STRINGS.					
FRAU BLUCHER- Yes! 1-13 610-13					
CUT TO:					
SCENE 48 - CLOSE DOWN SHOT - CAMERA PANS UP SLIGHTLY R. AS FREDDY POINTING O.S.R. MOVES UP STEP AT A TIME.					
FREDDY That was your cigar smoldering in the ashtray. 3-08 614-05					
CUT TO:					
SCENE 49 - LOW ANGLE UP MCS - FRAU UPPER R. AS SHE LOOKS DOWN L. AND PULLS BOW OVER STRINGS.					
FRAU BLUCHER Yesss! 2-02 616-07					
CUT TO:					
SCENE 50 - CLOSE DOWN 2 SHOT - FREDDY REACTING LOOKS UP O.S.R. POINTS R. AND HOLDS HAND OF IGOR BEHIND HIM.					
FREDDY And it was you who left my grandfather's book out for me to find! 5-04 621-11					
CUT TO:					
SCENE 51 - LOW ANGLE UP MS - FRAU LEANS OVER L. AS SHE PULLS BOW OVER STRINGS.					
FRAU BLUCHER Yees! 2-01 623-12					
CUT TO:					
SCENE 52 - CLOSE DOWN 2 SHOT - PARTIALLY VIEWED IGOR AS FAVORED FREDDY HOLDS IT HAND AND REACTS.					
FREDDY So that I would... 1-02 624-14					
CUT TO:					
SCENE 53 - LOW ANGLE UP MS - REACTING FRAU.					
FRAU BLUCHER Yes! 1-09 626-07					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 54 - CLOSE DOWN 2 SHOT - CAMERA PANS UP R. AS REACTING FREDDY HOLDING HAND OF IGOR MOVING UP STEPS R.					
FREDDY Then you and Victor were... 2-09 629-00					
CUT TO:					
SCENE 55 - LOW ANGLE UP MS -REACTING YELLING FRAU.					
FRAU Yes! Yes! Say it! He...vas...my... boy friend! 11-01 640-01					
CUT TO:					
SCENE 56 - HIGH DOWN FULL SHOT - FRAU AND MONSTER ON GENERATOR PLATFORM WITH FREDDY, IGOR AND INGA ON STEPS AS MONSTER LEANS AGAINST LEVER AND GENERATOR THROWS OUT SPARKS.					
MONSTER (screaming)					
CAMERA PANS R. AS MONSTER MOVES PAST FRAU UP STEPS FOLLOWED BY FREDDY.					
IGOR, INGA FOLLOW FREDDY OUT DOOR CENTER AND FRAU MOVES IN L. FOLLOWING AFTER THEM.					
FRAU BLUCHER You vill never catch him! No, no! He's free! Do you hear? Free! 29-12 669-13					
CUT TO:					
SCENE 57 - EXT. CASTLE - NIGHT - LOW ANGLE FULL SHOT - RAIN POURING DOWN AS MONSTER BREAKS THRU DOOR R. CENTER, THROWS DOOR DOWN L. AS HE LOOKS UP R. AND REACTS TO LIGHTNING. HE MOVES O.S.L.F.G.					
MONSTER (making sounds)					
FREDDY RUSHES INTO OPENING R. CENTER THEN INGA TO HIM AND THEN IGOR AS THEY LOOK O.S.L. AND R.					
FREDDY Gone! Gone!					
CAMERA DOLLIES IN TOWARD THEM SLOWLY.					
We've got to find him, do you understand? We've got to find him before					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 57 - CONTINUED:</p> <p>he kills someone. What have I done?</p> <p>Oh, God in heaven, what have I done.</p> <p>FREDDY PUTS HIS HAND TO HIS MOUTH THEN INGA AND FINALLY IGOR AS THEY LOOK O.S.L. REACTING.</p> <p>FADE OUT PICTURE</p> <p>54-14 724-11</p> <p>FADE IN:</p> <p>SCENE 58 - LOW ANGLE UP FULL SHOT - INT. WELL - HELGA SITS ON EDGE OF WELL DROPPING PETALS OF FLOWER DOWN INTO WELL.</p> <p>HELGA (singing) "Oh, I love my pretty little flower Oh, I love my pretty little flower Oh, I love my flower".</p> <p>MONSTER MOVES IN STANDS BEHIND HELGA.</p> <p>MONSTER (making sounds)</p> <p>HEIDI REACTING LOOKS OVER SHOULDER AT MONSTER.</p> <p>24-06 749-01</p> <p>CUT TO:</p> <p>SCENE 59 - INT. COTTAGE - HELGA'S FATHER NAILING BOARD UP ON WALL.</p> <p>FATHER That monster is loose, board must be tight. Ah. There.</p> <p>FATHER PUTS DOWN HAMMER AND CAMERA PANS R. WITH HIM CROSSING ROOM TO BOARD WHERE MOTHER IRONS.</p> <p>Ooooh. T'ank God you put Helga to bed With all this monster business, I take no chances. I remember da last time.</p> <p>MOTHER But, Papa, I told you that I was turning the roastbraten! Don't you remember? I asked you to put Helga to...</p> <p>FATHER You...</p> <p>43-09 792-10</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 60 - EXT. YARD - NIGHT - MED. DOWN FULL 2 SHOT - HELGA STANDS NEXT TO MONSTER AT WELL CENTER AS HE PULLS PETALS FROM FLOWER.</p> <p>MONSTER (making sounds)</p> <p>DROPS PETALS DOWN WELL.</p> <p>HELGA Now throw a kiss and say 'bye 'bye.</p> <p>MONSTER (making sounds)</p> <p>MONSTER THROWS KISS, WAVES AND THROWS STEM OF FLOWER INTO WELL.</p> <p>22-04 814-14</p> <p>CUT TO:</p> <p>SCENE 61 - CLOSE DOWN SHOT - HELGA LOOKING DOWN INTO WELL.</p> <p>HELGA Oh, dear, nothin' left.</p> <p>SHE LOOKS UP O.S.R. AT MONSTER.</p> <p>What shall we throw in now? 8-06 823-04</p> <p>CUT TO:</p> <p>SCENE 62 - CLOSE DOWN SHOT - MONSTER LOOKING DOWN O.S.L. AT HELGA. LOOKS OUT F.G. THEN R. AND L.</p> <p>6-11 829-15</p> <p>CUT TO:</p> <p>SCENE 63 - INT. COTTAGE - NIGHT - FATHER AND MOTHER CENTER REACTING.</p> <p>FATHER Maybe she was in the bathroom when you looked.</p> <p>MOTHER But I didn't even look upstairs! I thought you did.</p> <p>FATHER You didn't look upstairs?</p> <p>FATHER SHOVES MOTHER ASIDE AND RUSHES UP STAIRS AS MOTHER FOLLOWS BEHIND HIM.</p> <p>17-15 847-14</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO: SCENE 64 - EXT. YARD - HELGA ON TEETER TOTTER WITH MONSTER STANDING NEXT TO IT R. CENTER. HELGA Sit down. MONSTER (making sounds) 4-01 851-15					
CUT TO: SCENE 65 - CLOSE DOWN SHOT - HELGA ON TEETER-TOTTER LOOKING O.S.R. HELGA Sit down! 2-15 854-14					
CUT TO: SCENE 66 - MED. DOWN FULL 2 SHOT - MONSTER SITS DOWN ON TEETER-TOTTER AND HIS WEIGHT ON BOARD MOVING DOWNWARD. MONSTER (making sounds) 1-13 856-11					
CUT TO: SCENE 67 - CLOSE DOWN SHOT - MONSTER ON TEETER-TOTTER DROPS TO GROUND IN F.G. AND HE LOOKS UP OVERHEAD WATCHING O.S. FLYING HELGA. 2-14 859-09					
CUT TO: SCENE 68 - INT. HELGA'S BEDROOM - MED. DOWN FULL SHOT - HELGA FLIES THRU THE AIR L. TO R. THRU WINDOWS AND ONTO BED AS CAMERA PANS R. WITH HIM. 3-00 862-09					
CUT TO: SCENE 69 - MCS - DOOR TO HELGA'S ROOM OPENS R. CENTER AND FATHER AND MOTHER REACT WHEN THEY SEE O.S. HELGA IN BED. 2-03 864-12					
CUT TO: SCENE 70 - HIGH DOWN FULL SHOT - HELGA IN BED AS MOTHER AND FATHER STAND IN CENTER B.G. AT DOOR LOOKING AT HER RELIEVED. 3-00 867-12					
CUT TO: SCENE 71 - LOW ANGLE UP MC2S - MOTHER AND FATHER LOOK AT ONE ANOTHER. MOTHER AND FATHER Ooooh.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 71 - CONTINUED:					
<u>FATHER TAKES MOTHER IN HIS ARMS AND THEY HUG ONE ANOTHER HAPPILY.</u>					
FADE OUT PICTURE 4-07 872-03					
FADE IN:					
SCENE 72 - EXT. FOREST - NIGHT - LOW ANGLE FULL SHOT - CAMERA DOLLIES IN TOWARD HOUSE IN B.G. TOWARD LIGHTED WINDOW. 9-08 881-11					
LAP DISSOLVE TO:					
SCENE 73 - INT. BLINDMAN'S HOUSE - CAMERA PANS R. OVER FIRE GOING IN HEARTH ACROSS ROOM TO BLINDMAN KNEELING AND PRAYING HIS ROSARY. CAMERA DOLLIES IN FOR MCS ON BLINDMAN AS HE LOOKS UP TOWARD THE CEILING.					
BLINDMAN A visitor is all I ask. A temporary companion to help me pass a few short hours of my lonely life.					
<u>CAMERA PANS QUICKLY R. TO DOOR AS IT BURSTS OPENED AND MONSTER STANDS IN DOOR.</u>					
MONSTER (making sounds) 61-05 943-00					
CUT TO:					
SCENE 74 - CLOSE DOWN SHOT - REACTING BLINDMAN.					
MONSTER (off) (making sounds)					
BLINDMAN Thank you, Lord. Thank you.					
<u>BLINDMAN BEGINS TO RISE TO HIS FEET.</u> 5-11 948-11					
CUT TO:					
SCENE 75 - HIGH DOWN FULL SHOT - CAMERA PANS UP AS BLINDMAN RISES FROM BED CENTER AND TAKES ARM OFF PHONOGRAPH AND TAPS HIS WAY TOWARD F.G. AS CAMERA PULLS BACK THEN CAMERA PANS R. WITH BLINDMAN TO MONSTER STANDING IN DOORWAY.					
MONSTER (making sounds)					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	PTGE.	START	FINISH
SCENE 75 - CONTINUED:					
<u>BLINDMAN PUTS HIS HANDS TO HIS LIPS.</u>					
BLINDMAN Oh, no, no, no, don't, don't speak. Don't speak. Don't say a word.					
<u>BLINDMAN FEELS CHEST AND BODY OF MONSTER WHO STANDS VERY STILL.</u>					
Oh, my joy and my prize from heaven. Oh, you must'a' been the tallest one in your class. (laughing) My name is Herald and I live here all alone. What is your name?					
MONSTER (making sounds)					
BLINDMAN I didn't get that.					
MONSTER (making sounds)					
BLINDMAN (making sounds) Oh, forgive me, I didn't realize you were a mute.					
<u>BLINDMAN TAKES HAND OF MONSTER.</u>					
You see how heaven plans. Me a poor blindman and you, you an, a mute. An incredibly big mute. Oh, but your hand is frozen, my child. 74-02 1022-13					
CUT TO:					
SCENE 76 - LOW ANGLE UP CS - MONSTER IN DOORWAY.					
BLINDMAN (off) How does a nice bowl of soup sound to you, huh?					
MONSTER (making sounds) 4-02 1026-15					
CUT TO:					
SCENE 77 - MED. DOWN FULL SHOT - BLINDMAN LEADING MONSTER ACROSS ROOM TO L. AS CAMERA PANS WITH THEM.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 77 - CONTINUED:</p> <p>MONSTER MOVES O.S.L. AS BLINDMAN CLOSES DOOR BEHIND HIM AND THEN O.S.L. 12-02 1039-01</p> <p>CUT TO:</p> <p>SCENE 78 - CS - UP ANGLE - ON BACK OF BLINDMAN AS HE MOVES FROM F.G. TO R.</p> <p>BLINDMAN I, I know what it means to be cold and hungry.</p> <p>BLINDMAN LIFTS POT FROM ARM OVER FIRE AND TAKES LADLE FROM HOOK.</p> <p>Yes. And, and how much it means to have a little kindness from a stranger.</p> <p>Are you ready for your soup? 18-00 1057-01</p> <p>CUT TO:</p> <p>SCENE 79 - LOW ANGLE UP MCS - SEATED MONSTER.</p> <p>MONSTER (making sounds) 2-14 1059-15</p> <p>CUT TO:</p> <p>SCENE 80 - FULL SHOT - BLINDMAN MOVES WITH LADLE AND POT FROM R. CENTER AND CAMERA PANS L. WITH HIM TO TABLE WHERE MONSTER SITS AND PICKS UP HIS BOWL HOLDING IT UP FOR BLINDMAN.</p> <p>BLINDMAN Hold out your bowl then. Ah, my friend, my friend.</p> <p>MONSTER (making sounds overlapping above and continues behind following speech)</p> <p>BLINDMAN You don't know what your visit... 14-15 1074-14</p> <p>CUT TO:</p> <p>SCENE 81 - CLOSE DOWN SHOT - MONSTER HOLDING UP BOWL AS HAND OF BLINDMAN LADLES SOUP FROM POT AND MONSTER MOVES HIS BOWL TO TRY TO CATCH THE SOUP FROM LADLE.</p> <p>BLINDMAN ...means to me. How long I've waited for the pleasure of another human</p>	122A		2.8	1056.0	1058.8

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 81 - CONTINUED:</p> <p>being. The sound of good conversation across a dinner table. We forget in our preoccupation with...</p> <p>MONSTER (screaming)</p> <p>BLINDMAN LADLES SOUP INTO MONSTER'S LAP.</p> <p>BLINDMAN ...worldy matters, that it is the simple pleasures that are the basis...</p> <p>BLINDMAN SPILLS SOUP FROM LADLE AGAIN INTO LAP OF REACTING MONSTER.</p> <p>MONSTER (screaming)</p> <p>BLINDMAN ...of true happiness. 23-14 1098-12</p> <p>CUT TO:</p> <p>SCENE 82 - MED. DOWN FULL SHOT - MONSTER DROPS BOWL TO TABLE AS HE DOUBLES OVER IN PAIN AND BLINDMAN RETURNS POT TO STOVE.</p> <p>BLINDMAN Yes, yes, yes. Oh. And now a little wine with your soup?</p> <p>MONSTER (making sounds)</p> <p>BLINDMAN GETS GLASS AND BOTTLE AND MOVES TO TABLE AND SITS DOWN, REMOVES CORK FROM BOTTLE AND REACHES OUT AS MONSTER HANDS BLINDMAN HIS CUP AND BLINDMAN POURS WINE INTO IT.</p> <p>BLINDMAN (laughing) Yes, okay. Yes, uh,...</p> <p>BLINDMAN POURS WINE INTO THE CUP OF HIS. 38-05 1137-01</p> <p>CUT TO:</p> <p>SCENE 83 - CS - MONSTER STARTS PUTTING CUP TO HIS MOUTH TO DRINK.</p> <p>BLINDMAN (off) Wait!</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 83 - CONTINUED:					
REACTING MONSTER STOPS DRINKING LOOKS O.S.R.					
4-09 1141-10					
CUT TO:					
SCENE 84 - CS - BLINDMAN HOLDS UP HIS TIN CUP.					
BLINDMAN					
A toast! A toast to...					
4-13 1146-07					
CUT TO:					
SCENE 85 - MCS - REACTING MONSTER HOLDS CUP IN HAND AS BLINDMAN'S CUP MOVES IN R. AND HITS MONSTER'S CUP HARD BREAKING IT.					
BLINDMAN					
...a long friendship!					
REACTING MONSTER LOOKS HEAVENWARD.					
12-14 1159-05					
CUT TO:					
SCENE 86 - MED. DOWN FULL 2 SHOT - MONSTER TAKES EAR OF CUP OFF HIS HAND SETS IT DOWN ON TABLE AS BLINDMAN SITS R. CENTER.					
BLINDMAN					
How hungry you must have been. Now,					
now, now, now a little surprise.					
MONSTER					
(making sounds)					
BLINDMAN					
For a special occasion. I've been					
saving...	12-08 1171-13				
CUT TO:					
SCENE 87 - CS - BLINDMAN REACHES O.S. F.G. ACROSS TABLE. HOLDS UP TWO CIGARS.					
BLINDMAN					
...cigars.	10-15 1182-12				
CUT TO:					
SCENE 88 - MCS - HAND OF BLINDMAN IN R. HANDING CIGAR TO REACTING MONSTER.					
MONSTER					
(making sounds)					
BLINDMAN					
There you go.	7-10 1190-06				

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 89 - MED. DOWN FULL 2 SHOT - BLINDMAN REACHES FOR CANDLE AS REACTING MONSTER SHAKES HIS HAND.</p> <p>MONSTER (making sounds)</p> <p>BLINDMAN No, no, no. Fire is good. Fire is good. Is... Fire, fire is our friend.</p> <p>Yes, I'll, I'll show you. I'll show you.</p> <p>BLINDMAN LIGHTS HIS CIGAR FROM FLAME OF CANDLE AS MONSTER WATCHES.</p> <p>MONSTER (making sounds)</p> <p>BLINDMAN PUFFS ON CIGAR.</p> <p>BLINDMAN You see, you see. Now. You have your cigar? Let me see. Let me see.</p> <p>BLINDMAN TAKES HAND OF MONSTER HOLDING UP THE CIGAR AND HIS HAND. BLINDMAN LIFTS THUMB OF MONSTER.</p> <p>All right. Now, now, now, now. Just hold it like that. Now don't inhale till the tip glows.</p> <p>BLINDMAN PUTS THE CANDLE FLAME TO MONSTER'S THUMB.</p> <p>59-08 1249-14</p> <p>CUT TO:</p> <p>SCENE 90 - C2S - HAND OF BLINDMAN IN F.G. HOLDING CANDLE TO THUMB OF MONSTER WHO WATCHES. BLINDMAN LOWERS THE CANDLE AND MONSTER LOOKS AT HIS THUMB ON FIRE. HE REACTS.</p> <p>MONSTER M'm. Owww!</p> <p>MONSTER BLOWS OUT FLAME. RISING MOVES R.O.S.</p> <p>(making sounds)</p> <p>13-06 1263-04</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 91 - MED. DOWN FULL 2 SHOT - MONSTER JUMPS FROM CHAIR AND MOVES BEHIND BLINDMAN SEATED AT TABLE AND O.S.R.</p> <p>MONSTER (making sounds) 5-00 1268-04</p> <p>CUT TO:</p> <p>SCENE 92 - EXT. COTTAGE - FULL SHOT - MONSTER BREAKS THRU DOOR WITH HIS BODY IN CENTER, LOOKS AT HIS SORE THUMB AND MOVES O.S.R.</p> <p>MONSTER (making sounds)</p> <p><u>BLINDMAN MAKES HIS WAY TO THE DOOR.</u></p> <p>BLINDMAN Wait, wait! Where are you going?</p> <p>I was gonna make espresso. FADE OUT PICTURE 28-08 1296-12</p> <p>FADE IN:</p> <p>SCENE 93 - EXT. TOWN STREET - NIGHT - SHADOW OF MONSTER ON BUILDING MOVING R.</p> <p>MONSTER (making sounds) 11-07 1308-03</p> <p>CUT TO:</p> <p>SCENE 94 - MED. DOWN FULL SHOT - MONSTER MOVING ALONG STREET TOWARD F.G. FROM CENTER. HE STOPS IN F.G. LISTENING TO O.S. VIOLIN SOUNDS. 13-12 1321-15</p> <p>CUT TO:</p> <p>SCENE 95 - CS - FREDDY IN DISGUISE PLAYING VIOLIN IN STREET. 6-10 1328-09</p> <p>CUT TO:</p> <p>SCENE 96 - LOW ANGLE FULL SHOT - LEGS OF MONSTER IN F.G. AS HE MOVES UP STEPS TOWARD B.G. CAMERA PANS UP WITH HIM THEN HE MOVES HALTINGLY TOWARD L. 11-00 1339-09</p> <p>CUT TO:</p> <p>SCENE 97 - MED. DOWN SHOT - FREDDY IN DISGUISE PLAYING VIOLIN. CAMERA DOLLIES IN TOWARD FREDDY FROM O.S. POV OF APPROACHING MONSTER. 10-14 1350-07</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 98 - MED. DOWN FULL SHOT - FREDDY FIDDLEING AS HE MOVES BACKWARD L. AND MONSTER HALTINGLY MOVES TOWARD HIM. 6-11 1357-02</p> <p>CUT TO:</p> <p>SCENE 99 - CLOSE DOWN SHOT - FREDDY FIDDLEING MOVING BACKWARD AS CAMERA DOLLIES IN WITH O.S. APPROACHING MONSTER. FREDDY LOWERS VIOLIN AND YELLS OUT.</p> <p>FREDDY Now!</p> <p><u>FREDDY TURNS AND STARTS TO RUN L.</u> 4-14 1362-00</p> <p>CUT TO:</p> <p>SCENE 100 - MED. DOWN FULL SHOT - FREDDY RUNS O.S.L. WITH MONSTER R. CENTER AS NET DROPS DOWN OVER HIM AND HE STRUGGLES. IGOR RUSHES IN R.F.G. TO GRAB NET COVERED MONSTER.</p> <p>MONSTER (yelling, making sounds)</p> <p><u>FREDDY RUSHES IN L.F.G. TO MONSTER GRABBING HIM AND INGA MOVES IN L.F.G. WITH LARGE SYRINGE AND THEY TURN MONSTER AROUND AND SHE SHOOTS MONSTER IN THE BACK AND MONSTER COLLAPSES UNCONSCIOUS. AS CAMERA DOLLIES IN AND DOWN THEY ALL DROP TO GROUND.</u></p> <p>INGA (screaming)</p> <p>FREDDY He's out!</p> <p>IGOR I know.</p> <p>FADE OUT PICTURE: 45-12 1407-12</p> <p>END OF REEL FOUR PART A & B</p> <p>EXHIBITION REEL FOOTAGE 1395-12</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>REEL FIVE</p> <p>START MEASURING START MARK ACADEMY LEADER 12-00 12-00</p> <p>FADE IN:</p> <p>SCENE 1 - CLOSE DOWN SHOT - INT. LABORATORY - MONSTER ON TABLE IN UNCONSCIOUS STATE. 6-01 18-01</p> <p>CUT TO:</p> <p>SCENE 2 - INT. OUTER OFFICE - FULL 3 SHOT - IGOR WITH FRAU L. CENTER AND INGA R. CENTER WITH FREDDY CENTER B.G. AT DOOR.</p> <p>FREDDY I'm going in there. Bring me that candle.</p> <p>INGA AND IGOR <u>No!</u></p> <p>FRAU BLUCHER (overlapping above speech) Yes!</p> <p>IGOR PICKS UP CANDLE AND MOVES WITH IT TOWARD FREDDY AS FRAU AND INGA FOLLOW. CAMERA DOLLIES IN SLOWLY. 21-01 39-02</p> <p>CUT TO:</p> <p>SCENE 3 - MC3S - IGOR L., FREDDY CENTER WITH INGA R.</p> <p>FREDDY Love is the only thing that can save this poor creature...and I am going to convince him that he is loved, even at the cost of my own life.</p> <p>FREDDY PUTS HIS ARMS AROUND SHOULDERS OF IGOR AND INGA. HE LOOKS AT BOTH OF THEM.</p> <p>No matter what you hear in there, no matter how cruelly I beg you...no matter how terribly I may scream, do not open this door, or you'll undo everything I've worked for. Do you understand? Do not open this door!</p>	24		2.0	30.0	32.0

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 3 - CONTINUED:					
INGA Yes, Doctor. 53-07 92-09					
CUT TO:					
SCENE 4 - CS - UP ANGLE - REACTING FRAU NODDING HER HEAD 'YES'. 2-00 94-09					
CUT TO:					
SCENE 5 - MED. DOWN FULL GROUP SHOT - FREDDY WITH INGA, IGOR AND FRAU STAND CENTER AS IGOR HANDS CANDLE TO FREDDY.					
IGOR Nice workin' with yuh.					
IGOR MOVES TO R. PAST INGA AS FRAU MOVES TO SIDE OF FREDDY. KISSES HIS HAND. FREDDY TURNS UNLOCKS DOOR AND MOVES INTO LAB CLOSING DOOR BEHIND HIM. FRAU MOVES TO DOOR LOCKING IT WITH KEY. 26-13 121-06					
CUT TO:					
SCENE 6 - MED. DOWN FULL SHOT - INT. ROOM - OVER SHOULDER OF FREDDY R. F.G. WITH CANDLE IN HAND LOOKING TOWARD MONSTER ON COT IN CENTER B.G. FREDDY SETS DOWN CANDLE ON TABLE R. AND MOVES SLOWLY TOWARD MONSTER. MONSTER TURNS HEAD TO LOOK AT FREDDY AND FREDDY REACTS STEPPING BACK.					
MONSTER (making sounds) 14-14 136-04					
CUT TO:					
SCENE 7 - LOW ANGLE UP MCS - REACTING FREDDY WIDE-EYED LOOKS DOWN O.S.L.F.G. 3-04 139-08					
CUT TO:					
SCENE 8 - MED. DOWN SHOT - MONSTER ON COT BOUND TO IT. HE RAISES UP INTO F.G. WITH MOUTH AJAR.					
MONSTER (making sounds) 3-15 143-07					
CUT TO:					
SCENE 9 - CLOSE DOWN SHOT - REACTING FREDDY TURNS AND CAMERA PANS R. AS HE STARTS TOWARD R.B.G.					
MONSTER (on and off) (making sounds continues behind following scenes and dialogue) 1-12 145-03					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 10 - MED. DOWN FULL SHOT - FREDDY MOVING TOWARD F.G. WITH MONSTER CENTER B.G. ON COT. FREDDY STOPS IN F.G.</p> <p>FREDDY Let me out! Let me out of here! Get me the hell out of here!</p> <p>MONSTER RISING OFF COT AS FREDDY TURNS HEAD TO LOOK OVER SHOULDER AT MONSTER. 6-15 152-02</p> <p>CUT TO:</p> <p>SCENE 11 - MED. DOWN FULL SHOT - MONSTER RISES IN CENTER.</p> <p>FREDDY (off) What's the matter with you people? 2-15 155-01</p> <p>CUT TO:</p> <p>SCENE 12 - MED. DOWN FULL SHOT - FREDDY CENTER AT DOOR.</p> <p>FREDDY I was joking! Don'tcha know a joke when you hear one? (laughing)</p> <p>FREDDY LOOKS OVER SHOULDER L. THEN BEATS ON DOOR. 10-03 165-04</p> <p>CUT TO:</p> <p>SCENE 13 - INT. ROOM - M3S - FRAU, INGA AND IGOR REACTING AS THEY LISTEN TO O.S. FREDDY BEATING ON DOOR AND YELLING OUT.</p> <p>FREDDY (off) Jesus Christ, get me outta here!</p> <p>INGA REACHES FOR DOOR KNOB AND FRAU GRABS HER WRIST STOPPING HER. THEY ALL REACT.</p> <p>INGA (making grunting sound) 7-14 173-02</p> <p>CUT TO:</p> <p>SCENE 14 - INT. ROOM - C2S - OVER REACTING FREDDY F.G. FAVORS MONSTER CENTER B.G. MOVING TOWARD FREDDY.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 14 - CONTINUED:					
FREDDY Open this Goddamn door! I'll kick your rotten heads in! Mommy! 9-02 182-04					
CUT TO:					
SCENE 15 - MED. DOWN FULL SHOT - FRAU PUTS HER HANDS UP OVER DOOR REACTING AS INGA TURNS STARTING TO DOOR.					
FRAU BLUCHER (in German) Nien! (Translated: No!) 2-11 184-15					
CUT TO:					
SCENE 16 - INT. LAB - LOW ANGLE UP MS - MONSTER RAISES HANDS OVER HEAD WITH CHAINS IN THEM. BREAKS CHAINS DROPS THEM DOWN O.S. 2-10 187-09					
CUT TO:					
SCENE 17 - MCS - FREDDY AT DOOR CENTER LOOKS OVER SHOULDER REACTING. 1-15 189-08					
CUT TO:					
SCENE 18 - LOW ANGLE UP MCS - MONSTER. 2-11 192-04					
CUT TO:					
SCENE 19 - MED. DOWN FULL SHOT - FREDDY TURNS FROM DOOR AS CAMERA PANS L. SLIGHTLY AND HE LOOKS O.S.L.					
FREDDY (muttering not distinct)...					
Hello, handsome! 14-09 206-13					
CUT TO:					
SCENE 20 - MCS - UP ANGLE - REACTING MONSTER STARES O.S.R. LOOKS ABOUT. 5-11 212-08					
CUT TO:					
SCENE 21 - MS - FREDDY POINTS O.S.L. AS HE LOOKS AT O.S. MONSTER L.					
FREDDY You're a good looking fellow, do you know that? 3-11 216-03					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 22 - LOW ANGLE UP MCS - REACTING MONSTER STARING O.S.R.F.G.</p> <p>FREDDY (off) People laugh at you, people hate you, but why do they hate you? Because</p> <p>CAMERA DOLLIES UP AND IN SLOWLY TOWARD MONSTER.</p> <p>they are jealous!</p> <p>MONSTER (making sounds) 15-15 232-02</p> <p>CUT TO:</p> <p>SCENE 23 - MED. DOWN SHOT - FREDDY. HE MOVES TOWARD L.F.G. WITH OUTSTRETCHED HAND.</p> <p>FREDDY Look at that boyish face. Look at that sweet smile. 10-01 242-03</p> <p>CUT TO:</p> <p>SCENE 24 - LOW ANGLE UP C2S - HAND OF FREDDY'S IN R.F.G. MOVING TOWARD FAVORED MONSTER'S SHOULDER. 2-08 244-11</p> <p>CUT TO:</p> <p>SCENE 25 - CS - DOWN ANGLE - FREDDY.</p> <p>FREDDY Do you wanna talk about physical strength? Do you want to talk...about sheer muscle? Do you want to talk about the Olympian ideal,... 16-14 261-09</p> <p>CUT TO:</p> <p>SCENE 26 - LOW ANGLE UP C2S - HAND OF FREDDY'S ON SHOULDER OF FAVORED REACTING MONSTER. MONSTER TURNS HEAD L.</p> <p>FREDDY ...you are a God! And listen to me.</p> <p>HAND OF FREDDY'S IN F.G. TOUCHES FACE OF MONSTER.</p> <p>You are not evil, you ...are...good!</p> <p>MONSTER (making crying sounds)</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 26 - CONTINUED:</p> <p>CAMERA PANS DOWN R. AS MONSTER LAYS HIS HEAD ON SHOULDER OF FREDDY'S IN R.F.G.</p> <p>29-15 291-08</p> <p>CUT TO:</p> <p>SCENE 27 - MED. DOWN FULL 2 SHOT - FREDDY SITS DOWN BESIDE CRYING MONSTER HOLDING MONSTER IN HIS ARMS COMFORTING HIM.</p> <p>MONSTER (sobbing)</p> <p>FREDDY Oh, it is a nice boy. This is a good boy. This is a mother's angel.</p> <p>CAMERA DOLLIES IN SLOWLY TOWARD THE TWO.</p> <p>And I want the world to know once and for all, and without any shame...that we love him!</p> <p>FREDDY KISSES HEAD OF CRYING MONSTER.</p> <p>MONSTER (crying)</p> <p>FREDDY Oh, I'm going to teach you, I'm gonna show you how to walk, how to speak, how to move, how to think! Together, you and I are going...to make the greatest single contribution to science since the creation of fire!</p> <p>76-14 368-06</p> <p>CUT TO:</p> <p>SCENE 28 - MED. DOWN 3 SHOT - EXT. DOOR AND INT. ROOM - OVER BACK OF INGA AT DOOR CENTER FAVORS FRAU AND IGOR.</p> <p>INGA Dr. Fronkonsteen, are you all right?</p> <p>5-05 373-11</p> <p>CUT TO:</p> <p>SCENE 29 - INT. LAB - MC2S - MONSTER</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 29 - CONTINUED: AND REACTING FREDDY. FREDDY My name...is Frankenstein! FADE OUT PICTURE: 14-09 388-04 FADE IN: SCENE 30 - EXT. BLDG - NIGHT - INSERT ON DOOR. INSERT - (on door) Bucharest Academy of Science TONIGHT ONLY DR. F. FRANKENSTEIN PRESENTS THE CREATURE IN "A Startling New Experiment in Renaimation" PRESENTED IN COOPERATION WITH TNS (Transylvania Neurolog SOLD OUT CROWD (off) (chatter not distinct)					
CAMERA DOLLIES IN ON INSERT. 19-06 407-10					
LAP DISSOLVE TO: SCENE 31 - INT. THEATRE - NIGHT - MC2S - UP ANGLE - ROYAL MAN AND WOMAN IN BOX UPPER CENTER LOOKING DOWN ON STAGE O.S.L. CAMERA PANS DOWN L. AND PULLS BACK FOR HIGH DOWN FULL SHOT OF PEOPLE IN AUDIENCE. CROWD (on and off) (chatter not distinct continues behind following scenes and dialogue)					
KEMP AND HIS MEN MOVE INTO THEATRE FROM BEHIND CURTAINS CENTER B.G. AND TAKE THEIR POSTS. HOUSE LIGHTS DIM. 48-06 456-00					
CUT TO: SCENE 32 - HIGH DOWN FULL SHOT - OVER BACKS OF AUDIENCE FACING STAGE CENTER B.G. AS M.C. MOVES OUT ON STAGE FROM BEHIND CURTAINS. CROWD (applauding) 5-14 461-14					
CUT TO: SCENE 33 - MCS - M.C. ON STAGE LOOKS OUT AT O.S. AUDIENCE.					

YOUNG FRANKENSTEIN

R/ 5 P/ 8

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 33 - CONTINUED:</p> <p>CROWD (off) (applauding)</p> <p>M.C. Distinguished colleagues, ladies and gentlemen, tonight it is my great privilege of introducing to you a man whose family name was once both famous...and infamous! And now, may I present to you, Doctor Baron Frederick Von Frankenstein.</p> <p>M.C. (applauding) 34-02 496-00</p> <p>CUT TO:</p> <p>SCENE 34 - MED. DOWN FULL SHOT - AUDIENCE STILL QUIETLY LOOKING O.S.R.</p> <p>M.C. (off) (clapping hands) 6-01 502-01</p> <p>CUT TO:</p> <p>SCENE 35 - LOW ANGLE UP MCS - CAMERA PANS R. WITH FREDDY MOVING ONTO STAGE AND IN CENTER.</p> <p>FREDDY My fellow scientists, this...and Neurosurgeons, ladies and gentlemen. A few short weeks ago, coming from a background, believe me, as conservative and traditionally grounded in scientific fact, as any of you, I began an experiment in, incredulous as it may sound, the re-animation of dead tissue. 46-01 548-02</p> <p>CUT TO:</p> <p>SCENE 36 - MED. DOWN GROUP SHOT - PORTION OF REACTING AUDIENCE.</p> <p>CROWD (laughing) 4-10 552-12</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 37 - LOW ANGLE UP MCS - FREDDY ON STAGE CENTER ADDRESSING O.S. AUDIENCE.</p> <p>FREDDY What I have to offer you might possibly be the gateway to immortality.</p> <p>CROWD (off) (chatter not distinct) 11-04 564-00</p> <p>CUT TO:</p> <p>SCENE 38 - LOW ANGLE FULL GROUP SHOT - REACTING AUDIENCE.</p> <p>CROWD (chatter not distinct) 6-06 570-06</p> <p>CUT TO:</p> <p>SCENE 39 - LOW ANGLE UP FULL SHOT - O.S. POV OF O.S. AUDIENCE OF FREDDY ON STAGE CENTER.</p> <p>CROWD (off) (chatter not distinct)</p> <p>FREDDY Ladies and gentlemen, may I present, for your intellectual and philosophical pleasure...THE CREATURE!</p> <p>FREDDY TURNS TO LOOK AT CURTAINS ON STAGE DRAWN CLOSED AND THEY SLOWLY OPEN AS SPOTLIGHT CENTER AS MONSTER MOVES TOWARD CENTER STAGE.</p> <p>CROWD (off) (yelling, screaming, chatter not distinct continues behind following scenes and dialogue) 18-08 588-14</p> <p>CUT TO:</p> <p>SCENE 40 - HIGH DOWN FULL SHOT - REACTING AUDIENCE AS SOME RISE FROM SEATS FAVORS MONSTER WITH FREDDY UP ON STAGE CENTER B.G.</p> <p>MONSTER (making sounds) 5-03 594-01</p> <p>CUT TO:</p> <p>SCENE 41 - MED. DOWN FULL GROUP SHOT - PORTION OF AUDIENCE REACTING AS THEY LOOK UP O.S.R. CAMERA PULLS BACK.</p> <p>WOMAN (screaming)</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 41 - CONTINUED:					
FREDDY (off) Remain in your seats, I beg you! 5-06 599-07					
CUT TO:					
SCENE 42 - MED. DOWN FULL SHOT - FREDDY AND MONSTER ON STAGE CENTER LOOKING OUT AT O.S. AUDIENCE.					
FREDDY We are not children here, we are scientists! I assure you there is nothing to fear. 10-02 609-09					
CUT TO:					
SCENE 43 - MC DOWN FULL SHOT - REACTING WOMEN AND MEN IN AUDIENCE. MAN CENTER PULLS WOMAN DOWN IN HER SEAT. 5-05 614-14					
CUT TO:					
SCENE 44 - LOW ANGLE UP MC2S - FREDDY AND PARTIALLY VIEWED MONSTER R.					
FREDDY First, may I offer, for your considera- tion a neurological demonstration of the primary cerebeller functions... balance and coordination! 20-11 635-09					
CUT TO:					
SCENE 45 - MED. DOWN FULL 2 SHOT - FREDDY TURNS TO MONSTER ON STAGE AND COMMANDS MONSTER.					
FREDDY Walk...heel to toe.					
<u>MONSTER EXECUTES EXERCISE.</u>					
CROWD (off) (chatter not distinct) (applauding) 20-04 655-13					
CUT TO:					
SCENE 46 - MED. HIGH DOWN FULL SHOT - AUDIENCE LOOKING UP TO STAGE REACTING.					
CROWD (applauding) 4-02 659-15					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 47 - HIGH DOWN FULL SHOT - OVER BACKS OF MONSTER AND FREDDY ON STAGE FAVORING AUDIENCE IN SEATS.					
FREDDY Backwards!					
<u>MONSTER MOVES BACKWARD.</u>					
CROWD (applauding, chatter not distinct) 15-00 674-15					
CUT TO:					
SCENE 48 - MC2S - FREDDY WITH PARTIALLY VIEWED MONSTER R. CAMERA PANS R. WITH FREDDY TO MONSTER AND GIVES HIM HIS REHARD IN MONSTER'S MOUTH AND CAMERA PANS L. WITH FREDDY.					
CROWD (off) (applauding) 7-14 682-13					
CUT TO:					
SCENE 49 - M CS - INGA IN WING CLAPPING HANDS AND SMILING.					
INGA (applauding)					
CROWD (off) (applauding)					
INGA Oooh! 4-01 686-14					
CUT TO:					
SCENE 50 - MC2S - FREDDY AND PARTIALLY VIEWED MONSTER R.					
CROWD (off) (applauding)					
FREDDY Ladies and gentlemen, up until now you've seen The Creature perform the simple mechanics of motor activity, but for what you are about to see next, we must enter quietly, into the realm of genius. 20-02 707-00					
CUT TO:					
SCENE 51 - CLOSE DOWN GROUP SHOT - REACTING AUDIENCE.					
CROWD (chatter not distinct) 5-02 712-02					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE:	START	FINISH
CUT TO: SCENE 52 - HIGH DOWN FULL SHOT - OVER AUDIENCE'S BACKS FAVORING FREDDY AND MONSTER IN B.G. ON STAGE. FREDDY Ladies and gentlemen, madames and monsieurs... 6-11 718-13					
CUT TO: SCENE 53 - MCS - REACTING EXCITED INGA IN WING LOOKING O.S.F.G. FREDDY (off) ...damen und herron... 2-14 721-11					
CUT TO: SCENE 54 - HIGH DOWN FULL SHOT- OVER BACKS OF AUDIENCE FAVORING FREDDY AND MONSTER UP ON STAGE CENTER B.G. FREDDYfrom what was once an inarticulate mass of lifeless tissue, may I now present a cultured, sophisticated... man about town!					
SPOTLIGHT TRISES OUT ON STAGE AS AUDIENCE WATCH AND WAIT. 22-09 744-04					
CUT TO: SCENE 55 - LOW ANGLE UP MC2S - HOUSE LIGHTS COME BACK ON WITH FREDDY AND MONSTER IN FISH AND SOUP DRESS ON AND HIGH HATS. FREDDY (off) Hit it!					
CAMERA PANS L. AND R. AS THEY GO INTO SONG AND DANCE.					
(on) - (singing) "If you're blue And you don't know where to go Why don'tcha go Where fashion hits..."					
MONSTER - (singing) (snapping fingers) "Puttin' on the Ritz".					
FREDDY - (singing) "Different types Who wear a day coat					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 55 - CONTINUED: Pants with stripes A cutaway coat Perfect fits..."					
MONSTER - (singing) "Puttin' on the Ritz". 40-02 784-06					
CUT TO:					
SCENE 56 - LOW ANGLE UP FULL 2 SHOT - FREDDY AND MONSTER ON STAGE DOING SONG AND DANCE ROUTINE.			6.0	784.8	790.8
FREDDY - (singing) "Dressed up like a million dollar trouser	86F	97H			
Tryin' mighty hard to look like Gary Cooper..." 12-15 797-05	86G	"	5.8	792.8	798.0
CUT TO:					
SCENE 57 - LOW ANGLE UP MC2S - FREDDY AND MONSTER ON STAGE IN SONG AND DANCE ROUTINE.					
MONSTER - (singing) "Scoopa, doopa". 4-02 801-07	86H	"	3.3	798.4	801.7
CUT TO:					
SCENE 58 - MED. FULL 2 SHOT - FREDDY AND MONSTER ON STAGE IN SONG AND DANCE ROUTINE.					
FREDDY - (singing) "Come let's mix Where Rockefeller's walk with sticks or umbrellas In their mitts..."	86I	"	2.0	803.0	810.0
MONSTER (ad lib singing) <i>Puttin' on the Ritz</i> 15-04 816-11	86J	"	3.0	812.0	818.0
CUT TO:					
SCENE 59 - LOW ANGLE UP MC2S - FREDDY WITH MONSTER ON STAGE DOING ROUTINE. FREDDY MOUTHS WORDS 'I LOVE HIM'. TAPS CHIN OF MONSTER LOVINGLY. 8-14 825-09					
CUT TO:					
SCENE 60 - LOW ANGLE FULL SHOT - FREDDY AND MONSTER ON STAGE AS FREDDY DOES SOFT SHOE DANCE. MONSTER GOES INTO DANCE. CAMERA PANS R. WITH THEM AS MONSTER FOLLOWS BEHIND FREDDY TO L. INTO FINALE. 25-00 850-09					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 61 - MC FULL SHOT - REACTING INGA IN WING SMILING LOOKING O.S.F.G. 2-15 853-08					
CUT TO:					
SCENE 62 - LOW ANGLE UP FULL SHOT - FREDDY AND MONSTER DANCING ONE BEHIND THE OTHER IN DANCE. 24-07 877-15					
CUT TO:					
SCENE 63 - LOW ANGLE UP C2S - FREDDY STANDS R. CENTER AS MONSTER DOES HIS SOLO.					
CROWD (off) (applauding) (yelling, cheering, chatter not distinct) 7-01 885-00					
CUT TO:					
SCENE 64 - MED. DOWN FULL GROUP SHOT - AUDIENCE APPLAUDING.					
CROWD (applauding, chatter not distinct, cheering) 3-10 888-10					
CUT TO:					
SCENE 65 - LOW ANGLE UP FULL SHOT - FREDDY AND MONSTER ON STAGE DOING ROUTINE.					
CROWD (off) (applauding, chatter not distinct, cheering)					
STAGE LIGHT POPS AND ELECTRICAL FLASH OCCURS AND MONSTER REACTS STOPS DANCING					
MONSTER (screaming) 4-07 893-01					
CUT TO:					
SCENE 66 - LOW ANGLE UP MC2S - REACTING MONSTER AS FREDDY REACTS LOOKING AT MONSTER.					
MONSTER (making sounds)					
CROWD (off) (yelling, chatter not distinct, screaming)					
FREDDY MOVES TO F.G. AND STOMPS OUT LIGHT...AND SPARKS. 6-04 899-05					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 67 - MED. DOWN FULL GROUP SHOT - REACTING AUDIENCE LOOKING UP O.S.R. 2-06 901-11</p> <p>CUT TO:</p> <p>SCENE 68 - HIGH DOWN FULL SHOT - OVER BACK OF MONSTER FAVORS FREDDY STOMPING OUT SPARKS AT EDGE OF STAGE WITH FAVORED AUDIENCE WATCHING AND REACTING.</p> <p>CROWD (chatter not distinct continues behind following speech)</p> <p>FREDDY Nothing! Nothing, I tell you. Five, six, seven, eight. For God's sake, come on, you trying to make me look like a fool?</p> <p>FREDDY INTO TIME STEP OF TRAIN MOTION MOVING AROUND TOWARD MONSTER. 19-09 921-04</p> <p>CUT TO:</p> <p>SCENE 69 - MED. DOWN FULL GROUP SHOT - AUDIENCE BEGIN TOSSING PROGRAM CARDS R. AND REACTING.</p> <p>CROWD (chatter not distinct) 3-00 924-04</p> <p>CUT TO:</p> <p>SCENE 70 - MED. DOWN FULL SHOT- OVER FREDDY AND MONSTER ON STAGE AS PROGRAMS AND DEBRIS FLY UP ON STAGE HITTING THEM.</p> <p>CROWD (chatter not distinct) Booo, boo, boo! 3-13 928-01</p> <p>CUT TO:</p> <p>SCENE 71 - MED. DOWN FULL SHOT - MEN IN AUDIENCE RISING AND HURLING THINGS R. AS CROWD BOOING O.S. FREDDY AND MONSTER.</p> <p>CROWD (chatter not distinct) (booing)</p> <p>FREDDY (off) (overlapping above chatter) Please, I beg you! 2-15 931-00</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 72 - MC2S - MONSTER AND FREDDY ON STAGE REACTING AS FREDDY SPEAKS TO O.S. CROWD.</p> <p>CROWD (off) (chatter not distinct continues behind following speech)</p> <p>FREDDY For safety's sake, don't humiliate him!</p> <p>DUCKING FLYING DEBRIS FREDDY LEANS FORWARD TO AVOID BEING HIT.</p> <p>4-03 935-03</p> <p>CUT TO:</p> <p>SCENE 73 - MED. DOWN FULL GROUP SHOT - AUDIENCE AS THEY HURL DEBRIS O.S.L.</p> <p>CROWD (chatter not distinct, booing)</p> <p>MONSTER (off) (making sounds)</p> <p>3-05 938-08</p> <p>CUT TO:</p> <p>SCENE 74 - MED. DOWN FULL SHOT - MONSTER MOVING TOWARD STEPS OF STAGE AS FREDDY ENTERS AND GRABS ARM OF MONSTER WHO SHOVES FREDDY.</p> <p>MONSTER (making sounds)</p> <p>CROWD (off) (yelling, chatter not distinct continues behind following speech)</p> <p>FREDDY Come back! You understand me? I will not let you destroy my work! As your creator I command you to come back!</p> <p>MONSTER SHOVES FREDDY R. OFF BALANCE AS FREDDY DROPS TO STAGE AND CAMERA PANS R. WITH FREDDY AS PEOPLE IN F.G. RISING FROM SEATS MOVING R.</p> <p>MONSTER (making sounds)</p> <p>INGA AND IGOR MOVE TO FREDDY L. AND R. ON STAGE AS CAMERA DOLLIES IN TOWARD THEM.</p> <p>WOMEN (off) (screaming)</p> <p>18-00 956-08</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 75 - LOW ANGLE UP FULL SHOT - ANGRY MONSTER HITTING AT FLYING DEBRIS FROM O.S. CROWD.					
MONSTER (making sounds) 2-02 958-10					
CUT TO:					
SCENE 76 - MED. HIGH DOWN FULL SHOT - OVER MONSTER PARTIALLY VIEWED R. FAVORS AUDIENCE AND POLICEMEN AS THEY START TO MOVE BACKWARD.					
MONSTER (making sounds) 1-14 960-08					
CUT TO:					
SCENE 77 - LOW ANGLE UP FULL SHOT - ANGRY MONSTER AS HE GESTURES WITH HIS HANDS.					
MONSTER (making sounds)					
CAMERA PANS DOWN L. AS MONSTER JUMPS FROM STAGE FLYING THRU AIR AND LANDING ON POLICEMAN L.F.G. AND SHOVS POLICE MAN TO R.					
CROWD (off) (chatter not distinct, screaming) 7-05 967-13					
CUT TO:					
SCENE 78 - HIGH DOWN FULL SHOT - CROWD SCURRYING FROM THEIR SEATS AS POLICEMAN TRY TO GRAB MONSTER.					
CROWD (on and off) (screaming, yelling, chatter not distinct continues behind following scenes) 3-01 970-14					
CUT TO:					
SCENE 79 - LOW ANGLE UP CGS - POLICEMEN FIGHTING WITH MONSTER AND CAMERA PANS L. WITH MOVING MONSTER.					
MONSTER (making sounds) 3-11 974-09					
CUT TO:					
SCENE 80 - MED. DOWN FULL 3 SHOT - IGOR AND INGA WITH FREDDY ON STAGE CENTER AS THEY TRY TO REVIVE HIM. INGA HUGS FREDDY IN HER ARMS. 3-10 978-03					
CUT TO:					
SCENE 80 - HIGH DOWN FULL SHOT - PEOPLE					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 80 - CONTINUED:</p> <p>RUSHING OUT OF THEATRE TOWARD B.G. AS POLICEMEN LOWER CENTER TRY TO RESTRAIN FIGHTING MONSTER. THEY HAVE HIM UP OVERHEAD IN THEIR ARMS.</p> <p>3-05 981-08</p> <p>CUT TO:</p> <p>SCENE 81 - MED. HIGH DOWN FULL SHOT - POLICEMEN HOLDING MONSTER UP OVER THEIR HEADS IN THEIR ARMS.</p> <p>5-00 986-08</p> <p>CUT TO:</p> <p>SCENE 82 - HIGH DOWN FULL SHOT - JUST FEW OF CROWD LEFT IN THEATRE AS POLICEMEN CARRY MONSTER OVERHEAD TOWARD B.G.</p> <p>2-12 989-04</p> <p>CUT TO:</p> <p>SCENE 83 - MED. DOWN FULL SHOT - MONSTER OVERHEAD OF POLICEMEN AS THEY MOVE WITH HIM TOWARD F.G.</p> <p>6-07 995-11</p> <p>WIPE TO:</p> <p>SCENE 83 - INT. JAIL CELL - NIGHT LOW UP CS - MONSTER WITH HEAVY CHAINS OVER HIS BODY AND AROUND HIS NECK. CAMERA PULLS BACK TO FULL SHOT WITH VILLAGERS UPPER L. REACHING THRU BARRED WINDOW LOOKING DOWN AT MONSTER.</p> <p>VILLAGERS (yelling, chatter not distinct) Kill the monster! Kill the monster! Kill him, kill him!</p> <p>MONSTER ON PLATFORM LASHED DOWN WITH CHAINS AS POLICEMEN SEATED AT TABLE R. CENTER AND CROWD UPPER CENTER B.G. AT WINDOW.</p> <p>33-04 1028-15</p> <p>LAP DISSOLVE TO:</p> <p>SCENE 84 - INT. CASTLE - C2S - FREDDY AND INGA CLOSE TO ONE ANOTHER.</p> <p>FREDDY Chained! Chained like a beast in a cage.</p> <p>INGA Oh, Doctor, I feel so terrible.</p> <p>THEY LOOK AT ONE ANOTHER.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 84 - CONTINUED:</p> <p>FREDDY There's only one answer. If I could find a way to equalize the imbalance in his cerebro-spinal fluid, why he'd be as right as rain. But how? How? Before it's too late.</p> <p>FREDDY COVERS HIS FACE WITH HIS HAND AS INGA CONSOLES HIM. KISSES HIS HAND.</p> <p>INGA Oh, Frederick, if only there was some way I could (making kissing sound) relieve this torture you are going through.</p> <p>FREDDY M'm, m'm. m'm. Oh.</p> <p>INGA If there was some way I could help to relieve the tension. If there was just...</p> <p>FREDDY (making sounds continues behind following speech)</p> <p>INGA ...some way I could give you a little peace. (sighing)</p> <p>SHE PLACES HIS HAND ON HER CHEST AND REACTING FREDDY LOWERS HIS HAND FROM HIS FACE AND LOOKS OUT AT F.G. AS CAMERA PULLS BACK FOR FULL 2 SHOT.</p> <p>73-06 1102-05</p> <p>WIPE TO:</p> <p>SCENE 85 - INT. LABORATORY - LOW ANGLE UP FULL SHOT - FRAU MOVES THRU DOOR UPPER CENTER, CLOSES DOOR BEHIND HER AND LOOKS DOWN OVER RAILING WITH PAPER IN HAND AND REACTS.</p> <p>FRAU BLUCHER Doctor, I have... Doctor?</p> <p>GESTURING WITH HER HANDS SHE TURNS MOVING TOWARD DOOR THEN STOPS LOOKS ABOUT AND MOVES BACK TO RAILING.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 85 - CONTINUED:					
FREDDY (off). What is it?					
FRAU BLUCHER Doctor? Where are you? 25-15 1128-04					
CUT TO:					
SCENE 86 - LOW ANGLE UP FULL LONG SHOT PLATFORM LOWERING FROM CENTER CEILING MOVING DOWNWARD. 5-11 1133-15					
CUT TO:					
SCENE 87 - LOW ANGLE UP FULL SHOT - FRAU ON LANDING UPPER CENTER LOOKING TOWARD CEILING REACTING. 1-12 1135-11					
CUT TO:					
SCENE 88 - MED. DOWN FULL SHOT - PLATFORM AND TABLE MOVING DOWN FROM UPPER CENTER WITH FREDDY AND INGA ON TABLE COVERED WITH SHEET AS HE SMOKES CIGARETTE. IT MOVES DOWN INTO SPOT AND STOPS CENTER FRAU MOVES TOWARD TABLE L. CENTER B.G. TOWARD CENTER.					
FRAU BLUCHER I'm sorry, Doctor, dis cable came while you were gone.					
<u>FRAU SNAPS OPENED THE CABLE.</u>					
FREDDY I thought I told you never to interrupt me while I am working!					
FRAU BLUCHER I'm sorry, Doktor. I thought dis was an emergency. Your fi...your fiancée will be arriving any second!					
<u>REACTING FREDDY RAISES HEAD AND TAKES CABLE FROM FRAU.</u>					
FREDDY What? Elizabeth here tonight?					
FRAU BLUCHER Yes. I will go prepare her room at once!					
<u>FRAU KISSES CABLE AND LOOKS DOWN AT THE TWO IN DISGUST.</u>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 88 - CONTINUED:					
<u>SHE PUFFS ON CIGARETTE.</u>					
I suggest you put on a tie!					
<u>FRAU TURNS MOVING TOWARD L.B.G. AND O.S.</u>					
59-07 1195-02					
WIPE TO:					
SCENE 89 - EXT. COURTYARD - NIGHT - FULL SHOT - CAR MOVING INTO ARCH CENTER B.G. AND CAMERA PANS L. WITH IT AS IT STOPS IN FRONT OF STEPS CENTER WHERE INGA, FREDDY AND IGOR STAND WAITING. MAN REACHES OUT WINDOW TO OPEN BACK DOOR OF CAR R. CENTER.					
20-06 1215-08					
CUT TO:					
SCENE 90 - MCS - MAN'S HAND OPENS DOOR AND ELIZABETH STEPS OUT AND LOOKS O.S. L.					
ELIZABETH Darling:	5-12 1221-04				
CUT TO:					
SCENE 91 - LOW ANGLE UP MCS - INGA, REACTING IGOR LOOKS AT REACTING FREDDY WHO CLASPS HIS HANDS TOGETHER AND LOOKS SKYWARD.					
FREDDY Darling!					
<u>FREDDY BEGINS MOVING DOWN STEPS R.</u>					
5-00 1226-04					
CUT TO:					
SCENE 92 - MED. DOWN FULL SHOT - ELIZABETH ON RUNNING BOARD OF CAR R. CENTER AS FREDDY MOVES DOWN STEPS L. TO STAND BEFORE HER.					
ELIZABETH Surprised?					
FREDDY Surprised.					
ELIZABETH Love me?					
<u>ELIZABETH HOLDS OUT HER HAND AND FREDDY TAKES IT KISSING IT.</u>					
FREDDY Love you! Well, let's turn in.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 92 - CONTINUED:					
ELIZABETH Darling!					
FREDDY It's been a long day.					
ELIZABETH (gasping behind following speech)					
FREDDY I'm sure you're very tired. I'll just pay the driver.	22-06	1248-10			
CUT TO:					
SCENE 93 - LOW ANGLE UP MC2S - INGA AND IGOR AS HE CLAPS HIS HANDS TOGETHER.					
IGOR (clapping hands) Darling!	2-03	1250-13			
CUT TO:					
SCENE 94 - LOW ANGLE UP MCS - REACTING ELIZABETH STANDING ON RUNNING BOARD OF CAR AND HOLDING OPENED DOOR.					
ELIZABETH What?					
IGOR MOVES DOWN STEPS L. TO ELIZABETH.					
IGOR Surprised?					
ELIZABETH I, uh, yes. (laughing)					
IGOR Love me?					
ELIZABETH Well, h'h...					
IGOR (claps hands together) Well, let's turn in.					
ELIZABETH Oh:					
FREDDY (off) Darling?					
ELIZABETH Yes?					
IGOR Say nothing, act casual.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 94 - CONTINUED:					
FREDDY MOVES AROUND BACK OF CAR AND O.S.L. WITH LUGGAGE AS IGOR MOVES TO SIDE R. CENTER OF CAR.					
ELIZABETH Yes.					
FREDDY MOVES BACK IN L. AND TAKES HIS HAND NERVOUSLY AND HE LEADS HER DOWN RUNNING BOARD AND UP STEPS O.S.L.					
I think...I am a bit tired...after all.					
REACTING IGOR FOLLOWS O.S.L. 34-01 1284-14					
CUT TO:					
SCENE 95 - MED. DOWN FULL SHOT - INGA WAITING L. AS FREDDY LEADS ELIZABETH UP STEPS IN R. FOLLOWED BY IGOR IN MED. DOWN FULL GROUP SHOT.					
FREDDY I'd like you to meet my assistant, Inga and Igor.					
ELIZABETH How do you do. How do you do.					
ELIZABETH TURNS TO LOOK AT IGOR AND REACTING TURNS BACK TO INGA.					
FREDDY Uh, this is my financier, Elizabeth.					
INGA Oh, I'm so happy to meet you at last.					
FREDDY That's fiancée.					
ELIZABETH Excuse me, darling, what is it exactly that you...do, do?					
REACTING INGA.					
INGA Uh, vell, I assist Dr. Fronkonsteen in the laboratory. Ve have intellectual discussions, und ve, as a matter of fact, ve vere just having one of them when you came driving up...					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 95 - CONTINUED:					
REACTING FREDDY HOLDING UP HIS HAND GESTURING TO INGA.					
FREDDY No, but I...					
INGA What?					
FREDDY Oh, (double talks)...					
ELIZABETH What?					
FREDDY Uh, Eye-gor, would you give me a hand with the bags?					
IGOR Certainly. You take the blonde and I'll take the one in the turban.					
IGOR LINKS HIS ARM THRU ELIZABETH'S AND PULLS HER R.					
(making wolf growls)					
IGOR BITES AT ELIZABETH'S SHOULDER AS SHE HITS HIM WITH HER PURSE AND HE REACTS.					
Oh! What?					
ELIZABETH Oh, oh!					
FREDDY Stop that! I'm talking about the luggage!					
IGOR Yes, Mastah.					
FREDDY Ladies, this way.					
INGA AND ELIZABETH MOVE PAST FREDDY O.S.L. AS HE FOLLOWS AND IGOR PICKS UP LUGGAGE AND CAMERA PANS L. WITH HIM AS FREDDY TURNS TO LOOK AT IGOR.					
IGOR It's gonna be a long night. If you need any help with the girls, please don't...					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 95 - CONTINUED:					
REACTING FREDDY ANGRILY SHOVES IGOR THRU DOOR O.S.L. AND FOLLOWS HIM TO INT. CASTLE.					
FREDDY (overlapping above speech) Get in there!					
DOOR CLOSSES.					
93-08 1378-06					
CUT TO:					
SCENE 96 - CLOSE DOWN SHOT - INT. JAIL -REACTING CHAIN BOUND MONSTER.					
MONSTER (making sounds)					
POLICEMAN (off) (laughing) You settle down now!					
6-15 1385-05					
CUT TO:					
SCENE 97 - MED. DOWN FULL 2 SHOT - CHAINED MONSTER L. WITH POLICEMAN R. LOOKING AT MONSTER.					
POLICEMAN 'Cause...we gonna be pals. Right?					
MONSTER (making sounds)					
POLICEMAN Nice an' cozy, just like old friends.					
POLICEMAN PUTS CIGARETTE HE HAS TAKEN FROM BEHIND HIS EAR AND INTO HIS MOUTH AND LEANS OVER STRIKING MATCH AND HOLDS UP FIRE AS MONSTER REACTS.					
34-03 1419-08					
CUT TO:					
SCENE 98 - LOW ANGLE UP MCS - REACTING CHAINED MONSTER LOOKING O.S.R. HAND OF POLICEMAN IN R.F.G. WITH LIGHTED MATCH MOVING IT CLOSER TO FACE OF MONSTER.					
POLICEMAN What's the matter? Are you afraid of this little fire?					
MONSTER (making sounds)					
POLICEMAN This can't hurt you!					
10-12 1430-04					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>CUT TO:</p> <p>SCENE 99- MED. DOWN FULL 2 SHOT - POLICEMAN SHOVS LIGHTED MATCH TOWARD FACE OF MONSTER AS HE PULLS BACK L. AND REACTS.</p> <p>POLICEMAN See?</p> <p>MONSTER (making sounds)</p> <p>POLICEMAN (laughing)</p> <p><u>POLICEMAN SHAKES OUT FLAME OF MATCH.</u></p> <p>Oh, some monster you are. See, Mama was right, little boys ain't suppose to play with fire.</p> <p><u>POLICEMAN LEANS OVER TO LIGHT ANOTHER MATCH AND HOLDS IT UP FOR REACTING MONSTER TO SEE.</u></p> <p>MONSTER (making sounds)</p> <p>POLICEMAN Is they? 'Cuz they might get hurt!</p> <p><u>MONSTER RISES TO HIS FEET REACHES OUT AND GETS POLICEMAN BY THROAT WITH HIS HANDS AND PULLS POLICEMAN UP OFF FLOOR BY HIS THROAT. CHOKES POLICEMAN TO DEATH.</u></p> <p>(making choking sounds) 34-11 1464-15</p> <p>CUT TO:</p> <p>SCENE 100 - LOW ANGLE UP C2S - OVER BACK OF INERT BODY OF POLICEMAN FAVORS MONSTER RELEASING HIM AND PULLS HIS CHAINS OFF.</p> <p>MONSTER (making sounds)</p> <p>FADE OUT PICTURE: 12-09 1477-08</p> <p>END OF REEL FIVE PART A & B</p> <p>EXHIBITION REEL FOOTAGE 1465-08</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>REEL SIX</p> <p>START MEASURING START MARK ACADEMY LEADER 12-00 12-00</p> <p>FADE IN:</p> <p>SCENE 1 - LOW ANGLE UP FULL SHOT - BUILDING HOUSING POLICE STATION IN CENTER.</p> <p>VILLAGERS (on and off) (yelling, chatter not distinct continues behind following scenes and dialogue)</p> <p>CAMERA PANS DOWN OVER BUILDING PAST CLOCK.</p> <p>INSERT - (clock) (time showing 10:30)</p> <p>FULL SHOT OF VILLAGERS BEFORE JAIL WITH LIGHTED TORCHES. 12-03 24-03</p> <p>CUT TO:</p> <p>SCENE 2 - MED. HIGH DOWN FULL SHOT - ANGRY VILLAGERS WITH LIGHTED TORCHES IN HAND BEFORE JAIL IN STREET.</p> <p>VILLAGERS Kill him! Kill him! 2-10 26-13</p> <p>CUT TO:</p> <p>SCENE 3 - LOW ANGLE UP FULL SHOT - DOUBLE DOORS OPEN CENTER AND KEMP AND HIS AIDE MOVE INTO OPEN DOORWAY LOOK OUT ON O.S. VILLAGERS F.G. KEMP HOLDS UP HIS ARM FOR QUIET.</p> <p>KEMP Halt! Up.</p> <p>AIDE HELPS HIM UP WITH WOODEN ARM.</p> <p>A riot is an ugly thing!</p> <p>KEMP LOWERS HIS ARMS.</p> <p>Und I think this is just about time we had one! 19-09 46-06</p> <p>CUT TO:</p> <p>SCENE 4 - HIGH DOWN FULL SHOT - OVER BACKS OF CHEERING VILLAGERS FAVORING AIDE AND KEMP ON STEPS AND IN DOORWAY CENTER B.G.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 4 - CONTINUED:					
VILLAGERS (yelling, cheering, chatter not distinct continues behind following scenes and dialogue)					
3-09 49-15					
CUT TO:					
SCENE 5 - CLOSE DOWN GROUP SHOT - VILLAGER R.F.G. WITH RIFLE IN HAND WITH OTHER VILLAGERS BEHIND HIM.					
1ST VILLAGER Kill the monster!					
2-06 52-05					
CUT TO:					
SCENE 6 - LOW ANGLE UP FULL 2 SHOT - KEMP AND HIS AIDE IN DOORWAY CENTER AS KEMP LOOKS UPWARD.					
KEMP As heaven is my witness... Up.					
AIDE SHOVS WOODEN ARM OF KEMP'S UP INTO AIR.					
5-06 57-11					
CUT TO:					
SCENE 7 - LOW ANGLE UP CS - KEMP WITH ELEVATED WOODEN ARM.					
KEMP ...he will curse the day dat he was born a Fronkonstein!					
11-07 69-02					
CUT TO:					
SCENE 8 - MED. DOWN FULL GROUP SHOT - REACTING VILLAGERS.					
VILLAGERS What?					
3-00 72-02					
CUT TO:					
SCENE 9 - LOW ANGLE UP FULL 2 SHOT - AIDE NEXT TO KEMP R. WITH ELEVATED HAND. LOWERS HIS ARM.					
KEMP I said, 'he will curse the day that he was born a Frankenstein!					
7-08 79-10					
CUT TO:					
SCENE 10 - MED. HIGH DOWN FULL SHOT - OVER BACKS OF KEMP AND AIDE F.G. FAVORS REACTING VILLAGERS.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 10 - CONTINUED:</p> <p>VILLAGERS (yelling, cheering, chatter not distinct)</p> <p>KEIP AND AIDE MOVE DOWN STEPS AND THRU CROWD TOWARD B.G. AS CROWD OF VILLAGERS WITH TORCHES FOLLOWING THEM.</p> <p>25-08 105-02</p> <p>WIPE TO:</p> <p>SCENE 11 - INT. ELIZABETH'S BEDROOM - NIGHT - MED. DOWN FULL 2 SHOT - ELIZABETH SITS IN CHAIR R. CENTER WITH FRANKENSTEIN (FREDDY) SITTING ON FLOOR LEANING ON HER LEG.</p> <p>FREDDY Loose! He's broken loose! Do you know what that means?</p> <p>ELIZABETH Darling, you mustn't worry so.</p> <p>FREDDY I suppose...</p> <p>18-00 123-02</p> <p>CUT TO:</p> <p>SCENE 12 - CS - ELIZABETH.</p> <p>FREDDY (off) ...you're right.</p> <p>ELIZABETH Of course I am. Now come along like a good boy.</p> <p>8-05 131-07</p> <p>CUT TO:</p> <p>SCENE 13 - C2S - OVER HEAD OF ELIZABETH R.F.G. FAVORS FREDDY KNEELING UP INTO F.G. IN FRONT OF HER.</p> <p>FREDDY What would I do without you?</p> <p>3-12 135-03</p> <p>CUT TO:</p> <p>SCENE 14 - C2S - OVER PROFILE OF FREDDY L.F.G. FAVORS ELIZABETH.</p> <p>ELIZABETH Is your room just down the hall in case I get the frights...during the night?</p> <p>7-13 143-00</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 15 - C2S - OVER HEAD OF ELIZABETH R.F.G. FAVORS REACTING FREDDY.</p> <p>FREDDY Well, yes, but I...I thought perhaps tonight, under the circumstances, I might...stay here with you. 10-07 153-07</p> <p>CUT TO:</p> <p>SCENE 16 - MED. DOWN FULL 2 SHOT - KNEELING FREDDY L. AND SEATED ELIZABETH REACTING R. SHE LEANS BACK INTO CHAIR AS HE LOOKS DOWN AT HER.</p> <p>ELIZABETH Would you want me like this now? So soon before our wedding? So near we can almost touch it. (sighing)</p> <p>FREDDY LUNGES OVER ELIZABETH AND PUTS HIS MOUTH AROUND ONE OF HER BREASTS IN PASSION.</p> <p>FREDDY Yes! (making sounds)</p> <p>ELIZABETH SHOVES HIM OFF HER.</p> <p>ELIZABETH Whoa, boy! Or,...or...</p> <p>CAMERA DOLLIES IN SLOWLY TOWARD THEM.</p> <p>to wait...just a little while longer when I can give myself to you without hesitation, when I can be totally and unashamedly and legally yours.</p> <p>REACTING FREDDY.</p> <p>FREDDY It's a tough choice.</p> <p>ELIZABETH (sighing) You're a tough guy. (making kissing sound)</p> <p>FREDDY I suppose you're right.</p> <p>ELIZABETH Of course I am. I always am. Now give me a kiss and say goodnight.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 16 - CONTINUED:</p> <p>FREDDY IN PASSION LEANS TOWARD ELIZABETH TO KISS HER THEN STOPS.</p> <p>No tongue.</p> <p>FREDDY CLOSES HIS MOUTH AND GIVES HER A QUICK KISS ON THE LIPS.</p> <p>(making kissing sound) (laughing)</p> <p>Goodnight, darling.</p> <p>FREDDY M'hm.</p> <p>CAMERA PULLS BACK SLOWLY AS FREDDY ON HIS KNEES MOVING PAST ELIZABETH TO R. REACTING.</p> <p>ELIZABETH Goodnight, sweetheart.</p> <p>FREDDY M'hm.</p> <p>ELIZABETH I love you.</p> <p>FREDDY I love you, too.</p> <p>ELIZABETH Do you love me?</p> <p>FREDDY M'hm.</p> <p>ELIZABETH I love you, honey.</p> <p>FREDDY (snickering)</p> <p>ELIZABETH Sweet dreams, darling.</p> <p>FREDDY (off) (making sounds) M'hm.</p> <p>ELIZABETH Goodnight, don't let the bed bugs bite.</p> <p>FREDDY (off) (making sounds)</p> <p>115-03 268-10</p> <p>WIPE TO:</p> <p>SCENE 17 - CLOSE DOWN SHOT - EXT. COURTYARD - NIGHT - LEGS OF MONSTER MOVING TO L.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 17 - CONTINUED:					
MONSTER (making sounds) 5-10 274-04					
CUT TO:					
SCENE 18 - INT. ELIZABETH'S BEDROOM - NIGHT - SHE SITS CENTER AT DRESSING TABLE BRUSHING HER HAIR.					
ELIZABETH (singing) "He hath loose'd the faithful lightning Of His terrible swift sword His truth is marching on... (ad lib singing) Glory, glory hallelujah... 24-05 298-09	36A 36B 36C	<i>Shot</i> <i>Shot</i> <i>11</i>	7.0 5.0 5.1	275.8 285.0 293.8	282.8 290.0 298.9
CUT TO:					
SCENE 19 - LOW ANGLE UP FULL SHOT - MONSTER OUTSIDE OPENED WINDOW PULLS BACK CURTAIN AND LOOKS O.S.L. FULL MOON IN SKY UPPER L.B.G.					
ELIZABETH (off - singing) Glory, glory hallelujah... 8-13 307-06					
LAP DISSOLVE TO:					
SCENE 20 - LOW ANGLE UP FULL SHOT - FULL MOON IN NIGHT SKY.					
ELIZABETH (off) (screaming) 6-02 313-08	36D	<i>Effect</i>	9.0	308.4	311.4
LAP DISSOLVE TO:					
SCENE 21 - KEMP, AIDE AND VILLAGERS IN LOW ANGLE UP FULL SHOT MOVING ACROSS BRIDGE CENTER WITH LIGHTED TORCHES IN HAND AS CAMERA PANS R. WITH THEM.					
VILLAGERS (yelling, chatter not distinct) 7-09 321-01					
WIPE TO:					
SCENE 22 - MED. HIGH DOWN FULL SHOT - DOG MOVING FROM CENTER B.G. FOLLOWED BY KEMP AND VILLAGERS MOVING TOWARD F.G.					
DOGS (barking) 8-09 329-10					
WIPE TO:					
SCENE 23 - EXT. WOODED AREA - NIGHT - MED. HIGH DOWN FULL SHOT - FOG LAYING LOW ON GROUND AS MONSTER CARRIES LIMP ELIZABETH IN HIS ARMS AND HE STOPS CENTER LOOKING O.S.R. AT DIRECTION DOG BARKING IS COMING FROM.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 23 - CONTINUED:</p> <p>MONSTER (making sounds)</p> <p>MONSTER TURNS MOVING L. WITH ELIZABETH IN HIS ARMS.</p> <p>17-07 347-01</p> <p>CUT TO:</p> <p>SCENE 24 - MED. HIGH DOWN FULL GROUP SHOT - WOODED AREA - NIGHT - VILLAGERS SPREAD OUT MOVING THRU WOODED AREA WITH LIGHTED TORCHES R. TO L. MAN RUNS INTO TREE AND REACTS THEN MOVES AROUND IT.</p> <p>18-14 365-15</p> <p>IRIS IN:</p> <p>SCENE 25 - INT. CAVE - CLOSE DOWN SHOT - UNCONSCIOUS ELIZABETH ON GROUND AS HER EYES FLUTTER OPENED AND SHE REACTS AND CAMERA PULLS BACK AND UP FOR MED. HIGH DOWN FULL 2 SHOT WITH MONSTER STANDING OVER HER L.</p> <p>ELIZABETH Where am I?</p> <p>SHE SEES MONSTER AND REACTS.</p> <p>Ooooh! Who are you? W-W-Wha...What are you?</p> <p>25-11 391-10</p> <p>CUT TO:</p> <p>SCENE 26 - LOW ANGLE UP MCS - MONSTER LOOKING DOWN O.S.F.G. AS HE BEGINS TO REMOVE HIS JACKET.</p> <p>ELIZABETH (off) What, what do you want? What are you going to do to me?</p> <p>MONSTER (making sounds)</p> <p>4-05 395-15</p> <p>CUT TO:</p> <p>SCENE 27 - CLOSE DOWN SHOT - ELIZABETH ON GROUND LOOKING UP O.S.L.</p> <p>ELIZABETH Calm down! I'm not afraid of you!</p> <p>How much do you want to let me go?</p> <p>My father is very rich. You would have the entire world at your fingertips.</p> <p>13-10 409-09</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO:					
SCENE 28 - LOW ANGLE UP MCS - MONSTER MOVING TO L. AS CAMERA PANS WITH HIM AND HE LOOKS DOWN O.S.R. AT ELIZABETH.					
ELIZABETH (off) Listen, I have to be back by eleven-					
thirty. I'm expecting a very important call.					
MONSTER (making sounds) 9-10	419-03				
CUT TO:					
SCENE 29 - CLOSE DOWN SHOT - REACTING ELIZABETH ON GROUND LOOKING UP O.S. L.F.G.					
MONSTER (off) (making sounds)					
ELIZABETH Speak, speak, why don't you speak?					
(gasping) 4-13	424-00				
CUT TO:					
SCENE 30 - MED. HIGH DOWN FULL SHOT - MONSTER MOVES BEFORE DOWNED ELIZABETH AND STARTS TO OPEN HIS TROUSERS.					
ELIZABETH No. No, oh, you can't be serious.					
MONSTER (making sounds) 6-14	430-14				
CUT TO:					
SCENE 31 - LOW ANGLE UP MCS - REACTING MONSTER LOOKING DOWN O.S.R.F.G. AT ELIZABETH					
MONSTER (making sounds) 3-05	434-03				
CUT TO:					
SCENE 32 - CLOSE DOWN SHOT - ELIZABETH REACTING LOOKING UP O.S.L.F.G.					
ELIZABETH I'm af... I... Oh, my God, woof!	9-01	443-04			
CUT TO:					
SCENE 33 - LOW ANGLE UP MCS - SMILING MONSTER LICKS HIS LIPS. HE LEANS OVER R.	5-00	448-04			
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 34 - CLOSE DOWN SHOT - REACTING ELIZABETH. MONSTER MOVES IN L.F.G.</p> <p>ELIZABETH. I, I'm, I'm, I'm engaged.</p> <p><u>MONSTER LAYS DOWN ON TOP OF ELIZABETH.</u></p> <p>And, and once we...but I didn't have...</p> <p>It was never a... Oh, oh, oh, oh! (singing) "Ah sweet mystery of life At last I found you..."</p> <p><u>SHE PUTS HER HAND UP AROUND BACK OF MONSTER.</u></p> <p>MONSTER (making sounds)</p> <p>ELIZABETH (singing) Ah, at last I know The secret of it all..." 37-11 485-15</p> <p>WIPE TO:</p> <p>SCENE 35 - EXT. WOODED AREA - NIGHT- KEMP AND VILLAGERS MOVING THRU WOODED AREA TO L. AS CAMERA PANS WITH THEM. KEMP STOPS CENTER PUTS HAND TO HIS LIPS.</p> <p>KEMP Ssssh! FADE OUT PICTURE: 14-05 500-04</p> <p>HEART OPEN UP FULL:</p> <p>SCENE 36 - INT. CAVE - CLOSE DOWN 2 SHOT - MONSTER LAYING NEXT TO ELIZABETH ON GROUND HANDS HER LIGHTS CIGARETTE AS CAMERA PULLS BACK FOR FULL SHOT THEY SILENTLY SMOKE.</p> <p>ELIZABETH AND MONSTER (exhaling smoke)</p> <p>ELIZABETH Penny for your thoughts.</p> <p>MONSTER (making sounds)</p> <p><u>ELIZABETH TURNS TOWARD MONSTER.</u></p> <p>ELIZABETH You're incorrigible, aren't you?</p> <p>MONSTER (making sounds)</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 36 - CONTINUED:</p> <p>ELIZABETH You ol' zipper neck.</p> <p>MONSTER (making sounds)</p> <p>ELIZABETH ROLLS ON HER BACK AND TOSSES HER CIGARETTE O.S.R. AND MONSTER TOSSES HIS O.S.L.</p> <p>ELIZABETH Ohhh, all right, (sighing) seven's always been my...lucky number. Come over here you hot monster. (laughing)</p> <p>MONSTER (making sounds)</p> <p>SHE BEGINS TO PULL MONSTER TO HER AND HE REACTS LOOKING UP O.S.R.</p> <p>ELIZABETH What is it?</p> <p>MONSTER (making sounds)</p> <p>ELIZABETH What's the matter? Is it that music? It's probably just from some nearby cottage.</p> <p>MONSTER RISES MOVING O.S.L. AND MOVES PAST ELIZABETH IN L. AND O.S.R.</p> <p>Nothing to worry about. Where are you going? What...?</p> <p>CAMERA DOLLIES IN FOR CS ON REACTING ELIZABETH LOOKING O.S.R.F.G.</p> <p>Oh, you men are all alike. Seven or eight quick ones and you're off with the boys. To boast and brag! You better keep your mouth shut! Oh, I think I love him! Oooh!</p> <p>FADE OUT PICTURE</p> <p>FADE IN:</p> <p>SCENE 37 - CS - HORN ON ROOF OF CASTLE</p>					

107-00

607-04

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 37 - CONTINUED:</p> <p>- CAMERA PULLS BACK AND L. FOR FULL SHOT OF IGOR HOLDING ENGLISH HORN WITH MUSIC STAND BEFORE HIM WITH INGA AT WALL LOOKING O.S.R. AND FREDDY PLAYING VIOLIN. FREDDY STOPS PLAYING LOOKS AT INGA AND SHE SHAKES HER HEAD NO AND HE RESUMES PLAYING. IGOR MOVES TO FREDDY'S SIDE TO PLAY HIS PART.</p> <p>64-01 671-05</p> <p>CUT TO:</p> <p>SCENE 38 - HIGH DOWN FULL SHOT - SIDE OF CASTLE WALL L. AS SHADOW OF MONSTER MOVES IN R. AND HE MOVES IN LOWER R.</p> <p>INGA (off) Oh, oh, look, he came back! Oh, look...</p> <p>9-08 680-13</p> <p>CUT TO:</p> <p>SCENE 39 - MED. DOWN FULL SHOT - INGA FREDDY AND IGOR LOOK OVER EDGE OF WALL DOWN R.</p> <p>INGA ...oh, keep playing. It's the music! It's the music that's bringing him back!</p> <p><u>FREDDY BEGINS TO PLAY VIOLIN AGAIN.</u></p> <p>8-09 689-06</p> <p>CUT TO:</p> <p>SCENE 40 - MED. DOWN FULL SHOT - MONSTER WITH OUTSTRETCHED HANDS MOVING TOWARD L. AS CAMERA PANS WITH HIM.</p> <p>MONSTER (making sounds)</p> <p>INGA (off) Come on,...</p> <p>4-08 693-14</p> <p>CUT TO:</p> <p>SCENE 41 - LOW ANGLE UP FULL 3 SHOT- INGA, FREDDY PLAYING AND IGOR LOOKING OVER WALL DOWN AT O.S. MONSTER.</p> <p>INGA Please, come on.</p> <p>2-05 696-03</p> <p>CUT TO:</p> <p>SCENE 42 - HIGH DOWN FULL SHOT - MONSTER LOWER CENTER STARTS CLIMBING UP SIDE OF WALL ON LARGE VINES.</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 42 - CONTINUED:					
MONSTER (making sounds) 11-14 708-02					
CUT TO:					
SCENE 43 - LOW ANGLE UP FULL 3 SHOT - INGA MOTIONING WITH HAND TO O.S. MONSTER BELOW AS FREDDY PLAYS AND IGOR STANDS NEXT TO HIM AS THEY LOOK DOWN OVER WALL.					
INGA Come on. Come on. Oh. 2-12 710-14					
CUT TO:					
SCENE 44 - HIGH DOWN FULL SHOT - MONSTER CLIMBING UP SIDE OF WALL LOWER CENTER.					
MONSTER (making sounds) 3-02 714-00					
CUT TO:					
SCENE 45 - CLOSE DOWN SHOT - MONSTER MAKES HIS WAY UP WALL TOWARD L.F.G. AS CAMERA PULLS BACK. 3-03 717-03					
CUT TO:					
SCENE 46 - MED. HIGH DOWN FULL 3 SHOT - IGOR, FREDDY PLAYING AND EXCITED INGA LOOKING OVER WALL.					
INGA Oh, come on, you can... 2-12 719-15					
CUT TO:					
SCENE 47 - HIGH DOWN FULL SHOT - MONSTER CLIMBS UP SIDE OF WALL.					
INGA (off) Come on! 4-15 724-14					
CUT TO:					
SCENE 48 - CLOSE DOWN SHOT - MONSTER CLIMBING UPWARD AS CAMERA PANS UP L. WITH HIM.					
MONSTER (making sounds) 4-07 729-05					
CUT TO:					
SCENE 49 - HIGH DOWN FULL SHOT - IGOR, FREDDY PLAYING AND INGA AS THEY LOOK OVER WALL AS MONSTER COMES INTO VIEW GRABBING EDGE OF WALL.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 49 - CONTINUED:					
INGA Come on, you can do it!					
MONSTER (making sounds)					
INGA REACHES OUT TO TAKE ARM OF MONSTER AND HE REACTS.					
MONSTER (making sounds)					
REACTING FREDDY STOPS PLAYING AND YELLS OUT.					
FREDDY Don't touch him, he wants to do it by... 18-14 748-03					
CUT TO:					
SCENE 50 - CLOSE DOWN SHOT - MONSTER HANGS ONTO EDGE OF WALL.					
FREDDY (off) ...himself!					
CAMERA PANS DOWN WITH SLIPPING REACTING MONSTER.					
MONSTER (making sounds)					
IGOR AND FREDDY (off) (yelling, muttering not distinct)					
FREDDY You can do it! Please, my creation!					
MONSTER CLAWS HIS WAY UP OVER EDGE OF ROOF AS CAMERA PANS UP WITH HIM.					
MONSTER (making sounds) 19-04 767-07					
CUT TO:					
SCENE 51 - MED. HIGH DOWN FULL GROUP SHOT - IGOR, FREDDY AND INGA WATCH AS MONSTER CLIMBS ONTO ROOF OVER WALL.					
MONSTER (making sounds) 4-08 771-15					
CUT TO:					
SCENE 52 - LOW ANGLE UP CS - MONSTER LEANING BACKWARD. IGOR MOVES IN R. TO GRAB ONTO MONSTER.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 52 - CONTINUED:</p> <p>MONSTER (making sounds)</p> <p>FREDDY (off) Quick, catch him!</p> <p>5-10 777-09</p> <p>CUT TO:</p> <p>SCENE 53 - MED. HIGH DOWN FULL GROUP SHOT - IGOR HOLDING ONTO MONSTER WITH AID OF INGA AS MONSTER COLLAPSES. FREDDY L. CENTER PLAYING FIDDLE. CAMERA PANS R. WITH FREDDY PLAYING AND LEANING OVER UNCONSCIOUS MONSTER.</p> <p>FREDDY Have all the preparations been made for the transference?</p> <p>INGA Yes, Doctor.</p> <p><u>CAMERA DOLLIES IN SLOWLY ON GROUP.</u></p> <p>IGOR Are you sure you want to go through with this?</p> <p>FREDDY It's the only thing that can save him now.</p> <p>IGOR Do you realize you're risking both your lives?</p> <p>FREDDY Yes.</p> <p>37-14 815-06</p> <p>WIPE TO:</p> <p>SCENE 54 - HIGH DOWN FULL SHOT - INGA CENTER BETWEEN TILTED TABLES WITH FREDDY ON L. AND MONSTER ON R. TABLE WITH IGOR UP AT GENERATOR UPPER CENTER B.G. ELECTRICAL IMPULSES FILLING ROOM.</p> <p>IGOR Switch it off!</p> <p><u>INGA WAVES ACKNOWLEDGEMENT TO IGOR. IGOR TURNS OFF SWITCHES ON GENERATOR. LIGHTS IN ROOM COME ON AND IGOR MOVES DOWN STEPS HITS MACHINE ON HIS WAY BY PICKS UP NOTEBOOK AND PEN AND CHECKS HEADGEAR WARN BY UNCONSCIOUS FREDDY.</u></p> <p>INGA How, how will I know when they are</p>					

P. 6-15 following P. 16
PTTS
P. 16 in M. 16-17

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 54 - CONTINUED: done? IGOR The doctor said to allow fifteen minutes. 58-11 874-01 CUT TO: SCENE 55 - CLOSE DOWN SHOT - COMATOSE FREDDY WITH STEEL CAP ON HIS HEAD. IGOR (off) Not one second more or less. 7-08 881-09 LAP DISSOLVE TO: SCENE 56 - HIGH DOWN FULL SHOT - EXT. COURTYARD OF CASTLE - NIGHT - TORCH ON SIDE OF BLDG. BURNING. KEMP WITH VILLAGERS MOVING INTO L. LOWER CENTER AND CAMERA PANS UP R. WITH THEM MOVING UP STEPS TO FRONT DOUBLE DOORS. VILLAGERS (yelling, chatter not distinct continues behind following scenes and dialogue) 11-10 893-03 CUT TO: SCENE 57 - INT. LABORATORY - MED. DOWN 3 SHOT - IGOR L. AND INGA R. OF COMATOSE FREDDY ON TABLE CENTER. INGA How long now? 2-11 895-14 CUT TO: SCENE 58 - MC DOWN SHOT - COMATOSE FREDDY. IGOR (off) Two more minutes. 2-09 898-07 CUT TO: SCENE 59 - EXT. COURTYARD - HIGH DOWN FULL SHOT - KEMP AND VILLAGERS AS VILLAGERS PICK UP KEMP USING HIM FOR BATTERING RAM. VILLAGERS (making sounds) KEMP (in German)Eins, Zwei, drei.... (Translated: One, two, three...) VILLAGERS SHOVE KEMP INTO DOOR AND IT DOES NOT MOVE.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 59 - CONTINUED:</p> <p>VILLAGERS (yelling, chatter not distinct)</p> <p>KEMP (in German) Eins, Zwei, drei... (Translated: One, two, three...)</p> <p>VILLAGERS (yelling, chatter not distinct)</p> <p>KEMP (in German) Eins, zwei, drei... (Translated: One, two, three..)</p> <p>VILLAGERS SHOVE KEMP UP AGAINST DOORS AND THEY BREAK IN.</p> <p>VILLAGERS (yelling, chatter not distinct) 20-06 918-13</p> <p>CUT TO:</p> <p>SCENE 60 - INT. CASTLE - LOW ANGLE FULL SHOT - VILLAGERS WITH KEMP BETWEEN THEM MOVE INTO CASTLE WITH HIM AND O.S.L.</p> <p>VILLAGERS (yelling, chatter not distinct)</p> <p>VILLAGERS DIVIDE UP SOME MOVE O.S.L. AND OTHERS R. 10-11 929-08</p> <p>CUT TO:</p> <p>SCENE 61 - INT. LABORATORY - MED. DOWN 3 SHOT - IGOR L. INGA R. OF COMATOSE FREDDY CENTER ON TABLE. THEY REACT TO O.S. YELLING.</p> <p>VILLAGERS (off) (yelling, chatter not distinct)</p> <p>INGA What's that noise?</p> <p>IGOR I don't know!</p> <p>INGA What time is it?</p> <p>IGOR Almost time. 9-04 938-12</p> <p>CUT TO:</p> <p>SCENE 62 - CS - UP ANGLE - CLOCK ON WALL AS SECOND HAND MOVES FROM 25 TICKING OFF SECONDS. 2-11 941-07</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
CUT TO:					
SCENE 63 - CLOSE DOWN GROUP SHOT - VILLAGERS RUSHING INTO LABORATORY FROM CENTER R. AND MOVING O.S.L.F.G.					
VILLAGERS (yelling, chatter not distinct) 4-02 945-09					
CUT TO:					
SCENE 64 - MED. DOWN FULL 3 SHOT- IGOR, COMATOSE FREDDY AND REACTING INGA.					
VILLAGERS (off) (yelling, chatter not distinct continues behind following dialogue and scenes)					
INGA Oh, my God, it's the villagers. 2-05 947-14					
CUT TO:					
SCENE 65 - LOW ANGLE UP FULL SHOT - VILLAGERS BREAK DOWN DOOR CENTER LEADING TO LAB. THEY CARRY PRONE KEMP BETWEEN THEM AS THEY MOVE TO L. AND DOWN STEPS O.S.					
INGA (off) No, no! 7-02 955-00					
CUT TO:					
SCENE 66 - HIGH DOWN FULL SHOT - INGA BETWEEN COMATOSE FREDDY AND MONSTER AS VILLAGERS IN UPPER CENTER B.G. MOVING DOWN STEPS TO LOWER LEVEL IN LABORATORY.					
INGA Please! 1-13 956-13					
CUT TO:					
SCENE 67 - CLOSE DOWN 3 SHOT - OVER COMATOSE FREDDY F.G. FAVORS REACTING EXCITED INGA CENTER WITH COMATOSE MONSTER ON TABLE BEHIND HER.					
INGA Just another seven seconds! 2-10 959-07					
CUT TO:					
SCENE 68 - LOW ANGLE UP MCS - 1ST VILLAGER WITH AXE BREAKING UP EQUIPMENT. ELECTRICAL FLASHES FILL SCREEN. 1-12 961-03					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 69 - CS - CLOCK ON WALL AS SECOND HAND STOPS 7 SECONDS BEFORE TIME. CAMERA ZOOMS UP FOR VCS ON CLOCK.					
INGA (off) (yelling, sobbing) No! 3-15 965-02					
CUT TO:					
SCENE 70 - CLOSE DOWN SHOT - COMATOSE FREDDY AS HANDS TAKE OFF STEEL CAP.					
INGA(off) No! 1-06 966-08					
CUT TO:					
SCENE 71 - CLOSE DOWN SHOT - MONSTER OPENING HIS EYES.					
VILLAGERS (off) (yelling, chatter not distinct) 3-03 969-11					
CUT TO:					
SCENE 72 - HIGH DOWN FULL SHOT - VILLAGERS CENTER AND KEMP IN B.G. AS VILLAGERS BEGIN LIFTING BODY OF COMATOSE FREDDY WITH INGA REACTING WATCHING THEM AS MONSTER WAKENS.					
VILLAGERS (yelling, chatter not distinct)					
INGA (overlapping above yelling) No! No!					
No!					
MONSTER Put that man down!					
INGA TURNS TO LOOK AT MONSTER AS VILLAGERS BECOME QUIET REACTING.					
1ST VILLAGER It's the monster!					
2ND VILLAGER No, it can't be!					
1ST VILLAGER It is! 11-07 981-02					
CUT TO:					
SCENE 73 - CLOSE DOWN SHOT - MONSTER ON TABLE WITH STEEL CAP ON HIS HEAD.					
MONSTER I said, 'put that man down!' 4-14 986-00					
CUT TO:					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 74 - MED. DOWN FULL GROUP SHOT - VILLAGERS HOLDING FREDDY GENTLY SET HIM BACK DOWN ON TABLE REACTING TO O.S. MONSTER R. KEMP STANDS L. CENTER. IGOR CENTER AMONG VILLAGERS. 2-06 988-06</p> <p>CUT TO:</p> <p>SCENE 75 - HIGH DOWN FULL SHOT - INGA RELEASING MONSTER AS VILLAGERS WATCH QUIETLY. 3-01 991-07</p> <p>CUT TO:</p> <p>SCENE 76 - CGS - VILLAGERS LOOKING O.S.R.F.G. 1-06 992-13</p> <p>CUT TO:</p> <p>SCENE 77 - HIGH DOWN FULL SHOT - MONSTER OFF TABLE AS VILLAGERS WATCH SILENTLY.</p> <p>VILLAGERS (making sounds) Ooooh!</p> <p>VILLAGERS STEP BACKWARD AS MONSTER MOVES TOWARD L. CENTER. 5-02 997-15</p> <p>CUT TO:</p> <p>SCENE 78 - CGS - VILLAGERS REACTING AND STEP BACKWARD LOOKING O.S.R.F.G. 1-15 999-14</p> <p>CUT TO:</p> <p>SCENE 79 - LOW ANGLE FULL SHOT - VILLAGERS STEP BACK AS MONSTER MOVES TOWARD THEM L. CENTER. INGA STANDS R. CENTER. KEMP CENTER AS MONSTER MOVES AROUND FREDDY ON TABLE TOWARD KEMP.</p> <p>KEMP Who do you think you are... 4-02 1004-00</p> <p>CUT TO:</p> <p>SCENE 80 - CGS - KEMP F.G. LOOKS O.S.L. WITH VILLAGERS BEHIND HIM.</p> <p>KEMP ...that you order dese people about?</p> <p>MONSTER LUNGES IN L.F.G. TOWARD KEMP WHO REACTS.</p> <p>MONSTER (off) I am the... (on) ...monster!</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 80 - CONTINUED:					
CAMERA PANS R. WITH REACTING KEMP JUMPING BACK AWAY FROM MONSTER.					
VILLAGERS (gasping) Ooooh!					
CAMERA PANS L. SLIGHTLY WITH KEMP AS HE LOOKS O.S.L.					
KEMP Ya, ya, I can see that you are the monster.	14-05 1018-05				
CUT TO:					
SCENE 81 - LOW ANGLE UP MCS - MONSTER LOOKING O.S.R.					
KEMP (off) H'm!					
MONSTER As long as I can remember people have hated me. They look at my face and my body and they run away in horror.	17-03 1035-08				
CUT TO:					
SCENE 82 - MCS - LITTLE DOOR OPENS AND FRAU LOOKS O.S.F.G. REACTING.					
MONSTER (off) In my loneliness I decided that if I could not inspire love, which was my deepest hope,...	7-12 1043-04				
CUT TO:					
SCENE 83 - LOW ANGLE UP MCS - MONSTER.					
MONSTER ...I would instead cause fear!	5-15 1049-03				
CUT TO:					
SCENE 84 - C3S - REACTING HORRIFIED VILLAGERS LOOKING O.S.L.F.G.					
VILLAGERS (off) (gasping)	2-10 1051-13				
CUT TO:					
SCENE 85 - LOW ANGLE UP CS - MONSTER LOOKING DOWN O.S.R.F.G.					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 85 - CONTINUED:					
MONSTER I live...because this poor, half-crazed genius... 11-05 1063-02					
CUT TO:					
SCENE 86 - CLOSE DOWN SHOT - COMATOSE FREDDY ON TABLE.					
MONSTER (off) ...has given me life. He alone held an image of me... 6-03 1069-05					
CUT TO:					
SCENE 87 - CS - REACTING INGA LOOKING DOWN O.S.L.F.G. WITH HER HAND TO HER MOUTH.					
MONSTER (off) ...as something beautiful. And then... 7-03 1076-08					
CUT TO:					
SCENE 88 - CLOSE DOWN SHOT - COMATOSE FREDDY ON TABLE.					
MONSTER (off) ...when it would have been easy enough to stay out of danger... 5-14 1082-06					
CUT TO:					
SCENE 89 - CLOSE DOWN GROUP SHOT - VILLAGERS LOOKING O.S.F.G.					
MONSTER (off) ...he used his own body as a guinea pig... 5-03 1087-09					
CUT TO:					
SCENE 90 - LOW ANGLE UP CS - MONSTER.					
MONSTER ...to give me a calmer brain...and a, a somewhat more, h'h, sophisticated way of expressing myself.					
KEMP (off) Well,... 16-13 1104-06					
CUT TO:					
SCENE 91 - HIGH DOWN FULL SHOT - INGA R. WITH IGOR BEHIND TABLE CENTER WHERE COMATOSE FREDDY LIES WITH MONSTER AND					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 91 - CONTINUED:</p> <p>KEMP CENTER WITH VILLAGERS IN B.G. L. AND R.</p> <p>KEMP ...this is, of course, entirely different situation. As the leader of this community, may I be the first to offer my hand in friendship.</p> <p>MONSTER SHAKES HAND OF KEMP.</p> <p>VILLAGERS (clapping hands, yelling, chatter not distinct)</p> <p>IGOR CLAPPING HANDS JUMPING UP AND DOWN. 23-02 1127-08</p> <p>CUT TO:</p> <p>SCENE 92 - CS - THRU SMALL OPENING IN DOOR REACTING FRAU BLUCHER STANDS SADLY.</p> <p>VILLAGERS(off) (clapping hands, yelling, chatter not distinct)</p> <p>FRAU BLUCHER (sobbing) 5-15 1133-07</p> <p>CUT TO:</p> <p>SCENE 93 - HIGH DOWN FULL SHOT - OVER INGA R. CENTER FAVORING FREDDY ON TABLE WITH IGOR BEHIND THE HEAD OF TABLE CENTER WITH MONSTER, KEMP AND VILLAGERS IN CENTER B.G.</p> <p>MONSTER Thank you.</p> <p>KEMP You are entirely welcome. Und now, let us all go to my house for a little sponge cake, und a little vine, und (not distinct) shit!</p> <p>KEMP REACTS TAKING WOODEN HAND FROM MONSTER.</p> <p>To the lumber yard!</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 93 - CONTINUED:</p> <p>VILLAGERS (yelling, chatter not distinct)</p> <p>VILLAGERS WITH KEMP MOVING UP STAIRS R. INGA STEPS NEXT TO PRONE FREDDY AS IGOR AND MONSTER ON L. OF TABLE MOVE TO IT AND THEY ALL LAY THEIR HEADS DOWN ON CHEST OF FREDDY.</p> <p>45-09 1179-00</p> <p>IRIS IN:</p> <p>SCENE 94 - INT. FREDDY'S BEDROOM - NIGHT - MED. DOWN FULL SHOT - PICTURE OF BARON ON WALL AS DOOR L. CENTER OPENS AND FREDDY DRESSED IN TOP HAT AND TAILS CARRYING INGA IN WEDDING GOWN OVER THRESHOLD INTO BEDROOM.</p> <p>FREDDY (off) (ad lib singing)</p> <p>HE KICKS DOOR CLOSED AND SETS INGA DOWN ON HER FEET.</p> <p>Hello, Mrs. Frankenstein.</p> <p>INGA Mrs.. Frankenstein what a beautiful name. (laughing)</p> <p>FREDDY TAKES OFF TOP HAT AND LEANS TOWARD INGA TO KISS HER.</p> <p>FREDDY Darling.</p> <p>INGA Hold onto your hat.</p> <p>FREDDY What?</p> <p>INGA I'll be right back!</p> <p>INGA MOVES TOWARD R.B.G. AS CAMERA PANS R. WITH MOVING FREDDY.</p> <p>FREDDY Ooo, wa, wa, wa: Ooooh, wa, wa, wa, wa, wa.</p> <p>HE PUTS TOP HAT ON HIS HEAD AND MOVES R. ACROSS ROOM TO FIREPLACE.</p> <p>(ad lib singing)</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
SCENE 94 - CONTINUED:					
CAMERA PANS R. WITH FREDDY AS HE REMOVES HIS JACKET AND STARTS TO TOSS HIS HAT THEN STOPS AND PUTS IT ON HIS HEAD.					
I'm holding onto to it, darling!					
INGA (off) Just a few more seconds.					
REACTING FREDDY TURNS AND REMOVES HIS TIE AND CAMERA PANS R. WITH HIM ACROSS ROOM TOWARD CENTER B.G.					
FREDDY Oh. (humming)					
HE OPENS WINDOW AND LOOKS OUT. AND CAMERA DOLLIES IN SLOWLY.					
VOICE (ad lib singing) 91-07 1270-07	127A		3.0	1263.0	1266.0
CUT TO:					
SCENE 95 - MCS - DOOR.					
VOICE (ad lib singing) 2-09 1273-00					
CUT TO:					
SCENE 96 - FULL SHOT - FREDDY TURNS FROM WINDOW AND CAMERA DOLLIES IN SLOWLY AS HE MOVES TOWARD F.G.					
VOICE (ad lib singing)					
REACTING DIZZILY FREDDY CLOSSES HIS EYES AND TOUCHES HIS HEAD. CAMERA DOLLIES IN FOR CS ON FREDDY.					
23-04 1296-04					
CUT TO:					
SCENE 97 - INT. MODERN BEDROOM - NIGHT - FULL SHOT - DOOR OPENED IN CENTER B.G.					
ELIZABETH (off) (ad lib singing)					
CAMERA PANS L. OVER ROOM TO BED WHERE MONSTER SITS READING WALL STREET JOURNAL.					
Honey, honey, I hope you didn't find					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 97 - CONTINUED:</p> <p>daddy's little party too boring. I mean, he did it just for you and he meant so well. Say you liked it.</p> <p>MONSTER M'hm.</p> <p>CAMERA DOLLIES IN TOWARD MONSTER IN BED READING PAPER.</p> <p>ELIZABETH (off) Honey, did you change? I put a special hamper in the bathroom just for your shirts. And the other one is just for socks and poo-poo undies. Here I come.</p> <p>INSERT - (newspaper) THE WALL STREET JOURNAL 40-15 1337-03</p> <p>CUT TO:</p> <p>SCENE 98 - CLOSE DOWN SHOT - ELIZABETH WITH UPDO HAIR STANDS IN DOORWAY LOOKING O.S.L.</p> <p>ELIZABETH (making sound of animal)</p> <p>SHE BEGINS MOVING L. 11-11 1348-14</p> <p>CUT TO:</p> <p>SCENE 99 - HIGH DOWN FULL SHOT - CAMERA PANS L. WITH MOVING ELIZABETH ACROSS ROOM AND STOPS CENTER KICKING OFF HER SLIPPERS.</p> <p>ELIZABETH (making sounds) (ad lib singing)</p> <p>SHE LICKS HER FINGER AND TOUCHES HER POSTERIOR MAKING BURN SOUND. 14-08 1363-06</p> <p>CUT TO:</p> <p>SCENE 100 - CS - REACTING MONSTER LOOKING O.S.R.</p> <p>MONSTER (making sounds) 5-02 1368-08</p> <p>CUT TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 101 - INT. FREDDY'S BEDROOM - NIGHT - CAMERA PANS L. WITH FREDDY MOVING ACROSS TOWARD BED WITH ARMS OUTSTRETCHED.</p> <p>FREDDY (making sounds)</p> <p>HE MOVES TO SIDE OF BED FOR FULL 2 SHOT WITH INGA IN BED PULLING BACK COVERS FOR FREDDY AS HE GETS INTO BED.</p> <p>INGA M'mmm, the feeling is mootual.</p> <p>You know, you're a puzzlement. Dere's something I've always wanted to ask you about that operation.</p> <p><u>SHE COVERS FREDDY AND LAYS IN HIS ARM.</u></p> <p>You know in the transference part?</p> <p>CAMERA DOLLIES IN SLOWLY FOR CS ON REACTING FREDDY.</p> <p>The monster got part of your vonderful brain, but what did you ever get from him?</p> <p>FREDDY M'mmm!</p> <p><u>VCS ON FREDDY'S EYES.</u> 55-14 1424-06</p> <p>CUT TO:</p> <p>SCENE 102 - CS - FIRE BLAZING IN FIRE-PLACE.</p> <p>INGA (off) Oh! Oh! I don't believe... Oh! Ow!</p> <p>Oh! Oh! (singing) "Oh, sweet mystery of life At last I found you..." 22-11 1447-01</p> <p>LAP DISSOLVE TO:</p> <p>SCENE 103 - EXT. ROOF OF CASTLE - IGOR SITS ON WALL PLAYING FRENCH HORN. CAMERA PULLS BACK AND DOWN FOR FULL SHOT. 15-08 1462-09</p> <p>LAP DISSOLVE TO:</p>					

CONTINUITY AND DIALOGUE	NO.	MASTER TITLE	FTGE.	START	FINISH
<p>SCENE 104 - CASTLE ON MOUNTAIN TOP CENTER B.G. - FULL LONG SHOT. ROLL UP END TITLE CREDITS:</p> <p>THE PLAYERS</p> <p>Dr. Frankenstein.....GENE WILDER The Monster.....PETER BOYLE Igor.....MARTY FELDMAN Elizabeth.....MADELINE KAHN Frau Blucher.....CLORIS LEACHMAN Inga.....TERI GARR Inspector Kemp.....KENNETH MARKS Herr Falkstein.....RICHARD HAYDN Mr. Hilltop.....LIAM DUHN Medical Student.....DANNY GOLDMAN Sadistic Jailor.....OSCAR BEREGI Village Elder.....ARTHUR MALET Insp. Kemp's Aide.....RICHARD ROTH Gravediggers.....MONTE LANDIS Little Girl.....ANNE BEESLEY Blindman.....GENE HACKMAN</p> <p>Produced by GRUSKOFF/VENTURE FILMS, CROSSBOW PRODUCTIONS, INC. AND JOUER LIMITED</p> <p>Released by TWENTIETH CENTURY-FOX FILM CORPORATION</p> <p>Produced by MICHAEL GRUSKOFF</p> <p>Directed by MEL BROOKS</p> <p>POP OUT TITLE: DISSOLVE IN TITLE: The End</p> <p><u>LIGHT IN CASTLE WINDOW GOES OUT.</u></p> <p>FADE OUT TITLE AND PICTURE: 61-09 1524-02</p> <p>CUT TO:</p> <p>SCENE 105 - RATING CARD</p> <p>THE MOTION PICTURE CODE AND RATING ADMINISTRATION HAS RATED THIS MOTION PICTURE PG PARENTAL GUIDANCE SUGGESTED- SOME MATERIAL MAY NOT BE SUITABLE FOR PRE-TEENAGERS (Seal) MOTION PICTURE ASSOCIATION OF AMERICA 8-00 1532-02</p> <p>END OF REEL SIX PART A & B EXHIBITION REEL FOOTAGE 1520-02</p>					