Frankenstein Slept Here

By Tim Kelly

© Copyright 1974, Pioneer Drama Service, Inc.

Professionals and amateurs are hereby warned that a royalty must be paid for every performance, whether or not admission is charged. All inquiries regarding rights should be addressed to Pioneer Drama Service, Inc., PO Box 4267, Englewood, CO 80155.

All rights to this play—including but not limited to amateur, professional, radio broadcast, television, motion picture, public reading and translation into foreign languages—are controlled by Pioneer Drama Service, Inc., without whose permission no performance, reading or presentation of any kind in whole or in part may be given.

These rights are fully protected under the copyright laws of the United States of America and of all countries covered by the Universal Copyright Convention or with which the United States has reciprocal copyright relations, including Canada, Mexico, Australia and all nations of the United Kingdom.

COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW.

On all programs, printing and advertising, the following information must appear:

1. The full name of the play
2. The full name of the playwright
3. The following notice: "Produced by special arrangement with Pioneer Drama Service, Inc., Englewood, Colorado"
CAST OF CHARACTERS

(In order of appearance)

BARONESS FRANKENSTEIN . . . . . . . a scientist

IGOR . . . . . . . . . . . . . . . . . . . . . . . her assistant

THE MONSTER . . . . . . . . . . . . an artificial man

THE PHANTOM BRIDE . . . . . . . a ghost

JACQUELINE HYDE . . . . . . . . . . a relative of Dr. Jekyll and Mr. Hyde

MEDUSA . . . . . . . . . . . . . . . . . . . . snakes in her hair

VAMPIRA . . . . . . . . . . . . . . . . . . . . a creature of the night

HANNA HOOPLE . . . . . . . . . . . . a society matron

THE MUMMY . . . . . . . . . . . . . . . an old Egyptian

PAULINE . . . . . . . . . . . . . . . . . . . . Mrs. Hoople's niece

TED . . . . . . . . . . . . . . . . . . . her young husband

THE WEREWOLF . . . . . . . . . . . . a disagreeable canine

and

THE INVISIBLE MAN

TIME

The Present.

PLACE
THE MONSTER sits up and tosses aside the sheet in time to see TED and PAULINE. It's the classic FRANKENSTEIN MONSTER. The actor either wears a mask or sticks in his cheeks, pugs the eyes. He walks self-possessed and awkwardly, his long arms outstretched, his coat on backwards. He walks after TED and PAULINE. They are, after all, the very first human beings he's ever seen.


CURTAIN

ACT I

SETTING: The main room of Castle Frankenstein. Entrance is U.C. There is an exit STAGE LEFT; another STAGE RIGHT - both leading into other parts of the castle. There is a chair and small side table DOWNSTAGE RIGHT. A sofa is STAGE RIGHT CENTER. There's a small table and two chairs STAGE LEFT CENTER.

Also STAGE LEFT, above the exit, is a large table which is pulled out horizontal to the audience's view. Some "thing" is under a sheet on this table, and scattered about the area are scientific-looking junk that suggests some "medical research."

UPSTAGE RIGHT we see a standing lamp with a large shade.

Additional stage dressing, as desired. The effect, as much as possible, should be "loopyy."

Just before curtain, in the darkened theatre, we hear some terrifying, demented screams and then, slowly the curtain opens.

AT RISE: BARONESS FRANKENSTEIN, a descendant of the famous scientist, is working at the table. She wears a white smock. Beside her holding a lantern or a flashlight is IGOR, a bent-over creature crouched in rags and addicted to fiendish giggles.

There is no other light.

IGOR: When will the Monster be ready, Baroness?


He brings the light closer.

BARONESS: Whenever I work with The Monster I overload the circuits.

IGOR: (Pointing to THE MONSTER) His mother and father are electrically.

BARONESS: Silence!

IGOR: Will he walk? Will he talk?

BARONESS: Restoring The Monster will be my greatest achievement!

IGOR: (Glares) He's horrible.

BARONESS: Horribly good. This switch (indicates switch on table) will turn on the special current when we are ready.

3RIDE: (From off - U.C.) Baroness Frankenstein! Baroness Frankenstein!

SOUND EFFECTS

Screams prior to curtain, the banging at the castle doors are done by members of the cast or crew. Ditto for the voice of The Invisible Man.

NOTES

Don't be afraid to include any good comic business that turns up in rehearsal. Any bits that are not in the script but work should be employed. For instance, one marvelous touch is to have an actor got up as a grandfather clock and when the cast runs away from The Werewolf, the clock, which the audience has assumed is stationary, runs out, too. Medusa's head of snakes offers a great chance for a good effect, and in the opening moment some "machinery effect" with the Monster would be offensive. Remember, keep it moving. Make sure the lines are spoken loud and clear. Above all else, play the comedy as if it were a serious work. Don't allow The laughter to break up. The laughs are created onstage, but the laughter must come from the auditorium.
BARONESS: The lights, Igor.

IGOR: At once, Baroness. (IGOR, carrying the lantern or flashlight, moves to some imaginary switch and snaps on the lights and the room is illuminated)

BARONESS: (Tucking the sheet around THE MONSTER) Who was that calling, Igor?

IGOR: She wasn’t calling Igor. She was calling Baroness Frankenstein.

BARONESS: Yes, but who was it?

IGOR: The Phantom Bride. She makes me nervous.

BARONESS: Nervous? Why?

IGOR: Because when she walks, I can hear her bones rattle.

THE PHANTOM BRIDE enters U.C. If possible, she wears an old faded wedding gown. If not, a veil will suffice. She carries a bouquet of dead flowers in one hand, waves an envelope in the other. She doesn’t exactly walk. What she does is move as if she were walking down a church aisle on her wedding day. But much faster. BARONESS moves C. IGOR tidies up at the table.

BRIDE: This just came for you. It was hand delivered by a messenger.

BARONESS: That’s odd.

BRIDE: So was the messenger.

IGOR: In this castle, who’d notice?

BARONESS has taken the envelope, opened it and is now reading the contents.

BARONESS: Oh . . . oh . . .

BRIDE: What’s wrong, Baroness?

BARONESS: (Still reading) This can’t be!

IGOR: (Moves C.) Good news or bad?

BARONESS: Quick, Igor. Find Medusa, find Vampiral

IGOR: They’re upstairs and I don’t like to go up there.

BRIDE: Why?
IGOR: There are mice.

BARONESS: *(Harsh)* Do as I command!

IGOR: *(Cowers)* Yes, Baroness. At once, Baroness. *(IGOR scurries out U.C. The BARONESS, worried, sits at table in UPSTAGE chair)*

BARONESS: Truly, the House of Frankenstein is cursed.

BRIDE: *(Concerned)* What’s in that letter? I’ve never seen you like this.

BARONESS: *(Troubled)* I am depressed. If I saw a rainbow now, I’m sure it would be black and white.

   JACQUELINE HYDE, a descendant of the famed Doctor enters R. She’s an attractive young girl who suffers from schizophrenia. When she’s Jacqueline she’s delightful. When she’s HYDE she’s a demon. She sees the BARONESS’ gloom.

JACQUELINE: Anything wrong? You look worried, Baroness.

BARONESS: *(Looks up)* Oh, it’s you Jacqueline Hyde. Which one are you now?

JACQUELINE: *(Sits on sofa)* You ARE distraught.

BRIDE: She’s Jacqueline of course. *(Crosses behind sofa)* When she’s Hyde, her nails grow long, her hands turn into claws and she makes those terrible faces.

BARONESS: Of course. *(To JACQUELINE)* Forgive me. My mind wandered and I went along with it.

VOICE: *(From off R.)* What’s happening?

   BRIDE, JACQUELINE, BARONESS look R.

BARONESS: Oh, it’s The Invisible Man. Do come in Invisible Man. *(The letter)* This concerns you, too. *(BARONESS indicates the other chair at the table)* Sit down.

JACQUELINE: *(Sotto, to BRIDE)* I never can make him out.

BRIDE: Just follow his footsteps on the carpet.

   Naturally, the audience sees absolutely nothing. The “presence” of THE INVISIBLE MAN is conveyed by cast members following his, “imagined” travel to the chair with their eyes.

BARONESS: *(To the INVISIBLE MAN)* Comfortable? *(Then:)* Good.
BRIDE: I still don’t understand what’s going on.

BARONESS: That’s not unusual for you, Phantom Bride.

**MEDUSA enters U.C.**

MEDUSA: Igor has sounded an alarm.

**MEDUSA is a young girl, very normal except for one small thing. She has snakes in her hair.**

BARONESS: Do sit down, Medusa.

MEDUSA: That’s a good idea. I’m not tired, but the snakes are.

BARONESS: Where are the others?

**MEDUSA crosses behind the BARONESS, and goes to sit down on THE INVISIBLE MAN.**

MEDUSA: They’ll be along.

JACQUELINE & BRIDE: Not on The Invisible Man!

**MEDUSA practically leaps from the chair.**

MEDUSA: Yipes! *(Contrite)* I am sorry, Invisible Man. I didn’t see you.

JACQUELINE: No one ever does.

BRIDE: That’s why he’s called The Invisible Man.

**MEDUSA crosses to the D.R. chair, stroking the snakes.**

MEDUSA: My poor darlings are restless. They know when there’s tension in the air.

BRIDE: Personally, I’d rather have tension in the air than snakes in the hair.

**MEDUSA sits. IGOR slinks in U.C. followed by the regal VAMPIRA. She wears a long vampire cape, poses in the entrance as IGOR crosses to the table.**

IGOR: I found her, Baroness.

VAMPIRA: I do not like to be up and around in the daylight. It wrinkles my skin and damages the taste buds.

BARONESS: This is an emergency.
VAMPIRA: In that case, I shall rest my eternal bones. *(She moves behind the table for the empty chair, starts to sit)*

MEDUSA, JACQUELINE, & BRIDE: Don’t sit on The Invisible Man!

VAMPIRA: *(To empty chair)* A thousand pardons. I did not see you sitting there.

JACQUELINE: No one ever does.

BRIDE: That’s why he’s called The Invisible Man.

BARONESS: *(Stands, tense)* Let’s not go into that again. *(Indicates her chair)* Sit here, Vampira.

VAMPIRA moves to the vacated chair, sits.

VAMPIRA: I am thirsty.

BRIDE: Don’t look at me. My blood dried up centuries ago.

VAMPIRA: I am not surprised. I understand at your wedding everyone kissed the groom.

BARONESS: Please, please, no bickering.

IGOR: *(Peering under the sheet)* He’s not handsome, The Monster. *(Tickles the unseen creature)* Kitchy-kitchy-koo.

BARONESS: IGOR!

Quickly IGOR drops the sheet like a naughty child caught in some mischief. BARONESS sweeps up a whip from the small table between the chairs and moves for IGOR, who cowards.

BARONESS: How many times must I tell you to leave The Monster alone? *(She cracks the whip close to IGOR)*

IGOR: I won’t do it again, Baroness. I promise.

BARONESS: You’d better not.

*(Another crack, another cower.)*

If I catch you talking to The Monster one more time . . .

IGOR: *(Interrupts)* He can’t hear me, Baroness.

BARONESS: You think not?

IGOR: He has no brains.
BARONESS: *(Proud)* The Monster has brains!

VAMPIRA: But they're in dead storage.

BARONESS: *(Moves back to C.)* Precisely. They just need a little charge from this current. *(Points to switch on table.)*

*(Positions at this point should be as follows: JACQUELINE sits on sofa, THE PHANTOM BRIDE stands behind the sofa. VAMPIRA is sitting in the UPSTAGE chair by the table. THE INVISIBLE MAN in the DOWNSTAGE chair. IGOR is by THE MONSTER’S table. MEDUSA sits D.R., BARONESS is C., moves about for best stage picture as she talks.)*

BARONESS: But now, I have fearful news.

BRIDE: *(Alarmed)* You don’t mean HE’S coming back?

JACQUELINE: Not The Werewolf!

MEDUSA: He’s a disrupting influence. Also, he teases my snakes.

VAMPIRA: He grooms his face with a comb. Ugh.

BRIDE: He won’t conform to community standards.

IGOR: And we’re the community.

VAMPIRA: He’d steal a dead fly from a blind spider.

MEDUSA: He scratches the upholstery!

BRIDE: There is nothing worse than The Werewolf!

MEDUSA: If he comes in the front door, I go out the back. I can’t stand to be around him.

BARONESS: Could we forget The Werewolf?

BRIDE: Forget him? Who could forget such a creature! The day he was born his father took one look, ran down to the zoo and threw rocks at the stork.

*While they talk on, denouncing him, THE WEREWOLF tiptoes across the passageway, U.C. He looks into the room, observes the others and, then, his paws held at chest level, he tiptoes out of sight. No one has seen him.*

BARONESS: You exaggerate, Phantom Bride.

MEDUSA: The creature is not normal. Do not let him return.
JACQUELINE: He slobbers over everything.

VAMPIRA: His tongue is so long he can seal an envelope after he puts it in the mailbox.

IGOR: He’s not housebroken.

BARONESS: SILENCE, all of you!

\begin{itemize}
\item \textit{(ALL react, fall silent)}
\end{itemize}

The Werewolf is not coming back -- ever.

\begin{itemize}
\item \textit{(Communal sigh of relief)}
\end{itemize}

Something far worse is about to arrive. I have received a most distressing communication. One that affects us all.

\begin{itemize}
\item \textit{(The CREATURES exchange worried looks)}
\end{itemize}

As you know, I bear the name of Frankenstein.

\begin{itemize}
\item \textit{(Polite applause)}
\end{itemize}

Because of my ancestor’s experiments with The Monster, the name of Frankenstein has become a name to fear. That is why I have opened this castle to all the creatures of the night. I, too, have known prejudice. Here we are safe from prying eyes of ignorant villagers.

\begin{itemize}
\item \textit{(Hisses)}
\end{itemize}

And I can continue my ancestor’s work. Nothing must disturb my experiments. \textit{(Melodramatic gesture)} I shall restore the name of Frankenstein -- TO GREATNESS!

VAMPIRA: \textit{(To others)} She does carry on.

JACQUELINE: We all appreciate your hospitality, Baroness.

AD LIBS: Indeed.
\begin{itemize}
\item You are an angel.
\item Thank you, thank you, Baroness.
\item This is a sanctuary.
\item Etc.
\end{itemize}

BARONESS: I should have told you before.

BRIDE: Tell us what?

BARONESS: Castle Frankenstein does not belong to me.
AD LIBS: What?
   Not yours?
   I don't believe it!
   Impossible!
   Etc.

BARONESS: *(Motions them quiet)* I had to sell the castle years ago for back taxes.

MEDUSA: Who bought it?

BARONESS: A wealthy American matron.

VAMPIRA: Sounds like a tourist.

MEDUSA: Tourist? How unfortunate!

BRIDE: Tourists have only one motto.

JACQUELINE: "Stop, look and litter."

BARONESS: *(Losing her patience)* Will you all please pay attention. The matter is urgent. Because of my name -- Frankenstein --

*(More polite applause)*

-- this rich American matron has allowed me to stay on as . . . as . . .

VAMPIRA: As what?

BARONESS: *(Flat)* Housekeeper.

ALL: Housekeeper!

BARONESS: Not only that, she has sent money each month to maintain a staff here at the castle.

MEDUSA: Staff?

JACQUELINE: What staff?

VAMPIRA: There is no staff.

BRIDE: What have you done with the money?

BARONESS: I have used it for my experiments. Every penny. *(Holds up letter)* Now, I receive word the rich American matron is on her way to the castle.

IGOR: She's coming here?
BARONESS: And when she discovers there is no staff she will throw us out.

ALL: No!

MEDUSA: *(Stands, worried)* I can't cope in the outside world. It's awful. You should hear what hairdressers say to me.

JACQUELINE: I can imagine.

MEDUSA: Who are you to talk? One sip of ordinary water and we see your Hyde. It's terrifying. Even my snakes recoil.

*IGOR lets out a scream. ALL react as THE MONSTER sits up, still covered by the sheet. IGOR runs to BARONESS.*

IGOR: Alive, alive. He's alive!

BARONESS: Nonsense. Merely a muscular reaction.

VAMPIRA: But he moved!

BARONESS: Think of him as a human dynamo who got short-circuited along the way.

*THE MONSTER lays down again. ALL relax.*

MEDUSA: Who is this rich American matron?

BARONESS: Mrs. Hanna Hoople from Pottsville, Pennsylvania.

VAMPIRA: Hmmmm. Possibly a relative of the Hooples from Transylvania.

JACQUELINE: When does she arrive?

BARONESS: Any minute.

ALL: Any minute!

BARONESS: That's what her note said.

JACQUELINE: We've got to think of something.

BARONESS: I am open to suggestions.

BRIDE: The Invisible Man is clever.

MEDUSA: Good idea. Let's ask him.

BARONESS: Invisible Man, what advice can you offer?

End of script sample.
PROPERTIES

ON STAGE:

Chair
Side table
Sofa
Lamp with shade
Chairs (2)
Small table w/bell and whip
Magazine
"Operating Table" and sheet
"Scientific" gear

BROUGHT ON:

Lantern or flashlight ....................... Igor
Dead flowers, envelope with letter inside .... Bride
Lorgnette .................................. Mrs. Hoople
Tray with glass of water .................... Jacqueline
Mop, bucket, bandana ...................... Vampira

COSTUMES

Most of the simple costuming is described in the text. Listed here are only those in some way important to the plot.

White smock ................................ Baroness
Veil – wedding dress, optional ............ Bride
Snake hair style, ropes or dime store fakes .... Medusa
Vampire cape ................................ Vampira
Floor length gown, beads .................. Mrs. Hoople
Bandages .................................... The Mummy
The Werewolf disguise, either mask or makeup .. The Werewolf
The Monster disguise, either mask or done by facial expression.
THE MONSTER sits up and tosses aside the sheet in time to see TED and PAULINE. It’s the classic FRANKENSTEIN MONSTER. The actor either wears a mask or sucks in his cheeks, pops the eyes. He walks stiff-legged and awkwardly, his legs outstretched, his coat on backwards. He walks after TED and PAULINE. They are, after all, the very first human beings he’s ever seen.


CURTAIN

ACT I

SETTING: The main room of Castle Frankenstein. Entrance is U.C. There is an exit STAGE LEFT; another STAGE RIGHT — both leading into other parts of the castle. There is a chair and small side table DOWNSTAGE RIGHT. A sofa is STAGE RIGHT CENTER. There’s a small table and two chairs STAGE LEFT CENTER.

Also STAGE LEFT, above the exit, is a large table which is pulled out horizontally to the audience’s view. Some “thing” is under a sheet on this table, and scattered about this area is scientific-looking junk that suggests some “medical research.”

UPSTAGE RIGHT we see a standing lamp with a large shade. Additional stage dressing, as desired. The effect, as much as possible, should be “spooky.”

Just before curtain, in the darkened theatre, we hear some terrifying, deranged screams and then, slowly the curtain opens.

AT RISE: BARONESS FRANKENSTEIN, a descendant of the famous Professor, is working at the table. She wears a white smock. Beside her holding a lantern or a flashlight is IGOR, a bent-over creature drenched in rags and addicted to fiendish giggles.

There is no other light.

IGOR: When will the Monster be ready, Baroness?


He brings the light closer.

BARONESS: Whenever I work with The Monster I overload the circuits.

IGOR: (Points to THE MONSTER) His mother and father are electrician.

BARONESS: Silence!

IGOR: Will he walk? Will he talk?

BARONESS: Restoring The Monster will be my greatest achievement!

IGOR: (Glares) He’s horrible.

BARONESS: (Horribly good. This switch indicates switch off table) will turn on the special current when we are ready.

3RISE: (From off - U.C.) Baroness Frankenstein! Baroness Frankenstein!

SOUND EFFECTS

Screams prior to curtain, the banging at the castle doors are done by members of the cast or crew. Ditto for the voice of The Invisible Man.

NOTES

Don’t be afraid to include any good comic business that comes up in rehearsal. Any bits that are not in the script but work should be employed. For instance, one marvelous touch is to have an actor get up as a grandfather clock and when the cast runs away from The Werewolf, the clock, which the audience has assumed is stationary, runs out, too. Medusa’s head of snakes offers a great device for a good effect, and in the opening moment some “machinery effect” with the Monster would be effective. Remember, keep it moving. Make sure the lines are spoken loud and clear. Above all else, play the comedy as if it were a serious work. Don’t allow the cast to break up. The laughs are created onstage, but the laughter must come from the auditorium.
We hope you’ve enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

You may order a paper preview copy or gain instant access to the complete script online through our E-view program. We invite you to learn more and create an account at www.pioneerdrama.com/E-view.

Thank you for your interest in our plays and musicals. If you’d like advice on other plays or musicals to read, our customer service representatives are happy to assist you when you call 800.333.7262 during normal business hours.