

ACT TWO

The l

Scene 1

#12 - He's Loose

The CURTAIN rises.

The Town Square.

SOUND of a WEREWOLF is heard.

THE VILLAGERS enter, carrying lighted torches and pitchforks, led by INSPECTOR KEMP. ALL race about in pursuit of the MONSTER

VILLAGER #1

HE'S LOOSE!

VILLAGER #2

HE'S LOOSE!

VARIOUS VILLAGERS

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

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

THREE VILLAGERS

HE'S LOOSE!

THREE OTHER VILLAGERS

HE'S LOOSE!

ALL

HE'S LOOSE!

KEMP

THEY RELEASED A HORROR,

THEY RELEASED A FRIGHT,

LURKING IN THE DARKNESS

WAITING IN THE NIGHT

FOR THIS ACT OF MADNESS

THERE IS NO EXCUSE!

ALL

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

ALL e

The MONSTER crosses upstage of all the VILLAGERS.

KEMP

HE WILL SACK OUR VILLAGE
HE WILL BREAK OUR BACKS

MEN

HE WILL BREAK OUR BACKS

KEMP

HE WILL RAPE AND PILLAGE
STOP HIM IN HIS TRACKS!

WOMEN

STOP HIM IN HIS TRACKS!

MEN

CATCH HIM BY THE NECK

ALL

PUT IT IN A NOOSE!
HE'S LOOSE, HE'S LOOSE, HE'S LOOSE!

KEMP & ALL

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

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

KEMP

FOR THIS ACT OF MADNESS
THERE IS NO EXCUSE
HE'S LOOSE, HE'S LOOSE

ALL

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

ALL exit and we transition to...

SPECTOR

ACT TWO

Scene 2

The laboratory. A few days later.

FREDERICK and INGA enter, both dressed in white laboratory coats.

FREDERICK

Oh, Inga, I know that if I could figure out a way to infuse his distorted brain with intelligence and humanity, why he'd be right as rain.

HE crosses and picks up a book.

But I can't concentrate, three days and that rampaging monster still on the loose. I can't stop thinking about it. I can't, I can't, I can't!

INGA

Then don't! Then don't! Then don't!

As M

What ar

#13 - Listen To Your Heart

You are the world's greatest expert on the brain but there are times, my darling Doctor, when your brain should be the last thing on your mind.

FREDERICK's head is buried in the book.

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

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

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

LET'S BE TOTALLY FOOLISH,
TWO NITWITS NEVER APART,
YOU'LL FIND SUCH BLISS IN,

DANCI

FREDERI
INGA'S a

#13a - Listen

(INGA)

THE KISSIN' YOU'RE MISSIN'.

SO LISTEN, LISTEN TO YOUR HEART!

As MUSIC continues.

FREDERICK

What are you trying to tell me?

INGA

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

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

DANCE BREAK

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

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

bookcase and he and Inga enter.
 FREDERICK *pushes the red-button that activates the platform and then snuggles in*
 INGA'S *arms-on-the platform-as-it-elevates-them-slowly-up-and-out-of-sight.*

FREDERICK

(as they exit out of sight above)

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

INGA

(from off-stage above)

Do you like it?

FREDERICK

(from off-stage above)

Do I like it? I...I...I love it!!

INGA

Yodell eh eee ooo

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

FRAU BLUCHER

Doktor?

IGOR

Inga?

FRAU BLUCHER

Doktor?

IGOR

Inga?

FRAU BLUCHER

Doctor?

IGOR

Inga?

FRAU BLUCHER

I thought they were in here.

IGOR

(seeing the lab coats on the floor)

They are.

~~THEY look up and see the lab table in the air.~~

FRAU BLUCHER

Hmm, vat do you think he is doing ⁱⁿ up there with his "assistant"?

IGOR

What else? He's exploring the secrets of the female anatomy.

And wh

She's ass

#14 - Surp

What els

ELIZA

And who

Why, I'm
all the wa
and over a

Never!

Really? Ar

I am the h

Rememb

SOUND

Never min

FRAU BLUCHER

And what's she doing?

IGOR

She's assisting his brains out.

#14 - Surprise

FRAU BLUCHER & IGOR

What else could possibly go wrong?

ELIZABETH steps through the door upstage center, wearing a fox stole.

ELIZABETH

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

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

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

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

ME ME ME ME ME

ME ME ME ME ME... ME!

FRAU BLUCHER

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

ELIZABETH

Why, I'm Elizabeth Benning. Dr. Frankenstein's adorable madcap fiancée. I've come all the way from New York to surprise him. I'm sure he's spoken to you of me over and over again.

FRAU BLUCHER

Never!

ELIZABETH

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

FRAU BLUCHER

I am the housekeeper, Frau...

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

SOUND: HORSES whinny anyway.

Never mind.

e staircase.

ELIZABETH

Oh, well, of course, that explains it. Rich people, like me and Freddie, rarely confide in servants.

IGOR appears at her side and growls.

What is that?

FRAU BLUCHER

That is Igor, the Doctor's personal assistant.

IGOR bites off the head of ELIZABETH's fox stole.

ELIZABETH

Stop that! Stop that! Are you crazy?

FRAU BLUCHER

Igor! Igor! Drop it! Drop it!

HE does.

Good boy. Fetch.

She throws the head for Igor

SHE turns to ELIZABETH.

Igor has not met many American women. But forget him and let me warn you, I don't think Dr. Frankenstein will be entirely happy with this surprise.

ELIZABETH

Au contraire!

EV'RYBODY LOVES TO GET A SURPRISE,
LIFE CAN BE SO DULL WITHOUT A SURPRISE,

WHEN YOUR SPIRIT'S DRAGGING,
AND YOU'RE OH SO BLUE,
IT ALL CAN CHANGE,
IF THE FATES ARRANGE,
A NICE SURPRISE FOR YOU!

SHE reaches to IGOR, and HE snaps at her finger.

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

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

Miss Be

(to FK
Allow m
nails; Sa
darling F

Your mo

You can s

INGA's

(picking

rely confide

ENTOURAGE

Miss Benning!

ELIZABETH

(to FRAU BLUCHER and IGOR)

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

BOB

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

IGOR

You can say that again.

FRAU BLUCHER & IGOR

SOME FOLKS DON'T APPRECIATE A SURPRISE

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

ELIZABETH & ENTOURAGE

NO ONE COULD REFUSE A TEENY WEENY SURPRISE

FRAU BLUCHER & IGOR

(picking the slip up before ELIZABETH notices)

'SPECIALLY IF THEY'RE NAKED WHEN THEY'RE SURPRISED

ELIZABETH & ENTOURAGE

PROTESTANTS AND JEWS ALL LOVE A SURPRISE!

FRAU BLUCHER & IGOR

IF YOU KNOW WHAT'S DOING

ELIZABETH

A SURPRISE IS BREWING

FRAU BLUCHER & IGOR

HERE'S WHAT WE ADVISE,

ELIZABETH & ENTOURAGE

UH HUH!

FRAU BLUCHER & IGOR

NEVER BOTHER PEOPLE WITH A SURPRISE!

ELIZABETH

FREDDIE, ARE YOU READY,

FOR A SIMPLY STUNNING SURPRISE?

you, I

ers.

*As ELIZABETH dances SHE accidentally hits the red button that lowers the platform.
The following sections are sung simultaneously as the platform moves up and down.*

FRAU BLUCHER & IGOR

SOME FOLKS DON'T APPRECIATE BEING SURPRISED
'SPECIALLY IF THEY'RE NAKED WHEN THEY'RE SURPRISED
EMBRACE THE UNEXPECTED,
AND LET THE FATES DEVISE

ENTOURAGE

EV'RY BODY LOVES TO GET A SURPRISE
OH LIFE CAN BE SO DULL WITHOUT A SURPRISE
EMBRACE THE UNEXPECTED,
AND LET THE FATES DEVISE

ELIZABETH

IT'S ME! IT'S ME! IT'S ME! IT'S ME!
FREDDIE DAHLING
IT'S ME! OUI, OUI!
IT'S ME YOU SEE, IT'S ME!
EMBRACE THE UNEXPECTED,
AND LET THE FATES DEVISE

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

A STUNNING, CUNNING
WONDERFUL SURPRISE

FREDERICK

Elizabeth?

ELIZABETH

Freddy?

INGA

Scheisse!

*ELIZABETH bumps into the table just as FREDERICK and INGA sit up. SHE sees
THEY are stark naked.*

ELIZABETH

AHH

ELIZABETH faints dead away.

BLACKOUT!

#15 - Ple

Oh, Lord

Oh, lordy,
long since

the platform.
and down.

ACT TWO

Scene 3

The remote cottage of an aging blind HERMIT in the mountainous hills somewhere above Transylvania Heights.

A HERMIT, cane in hand, stands outside the cottage gazing blindly up toward the sky as MUSIC begins.

#15 - Please Send Me Someone

HERMIT

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

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

SOMEONE,
I NEED SOMEONE,
A FRIEND TO END DESPAIR.
SOMEONE TO COMFORT MY SOUL,
SOMEONE
TO MAKE MY LIFE WHOLE.
CAN YOU HEAR ME?

SOMEONE,
I'M PRAYING FOR SOMEONE,
I'M SAYING THERE'S SOMEONE
OUT THERE FOR ME!
EACH NIGHT I'M YEARNING,
TOSSING AND TURNING,
DREAMING MY DREAM COMES TRUE!

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

Oh, lordy, I'm prayin' to ya. Look down on your poor blind hermit. It's been so long since I felt the touch of someone's hand, so long since I heard the sound of

ED

sheet, arrives

SHE sees

(HERMIT)

someone's voice. Every night, all I hear is the wind in the trees, and if I'm lucky, an owl or maybe... a cricket. Oh, lord, let's face it, we're talkin' LONELY here.

CAN YOU HEAR ME?

SOMEONE,

I'M PRAYING FOR SOMEONE,

I'M SAYING THERE'S SOMEONE

OUT THERE FOR ME.

EACH NIGHT I'M YEARNING,

TOSSING AND TURNING,

DREAMING MY DREAM COMES TRUE!

SOMEONE,

PLEASE SEND ME SOMEONE,

DEAR GOD, SEND ME SOMEONE

The MONSTER crashes through the wall.

THANK YOU!

The HERMIT speaks to the MONSTER, who constantly makes a variety of moaning and groaning sounds throughout this scene.

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

The MONSTER grunts.

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

The MONSTER grunts again.

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

Running his hands over the MONSTER.

An incredibly large mute. But come, come in out of the cold.

HE gestures to the MONSTER to follow him.

You must be hungry. Come to the table.

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

Watch out for the frying pan.

HE pulls out the chair.

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

Th
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thu
...or
HE
How
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Here y
Alth
to ha
once
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HE o
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Gewurt
The A
Oh no, c
HE pe
First we

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

(HERMIT)

...or maybe here.

HE crosses to a steaming iron pot of soup sitting on a stove.

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

The MONSTER, getting up from the floor and cautiously sitting at the table, groans again.

Was that hold the noodles?

The MONSTER makes another sound.

You got it.

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

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

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

Oh, I love a scream of delight! More?

The MONSTER groans.

Here you go!

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

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

HE opens a bottle of wine.

I've been saving a special bottle of wine for just such a joyous occasion. It's a Gewurtz Tramine Schwartzen Keller Spatlese 1905. Here, let me pour you some.

The MONSTER picks up a wine tankard, holds it out, and as the HERMIT pours.

Oh no, don't drink yet!

HE pours his own wine into a tankard.

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

n lucky, an
ere.

of moaning

ONSTER

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

LIGH
forlor

(HERMIT)

Ah, isn't that delicious?

The MONSTER groans.

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

HE holds up two cigars.

Cigars! There you go!

HE hands a cigar to the MONSTER and turns to the stovetop to retrieve a lit candle.

The HERMIT returns and, seeing the lighted candle, the MONSTER moans in fear.

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

HE lights his own cigar with the candle.

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

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

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

HE holds the flame of the candle to the MONSTER's thumb, setting it on fire.

The MONSTER screams in pain, leaps up and crashes through the cottage door, lurching off into the night.

BLAC

#15a - Please Send Me Someone - Reprise

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

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

FREDERICK

Inga, now!

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

d leaving the

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

HERMIT

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

BLACKOUT!

r-dinner

i lit candle.

ns in fear.

Here, let me

let me light

the

ire.

door,

! MONSTER.

's to INGA,

's dragged

ACT TWO

Scene 4

A dungeon in the depths of Castle Frankenstein.

Later the same evening.

#15b - The Dungeon

Lights up on FREDERICK, INGA, IGOR, and FRAU BLUCHER.

FREDERICK

I'm going in there. Alone.

INGA & IGOR

(simultaneously)

No!

FRAU BLUCHER

(simultaneously)

Yes!

FREDERICK

(to FRAU BLUCHER)

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

INGA

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

FREDERICK

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

INGA & FRAU BLUCHER

Yes, Doktor.

IGOR

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

It's been nice working with you.

#15c - "N

As FR

eyes ci

door's

sleepi

eyes n

and sn

GRRR...

A fright

breaks

second

This may

The M

Let me ou

INGA,

I was joki

one? Ha

The MC

Jesus Chri

Still no

Awww...

HE spea

Hello, han

The MC

Yeah, I me

The MO

Well, you a

you. Becau

The MO

Because th

#15c - "Nice Workin' With You"

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

MONSTER

GRRR... ROARRR...

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

FREDERICK

This may have been a mistake.

The MONSTER moves toward FREDERICK, who calls out in panic.

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

INGA, IGOR, and FRAU BLUCHER ignore his calls.

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

The MONSTER comes even closer, continuing to growl; in total panic.

Jesus Christ, let me the hell outta here!

Still no response and the MONSTER is coming closer.

Awww...

HE speaks with what he hopes is an ingratiating smile.

Hello, handsome.

The MONSTER stops, does a double-take.

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

The MONSTER stops and looks confused.

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

The MONSTER makes low moaning sounds.

Because they want to be like you. Tall, dark, handsome... green.

ature in
life!

natter how
this door,
Do not

The MONSTER makes an almost happy sound.

(FREDERICK)

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

The MONSTER sort of half smiles.

And do you want to talk about sheer strength? Do you want to talk about physical muscle? Do you want to talk about the Olympian ideal? You are an Atlas, an Adonis, a God! Listen to me! You are not evil, you... are... good!

The MONSTER makes sobbing sounds; FREDERICK holds him in his arms.

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

I'll teach to walk, to talk, and you'll no longer be hated but will instead be admired, respected and, dare I say, even loved. You'll be the greatest thing since the invention of fire.

MONSTER

Rworr?

We transition to...

#15d - Theatre Transition

ACT

Sc

A village

VILLAGE

FRAU

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You're toc

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Ladies and

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SHE stc

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FREDE

Inspector I

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What I hav

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Immortalit

SHE flas

And he's n

To INGA

And don't

My Fiancée

philosophic

ACT TWO**Scene 5**

A village theatre, Loew's Transylvania Heights.

VILLAGERS, along with KEMP, are making their way to their seats.

FRAU BLUCHER enters from behind the stage curtain and is greeted by a quiet audience.

FRAU BLUCHER

(responding to the silence)

You're too kind.

SHE reads from her notecard.

Ladies and Transylvanians, it is my great privilege tonight to introduce to you a man whose family name has for years been both fa-miss... und in-fa-miss. So now, without further ado-do...

SHE stops to re-read notecard.

...without further ado, do let me present Doktor Frederick Frankenstein! Oops, sorry, make zat Fronkensteen.

FREDERICK enters, greeting FRAU BLUCHER, who then exits.

FREDERICK

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

ELIZABETH

(appearing from stage right, applauding)

Immortality! How about this guy? Isn't Freddie fabulous?

SHE flashes her engagement ring as SHE crosses the stage.

And he's my fiancé.

To INGA who is standing at stage left.

And don't you forget it, you Transylvanian trollop.

FREDERICK

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

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

(FREDERICK)

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

To the MONSTER.

Walk... heel to toe.

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

Backwards!

The MONSTER does and is rewarded with a treat by FREDERICK.

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

To the ORCHESTRA CONDUCTOR.

Hit it!

#16 - Puttin' On The Ritz

BLACKOUT. Hats and canes are handed to FREDERICK and the MONSTER through the curtain. Then LIGHTS UP on FREDERICK and the MONSTER in pose.

FREDERICK sings.

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

MONSTER

(primitively, slurringly)

PUTTIN' ON THE RITZ!

FREDERICK

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

DANC

The Mi

with IN

number

ed in a super-
stage center.

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se.

MONSTER

PUTTIN' ON THE RITZ!

FREDERICK

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

MONSTER

SUPER DUPER!

FREDERICK

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

MONSTER

PUTTIN' ON THE RITZ!

DANCE BREAK: FREDERICK and MONSTER

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

INGA

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

IGOR

ON THAT FAMOUS THOROUGHFARE
WITH THEIR NOSES IN THE AIR

FREDERICK

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

INGA, IGOR & FREDERICK

SPENDING EVERY DIME
FOR A WONDERFUL TIME
IF YOU'RE BLUE AND YOU
DON'T KNOW WHERE TO GO TO
WHY DON'T YOU GO
WHERE THE FASHION SITS...

IGOR

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

INGA, IGOR & FREDERICK

(to the MONSTER)

TAKE IT!

MONSTER

(scats)

BAH DA DA DUM BAH
BAH DA DA DA DUM
WAH WAH WAH
WAH BAH DA
BODILY DA DUM
BODILY DA DUM
BE DOO BE
DOO WAH

INGA, IGOR & FREDERICK

YEAH!

MONSTER

SUPER DOOPER!

INGA, IGOR & FREDERICK

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

MONSTER

PUTTIN' ON THE RITZ!

FREDERICK

PUTTIN' ON THE RITZ!

INGA & IGOR

PUTTIN' ON THE RITZ!

INGA, IGOR, & FREDERICK dance off, leaving the MONSTER alone with his SHADOW.

BOTH dance, until the MONSTER scares away his SHADOW.

A CH

DANC

FRED.

MONS

climbs

#16a - Put

The nur

behind t

reverts t

#16b - He's

ROWRRR!

(trying to

No, stop, ca

Fire! ROWR

The MON

INGA and

(running c

Freddie! Dar

(to the MC

You keep you

ROWRRR!

The MONS

A CHORUS of MONSTERS enters wearing white tie and tails, and carrying canes.

DANCE BREAK

FREDERICK, INGA, IGOR and FRAU BLUCHER join the CHORUS of MONSTERS and a kick-line is formed. The kick-line disassembles and the MONSTER climbs onto a platform at center.

MONSTER

PUTTIN' ON THE RITZ!

#16a – Puttin' On The Ritz-Tag

The number comes to a big finish. ALL step forward to take a bow. The curtain closes behind them. As the happy MONSTER bows, a footlight explodes and immediately he reverts to his old fire-terrified self.

#16b – He's Loose (Reprise)

ROWRRR!

FREDERICK

(trying to calm the MONSTER)

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

MONSTER

Fire! ROWRRR!

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

ELIZABETH

(running on from the wings to FREDERICK)

Freddie! Darling! Are you all right?

(to the MONSTER)

You keep your hands off him, you great big monstrous beast!

MONSTER

ROWRRR!

The MONSTER picks up ELIZABETH and starts to carry her off.

ELIZABETH

(screaming as the MONSTER exits with her in his arms)

Help! Help! Help me!

ALL

(ad lib overlapping each other)

He's loose! The Monster is loose! Chase him! Catch him!

FREDERICK

Oh, my God! He's got Elizabeth What have I done! What have I done?

We transition to...

ACT

Sc

The M

The mo

Led by

torches,

KEMP ar

The MON

of the cave

#17 - Ah, Sw

(coming ou

Where am I..

SHE sees t

Ooooh! It's y

The MONS

What do you

The MONS

All right, don

let me go? My

ACT TWO**Scene 6**

The MUSIC continues.

The mouth of an open cave, somewhere deep in the forest.

Led by KEMP, angry VILLAGERS enter followed by LUDWIG. THEY carry lighted torches, shot guns, pitchforks, etc. THEY race about searching for the MONSTER.

KEMP

SEARCH EACH HILL AND VALLEY
FIND EACH WAY HE FLED
COMB EACH STREET AND ALLEY
OR ELSE WE'LL ALL BE DEAD!
CATCH HIM BY THE NECK
PUT HIM IN A NOOSE

ALL

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

KEMP and the VILLAGERS, followed by a reluctant LUDWIG.

The MONSTER enters carrying ELIZABETH. HE tosses her onto the ground in front of the cave.

#17 - Ah, Sweet Mystery Of Life**ELIZABETH**

(coming out of a faint)

Where am I...?

SHE sees the MONSTER looming over her.

Oooh! It's you.

The MONSTER moans.

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

The MONSTER moans lasciviously and begins removing his jacket.

All right, don't get any big ideas. I'm not afraid of you! How much do you want to let me go? My father is very rich. He'll pay for your speech therapy

The MONSTER growls and moves closer and begins to remove his tie.

(ELIZABETH)

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

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

Now hold on Mister, I've never... Oh, sure, one time I almost... but I've never in my entire life actually...

We hear her from deep inside the cave.

MUSIC out.

You can't be serious! Put that back! Woof! Ah... ah... ah...

AH, SWEET MYSTERY OF LIFE

AT LAST I'VE FOUND THEE

We see a display of FIREWORKS upstage.

AH, I KNOW AT LAST

THE MEANING OF IT ALL!

FIREWORKS end as KEMP and LUDWIG enter.

LUDWIG

Oh, terrible, Inspector, this is terrible. Again with the tacky torches and pitchforks. I shouldn't say this, but I almost wish they don't catch him.

KEMP

Are you crazy, Ludwig? He's abducted that poor girl and God knows what he's doing to her. We must find him, hang him and do the same to the diabolically insane Dr. Frankenstein. Then our village will at last have something it's never had before, something it's always wanted, something it's always needed -

LUDWIG

A gay bar?

KEMP

No, you idiot, peace and happiness!

LUDWIG

No, no, they're good, too. They're good too.

KEMP and LUDWIG exit.

ELIZABETH and the MONSTER enter from inside the cave, each smoking a cigarette.

ELIZABETH is now in a ripped and sexy version of the gown she'd been wearing when abducted and is also sporting a "Bride of Frankenstein" wig.

THEY

Penny for
meaningful
Love! And
either. No

SHE sn

#18 - Deep

What I'm t

The MOI

round of:

Again? You

SHE stan

Well, all rig

SHE lies t

C'mere, you

We hear ti

THEY playfully make their way to a stone ledge near the cave entrance and sit.

ELIZABETH

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

SHE snubs out her cigarette.

#18 - Deep Love

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

DEEP LOVE,
AT LAST I FOUND DEEP LOVE,
BEEN SEARCHING FOR DEEP LOVE,
FOR ALL OF MY LIFE!
LONG LOVE,
INCREDIBLY LONG LOVE,
A CONSTANT AND STRONG LOVE,
THAT RIDS ME OF STRIFE!

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

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

The MONSTER makes a suggestive sound that SHE interprets as his wanting another round of sex.

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

SHE stands and makes her way back toward the cave entrance.

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

SHE lies down on the ground in front of the entrance.

C'mere, you great big hot monster.

We hear the MUSIC of a French horn being played somewhere nearby.

(ELIZABETH)

The MONSTER pricks up his ears and makes a gentler, cooing sort of sound, drawn to the magical tune. We see IGOR in the distance, playing the theme on his French horn.
What is it?

The MONSTER stands and looks off in the distance toward the source of the MUSIC.
What's the matter? Is it that music? Oh forget it. That's just some poor lonely fool blowing his French horn.

The MONSTER walks off, following IGOR and the MUSIC.

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

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

BLACKOUT! We segue to...

ACT

Scene

The lab

#18a - Back

Later th

FREDE

before, a

IGOR'S

(indicat

He's fast a

Good. The

You will n

Yes, and a

FREDE

Doctor, are

Yes, I'm fi
night the s

A crow
down th

Doktor! Do
surroundi

Dammit! A
complete l

ACT TWO**Scene 7**

The laboratory.

#18a - Back At The Lab

Later the same night.

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

IGOR

(indicating the MONSTER)

He's fast asleep, master.

FREDERICK

Good. Then let us get on with it.

INGA

You will now attempt the brain transference, Doctor?

FREDERICK

Yes, and at once - we've no time to lose!

FREDERICK gasps in pain.

INGA

Doctor, are you all right?

FREDERICK

Yes, I'm fine, it's just a touch of heartburn. The food they serve in this castle. Every night the same damn thing, stuffed cabbage, stuffed cabbage.

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

FRAU BLUCHER

Doktor! Doktor! The villagers have learned the Monster is here! They are surrounding the castle! They want to tear him limb from limb!

FREDERICK

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

FRAU BLUCHER

Transference? What is this transference?

(as SF

#18b - Brain Transference

Ja, Dokt

FREDERICK

Igor!

I'm going to prove that human intelligence can be transferred from one living brain to another.

Yes, Mas

FRAU BLUCHER

This transference, is it dangerous?

Connect

FREDERICK

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

Yes, mast

INGA

Oh, no. Then why are you doing it?

Inga, if so
know tha

FREDERICK

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

I got it, to

IGOR

Good luck, master.

As ING
causing

FREDERICK

Thank you, Igor.
Wait a minute, wasn't that?

SOUNI

IGOR q

IGOR

No

Sorry... a l

FREDERICK

I'm sure it was

The VIL

IGOR

No

Angry Villa

FREDERICK

I'm convinced

Quickly, we

IGOR

Get on with it

Yes, but, W

FREDERICK

(to INGA and FRAU BLUCHER)

There's no t

Get on with it, Lower the electrostatic brain transmitters.

Yes master.

INGA

(as SHE and FRAU BLUCHER lower two copper skull caps)

Ja, Doktor, lowering!

FREDERICK

Igor!

IGOR

Yes, Master?

FREDERICK

Connect the brain transmitters to the endopsychic interchanger.

IGOR

Yes, master. Connecting!

FREDERICK

Inga, if something should go wrong... if something should happen... I want you to know that when you're near me, I have this - how can I say it? - feeling.

INGA

I got it, too, Doktor - the feeling is moo-chul.

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

SOUND: Electric Jolt

IGOR quickly shuts it off.

IGOR

Sorry... a bit premature!

The VILLAGERS can be heard shouting outside.

FRAU BLUCHER

Angry Villagers!

FREDERICK

Quickly, we must hurry. Igor, throw the third switch.

IGOR

Yes, but, What happened to the first and second switch?

FREDERICK

There's no time! Throw it.

IGOR

Yes master.

iving brain

may very

All right,

HE turns it on. There is a display of flashing colored lights as both the MONSTER and FREDERICK writhe and bounce on the operating tables. In a transparent plastic tube that is connected from FREDERICK's skullcap to the MONSTER's skullcap, a bolt of crackling electricity flashes back and forth. After maybe fifteen seconds, the machine suddenly shuts down and all is silent. Both FREDERICK and the MONSTER are either unconscious or dead. IGOR gives the machine one final kick.

IGOR

Transference complete!

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

FREDERICK

ROWRRR! ROWRRR!

FRAU BLUCHER

Oh dear God, no, the Doktor has been turned into the monster!

FREDERICK

No, no... it's the stuffed cabbage, stuffed cabbage.

HE pats his chest, miming acute heartburn.

The creature, how's the creature?

FRAU BLUCHER

He's not moving.

We hear further off-stage sounds of approaching angry VILLAGERS.

IGOR

Angry villagers!

A horde of angry VILLAGERS led by KEMP now burst into the laboratory. Two of the VILLAGERS corral INGA, IGOR and FRAU BLUCHER.

KEMP

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

VILLAGER #1

Yes, Inspector!

VILLAGER #1 moves to seize the MONSTER but then stops.

KEMP

What's wrong? Seize him, I said!

We're to

Dead? A

HE cr

check

Ja, you'r

Ja! Thanl

Oh, my C

But it wa

#19 - Hang

A VILL

Here! The ago in a n ravished a life, you a

Oh, my go

(chant)

FREDEK

No, please,

Yes, yes, ple

Save your b
Fronkenstee

MONSTER and
plastic tube
ap, a bolt of
: machine
TER are

VILLAGER #1

We're too late, sir. I think he's dead.

KEMP

Dead? Are you sure? Let me check.

HE cranks his artificial arm and places the wooden fingers on the MONSTER's neck to check his pulse.

Ja, you're right. I feel no pulse. He's dead. Thank God!

VILLAGERS

Ja! Thank God!

FREDERICK

Oh, my God, what have I done? I've killed him!

KEMP

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

ght on his

#19 - Hang The Doctor

A VILLAGER hands him a woman's shoe.

Here! The left shoe of your beloved betrothed, Fraulein Benning! Found only an hour ago in a nearby cave. All that remains of the poor woman after your monster had ravished and torn her to pieces. As the crazed doctor who brought the monster to life, you are herewith accused of murder and sentenced to die!

FREDERICK

Oh, my god, Elizabeth, I've caused her death, too.

VILLAGERS

(chant)

HANG HIM TILL HE'S DEAD, HANG HIM TILL HE'S DEAD,
HANG HIM TILL HE'S DEAD.

FREDERICK is quickly led to stand on a chair with a noose around his neck.

INGA

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

IGOR & FRAU BLUCHER

Yes, yes, please don't!

KEMP

Save your breath! All right, before we hang you, do you have any last words, Dr. Frankenstein?

Two of the

FREDERICK

ALTHOUGH MY TIME ON EARTH IS DONE
ALTHOUGH I FACE THIS CROWD
ALTHOUGH I'M HATED AND DESPISED
OF ONE THING I AM PROUD

I'M NOW A MAN WHO HAS NO SHAME
AT WHAT IS TRULY MINE
SO HEAR ME SHOUT MY FAMILY NAME
I AM A FRANKENSTEIN

KEMP

Very well then, I grant your wish, you shall die a Frankenstein.

The VILLAGERS cheer.

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

A pair of VILLAGERS yank the chair out from under FREDERICK and he is hung, swinging by his neck on the noose hanging from the crossbeam.

THE VILLAGERS

Oooooohhhh.

INGA

(crying out)

No! No! NO!

A distraught FRAU BLUCHER and IGOR loudly moan and fall weeping into each other's arms. Suddenly the MONSTER, not dead after all, sits abruptly up on the gurney on which he had been lying, causing ALL to scream in fear.

VILLAGERS

General noise

MONSTER

(articulate and clear-voiced)

Bring back
Cut that man down at once!

IGOR runs over cuts FREDERICK down, causing to fall lifelessly to the floor.

Everyone stand back!

KEMP

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

(pic

Not n
can re

The

lifel

stan

What's
now h

(chee

It's bec

#19a - A

Half-cr
me the

Oh yea

Eighty-

He is br

The M

But this

I'm afrai
faint pul

A faint p

Nonsens

(rolling

Bruised,

*villagers
begin leading
Frederick
off*

overlap

MONSTER

(picking up FREDERICK's apparently dead body)

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

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

KEMP

What's going on here? Minutes ago he was a dead monster, a hulking beast, and now he's alive and talking like Noel Coward.

MONSTER

(checking for FREDERICK's pulse)

It's because of him.

#19a - After The Hanging

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

KEMP

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

MONSTER

Eighty-one.

KEMP

He is brilliant.

The MONSTER continues to work frantically to revive FREDERICK
But this makes no sense! The Doctor's dead.

MONSTER

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

INGA

A faint pulse?

KEMP

Nonsense! His neck is broken!

MONSTER

(rolling FREDERICK over)

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

ie is hung,

into each
on the

oor.

INGA

Is there a chance?

MONSTER

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

(thinking)

Wait! Does anybody have a hatpin?

ALL search their heads for a hatpin.

FRAU BLUCHER

(plucking a hatpin from her hair)

Yes!

MONSTER

(to INGA)

Good! Hold him steady! And...

HE plunges the pin into the back of FREDERICK's neck. No response.

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

FREDERICK

(suddenly sitting bolt upright)

YOOOWWW!

HE yanks the hatpin out of his neck.

What idiot stuck me with a hatpin?

MONSTER

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

FREDERICK

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

MONSTER

Nay, I should thank you. For the gifts you've given me, I can now live a peaceful and fulfilling life of service to humanity.

FREDERICK

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

INGA

Thank God! You're both alive!

But not fo
of the lov

The VI

(limpin

Heellooo,

Elizabeth!

Of course
left shoe. 1

All right. I
off!

(a large

Awwwww.

I know we

Thank you

And you, t

(embraci

Darling, we

(to ELIZA

Darling? Yo

#20 - Deep I

Frederick, I
afraid that I'

KEMP

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

The VILLAGERS cheer.

ELIZABETH

(limping in wearing only her right shoe)

Heellooo, What death of Elizabeth Benning?

FREDERICK

Elizabeth? You're alive?

ELIZABETH

Of course I'm alive...and lovely. Silly me, I've been searching high and low for my left shoe. Ah, There it is. Thank you.

KEMP

All right. Hold everything! Since she's alive, I'm sorry to say, all further hangings are off!

THE VILLAGERS

(a large sigh of disappointment)

Awwwww.

KEMP

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

FREDERICK

Thank you.

KEMP

And you, too, Herr Monster.

ELIZABETH

(embracing the MONSTER)

Darling, were those dreadful men going to hurt you?

FREDERICK

(to ELIZABETH)

Darling? You called him "darling"?

#20 - Deep Love - Reprise/Finale

MONSTER

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

ELIZABETH

And I with him!

MONSTER

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

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

ELIZABETH

Yes!

INGA

So Doctor Frankenstein, when are you leaving?

FREDERICK

Leaving? Who said anything about leaving? This is my home. I'm staying!
Igor. Your hump! It's not on the left. It's not on the right. It's gone!

IGOR

It's a miracle. It's gone, It's gone.

(hits centre of back)

Oh...nevermind, its in the middle.

FRAU BLUCHER

Oh Doctor. My Victor would be so proud. Stein?

FREDERICK

Stein!

HERMIT

SOMEONE, SEND ME SOMEONE
I NEED SOMEONE WHO WILL CARE

FRAU BLUCHER

Doctor, excuse me, but I have to hurry off.

IGOR

Why?

FRAU BLUCHER

I got a blind date.

(music)

Doctor
enorm

FRE
Woof!

But eve

#21 - Bot

#22 - Fin

INGA

Doctor, I'm so happy, we can be together. But just one question. If you gave your enormous intelligence to the Monster what did he give you in return?

FREDERICK whispers in her ear.

Woof!

FREDERICK

But even more importantly,

MY NAME, IT'S NO LONGER TINGED WITH SHAME
I AM GLAD TO BE A FRANKENSTEIN.
HE GAVE ME BACK MY NAME.
I'M YOUNG FRANKENSTEIN.

EVERYONE ELSE

HIS NAME IS FRANKENSTEIN
IT'S TURNED OUT FINE
HE IS NOW YOUNG FRANKENSTEIN

#21 - *Bows*

#22 - *Finale - Together Again*

ALL

TOGETHER AGAIN
FOR THE LAST TIME
SORRY OUR SHOW HAS TO END
HOPE YOU ENJOYED OUR LITTLE PASTIME
WE STARTED AS STRANGERS
NOW WE'RE FRIENDS

TOGETHER AGAIN
FOR THE LAST TIME
YOU'VE BEEN A WONDERFUL CROWD

SO THANK YOU FOR COMING
AND SEEING OUR SHOW
WE'LL SEE YOU AGAIN
WHEN YOU GET SOME MORE DOUGH
TA-TA AND TOODLE-OO
WE KNOW IT'S TIME TO HIT THE LOO

(ALL)

SO THANK YOU ONCE AGAIN
AND GOODNIGHT!

Electricity shoots out over the audience.

CURTAIN

THE END

#23 - *Exit Music*

Act I

1. Prel
2. The
- 2a. The
3. Plea
- 3a. At T
4. Toge
- 4a. Toge
- 4b. Inga
5. Roll
- 5a. Frau
- 5b. Insic
- 5c. Violi
- 5d. The l
6. He V
7. It Co
- 7a. It Co

8. Hang
9. The l
- 9a. The l
- 9b. He V
10. Welc
11. Trans

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