

FRANKENSTEIN

...do you dream

Libretto

Robert George Asselstine
(Libretto, Music, Lyrics)

an adaptation

based on the story

FRANKENSTEIN

or

The Modern Prometheus

by

Mary Wollstonecraft Shelley

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PROLOGUE

EXT: THE NORTH SEA ABOARD THE SHIP OF CAPTAIN ROBERT WALTON

House lights fade to black - leaving literally no light available to the audience. The sound of water gently lapping on the sides of a ship in the style of "surround sound" gives way to the sight of the stars of the night sky as each audience members' eyes become accustomed to the dark.

In his cabin, Captain Robert Walton writes a note in his journal addressed to his sister Margaret Seville. The ship is adrift in the North Sea, unable to navigate because of ice. The crew is nervous and as might be expected, emotions are running high.

SCENE 1

INT. THE CABIN OF CAPTAIN ROBERT WALTON

**CLICK HERE
FOR
"Walton's Song"
Orch-1
WITH VOCAL**

CAPTAIN WALTON
(as though reading to himself)

My dearest Margaret;
At this writing we are 2 days
north of England, nearly
surrounded by ice.

**CLICK HERE
FOR
"Walton's Song"
Orch-2
(VOX not yet
recorded)**

There has been talk of mutiny,
yet strangely I find myself anew
with excitement.

At long last I appear to have
fulfilled my dream of finding
friendship.

The chance arrival of my new
"friend" however has become the
cause of great fear and anxiety
among the crew.

No rational being could survive
the extremities of this barren
world - yet he lives - albeit
barely.

How strange and harrowing must be
his story;

FRANKENSTEIN ...do you dream

He has given me to understand
that soon he will reveal to me
the details of his fantastic
tale.

I will, as best I can, recant to
you its content but I must now
go.

Think of me often - with love.

Heaven bless you, my beloved
sister

...and God help us all!

SCENE 2

**EXT. THE NORTH SEA — ON THE DECK OF THE SHIP OF CAPTAIN
ROBERT WALTON**

THE NIGHT WATCH
(animated, excited)

**CLICK HERE
FOR
"Edge Of The Night"
(VOX not yet
recorded)**

Look! Out at the edge of the
night ... Where the dark meets
the light ... The edge of the
night can be seen but my eyes
must me deceive ...

SAILOR 2
(reacts to being awakened)

No one should be here

SAILOR 3
(looks to the horizon)

No one would survive

SAILOR 4
(astonished)

No one could live here and still
be alive.

NIGHT WATCH
(takes command of the alert)

Quick, get the Captain

SAILOR 2
(sarcastic in tone)

If not for his plan, we would
still be in England if not for
that man!

SAILOR 3
(growing more angry)

Searching for something that
doesn't exist, just a shape in
the shadows, a voice in the mist!

NIGHT WATCH
(takes back the attention of the crew)

LOOK!
Didn't you see it just there?
It's a human I swear, I cannot
believe he is here, don't you see
what my eyes see?

*Walton emerges from below deck to determine the cause of
the commotion sees Victor Frankenstein being helped slowly
onto the ships deck*

WALTON
(calls to the crew as he approaches)

For God's sake help him! Can't
you see he's near death?

SAILOR 2
(spoken under the breath)

Blasted idiot should be dead. Sittin'
on an ice floe so far away from any
kind of civilization.

SAILOR 1
(calls out to his shipmates)

Throw 'im back, he'll be nothin'
but a curse on us. If we don't
soon get loose of this ice!

SAILOR 4

FRANKENSTEIN ...do you dream

(directs comment to fellow sailors)

We'll all die whether he's with
us or not!

WALTON

(begs of the crew)

Give him room to speak.

SAILOR 2

(crew starts to convince one another)

Might as well listen to 'is
story. Besides the fact that
somehow he got this far from land
without a boat - maybe he can
explain what we all saw this
Monday past.

VICTOR FRANKENSTEIN

(in a weak voice - close to death)

I am by birth a Genevese.

Frankenstein then collapses, unconscious

SAILOR 1

(speaks directly to Walton)

Captain I beg you to please
understand, no good can come from
us helping this man. We know what
we've seen yet we still can't
explain how these two can be
here...

The Captain interrupts

WALTON

(seemingly calm, his intensity is eerie)

I am Captain of this crew. No one
needs to die. He is the one. I
had only asked for one to be with
me.

SAILOR 4

(finds Walton's speech incredible)

FRANKENSTEIN ...do you dream

He's gone daft!

SAILOR 2
(half laughs)

And now we'll all die!

SAILOR 3
(sincere - willing to find out more)

Perhaps the stranger can explain
how he got here and how we can
get back to our homes and
families.

NIGHTWATCH
(incredulous)

It's a human I swear, I cannot
believe he is here, don't you see
what my eyes see!

*It is raining now. A storm has developed, thunder erupts in
the distance and the night is shattered by increasingly
frequent strikes of lightning.*

VICTOR FRANKENSTEIN
(sung / spoken)

(SUNG) It was on a dreary night
of November that I beheld the
accomplishment of my toils ...

[CLICK HERE
FOR
DEMO V/O](#)

(SPOKEN) Leaving my family in
Geneva, I travelled to attend to
my studies at the University in
Ingolstadt, full of dreams and
hope, determined to learn the
secrets of Aldini and the
Galvinists.

[CLICK HERE
FOR
BRAVOFact
VIDEO](#)

But what began as a noble journey
quickly became a compulsion.
I grew to believe that I, and
only I could infuse life where
life no longer existed.

FRANKENSTEIN ...do you dream

My intoxication caused my waking hours to be filled with the occupation of scavenging the charnel houses and graveyards of the city, searching for the necessary elements to create what I believed would be the greatest gift to man.

Sleep, became impossible, every part of my soul committed to my unholy task.

No longer able to rest, my thoughts blurred.

I set about the final preparation of what has now become my destiny.

All things were to be aligned - the storm, the lightning - reality and imagination - one.

He was magnificent - a beautiful being - the realization of my life's plan.

I assure you Walton, had events not occurred as they have, I would not be with you now, but alas, my own ambition overtook the sense of my activity.

Hear me, listen, I will tell you a tale that is beyond belief, but true nonetheless.

Do not discount the danger we now face.

You must believe me.

Protect those about you.

He is close.

I can sense his presence.

FRANKENSTEIN ...do you dream

As will you, in due course.

SCENE 3

INT. VICTOR FRANKENSTEIN'S APARTMENT IN INGOLSTADT

Victor's apartment in Ingolstadt is, dark and dismal. Throughout the room there is a variety of machinery, test equipment, wires, cables and tubes. Victor is immersed in an experiment. Victor appears to be checking, monitoring and adjusting the various gauges and such as the severity of the storm increases

**CLICK HERE
FOR
"EVERMORE"
WITH VOCAL**

VICTOR FRANKENSTEIN
(aside)

Am I insane?
Have I lost all control of my
mind?
Does this, my invention, confirm
my intention to shock, to mock my
own God?
Is this just a dream?
Can he possibly live
to be a friend to man?

I have no way of knowing him.
I can't know, but wait.
Is this the way it must go?
This creation,
could it really be
that a madman like me
might actually see
a new vision of the world?
He you see,
he will be.
He will be
ever lasting

(pause)

Ever living

(pause)

Ever more!

The storm is now literally out of control. Lightning bolts strike everywhere. Victor lowers a platform into the view

FRANKENSTEIN ...do you dream

of the audience. The platform is tilted to expose the creation Victor screams above the chaos

Ever more!

A massive lightning bolt strikes the main lightning rod of the laboratory sending a phenomenal current of electricity down through the cables to the body of the creation. The body convulses in sympathy with this surge of power.

... sung in full voice, arms open wide, outstretched Victor looks upwards as though towards God.

Ever-More!

Suddenly the storm softens. Daemon (the creation) slouches back to the table, appearing to become unconscious or perhaps even dead. Victor, having seen his creation come to life is repulsed by what he has seen. He flees the laboratory to his adjacent bedchamber where he falls unconscious. An apparition enters the room. The apparition frightens Victor to the degree that he awakens and flees into the street, only to come [almost in a collision] upon some street urchins playing a grotesque game and singing an oddly portent song.

STREET URCHINS
(in a teasing manner)

"Like one, that on a lonesome
road doth walk in fear and dread,
And having once turned round
walks on, and turns no more his
head;
Because he knows, a frightful
fiend doth close behind him
tread"

(Coleridge's "Ancient Mariner")

The children laugh at their own rhyme and continue with their play. Victor passes by, struck by the coincidence and foreboding lyric of their rhyme.

Victor sees on the street his "friend" since childhood, HENRY CLERVAL [this is Henrys first entrance] at the same time, Henry spots his now drunken-appearing comrade. Henry runs to his assistance.

VICTOR FRANKENSTEIN

FRANKENSTEIN ...do you dream

(Astonished at seeing his friend so far from home)

Henry?

HENRY CLERVAL

(Relieved at having now found his friend)

Victor! My friend!

VICTOR FRANKENSTEIN

*(sounding almost as though he is finishing Henrys sentence,
Victors words are ominous in their meaning)*

...my life!

HENRY CLERVAL

(shocked at Victors condition)

...My God!

Victor falls into Henrys arms, [what might at first appear to be a drunken swoon, is in fact caused by Victors degree of anxiety) Henry though revives him quickly ... Victor and Henry now begin a rapid exchange, but there is a somewhat confusing composition to the dialogue that occurs ... Henry is anxious to relay to Victor news from home and the validation for his having travelled to Ingolstadt. Henrys demeanor then is want to be joyful, while Victor on the other hand is virtually in shock ... his experience in having created a daemon, his haunting nightmare and the strange poem of the street children has left him wide-eyed and almost catatonic. He knows not where he is, exactly whom he is with [he may perceive Henry to be another apparition - this time a guardian] or how he has come to be where he is

HENRY CLERVAL

Here I am my friend

VICTOR FRANKENSTEIN

I see a vision of one I knew when
I was younger

HENRY CLERVAL

Victor,
do you,

FRANKENSTEIN ...do you dream
know where you are?

VICTOR FRANKENSTEIN
(growing anxious)

Henry, are you there?
Are you here with me?

HENRY CLERVAL

I am

VICTOR FRANKENSTEIN

And will you stay with me?

HENRY CLERVAL

I will

VICTOR FRANKENSTEIN

Then listen carefully now.

*Victor pauses, taking several deep breaths to ensure that
he is in complete control of his faculties.*

VICTOR FRANKENSTEIN

Something has occurred.

HENRY CLERVAL

I know and isn't it wonderful
that I could come and join you.

VICTOR FRANKENSTEIN

No, you don't understand.
He's not a man

HENRY CLERVAL

not a man?

VICTOR FRANKENSTEIN

He's a devil,

FRANKENSTEIN ...do you dream

a demon,
a wretched creation.
a monster!

HENRY CLERVAL

Perhaps a rogue or a knave a
scoundrel or a villain but a
monster?

VICTOR FRANKENSTEIN

Indeed!

HENRY CLERVAL

*(Henry is quite sarcastic.
He does not yet believe Victor's story)*

Then let us go my friend and let
us tame the beast!

But first,

a letter from your father

VICTOR FRANKENSTEIN

from my father?

HENRY CLERVAL

but of course, and then Elizabeth

VICTOR FRANKENSTEIN

my sister?

HENRY CLERVAL

(sarcastic)

no, your brother!

VICTOR FRANKENSTEIN

(puzzled)

is he well?

HENRY CLERVAL

(annoyed now)

FRANKENSTEIN ...do you dream

They are both fine!
Listen here ...

ELIZABETH LAVENZA
*(in Geneva, sings to herself as she sits at her desk,
writing a letter to Victor)*

He holds my heart in his hand

VICTOR FRANKENSTEIN
*(in Ingolstadt, reading the same letter seems to know what
Elizabeth is singing. His refrain is identical)*

She holds my heart in her hand

ELIZABETH LA VENZA
(the text of her letter)

Dear brother, one word from you,
I beg you, bless this house,
Adieu, Elizabeth

*(in this instance, singing to herself, she will
pronounce her own name "ell-za-beth", in meter with
the close of her letter)*

VICTOR FRANKENSTEIN
(brings the letter to his bosom)

Clerval, let us depart.

HENRY CLERVAL
(still cheerful, but surprised)

Where are we going?

VICTOR FRANKENSTEIN
(serious)

to Geneva

HENRY CLERVAL
*(not particularly happy with his friends announcement,
reacts in shock)*

back home?

VICTOR FRANKENSTEIN

FRANKENSTEIN ...do you dream

(self-absorbed)

There is something approaching
those whom I love.
Something we cannot conceive

*Henry appears to be confused, approaches Victor, but is
pushed away*

VICTOR FRANKENSTEIN

(continues)

Don't you feel it my friend, we
are close to the end, of life, as
we've known it

...and the next life will show
there's no where to go but the
fires of HELL!

*The two are now at the door to Victor's apartment. Victor,
noticing the door is unlocked, pushes it open violently
anxious to see what inside has happened. Henry, completely
confused by this point, is desperately trying to keep up
with Victor, both physically and mentally but he cannot,
and as Victor quickly completes his study of the apartment
he sees that his "creation" is no longer present. Victor is
devastated, in utter despair Henry's voice is heard.*

HENRY CLERVAL

*(unable to contain himself further, Henry screams in
frustration)*

NO!

VICTOR FRANKENSTEIN

(in a low whisper)

No. It is gone.

HENRY CLERVAL

(annoyed)

It?

VICTOR FRANKENSTEIN

(completely removed from reality)

FRANKENSTEIN ...do you dream
Vanished, dissolved into thin air
and space. I must go home, quit
this place!

HENRY CLERVAL
(consoling)

Your family needs you. I must
support you.

VICTOR FRANKENSTEIN
(resolute)

Then let us leave now.

DAEMON, who has all the while been close enough to overhear what has transpired, suddenly moves, the audience now realizing that he had been always visible. He escapes the scene, causing a stir in the air that is noticed by Victor only. But before doing so, he sings in a very low voice so as to only make his word available to one person.

DAEMON
(quietly)

Ever-more!

Victor responds to the "change in the air", Henry is oblivious to anything, dusting himself off as he walks near Victor in the now wrecked apartment

VICTOR FRANKENSTEIN
(inquiring in general)

What was that?

Transition to the sound of birds singing and the fire in scene 4 becomes the focus of attention

SCENE 4

THE COTTAGE OF De LACEY (A FEW DAYS WALK FROM GENEVA)

The sound of a crackling fire. As the scene is lit, the cottage of De Lacey is revealed. It is a modest home, constructed of thatch and available materials such as mud walls and hand-hewn furniture. The room is poorly lit by torches mounted on the walls. An old man [De Lacey] sits at the table, facing slightly out into the room. He is dressed in a long cloak, wearing sandals, a cane resting casually

FRANKENSTEIN ...do you dream

against the table within distance of his reach. Only referred to as "Father", the Old Man, De Lacey is called upon by his daughter Agatha.

Daemon gently pushes the cottage door open and deposits a new armful of fresh firewood just inside the door then quickly retreats to his hiding place, which although hidden from the characters, is visible to the audience.

AGATHA

(walks towards the door of the cottage [the same door at which Daemon had just left the wood], kneels at the woodpile, gathers an armful of wood to replenish the fire, rises and moves closer to the Old Man as he attempts to stand)

Father ... please ... do not try
to work you are no longer a young
man ...

De LACEY

(irritated at the suggestion that he is getting old, De Lacey continues his efforts to rise, but because of his blindness he cannot find his cane. He stumbles, catching himself on the corner of the table but still speaks, now clearly annoyed but still with a tone of humour)

Daughter ... I am both young
enough and nimble enough to more
than keep up with the likes of
you!

Finally finding his cane, the Old Man grabs it and takes what he believes to be a "swipe" at his daughter. He flails in the opposite direction from where she is located, and Agatha laughs heartily at his error.

DAEMON

(to himself)

They seem so happy...

AGATHA

(still laughing)

Perhaps good Father but alas, it
does appear as though your
hearing may be just a bit
lacking!

FRANKENSTEIN ...do you dream

A young man [Felix) enters the scene, he appears to be between 20 and 30 years of age. He is carrying a freshly killed rabbit that he has just shot. He is equipped with a large hunting bow.

DAEMON
(continues his aside)

...these my friends...

FELIX
(calls out to the pair as he enters the room)

The great hunter has returned!

He though, is not of the same happy mood as the others. This young mans demeanor is clouded by a self-absorbing sadness.

Calm down the two of you. If I didn't know you better I'd swear that you hated one another!

De LACEY
(consoling)

Felix, my unhappy son; you would be well advised to find the sunshine in your day, instead of being so quick to find the gloom!

FELIX
(turning his attention to his sister while still addressing his father)

Father, were it not for our obvious wealth...

Spoken in a clearly sarcastic manner, he interrupts his own statement to whisper to Agatha

...here you are my sunshine, my darling sister...

Previously hidden behind his back, Felix reveals and presents to his sister a small, white, delicate flower

FRANKENSTEIN ...do you dream

...the first flower of the spring -
as beautiful, and as gentle as
are you.

Returning his attention to the Old Man he continues with his sarcastic dialogue

I would no doubt be the unhappy
soul you claim to see, but that
is not the case ... I am instead
a serious, pensive individual
whose intensity is often mistaken
for gloom.

Felix smiles to Elizabeth, seeming to enjoy this little exchange of wit with his father.

AGATHA

(pleased and genuinely appreciative of Felix's symbolic gift)

Thank you so much Felix ...

FELIX

(with an exaggerated bow)

Anything for you my Princess

Both Felix and Agatha laugh at their exchange. De Lacey though has had some difficulty in hearing what has transpired. He bangs his cane noisily on the floor, demanding.

De LACEY

(shouts)

What's going on there!

Felix and Agatha laugh again, taking pleasure in their being able to trick their Father. De Lacey continues over their laughter.

De LACEY

(more insistent)

You can't fool this old man! I
know what your doing and because
of it ... you'll never get my
money!

Everyone, realizing that each has been playing a joke on the other, breaks out in a hearty laugh, enjoying the moment. Daemon too laughs - loudly, even more loudly than his hosts. He has been, for some time in hiding behind one of the walls of the cottage and has been trying to copy their actions in order to learn to become more like them - in language, emotion ethics and morality. De Lacey, Felix and Agatha have, to this point not been aware of Daemons presence, so they - upon hearing what they perceive to be a sound that they should not be hearing, stop suddenly to listen. Daemon, not realizing that they are indeed now silent, carries on with his laughter until he realizes that his is the only sound. He then stops as well, leaving Felix to ask.

FELIX

(turning as though searching the room with his eyes and ears)

What was that?

De LACEY

(reassuringly)

I'm sure it was nothing. Nothing more than a bit of imagination and the wind in the trees.

FELIX

(cautious in tone)

I'm not so sure Father. Thieves have come to these woods before. Come now with me Sister let us look about.

Felix and Agatha initially inspect the cottage and then depart the building in search of the origin of the mysterious sound. Noting their having left, Daemon assesses his opportunity to come into contact with a human being, particularly one who cannot be disgusted by his physical being.

DAEMON

(aside)

Am I ready for them? Are they in fact, ready for me? Am I not a

FRANKENSTEIN ...do you dream

being who has feeling, who's in
control of his mind? Will they
find me perverse?

*Daemon resolves to approach the blind De Lacey as though he
were a traveler, seeking asylum. Daemon approaches and
knocks at the cottage door.*

De LACEY
(upon hearing the sound)

Who is there?
Come in!

DAEMON

Please forgive my intrusion sir,
I am a traveler in want of a
little rest; you would greatly
oblige me if you would allow me
to remain a few minutes before
your fire.

De LACEY

Enter and I will try in whatever
manner I can to relieve your
wants; but sadly, my children are
from home, and as I am blind, I
am afraid that I shall find it
difficult to procure for you
food.

DAEMON

Do not trouble yourself, my kind
host; I have food; it is warmth
and rest only that I need. You
may however, be able to assist me
in my dilemma.

De LACEY

I will be pleased to assist if I
can

DAEMON

FRANKENSTEIN ...do you dream

I dream of passing time with my friends; my friends are the most excellent and kind creatures in all of the world, and through them I have learned to love, to read, to speak, to feel kindness [pause] alas though, they are prejudiced against me.

De LACEY

How can that be, if they are indeed your friends?

DAEMON

My life has been hitherto harmless and to some degree beneficial, but where they ought to see a kind and feeling friend, instead they behold only a detestable monster.

De LACEY

I and my family too have been judged though innocent; condemned to exile. I feel for your misfortune. But tell me now, what are the names of these friends and where do they reside.

DAEMON

(recognizing the great risk that he is taking, Daemon seizes the hand of the Old Man, and in an anxious, desperate tone reveals)

Now is the time! Save and protect me! You and your family are the friends whom I seek. Do not you desert me in the hour of trial!

De LACEY

(reacting immediately)

Great God! Who are you?

The cottage door opens. Felix and Agatha enter. Upon seeing Daemon, Agatha immediately faints - Felix however, darts

FRANKENSTEIN ...do you dream

forward and with supernatural force tears Daemon from his father and throws him to the ground. Felix finds a stick close at hand [his fathers walking stick) and uses it to strike Daemon. The beating continues with Daemon offering no physical response. Finally Daemon runs from the cottage to escape from Felix.

DAEMON
(in anguish)

Why do I live? Cursed, cursed
creator! Why did you allow me to
survive when all was not as
planned? Could you not have ended
my misery before it began?

He reaches into his pocket and pulls out a handful of tattered papers. He holds these papers towards the sky as though they were a sword or torch. The name of his Father / creator is revealed at the height of his anguish.

FRANKENSTEIN!
You, my father!
You, my creator!
might you...
can you...
fulfill, my dream...
Can there be a friend
for me?

Daemons cries are interrupted by the sound of searchers, being lead by Felix. Daemon speaks in an aside as he gathers brushwood and takes it into the cottage.

...control your anger.
They do not see you as a man
you're just some creature they'd
imagined
yet they hadn't planned to see...

Again interrupted by the shouts of the men, Daemon lights the ends of his brushwood and similar to his action earlier in the scene, he again holds to the sky what is now a real torch, using this same torch to ignite various points within the cottage, eventually forming a ring of fire within which he stands and calls.

DO YOU DREAM?
DO YOU DREAM?

FRANKENSTEIN ...do you dream

FRANKENSTEIN!
WHY!
WHY DO I LIVE?
DO YOU HEAR MY CRIES!
SHOULD YOU ... I DESPISE?

Daemon exits the cottage as the flames envelope the entire scene, he stands before the burning building, in silhouette against this dramatic background.

YOU ... MUST PAY FOR MY PAIN!

now in a slightly hushed tone

FRANKENSTEIN ... where are you?

now, almost a whisper

FRANKENSTEIN ...

sung clearly, but in a very quiet, soothing manner

creator
my father
my friend

his meaning is opposite to that of his words

I will find you. I will find my
own fitting revenge!

*The scene closes as the flames diminish in their intensity.
The sun begins to rise to open the next scene.*

SCENE 5

EXT. A FOREST OUTSIDE GENEVA

Scene 5 opens with young William Frankenstein, youngest son of Alphonse, and brother of Victor and Ernst, playing in the woods [in Plainpalais, a forest outside Geneva) with his "sister", Justine Moritz. The children sing as they play, trying to frighten one another with "spooky" songs and a game of "hide-and-seeK".

WILLIAM / JUSTINE

(oddly, their song is the same as the one sung by the street urchins in Ingolstadt. Although their "play" is seemingly happy, their "song" is quite the opposite - morbid and perverse. They sing in a tone that is seemingly

FRANKENSTEIN ...do you dream

sarcastic, and teasing while they taunt one another, each in an effort to frighten the other)

WILLIAM FRANKENSTEIN

Like one that on a lonesome road
doth walk in fear and dread,

JUSTINE MORITZ

And having once turned round
walks on and turns no more his
head.

WILLIAM FRANKENSTEIN

Because he knows

JUSTINE MORITZ

a frightful fiend

WILLIAM and JUSTINE
(together)

doth close behind him tread!

The children scream in delight and run to opposite sides of the scene as they frighten one another

Daemon, hiding in the bushes, seizes William as he runs by. Continuing with the "game" Justine exits the stage/ William, coming face-to-face with his captor is appalled by the sight of the Daemon - he raises his hands to cover his eyes, uttering a shrill, blood curdling scream

DAEMON

(pulling William's hands forcibly away from his face)

Child - what is the meaning of
this? I do not intend to hurt
you; Listen to me.

WILLIAM

(struggling to remove himself from Daemons hold)

Let me go monster! Ugly wretch!
You wish to eat me and tear me to

FRANKENSTEIN ...do you dream
pieces. Let me go or else I will
tell my papa!

DAEMON
(growing increasingly angry)

Boy, you will never see your
Father again; you must now come
with me!

WILLIAM
(fearing now for his life)

Hideous monster - let me go! You
dare not keep me. My father will
punish you beyond belief upon the
name of my family - FRANKENSTEIN!

DAEMON
(ASTONISHED)

FRANKENSTEIN!
You then belong to mine enemy -
to him towards whom I have sworn
eternal revenge; you boy, shall
be my first victim!

DAEMON, still berated by William's screams, covers the child's face with his massive hands intending simply to quiet the boy. Inadvertently, DAEMONS strength causes William to lose consciousness and die due to asphyxiation. DAEMON lifts his arms, laughs a dull maniacal laugh, claps his hands awkwardly and calls...

DAEMON

There now you see. I too can
create loneliness and desolation.
This death will now carry my
despair to him!

DAEMON, placing Williams body on the ground notices a shining locket around his neck. Opening the locket he sees that it contains the portrait of "a most lovely woman" (William's Mother) - causing DAEMON to demonstrate a moment of compassion with the slight hint of a smile.

DAEMON

FRANKENSTEIN ...do you dream

(slowly becoming angry, since the "corpse" of William cannot respond to his inquiries)

What is this child? Who is this woman? Is she your guardian? Your savior? The one who bore you? Tell me! Is she someone whom you love? Someone who loves you? More than you can ever know? Is she an Angel of God? a message from the Father, tell me! Is she in your dreams? Does she exist within you as one? Tell me!

Daemons' anger turns to remorse as he continues almost crying

Help me please.
Help me to learn to see how one can live with many in one heart.
Please. Help me!

Daemon's soliloquy is interrupted by the sound of voices [offstage], calling Williams name. As Ernst and the Senior Frankenstein (Alphonse), in their search for both William and Justine, come perilously close to discovering the two. Daemon hears the calls, tears the locket from Williams's neck and flees. The searchers appear on stage, yet do not find Williams body, which is partially covered by bushes. Leaving the site of his first murder, Daemon flees to a nearby barn, where he sees a young woman (Justine Mortiz, William's playmate and "sister'') who has fallen asleep on some freshly cut straw. Justine stirs upon apparently noticing the noise caused by DAEMONS entrance, but she does not wake fully - This causes DAEMON to be afraid. Not wanting to be discovered, he retreats to the shadows. Realizing that this opportunity would provide for another to be blamed and convicted for an act that he had performed, DAEMON emerges from his hiding spot and places the portrait securely among the folds of Justine's dress

DAEMON

(with a tone of "mischief')

What good fortune is this - she sleeps so deeply.
I could not have hoped to find such a willing accomplice in my time of need.

FRANKENSTEIN ...do you dream

She knows not what has occurred
yet she'll now be preferred as
the doer of the deed.
I thank you my dear - for being
so near - enough to take our
place upon the stand, admit our
guilt.
For upon this tiny visage, our
destiny will be built.
But only one can pay the price -
and it is you my dear.
The blame will be clear.
And you are the least for
knowing,
for when you wake my crime you
will take and yours it will be
for owning.

Justine stirs again, calling Williams name in her sleep. At almost the same time, Daemon hears the cries of the Senior Frankenstein [Alphonse) as he and Ernst re-enter the scene. The senior Frankenstein calls out to his son Ernst, having at last found the body of young William - the commotion causing Daemon to become afraid and flee the scene

HERR (ALPHONSE) FRANKENSTEIN

(having spotted the corpse of his youngest son under the bushes, Herr Frankenstein frantically pulls at Williams body to free it from the entanglement while also crying out for help from his middle son Ernst)

Lord help us all, dearest
William, my love,

Herr Frankenstein, having freed Williams corpse from its hiding place, gently lifts the head of his son to his lap, stroking his hair gently while he himself "rocks" as though cradling a child to sleep. This action is reminiscent of that of Daemon from earlier in the scene

Can you not hear me my child.
Please live, I beg you. My love,
my son, my child.

...in the distance, we hear the voice of a woman calling out Williams name. It is Elizabeth. Herr Frankenstein, hearing her calls turns, and with what appears to be the last of his strength, shouts to Elizabeth. Ernst, having heard each of the cries walks slowly into the scene without speaking

FRANKENSTEIN ...do you dream

HERR (ALPHONSE) FRANKENSTEIN
(calling)

Elizabeth!
Here my child!
We are here!

Seeing her "Father" cradling the body of her "brother", Elizabeth screams loudly, rushing towards the scene. She hugs both Father and brother and while stroking William's head, she realizes that the locket is missing. She cries out again

ELIZABETH LAVENZA
(no longer able to control her emotions, moans uncontrollably)

William...

ERNST FRANKENSTEIN
(remembering now his younger "sister", lifts his head, looking around frantically. He whispers "urgently")

Justine...

ALPHONSE FRANKENSTEIN
(his attention attracted by Ernst's movement)

What is it Ernst?

Ernst then stands and rushes from the scene presumably to find the other child who is at this point also missing.

ELIZABETH LAVENZA
(hysterically)

Oh, God! I have murdered my
darling child!

HERR (ALPHONSE) FRANKENSTEIN
(confused)

No my dear that cannot be it is
only now that I have found the
corpse of my own loving son

ELIZABETH
(interrupts, still hysterical)

FRANKENSTEIN ...do you dream

Father, you don't understand.
This evening last, while we were
still able to enjoy the company
of our dear child... William had
teased me to allow him to wear a
very valuable miniature that I
had possessed of our Mother. The
picture is now gone, and it is no
doubt that this was the
temptation which urged the
murderer to the deed.

HERR FRANKENSTEIN
*(in an attempt to console Elizabeth, interrupts her
passionate rambling)*

No child, you are innocent of
this crime, But I swear, upon the
life of my child, I will not rest
until his death has been avenged.

*The scene is interrupted by ERNST, rushing into the scene.
Breathless from running he calls out*

ERNST FRANKENSTEIN

Father!
Come!
Quick!

HERR FRANKENSTEIN
(confused)

What is it Ernst?

ERNST FRANKENSTEIN

It's Justine Father. She's been
found. but she appears to have
taken ill.

HERR FRANKENSTEIN
*(returning his attention to William seemingly oblivious to
all around him)*

Bring her home, son. We must
bring all of our children home.

FRANKENSTEIN ...do you dream

Herr Frankenstein pauses, lifts his head and turns, apparently remembering his eldest son

Victor, we must contact Victor.

ERNST FRANKENSTEIN

(trying to console his Father speaks gently to the Senior Frankenstein)

Father, we have found the locket.
It was with Justine.

Herr Frankenstein turns to look directly at Ernst, not believing what he has just heard

ERNST

(continues)

It is true Father. We have discovered the Murderer. And it is she... Justine.

Transition: as the scene darkens, rain begins to fall allowing for the perception that a period of time has passed, considering Victor's travel; he now stands at the spot where my poor William had been murdered

VICTOR FRANKENSTEIN

(Victor looks up to assess the advancement of the "Tempest". The rain continues to fall, becoming increasingly violent. Soon the lightning is so close that each bolt and thunderclap virtually shakes the theatre. Victor clasps his hands above his head, as though pleading with the heavens, and exclaims aloud)

William, dear angel! This is thy funeral, this is thy dirge!

Victor appears to sense a presence close by, as a "figure" moves from behind a clump of trees, As Victor speaks his eulogy, a large lightning bolt illuminates the scene sufficient to reveal the size and shape of the object, its "gigantic stature, the deformity of its aspect, more hideous than belongs to humanity" Victor hoping to continue, turns in surprise, but not quickly enough the light from the Lightning bolt has subsided, and the residual light is no longer strong enough to actually see the "Daemon" clearly

VICTOR
(continues)

No, what is this I have seen?
What did he there? Could it be?
No! He could not have lived...

as Victor speaks, the "figure" exits the stage making clear his movement but still hidden in the shadows. Victor continues

Though I would choose to deny the role that I may have played in the untimely death of my dearest brother, I cannot. That he whom I myself hath created could have destroyed that fair child. He was the murderer! And I, his aid!

Victor remains standing, motionless; the thunder ceases, and in its place a soft and gentle rain remains ... as the scene closes, Victor is centre stage, making no attempt to shield himself from the rain.

SCENE 6

EXT. CITY SQUARE - GENEVA THE GALLOWS

The initial focus of the scene occurs in the foreground of Geneva's City Square. We are only mildly aware of the action taking place at the gallows as the hangman and his assistants prepare for the execution of the young Justine. Alphonse Frankenstein, still in shock from his son's murder is only marginally aware of those around him. Most attentive is his son Ernst, who nurses his father gently

ERNST FRANKENSTEIN
(soothing)

Father, Victor has arrived.

ALPHONSE FRANKENSTEIN
(numb)

We must thank God for all of our sons.

VICTOR FRANKENSTEIN
(reassuring)

FRANKENSTEIN ...do you dream

Father, it is me. I mourn, as do
you for our dearest child
William.

ALPHONSE FRANKENSTEIN
(oblivious)

William is home now. He is with
his darling Mother, God rest his
soul, in heaven.

ERNST FRANKENSTEIN
(animated, interrupts his father in mid-sentence)

Good God, Papa! Victor says that
he knows who was the murderer of
poor William!

ALPHONSE FRANKENSTEIN
(incredulously)

As do we my son, though I would
rather be forever ignorant than
have discovered so much depravity
in one I valued so highly.

His voice trailing off to become inaudible

VICTOR FRANKENSTEIN
(monotone)

My dear Father. You are mistaken.
Justine is innocent.

ALPHONSE FRANKENSTEIN
*(carries on as though nothing is actually being "felt" but
simply heard)*

God forbid that she should suffer
as guilty

ELIZABETH LA VENZA
*(entering the scene, she is not sure that she recognizes
Victor)*

Victor - is that you?

VICTOR FRANKENSTEIN

FRANKENSTEIN ...do you dream

(turning from his Father stands to see Elizabeth approaching)

Sister. I have traveled these many days to only confirm that sadness fills the hearts of those I love so dearly. Yet seeing you brings my heart such joy. I betray the memory of my sweet brother.

ELIZABETH LA VENZA
(interrupts)

Your arrival my dear cousin fills me with hope that perhaps you can help my poor, guiltless, Justine. For who is safe if she be convicted of crime? We will now have lost two of our children. My little William and now Justine. I will never know happiness again.

VICTOR FRANKENSTEIN *(assuring)*

She is innocent Elizabeth. And that I shall prove. Fear nothing.

ALPHONSE FRANKENSTEIN
(now seeming to become much more "present" and alert)

Dearest niece. Dry your tears. If Justine has done no wrong she surely now will live.

The crowd, sensing that the execution is about to commence, becomes restless. Justine with hands and ankles shackled, is lead into the scene and onto the scaffold by her guards. She searches the crowd to find the location of her family. The scene, although "dark" by virtue of its content takes on an almost "regal" quality, with Justine as the "Queen" and her prison guards as her "royal entourage". Upon seeing "the condemned one", the crowd erupts into a frenzy of cheering and screaming. The taunting of the crowd is amplified by their throwing of food and garbage onto the scaffold - making Justine's innocent walk to death even more pathetic. Victor, Elizabeth and the rest of the family, realizing that Justine has in fact been convicted and will now hang, quickly run to the base of the gallows,

FRANKENSTEIN ...do you dream

pushing through the morose crowd but with little success. They call out Justine's name in vain, as she cannot hear their cries over the din of the crowd. Hearing her identity, some persons in the crowd mock her family's attempts to attract Justine's eye with sarcastic melodies and rhymes. This scene will take on the appearance and become reminiscent of the biblical story of Mary, running to the foot of Jesus as he is nailed to the cross while being mocked and criticized as the "King of the Jews".

THE CROWD

God,
She is the Murd'ress
She killed the boy – hang her!
Take her life as she did his!

ELIZABETH LAVENZA

(screaming in grief as she runs towards the scaffold)

NO!
She cannot die,
She is an innocent child!

Elizabeth is pushed away by the executioners

I beg you dear God. Do not take
the life of another of my
children.

sobbing now

Ernst, now rushes to the side of Elizabeth. He tries to mount the gallows to come to the aid of Justine but is easily pushed away by the guards

ERNST FRANKENSTEIN

(shouting wildly)

Damn you!
Damn you!
GODS ETERNAL DAMNATION UPON YOUR
SOUL!
She is my sister!
She has committed no crime!
She is INNOCENT!

FRANKENSTEIN ...do you dream

As he is pushed away, Ernst falls potentially hurting himself badly in the fall. Elizabeth diverts her attention momentarily to Ernst's possible danger

ELIZABETH LA VENZA (fearing for Ernst)

Ernst! No!

THE CROWD

Lord lettest thou thy servant
depart in peace.

Within the violence and madness of the impending execution, Victor Frankenstein appears - frozen, motionless, unable to move. Yet within the chaos we hear him utter a single word

VICTOR FRANKENSTEIN

(quietly, almost in a whisper, yet with an intense passion)

DAEMON!

The crowd, growing anxious, hungry for blood, now becomes louder, chanting, calling for Justine's death. At the point of frenzy, the magistrate, looking at his timepiece signals the Executioner with an affirmative nod. The Executioner pulls the release cord, causing the gallows trap door to open with a loud crash followed by immediate silence. Justine falls. A distinctive "crack" is heard as her neck breaks - her body "jerks" slightly then rotates slowly counter-clockwise in death. The crowd is hushed". There is absolute silence for one moment as Victor Frankenstein again whispers one word

THE CROWD

Lord lettest thou thy servant
depart in peace.

VICTOR FRANKENSTEIN

(whispers)

DAEMON!

The crowd again erupts - this time cheering to the celebration.

THE CROWD

FRANKENSTEIN ...do you dream

According to thy word.
For mine eyes, have seen thy
salvation,
which thou hast prepared,
before the face of all people

While Justine's body hangs limp from the Executioners noose and the family Frankenstein console one another. From one of the celebrants we hear an unearthly laugh. Recognizing the laugh as being that of the Daemon, Victor lifts his head as though searching with his hearing, the location of the murderer. While the audience can in fact identify Daemon within the crowd, Victor cannot, and he returns his attention to assist Elizabeth. The surrounding scene dims to feature Victor and Elizabeth alone at centre stage. Victor realizes that he, while not in deed, is himself the murderer in effect - causing him to display great despair. Elizabeth speaks, hoping to console him

ELIZABETH LA VENZA
(in a soothing voice)

Calm yourself my dearest friend.
God knows how deeply these events
have affected me, but I am not
nearly so wretched as are you.
There is a sense of both despair
and revenge that is in your face,
which makes me afraid.

VICTOR FRANKENSTEIN
(preoccupied with his thoughts, Victor seems to speak as though Elizabeth is not with him)

I must leave. I must seek a
remedy to all of this madness.

ELIZABETH LA VENZA
(interrupts, trying to understand Victor's statements, yet unable to do so)

Victor...

VICTOR FRANKENSTEIN
(continues. He stands, the remainder of the scene dims to leave Victor alone on stage)

FRANKENSTEIN ...do you dream

I will return my love, though he
is near. I can sense his
presence.

*The remainder of the scene fades to black, returning to
view as the setting for scene 7 [the mountaintop near
Chamoix]*

SCENE 7

**EXT. A MOUNTAIN TOP NEAR THE VILLAGE OF CHAMOIX AND THE
SUMMIT "MONTANVERT"**

DAEMON

*(excited, animated, anticipating his first "meeting" with
his [Father) creator)*

CLICK HERE
FOR
"Wandering Fool"
(Vox not yet
recorded)

There he is, wandering fool. Does
he not realize that I am the one
who is in control of what he has
become? The creation, now the
creator? Meet me now your maker!

VICTOR FRANKENSTEIN

*(looks up from his climb to see Daemon looming over him,
his monstrous stature overwhelming that of Victor, yet
Victor is not afraid, he is instead at the offence.)*

DEVIL! YOU! You are the murderer!
You are the one! You are the only
one who must pay for those whom
you have slaughtered.

DAEMON

(angry and bitter)

You have no way of knowing me!
You can't know how I feel! You
have no right to speak with me!
You do not know who I am!

VICTOR FRANKENSTEIN

(responds)

Damn you to the tortures of hell!
Forever to suffer as those you
have murdered, now...

DAEMON

(interrupts)

FRANKENSTEIN ...do you dream

You, my creator, detest and despise me though you had designed this despicable frame. Come closer, I beg you. You purpose to kill me, should this son be fearful? My Father consoles me but wait...

VICTOR FRANKENSTEIN
(Increasingly animated, on the verge of madness as he lunges towards Daemon.)

Monster DIE!

DAEMON
(in a calm, measured tone)

I expected this reception. All men hate the wretched. How then, must I be hated - who am miserable beyond all living things!

VICTOR FRANKENSTEIN
(fighting with all of his strength, but to no avail)

Wretched DEVIL!

DAEMON
(continues)

Be calm, and hear me...

Daemon pushes Victor away easily Victor falls to the ground exhausted. Victor brings himself up partially but cannot stand fully - resolving instead to listen to Daemon complete his thought

DAEMON
(continues)

...Comply with my request and I will haunt you no more.

VICTOR FRANKENSTEIN
(desperate)

What do want of me?

DAEMON
(*virtually crying*)

CLICK HERE
FOR
"This Face"
Original
piano/voice DEMO

This face,
this hideous face.
What have I done to deserve such
a fate as befallen this, gentle
face. All I ask is for one like
me,
one the world can deplore like me
one to have and to hold like me.

CLICK HERE
FOR
"This Face"
Orchestration
(VOX not yet
recorded)

That place,
that ominous place.
Life had begun and yet ended
still you've not defended my soul
and my heart.
All I ask is for one like me,
one that you can ignore like me,
one that I might just love like
thee.

Do this I beg you dear Victor, my
Father.
Help me to live out my life with
another.
Then I will no longer thirst for
your blood.

aside

Control your anger.
He doesn't see you as a man,
you're just some creature he'd
imagined yet he hadn't planned to
see this face, this pitiful face.
Grant me this singular wish I
will go, I will vow, I will never
return.
All I ask is for one like me,
one that you can abhor like me,

one that I might just love like
thee.

END OF ACT ONE

INTERMISSION

FRANKENSTEIN ...do you dream

ACT TWO

SCENE 1

GENEVA

EXT. THE HOME OF ALPHONSE FRANKENSTEIN

It is morning at the home of Alphonse Frankenstein. The Senior Frankenstein is enjoying a breakfast outside [on the veranda) when his son Victor returns from having taken a walk in the woods. Victor walks towards his father to take a seat at the table

ALPHONSE FRANKENSTEIN
(cheerfully greeting Victor)

Did you enjoy your walk my son?

without waiting for a response, the Senior Frankenstein continues with his breakfast and his conversation

I am happy to see that you once again are the happy young man of my memory.

Stopping to pause and remember, Herr Frankenstein becomes more reflective

We must as a family, try to once again assemble our lives as best we can. And while you seem to be returning to yourself, I can see that you are still unhappy and for that I am truly sorry.

becoming even more serious

I confess however, my son that I have always looked forward to your marriage with our dear Elizabeth. Now this would perhaps even resolve your uncertainty and would, at the same time, provide the final tie for our family, while allowing an Old Man peace in his declining years.

VICTOR FRANKENSTEIN
(sounding sincere, yet there is something about his tone that suggests Victor may be thinking about other things)

FRANKENSTEIN ...do you dream

Dearest father, reassure yourself. I love my cousin tenderly and sincerely. Never has another woman excited my warmest admiration and affection, as does Elizabeth.

ALPHONSE FRANKENSTEIN
(in a melancholy, longing tone)

You have been as one since children. But so blind has been my plan. Raised as though family, you may now regard her more as your sister, with no wish that she might become your wife!

VICTOR FRANKENSTEIN
(Victor attempts to reassure his father in the most sincere manner, but his preoccupation with Daemons request to construct a mate is almost impossible to mask)

No father. It is Elizabeth to whom I pledge my heart forever.

ALPHONSE FRANKENSTEIN
(obviously pleased with his sons response)

Wonderful news! Now we can begin our lives anew!

calling over his shoulder

Ernst! Summon my tailor! Contact the Bishop! Tell them there is to be a wedding in the family
FRANKENSTEIN!

VICTOR FRANKENSTEIN
(aside)

How can I tell him? Can I reveal to him the truth of my oblige! Each moment passing brings a sense of what's occurred and now I think of little more than what's been asked of me by him - My task, my pledge, my promise.

ALPHONSE FRANKENSTEIN
(*annoyed*)

Victor, are you listening?

VICTOR FRANKENSTEIN
(*his attention returned to his father ...Ernst enters the scene to join the two for breakfast. Victor chuckles at his father's excitement.*)

Yes father, there can be little doubt that I can hear you!

(*Victor continues. Now seemingly back to normal, he turns to Ernst*)

Come on little brother. What do you think? Perhaps it's time we satisfied this Old Mans fantasy!

Victor turns quickly, his demeanor changing immediately to reflect a sense of fear and concern. Hearing what sounds like a demented Children's song, the rhyme is similar to that which he had heard in the streets of Ingolstadt following his flight from just having created the Daemon. As no one else seems to be able to hear the eerie song, Victor begs

Can you hear that Ernst?

ERNST FRNKENSTEIN
(*not really paying attention, Ernst is preoccupied with sitting down for breakfast. With a mouth half full of food, he responds*)

Hear what?

The "song" continues faintly. This time it is Daemons voice we hear, but the "song" seems only to be in the wind, not at all present. It is only audible enough for Victor to hear. The others continue enjoying their meal

DAEMON
(*in mocking song*)

The one who makes a pledge
commits to now the promise keep...

FRANKENSTEIN ...do you dream

VICTOR FRANKENSTEIN
(*anxious*)

There, there it is.

DAEMON
(*continues*)

...but if the contract doesn't
stick the maker then must weep

ERNST FRANKENSTEIN
(*annoyed at having had his breakfast interrupted*)

Enjoy your breakfast brother.
Then we must leave to make these
wonderful plans.

VICTOR FRANKENSTEIN
(*directing his attention to his father*)

Father...

(*he pauses, wanting not to disappoint his father*)

I wish to visit England before
beginning my new life with my
darling Elizabeth.

ALPHONSE FRANKENSTEIN
(*although somewhat taken aback, he is not completely surprised*)

We had, you know, considered this
possibility.

VICTOR FRANKENSTEIN
(*shocked at his fathers response*)

And who, might I ask, are "we"?

ALPHONSE FRANKENSTEIN
(*amused*)

Why, Elizabeth and myself of
course!

VICTOR FRANKENSTEIN

FRANKENSTEIN ...do you dream

(curious)

Really!

ALPHONSE FRANKENSTEIN
(clearly enjoying the moment)

Oh yes! In fact, we've also made provision that your "wandering days" not be spent in isolation.

HENRY CLERVAL

(Henry's entrance into the scene is loud and boisterous ... indicative of the plan that two young men "on the prowl" will soon be the talk of Europe. Upon seeing Henry's timely entrance, all laugh at his antics, all except Victor, who realizes how this new information might impact his own plans. Henry begins, simulating the reading of a mock declaration)

Greetings one and all from the house of Clerval! 'Tis I Henry Clerval - friend, confidant, and clearly - the best man to the groom-to-be. And it is I, who will accompany this fair young virgin on his tour t'ord manhood!

ERNST FRANKENSTEIN
(laughing and clapping, prompts Henry for more)

Yes Henry, tell us all ...

HENRY CLERVAL
(continues)

A few months, perhaps a year.
Whatever it takes. This boy...

(he points dramatically at Victor)

will return

(pauses for dramatic effect)

a MAN!

everyone breaks out in laughter with the exception of Victor who is absorbed in his conundrum. Henry then exits

FRANKENSTEIN ...do you dream

the scene, backing off the veranda with mocking salutes to Victor. As this is occurring, Elizabeth enters the scene

ALPHONSE FRANKENSTEIN
(greet's his "daughter")

Elizabeth my child, come sit with me. I am the foundation of this family! As we had expected, these two young stallions will be touring the continent and, in fact the Islands.

ELIZABETH LAVENZA
(oblivious to all around her, states)

I love you Victor ...

VICTOR FRANKENSTEIN
(as though only the voice of his dearest Elizabeth could break the spell of concern, Victor immediately looks up and into Elizabeth's eyes)

Elizabeth, I, with all of my heart, since the day we first met as children, have known that someday we would be man and wife. I must however now tend to one final matter. Before we can truly enjoy the happiness that you so dearly deserve...

Elizabeth puts her hand to Victor's lips as to interrupt his speech

ELIZABETH LAVENZA
(assuring)

We, my love, will be together for the rest of our lives. Go now, enjoy your time with Henry. Then upon your return our life together can begin.

Henry Clerval, "bursts" back into the scene. His bags are packed and he has also made what is obviously a poor attempt to pack those of Victor - again, everyone laughs at Henry's buffoonery

FRANKENSTEIN ...do you dream

HENRY CLERVAL

(out of breath, from having carried all of this heavy luggage, puts his arm around Victor, pulling him up)

There now Frankenstein. Let us
begin our adventure!

(as though quoting a story of heroes and heroic deeds he, with his head now side by side with that of Victor, "paints" a picture in the air)

Two, brave young souls. Untamed.
Unleashed into an un-suspecting
world we must go!

the surrounding villa scene darkens to allow for the set to change to scene 2 - London, England - an outdoor café. In the transition between scenes, the dialogue between Henry and Victor continues

VICTOR FRANKENSTEIN

(now arm in arm with Henry, laughs a more relaxed laugh and confides)

Dearest, dearest, Henry. Whatever
would I do without you?

SCENE 2

INT. A CAFÉ/BAR – LONDON – THE ADVENTURE

A WAITER

(Approaches Victor and Henry at what has now become a table in an outdoor cafe in London, places before the two each a pint of bitters)

Two lads out to conquer the world
are we?

HENRY CLERVAL

(Henry's outgoing and happy personality is clearly demonstrated by his desire to learn to know each and every person he meets. He directs his comment to Victor)

My my! This one is certainly
perceptive, wouldn't you agree my
fellow world traveler?

VICTOR FRANKENSTEIN

(nodding in agreement as he sips his beer)

Most definitely!

Henry continues - a bit drunk, Henry is curious. He is sarcastic in his tone, but still there is the tendency for the audience to believe that he is sincere. He directs his inquiries to the waiter

Now then... would you say that in order to ensure that a good time is to be had by all we would be well advised to stay here in London? Or would, as has been suggested to us by others, you propose the Highlands of Scotland as the place in which we might discover the true meaning of life?

both the Waiter and Henry laugh loudly, Victor however does not. Victor recognizes the irony in Henry's question relative to "the meaning of life"

THE WAITER

(leaning down as though to share a secret)

Well my new friends, the fools an' madmen of this world find themselves in Scotland while if it were me doin' the seekin' I'd be findin' me way to the coast of Ireland t'find the answers to my questions!

HENRY CLERVAL

(Excited now, he turns to Victor, almost shouting)

Ireland it is then! We're off!
Victor, think of it my friend...

once again, Henry, putting his arm around the shoulder of his friend Victor, tries to 'paint a picture" for his companion

We'll kiss the Blarney Stone, not to mention a few flaming Irish lasses. We'll find ourselves a four-leaf clover, and look -

FRANKENSTEIN ...do you dream

there - behind that shamrock -
it's a Leprechaun!

then, in a poor imitation of an Irish accent

And legend has it that if we were
to catch one of the little
fellows, he'd be obliged to hand-
over to us his pot 'o gold!

*About to continue with his travelogue, he is stopped when
Victor pulls away. Victor is obviously upset, but in his
drunken stupor, Henry is not sensitive to the concerns of
his friend*

VICTOR FRANKENSTEIN
(serious)

I understand your wish to carry on
my friend. To me however, the
desolation of the islands of
Scotland is more appropriate to
my mission.

*Henry, no longer attentive to anything that Victor is
saying, tries to humour his friend, in what sounds like a
sly or sinister tone*

HENRY CLERVAL
(again, puts an arm around Victor, quietly whispering a
"bachelors' rhyme" into Victor's ear)

There are wenches to be bedded
before you're to be wedded!

*One final time, Victor pushes away. This time he is
anxious, more visibly serious. Henry sobers to Victor's
pronouncement*

VICTOR FRANKENSTEIN
(Desperate now, anxious that Henry might be sober enough to
understand his instructions, yet drunk enough to contend
with the content)

My dearest Clerval, I love you as
though you were a brother. It is
however upon the death of my own
brother, whose life has been
edited by my doing, that I must

FRANKENSTEIN ...do you dream

right the wrong done. I must
complete the horrible task to
which I have been assigned.

*Henry interrupts. He has listened, but not heard. A
reaction, which is suitable to Victor's campaign*

HENRY CLERVAL

*(Responds in agreement. His tone is neither happy nor sad,
it is simply a response)*

Fine then. A separation it is. I
shall find the meaning of life in
the brothels of the land of green
and my associate here...

as though announcing to a crowd

...will seek solitude in the barren
rocks of the Orkneys!

shouts, waving his arms wildly

Be gone!
I will no longer require your
company.

*Henry falls over drunk. He loses consciousness. Victor
leaves a note with the waiter*

VICTOR FRANKENSTEIN

(aside, as he writes the note)

Dearest Henry. I regret that we
must now part however mine is a
mission that must be fulfilled.
Upon completion of my task, I
will endeavor to meet you in
Ireland. A small coastal village
not far from the shores of
Scotland will make a suitable
rendezvous. 'Til then my friend
God keep you safe and happy, your
dearest companion and partner in
crime. Victor.

*Victor departs. The scene closes with the tavern keeper and
at least two Barmen, helping Henry to his feet, then to a
more comfortable bed.*

SCENE 3 – THE FEMALE
THE ORKNEY ISLANDS
INT. HUT

As in act 1, Victor has constructed his laboratory in his hut on one of the remotest of the Orkney's. While much of his equipment is similar to that used in creating Daemon in Ingolstadt, it is by virtue of this desolate location, less complicated in appearance. As the scene opens, Victor is visibly upset. With head in hand he bemoans the contract, which he is obliged to fulfill. The sun has set, and the moon is rising

VICTOR FRANKENSTEIN
(absorbed in his work)

I've seen a face in the dark. God
grant me peace. I've seen his
face in the dark.

the mood changes as Victor contemplates the future

What will occur when I've
finished creating this beast?
Am I so foolish to think that his
promise he'll keep?
Might one hate the other?
Might she quit him?
Would there be young?
A race could begin
where nothing would win.
Am I mad to believe
I could ever relieve
what has come to become
but a nightmarish dream?
Should I stop?

All movement and sound in the theatre comes to a complete stop ... with Victor left to sense the moment when this pause has, for the audience, reached the point of being uncomfortable. Only then should any dialogue or action continue. During this cessation, Daemon will become visible to the audience back lit behind Victor. He is at the window casement ("a ghastly grin wrinkled his lips as he gazed on me, where I sat fulfilling the task which he had allotted to me...") as Victor continues with his aside, babbling incoherently, sentences run one into the other, making sense only to himself

FRANKENSTEIN ...do you dream

Perhaps had life not happened as
it has we'd be like friends
instead of seeking out the
others' death and sadness?
Was my dream so badly out of
place that now we both must find
our satisfaction in the knowledge
that the other is to suffer more
than he who is the one who is the
one...

pauses, realizing that he is now acting like a madman

...the one...

*Victor, sensing Daemons presence, turns to see his
"creation" at the window. Victor then realizing the madness
of the possibility of creating another like him, Victor,
"trembling with passion, tore to pieces the thing on which
I was engaged..."*

VICTOR FRANKENSTEIN

*(...continues ripping apart the female creation, now
screaming his message intended to reach Daemon as he
observes this action)*

See this beast! She will not live
so you can never have her...

*Daemon observes the activity below. He is naturally shocked
at what he sees occurring. Angry now, his howls of despair
are almost animal-like. As an audience we are unsure though
as to whether we should feel sympathy for him or celebrate
Victors decision to end the madness. Daemon climbs down
from the window casement hastily, crying for his beloved
"mate"*

DAEMON

*(...calling out as he moves quickly down to the floor of the
"laboratory")*

No Father! I beg you! She is
mine!

VICTOR FRANKENSTEIN

*(although his words occur chronologically to follow those
of Daemon, Victor is not so much responding to Daemons*

FRANKENSTEIN ...do you dream

pleas as he is voicing his own commitment. This, as he continues to destroy the female)

She must never live. Never see day. This is madness and now it must end Daemon you cannot have her.

somewhat softer

...cannot love her...

almost at the point of sounding "tender"

...cannot be with her.

Victor gathers up his energy for one final moment as he, with some difficulty, pushes all of the disassembled "pieces" off the table and into a basket

The madness is over.
My nightmare must end.

DAEMON

(speaks directly to Victor, his calm is quite frightening as is the intensity of his passion having just witnessed the "murder" of his "mate")

End you say? Quite the contrary dear father. Your nightmare, I am afraid, has only begun! You have destroyed the work, which you began. What is it now that you intend? . Do you dare break your promise? Do you dare destroy my hopes?

VICTOR FRANKENSTEIN

(pushing his way past the Daemon to dispose of the corpse)

Be gone! I do break my promise.
Never will I create another like yourself, deformed and wicked.

DAEMON

(screaming now in passion)

Slave!
I have begged you.

FRANKENSTEIN ...do you dream

I have reasoned with you.
You believe yourself to be
miserable but I can make you so
wretched that the light of day
will be hateful to you!
YOU ARE MY CREATOR!
BUT I AM YOUR MASTER!
OBEY!

VICTOR FRANKENSTEIN

*(now calm in his resolve, having finished [he believes] the
task, is no longer fearful of the Daemon)*

Beast!

I am no longer fearful of you.
Your threats no longer move me.
She is dead.
She is gone.
Now leave me!

DAEMON

(after a brief pause, utters his final threat)

Very well, I will go.
But think often of these words.
Remember clearly my voice.
Recall the meaning the promise I
will make dear father...
I will be with you on your
wedding night!
I will be with you on your
wedding night!

With these words, Daemon departs the scene

VICTOR FRANKENSTEIN

(calling after Daemon)

Villain! Before you sign my death
warrant, be sure that you
yourself are safe!

the scene fades to black

SCENE 4 - THE MURDER OF HENRY CLERVAL

INT. Irish Pub

*The scene opens in a loud, raucous pub in a small village
on the coast of Ireland. There is a rather animated arm*

FRANKENSTEIN ...do you dream

wrestling contest taking place, with all persons wagering heavily on the outcome. Henry Clerval is one of the combatants.

ARM WRESTLER

(his face in a painful appearing grimace of exertion, sweat dripping onto the table, his comrades cheering loudly)

There's not been one stranger
who's ever won at this table!

HENRY CLERVAL

(responds teasingly)

Excellent news!
Then I shall be the first!

Hearing this, the crowd renews its support for the hometown hero with loud shouts

ARM WRESTLER

(with one final burst of strength)

Here then. Let's see you be the
first today to feel this!

With this notice, he slams Henry's hand violently to the table. The crowd erupts with pleasure and money changes hands. Henry stumbles away to his table - appearing to be somewhat drunk.

Aside

STRANGER (Daemon)

CLICK HERE
FOR
"He Said"
TRACK ONLY

He said
I am
Just *athing* he made
Nothing
More than
Just *athing* he made
He said
I am
Just *athing* he made.

CLICK HERE
FOR
"He Said"
LIVE (Rough)
VOCAL

He made
Me so
I willnever be
With a-no-ther

FRANKENSTEIN ...do you dream

one who
is like me
He made
Me so
I willnever be whole.

Those he
loves will
surelycome to me
take them
slowly
death will comfort me
I will
make him
suffer
Just like me

This one
is now
Mine!

Before Henry arrives at his table, the hand of yet another stranger stops him. The stranger is dressed in a hooded cloak, his face hidden. Upon reaching for Henry, however, the stitching on his wrist gives way to the audience that this is in fact Daemon, come to "collect his due from Henry

DAEMON

(...approaching the table where Henry is seated)

Not a bad exhibit my friend

HENRY CLERVAL

(tired after his exertion)

Thank you kind stranger. But
isn't it a bit early to be
calling me "friend"?

laughing as he sits down with his new acquaintance.

STRANGER (Daemon)

Quite the contrary. Here, sit,
relax. Enjoy the evening. Allow
me to enlighten you with what
will no doubt be an entertaining
tale. But first another drink to

FRANKENSTEIN ...do you dream

quiet the nerves and warm the
heart.

shouts over his shoulder

Bar-keep!
A *final* round for my friend!

*he laughs at his own amusement at his skill in the play of
words*

Enjoy the refreshment dear Henry.
One never knows when it might be
the last.

HENRY CLERVAL

*(responding in appreciation, his naïveté exposed in his
willingness to befriend a total stranger)*

Why thank you!

drinks

that is so true.

DAEMON

(intending to trick Henry into coming outside)

I must first however tend to my
horses. My carriage is just
outside. Might I trouble you for
your assistance?

He rises

HENRY CLERVAL

(rising to accompany his "friend")

That would be the least that I
could do - To help one who has
proven to be so kind to one so in
need of a friend!

*Henry and Daemon depart the pub together shortly, a
terrifying scream [Henry] is heard offstage a few of the
pub patrons notice the noise but they only give the
disturbance a passing notice. This time there are several
locals roughly bringing in a "prisoner" [Victor
Frankenstein] to the pub. The "prisoner" is wet, presumably*

FRANKENSTEIN ...do you dream

from having been on the sea. He is also very weak, apparently due to lack of food. His "guards" are quite angry

THE BAR-KEEP
(annoyed with the intrusion)

Here now... What's this?

GUARD 1
(still with Victor in tow)

The stranger, the one we found strangled earlier tonight. This could be the one who did the deed!

GUARD 2
(already part way into the room and placing Victor in a chair, speaks over his shoulder to no one particular)

Call the Magistrate. We'll have this done with right now, right here.

PUB PATRON 1
(concerned with the expediency of this small-town justice)

Wait! What proof do we have that this man is in fact the criminal?

GUARD 3
(helping to awaken Victor, who is still very groggy)

They're of the same country, the same language. And this one keeps mumbling something about someone or something being destroyed besides, we found him on the shore not far from where the other one was found.

PUB PATRON 2
(calling out from the back of the pub)

Mr. Kirwin's arrived. Make way for the Magistrate.

FRANKENSTEIN ...do you dream

The attention of the pub patrons is diverted away from Victor to that of the person approaching the centre of the scene. Mr. Kirwin is dressed more formally than the others. He carries himself with what should obviously be more "dignity". His approach gives one the sense that he is a man of fairness and honesty

MR. KIRWIN

(The Local Magistrate, he speaks with a heavy Irish accent)

There now. Clear away. Let's have
a look at this one.

Kirwin approaches Victor, almost as would a doctor wishing to inspect his patient somewhat more closely

b'the looks of'im, 'e's not in
any kind o'shape to answer our
questions. Put 'im in the box
'til e's better off. That way
we'll know for sure what's
'appened. Search 'is clothes for
any notes 'bout who 'e is. Then
bring 'em to me. But f'now lock
'im up.

Victor lifts his head in a vain attempt to speak

VICTOR FRANKENSTEIN
(in a weak voice)

Henry... where is Henry?

GUARD 1
(clearly annoyed)

You should know... Murderer!

The "guards" roughly drag Victor away to the local prison.

SCENE 5

INT. LOCAL JAIL CELL

The scene shifts to become that of Victor's prison cell. A nurse is attending to Victor. After a short time Mr. Kirwin enters the cell and sits in a chair next to Victor's bed. The nurse, at this point, leaves

MR. KIRWIN

FRANKENSTEIN ...do you dream

(speaking softly, in clear measured tones)

Well now Mr. Frankenstein.
T'would appear as though you were
thrown, by accident, on a shore
renowned for its hospitality,
only t'find that we can be a very
inhospitable folk when murder is
the topic of the day!

VICTOR FRANKENSTEIN
(frustrated)

Henry Clerval was my lifelong
friend. I loved him as though he
were my brother.

MR. KIRWIN
(interrupts)

Sir, I took the liberty of
notifying your family of your
predicament.

VICTOR FRANKENSTEIN
(surprised)

My family? ...but...

MR. KIRWIN
(continues)

When you were taken ill, me men
discovered on y'r person a letter
from y'r father. No doubt he'd
'ave been curious. Y'r family is
perfectly well. An' now someone,
a friend, has come to visit.

Clearly, Victor is disturbed by this announcement. His immediate thought is that the 'Friend' of whom Kirwin speaks is in fact Daemon come to "mock at my misery"

VICTOR FRANKENSTEIN
(terrified)

NO! Take him away! I cannot see
him! The monster! For God's sake!
Do not let him enter!

FRANKENSTEIN ...do you dream

MR. KIRWIN
(surprised at Victor's outburst)

I should have thought, young man,
that the presence of your father
would have been more welcome
news!

VICTOR FRANKENSTEIN
*(virtually the same kind of reaction as before, but this
time in the positive)*

My father? Where is he?

*Alphonse Frankenstein enters the scene quickly, rushing
past the guards as though having been detained in his
urgent campaign to find his son Victor. He speaks angrily
to the guards*

ALPHONSE FRANKENSTEIN
(almost shouting)

My son! Where is he?

VICTOR FRANKENSTEIN
*(at first glimpse of his father cries out with all of his
strength)*

Father, are you, then, safe? And
Elizabeth, and Ernst?

*the two embrace as the Senior Frankenstein provides his son
with assurance*

ALPHONSE FRANKENSTEIN
(in a calming manner)

We are all fine, my son. It is
your welfare for which we are
concerned. This unhappy news with
regard to our dear friend Henry
has placed you in an unfortunate
situation, which we must now
correct. Kirwin, here, tells me
that you can go.

VICTOR FRANKENSTEIN

FRANKENSTEIN ...do you dream

(Interrupts, at first unable to believe what his father has just said. He has very little strength; as though these contrasting outbursts have drained what little energy he has left)

Am I now free?

ALPHONSE FRANKENSTEIN

(responds as one might expect, in a very "fatherly" manner, stroking his son's head while Victor falls to sleep)

Yes Victor. We can go home now.

the scene darkens to become dreamlike. Only Victor's bed remains clear. Each additional character is simply an aberration within his dream.

VICTOR FRANKENSTEIN

(dreaming)

He will be with me.
I feel his breath
upon my shoulder.

DAEMON

(in Victor's dream, approaching Victor's bed)

...on your Wedding night and in
your dreams!

VICTOR FRANKENSTEIN

(the dream continues)

My pledge to him is broken; can I
ever make my pledge to her?

Elizabeth appears in the dream as well

ELIZABETH LAVENZA

(arms out-stretched as though to embrace Victor)

I see him,
he's in my dreams each night I...

DAEMON

(teasing)

She belongs...

FRANKENSTEIN ...do you dream

VICTOR FRANKENSTEIN

(responds physically to his "dream". Rising to stand, his fists clenched, placed at the sides of his head as though this position will fend off the nightmare)

No!

DAEMON
(continues)

...to us both...

ELIZABETH LAVENZA

(calling to Victor as though she can no longer see him. She appears to be lost, searching)

Victor, I'm here!

VICTOR FRANKENSTEIN
(more agitated, but still dreaming)

Elizabeth!

DAEMON
(now closer)

We shall be together. Forever.

Daemon clutches Elizabeth by the throat and throws her casually aside - she is now gone from the "dream". Daemon approaches Victor. Very close now, he caresses Victor's throat and sings gently

DAEMON
(in a very sarcastic manner)

I will keep my promise to you...
"I will be with you on your
wedding-night!"

Victor screams. Frightened by the seeming reality of his dream he is awakened by his own scream to find himself at his own wedding

VICTOR FRANKENSTEIN
(screams loudly)

NO!

SCENE 6 - THE WEDDING

INT. GENEVA - THE HOME OF ALPHONSE FRANKENSTEIN

the scene develops out of Victor's dream. His bed clothes transformed into his wedding clothes as his brother Ernst assists Victor in putting on his jacket we are now in the great room of the home of Alphonse Frankenstein. Ernst and Victor are about to approach the Bishop. The wedding ceremony is about to begin

ERNST FRANKENSTEIN

(brushing the shoulders of his brother's coat as he assists Victor)

There now brother. Is that any way to react to what can only be one of the most joyful occasions in each of our lives?

VICTOR FRANKENSTEIN

(preoccupied, but alert to his brother's concern)

I'm sorry Ernst. My thoughts are elsewhere today.

ERNST FRANKENSTEIN

(jokes with Victor, still brushing various parts of his dress, as they approach each of their appropriate positions to enable the ceremony to begin)

Really! (laughs) Come on now. You'd better not let Elizabeth read that on your face. Not today of all days!

He laughs, causing the two to laugh. Now at their appropriate places, their volley is interrupted by the wedding fanfare. All heads turn to see Elizabeth enter the scene. Her beauty is obvious. Her wedding dress and train gives her the appearance of being larger than life. Her presence commands the scene. (LX) She appears to "glow" as she approaches Victor's side. Both Victor and his father exclaim simultaneously

DUET: VICTOR & ALPHONSE FRANKENSTEIN

Is it really her?

FRANKENSTEIN ...do you dream

ALPHONSE

she is so radiant
can this really be the child...

VICTOR

...with her I've lived my life...

ALPHONSE

...I've raised her all her life...

DUET

...To love her...

VICTOR

...as my wife...

ALPHONSE

...dear daughter...

DUET

...do you dream...

VICTOR

...of life with only me to love you
to hold you
to care...

VICTOR

**CLICK HERE
FOR
"Until You"
(VOX not yet
recorded)**

How could I ever see love
without you
How could I ever feel
alive
I'd never seen myself
as every loving anyone
'til you
until you

You came into my life as we
were children.

FRANKENSTEIN ...do you dream

ELIZABETH

We were children
we were meant to be

VICTOR

And told that we were meant to
be.
I knew from then I'd never
really be with anyone
'til you

ELIZABETH

I'll always love you

VICTOR

Every waking moment I am with you

ELIZABETH

I am with you

VICTOR

Every breath I take recalls your name

ELIZABETH

I hear your name

VICTOR

Every time I hear a voice
I see you
and I know that I am loved

ELIZABETH

I see you
I know I'm loved

VICTOR

I am loved
Our wedding day at last is here

FRANKENSTEIN ...do you dream

ELIZABETH

Our wedding day at last is here

VICTOR

Dear Ell'sbeth
you will be my wife

ELIZABETH

My life will always be with you

TOGETHER

I knew I'd never really
see myself with anyone
'til you

until you
And now our life together
has begun
as one forever will we be
You came into my life

VICTOR

a gift and now my wife

ELIZABETH

I'll always be for you

VICTOR

I'd only dreamed of love
'til you

ELIZABETH

I dream of you

VICTOR

until you

ELIZABETH

Dear Victor

FRANKENSTEIN ...do you dream

I love you

TOGETHER

I love you.

Daemon, who has been an "uninvited guest" at this wedding, exposes himself to the audience only, by removing his hat. The rest of the scene appears to "freeze", allowing Daemon to speak in an aside. He is agitated but we are unsure as to the reason. He appears to be angry that Victor has now achieved what he [Daemon] can never have, but at the same time he appears pleased that he can now fulfill his promise to Victor - to be "with him on his wedding-night!"

DAEMON

(in a sinister tone, in anticipation of the impending opportunity to undertake his revenge)

**CLICK HERE
FOR
"Look At Him Now"
(VOX not yet
recorded)**

Look at him now,
pompous and proud.
Does he recall our contract,
our promise,
our pledge?
Is he blind to what I need,
to what he had agreed?
Does he not realize,
that when life is through my eyes
the beautiful is the perverse?
Everything's seen in reverse.

As Daemon sings, the ceremony is completed; Daemon's song is interrupted long enough to observe Victor and Elizabeth kiss. They are showered with rice thrown by the guests. And while this is great fun for all in attendance, Daemon is too hit by some of the falling rice. His reaction though is one of disgust, of disdain, of anger bordering on frenzy

DAEMON

(continues his cry)

Damn you to hell!
Damn you forever!
Are you my father,
my friend,
creator?
Did you not dream of me?

In a much more gentle and subdued voice

Yet now
you take what's denied me.
Love what's refused me.
You cannot hear me.
Yet you feel my thoughts,
my pain.
My promise now to you
becomes your new reality.
You cannot hide her from me.
As she became yours
she too became mine.
Her thoughts are mine.
Her love is mine.
Her heart is mine.
She, IS mine.

the scene closes with Victor and Elizabeth heading towards the door, waving to their guests. Daemons presence again becomes evident as he approaches the carriage driver waiting, he murders the driver with a quick twist of the neck, dresses himself in the driver's clothes [disposing of the body hastily in the bushes) then greets the happy couple as they approach their wedding carriage to depart their wedding reception

SCENE 7 – THE WEDDING NIGHT

EXT. VILLA LAVENZA (beside the beautiful Lake Como)

The scene opens with "The Carriage Driver" [Daemon, in disguise) assisting Victor and Elizabeth with their bags. Victor comments to Elizabeth

VICTOR FRANKENSTEIN
(to Elizabeth)

My dearest child, Elizabeth
Lavenza; or shall I say,
Elizabeth Lavenza Frankenstein. I
have waited my entire life for
this moment. You are at last my
wife my partner in life. You and
I, we are one in the same; sister
to lover, lover to wife we are
now complete.

DAEMON

FRANKENSTEIN ...do you dream

(aside)

"Complete" you, say, perhaps but
my work is not yet done! You have
forgotten my promise to you dear
"Father" Tonight is your wedding
night and I now will "complete"
your fortune.

SUNG AS A TRIO

ELIZABETH FRANKENSTEIN

*(In her dressing room, preparing for her wedding night with
her new husband Victor sings)*

I see him. He's in my dreams
each night I see him. I close my
eyes and I can hold him in my
arms still I long for his face.
My lover, my brother, my friend.

VICTOR FRANKENSTEIN

(Another room in different part of the same building)

I need her. Much more than life
itself I need her. I close my
eyes so I can hold her in my arms
still I long for her face. My
lover, my sister, my friend.

DAEMON *(Out of sight, DAEMON observes Victor and Elizabeth
as they prepare for their wedding night.)*

I'm near him. I haunt his dreams
each night I'm near him. I close
my eyes and I can hold him in my
arms still I live with this face.
Creator, my Father, my Friend.

*Daemon begins to move through the building - moving
increasingly closer to Elizabeth's room*

You have taken her hand.
Now her soul I command.

*Daemon enters the room still not yet seen, his song is sung
as though it is a message to Victor*

FRANKENSTEIN ...do you dream

I'm with her. Her breath is close
to mine, I'm with her. Close your
eyes and you can see her in my
arms. Now you live with her fate.

*Daemon takes Elizabeth in his arms and ultimately murders
her by breaking her neck*

Dear Victor.
Your lover,
must die!

*Daemon throws the body on the bed and departs the room via
the window at virtually the same time as Victor enters the
room only to discover that his beautiful bride has been
murdered*

VICTOR FRANKENSTEIN
*screams and cries, his scream full of the mixed passion of
his love for Elizabeth and his hatred for Daemon.*

NO! This cannot be!

*He rushes to the bedside, raising Elizabeth's body to his,
he embraces her, her head hanging limp, her neck obviously
broken he screams loudly as though "calling out" to the
murderer*

DAEMON!
DAEMON!
DAEMON!

I will find you!
I will hunt you!
I will follow you
to the ends of the earth
to avenge the deeds,
which you have done.
I will destroy you
as you have destroyed me.
THIS is my solemn promise.
Fear me now,
for I no longer
fear you!

*Within earshot, Daemon takes great pleasure in Victor's
passion and pain. Upon hearing the details of Victor's
"pledge" Daemon laughs uncontrollably*

FRANKENSTEIN ...do you dream

DAEMON

(invites Victor to pursue)

Follow me then, fool!
Join with me.
I will in fact
take you
to the ends of the earth;
to the end of
your miserable
life!

Daemon flees the room, leaving Victor alone with the corpse of his darling Elizabeth. Victor lifts her limp body gently and sings

VICTOR FRANKENSTEIN
(sings to the audience)

CLICK HERE
FOR
"Creator, Murderer, One"
Pno/Vox

CLICK HERE
FOR
"CM1" Orchestration
with VOX

My life.
My love.
My friend.
To die,
yet not to have lived,
transcend.
Daemon so loathed me as I loved
you,
forgive me.
help me.
Please.
Forever I'll hold you,
my promise I must now keep.

This night
fulfills my dream.
As one,
we ever would be,
redeemed.
God hear my cry to you,
what have I done?
What have
I
become?
Creator?
Murderer?
One?

SCENE 8 – THE NORTH SEA (BOOKEND SCENE)
INT. THE SHIP OF CAPTAIN ROBERT WALTON

FRANKENSTEIN ...do you dream

OFF STAGE; the crew are shouting instructions to one another to set sail. While muted, some of the phrases are audible enough at least to ensure that the audience is aware of what is happening

WALTON

(finishing his note to his Sister)

And so, dear Sister, it goes, the story of FRANKENSTEIN. A rather unbelievable tale, no doubt the result of my friends' long and arduous journey, one that has brought him to me. Alone, miles from nowhere, perhaps this now is the conclusion of my dream.

VICTOR FRANKENSTEIN

(Victor notices the sound of the commotion on deck. He is increasingly weak, yet is able to lift himself slightly from his bunk to ask...)

The men - why are they shouting?

WALTON

(looking out of his cabin window, Walton speaks in a "matter-of fact" tone)

The ice has broken. We will be returning to England.

VICTOR FRANKENSTEIN

(Losing strength)

Perhaps you and your crew shall go home, but not I. Alas, the strength I have relied upon for so long is now virtually gone.

Victor pauses to catch his breath and then continues

I feel that I shall soon die, and he, my enemy and persecutor may still live. I implore you Walton upon my death, to continue my work stopping not to rest until he too is dead.

FRANKENSTEIN ...do you dream

WALTON

(Walton's concern for Victor's imminent death is more evident. he moves now to Victor's side)

Wait my friend. Please, speak no more. Rest now.

Walton lifts Victor to a semi-upright position, allowing him to become more comfortable

VICTOR FRANKENSTEIN

(interrupts, anxious to continue his thought, yet very near death)

The task of his destruction was mine but I have failed I beg of you my dear, dear friend...

Victor dies in Walton's arms - Walton gently lowers Victor to the bunk then stands to leave. The lighting on the scene expands to feature the gigantic form of DAEMON, back-lit to dramatically highlight his stature and posture, slightly "hunched", tired from his continuous running. He is physically close to both Victor and Walton, yet far enough away to not be obviously noticed. Walton turns to see Daemon, startling him. Daemon turns to flee, but Walton calls upon him to stop.

WALTON

(calling)

You there... stop, wait!

Daemon stops, looks at Walton with wonder and then turns to the lifeless form of his creator. Seeming to forget Walton's' presence, Daemon moves past Walton and towards the bunk, gently lifts Victor's head, stroking his hair as he delicately places the head of his "Father" on his own lap; then speaks

DAEMON

(sadly, almost crying)

Father, forgive your son I beg you, Father

WALTON

(scolding)

FRANKENSTEIN ...do you dream

Creature, you now ask
forgiveness?

DAEMON
(*indignant*)

Perhaps had my dear FATHER
(*sarcastic in tone*) heeded my
request, we mightn't all be here
at this, our final moment.

WALTON
(*angry now to the point of attacking Daemon*)

Wretched beast, now you will
suffer, as have those whose
deaths you have caused!

DAEMON
(*shouts to interrupt Walton yet his voice is cold, clinical
- in a monotone style*)

No! I will not suffer in death.
My death will be ... my release.
My anguish cannot be described
with mere words. I am not what
you see.

pause

You see. I simply. "Am"

pause, Daemon turns to Captain Walton to pose the question...

Tell me Captain Walton, "friend"
of my Father

pause

Do you dream?

DAEMON - His head hung in what could be interpreted as either sadness at Victor's death, or regret that he was not able to cause Victor's death, lifts his head slowly. Gently placing Victor's corpse on the bunk, he stands, and approaches the audience. Centre stage [at the same positioning used in Act 1 (Creation)], he addresses the audience directly, establishing eye contact with those in the first few rows

CLICK HERE
FOR
"Do You Dream"
(VOX - DEMO)

CLICK HERE
FOR
"Do You Dream"
Track Only

What do you see
when you look in my eyes?
Monster, or maker,
am I you in disguise?
How can you live
and not hear my cries?
How can you be here
and not realize?
I was the one you had prayed for!
Look now, behold what you've made
and you'll see that you'd
never imagined
a beast with this passion
you thought you would never
see me!

The mood changes to one of somber reflection

I am capable of love.
No one needed to die.
I was the one,
I had only asked for one
to be
with me.

spoken softly in Latin

Pater, dimitte peccata mea
(Father, forgive my sins)

THE CREW (sensing danger and the possibility of imminent death begin to chant with feverish anticipation - the NUNC DIMITTIS from the English Catholic [Anglican) Church)

Lord, lettest thou thy servant
depart in peace according to thy
word. For mine eyes have seen thy
salvation, which thou hast
prepared before the face of all
people

Daemons anxiety grows to the point of hyperventilation, his breathing easily noticeable to the audience - he appears to be at the point of explosion. The lifts his head to the sky, arms outstretched and in full voice sings

DO YOU DREAM?

FRANKENSTEIN ...do you dream

DO YOU DREAM?

Exhausted by his tremendous outburst, Daemon virtually collapses. Out of breath he now sings gently, lifting his head to again address the audience directly

Do you dream?
Could you love...?

Almost in tears

Could you love a lonely wretch
like me or...

Daemon appears disoriented, unable to form a complete thought; eyes darting about madly, his growing paranoia becomes more physically evident

Could you love a lonely wretch
like me, or must I die
before you see me as I am?

by this point, the scene in the cabin of Captain Walton has faded to black. Daemon is centre stage [extremely brilliant follow spot giving Daemon the image of "glowing"] the Special FX of the night sky returns [as was used in the prologue} which creates the impression that Daemon is seemingly floating in this image of "the universe". Daemon stands. In full voice, arms fully extended, his back arched in agony he screams

DO YOU DREAM?

END