

FADE IN:

EXT. FOREST NEAR LAKE -- DAY

The MONSTER is being chased by his creator, VICTOR FRANKENSTEIN. Victor, riding dog sled, trails the monster, who is pushing a wheelbarrow, by ten yards.

Victor's sled hits a bump and he flies off into the lake. The monster speeds away. Victor is motionless.

MONSTER

You'll never gonna catch me!

EXT. FISHING BOAT -- MOMENTS LATER

SCRATCHY PAT is on the deck of the boat, fifty yards offshore. He sees Victor in the water and notifies CAPTAIN WALLY.

SCRATCHY PAT

Cap'n, there's a man who's in the water, there is. Shall'st we help him?

CAPT. WALLY

Well, look at that. There's a man in the water. We should help him.

SCRATCHY PAT

Good call, Cap'n.

Captain Wally and his crew pull Victor aboard.

CAPT. WALLY

Bring him inside. Set him by the fire. Get him a blanket. I'm the Captain!

CUT TO:

INT. FISHING BOAT CABIN -- DAY

Victor is placed on a cot near a small furnace.

JIM

Why does he have to go on my bed? Why do they all have to go on my bed!? Every filthy, run down, water-logged, vagrant, sleazebag we pull on-board has to go on my bed!

CAPT. WALLY

Jim, you're going to have to stay outside, it's too crowded in here.

Jim walks out of the cabin, cursing under his breath.

VICTOR

(coughing)

He got away.

(Pause)

How could he get away? I had him! Do you know how bad that makes me look?!

CAPT. WALLY

Calm thyself, man. Tell us what troubles you. I'm the Captain.

VICTOR

We'll...

SCRATCHY PAT

He's gonna tell a story!

Everyone rushes to the bedside and sit Indian style on the floor. Jim comes in last and can't find a spot to sit down.

JIM

Hey, can you guys scoot over some? Come on Flapjack!

FLAPJACK PAT

Step off, Jim. There's a barrel you can sit on in over there.

Jim sits on the barrel.

STUMPY PAT

Jim get off the barrel, we drink out of there.

JIM

But the new guy's sittin' where I usually sit.

CAPT. WALLY

Jim, why don't you go on deck and watch for pirates.

Jim walks out angrily.

CAPT. WALLY (CONT'D)

How about telling us your name, stranger.

VICTOR

My name is Victor Frankenstein.

FLAPJACK PAT

Wow, never met me a Jew before!

VICTOR

What? I'm not Jewish. Why does everybody say that?

CAPT. WALLY
 Don't worry about it, Heeb. Nobody
 here's prejudice, except for Stumpy
 Pat.

Stumpy Pat nods.

CAPT. WALLY (CONT'D)
 As for the rest of the crew: that's
 Scratchy Pat.

SCRATCHY PAT
 Hi.

CAPT. WALLY
 And that's Flapjack Pat.

Flapjack Pat spits on the floor. The others give him
 disgusted looks. Flapjack Pat wipes it away with his sleeve.
 Jim calls from outside.

JIM (O.S.)
 Don't forget me!

CAPT. WALLY
 That's Jim. And I'm Robert Wally,
 Captain of the ARCHIE. Well, now
 that we're properly introduced, go
 on with your story.

VICTOR
 It all started one fine summer day
 in GENEVA, my home town. Birds were
 singing, squirrels were flocking in
 the meadows. And my little brother,
 WILLIAM, was about to blow out the
 candles on his tenth birthday cake.

CUT TO:

EXT. FRANKENSTEIN ESTATE LAWN -- AFTERNOON

ANGLE ON BIRTHDAY CAKE.

WILLIAM, 10 years old, blows out the candles on his elaborate
 cake. Guests and family applaud.

William's FATHER, the only one seeming to have a good time,
 is overly proud of his son and cheers excessively. William
 stands before a long table piled high with dozens of gifts.

The look on William's face shows malcontent and frustration,
 typical of a spoiled brat.

The first present he opens is a box of gold coins.

FATHER

Well look at that William, gold coins!
No doubt from your UNCLE PHILLIP.
Just marvelous!

William counts the coins and grows upset.

WILLIAM

I got twice as many last year! Some
rich Uncle I have.

UNLCE PHILLIP

Well, uh, William, as you can see
those coins there are of Royal British
coinage, and are worth twice as much
as the French gold you received from
me last year.

WILLIAM

Fine! I don't care!

William dumps the coins onto the ground. The guests applaud
nervously. His father applauds and giggles.

WILLIAM (CONT'D)

Next!

The next gift is a shiny new MUSKET.

AUNT GERTRUDE

That's a gift from your cousin and
I, William. I hope you enjoy it!

WILLIAM

What am I going to do with a musket?
I'm ten years old you nincompoop!

The guests exchange awkward glances.

FATHER

This certainly is a splendid
celebration!

WILLIAM

Well come on then, what's next?

DUKE DeFRANZE leads a LIVE HORSE, yeah it's a horse now,
over to the table.

FATHER

I believe this gift is from our friend
of the family, the Duke DiFranz!.
Quite exquisite!

DUKE

This, William, is a rare horse from the uncharted plains of Cambrosia. It is one of the only two left in existence. I'm sure it's grace and majesty will bring you much delight as you gaze upon it for years and years, and as my gift to you on your tenth birthday, may it symbolize your family's wealth and honor.

FATHER

Did you hear that William? A rare horse! How fascinating!

DUKE

M'yes. In fact this Horse is so rare that to even get close to one is considered a blessing from..

A deafening GUN SHOT is heard and the horse falls dead. William stands a few feet from it with the musket in his hands, the barrel smoking. The guests stare in shock.

WILLIAM

Well, now that there's only one left the next one you bring me will be twice as rare!

FATHER

Well it looks like little William has found a use for that musket after all! Bravo, William! Bravo!

CUT TO:

INT. BEDROOM -- MOMENTS LATER

Victor packs things into a travel bag laying open on the bed. ELIZABETH enters the room.

ELIZABETH

Won't you come join the party?

VICTOR

I'll be down in a minute, Elizabeth. I just need to finish packing some things.

ELIZABETH

So you really are leaving. I was hoping you'd reconsider, or that I could persuade you to stay, if only for a month or so longer.

VICTOR

I intend to carry out my studies only for the duration of the summer. I'll be home by Christmas, that you can count on.

ELIZABETH

Your father is beside himself. I've not seen him so troubled since the death of our mother. He thinks it an awful idea for you to leave when you are so needed here.

VICTOR

He's only saying that because he's afraid I won't return.

ELIZABETH

He is very ill, your father. I know he doesn't look it, but it's true. He cannot manage the house as well as he used to.

Victor stuffs a few more things in his bag and ties it shut. In another bag he packs food: a loaf of bread, a wedge of cheese, a live chicken, and some spoons.

VICTOR

He can manage better than you think. Besides, he's got you and William to look after him.

Victor tugs the strap tight to close the bag of food. Elizabeth walks over to him and puts her hand on his shoulder.

ELIZABETH

And what about us? You said we would get married in July.

VICTOR

We will get married, just not in July. Elizabeth, studying in Ingolstadt has been my dream since I took an interest in science. I feel that I will finally be able to explore my creativity at the university. The professors there are some of the best in all of Europe. The wedding will have to wait until after I return. Now please don't get upset, we talked about this.

ELIZABETH

We did?

VICTOR

Yes, just now. Remember, you asked me if I was really leaving, and I said, 'Just for the summer Elizabeth, I'll be home by Christmas,' and then you said..

ELIZABETH

Victor, stop.

Elizabeth takes Victor's hand and hold it in hers.

ELIZABETH (CONT'D)

I want you to be happy, and if leaving Geneva to study in Ingolstad is what you need to do, than I support you. But I want you to know that it will put great strain on me to have to wait for the one I love to return before I can marry him. Spending sad sleepless nights wondering if you'll ever return at all. Wallowing in immeasurable anxiety as the long summer months slowly turn to autumn. The impending prospect of taking my own life as the grief of missing you becomes too much for me to bear. But I'll make it through, if you must leave, because I love you and I want you to be happy.

VICTOR

I knew you'd understand.

Victor kisses her on the forehead and an leaves the room. Elizabeth remains still and blank.

CUT TO:

EXT. FRANKENSTEIN ESTATE LAWN -- MOMENTS LATER

Victor makes his way down a line of guests, saying goodbye to each one, until finally coming to his Family.

VICTOR (V.O.)

I made my final arrangements and packed all the necessary things for the long journey to Ingolstad. I came down to join in the birthday celebration, and to say goodbye to friends and family who I would not see again for nearly six months.

Victor hugs his father, then Elizabeth, then kneels down in front of William.

VICTOR (CONT'D)

Here you go William, my last box of sugar cubes.

Victor ruffles his hair then stands.

EXT. DIRT ROAD -- MOMENTS LATER

VICTOR (V.O.)

And so I was off. A winding road took me to the edge of town, and looking back at my beautiful country one last time, I turned and hastened straight for Ingolstad.

CUT TO:

EXT. INGOLSTAD -- AFTERNOON

Victor is exhausted and filthy. He stumbles along the city street, just barely able to stay standing. Dust billows from his tattered clothes.

VICTOR (V.O.)

Weeks later, I arrived at my destination. Although I did get to see much of the country side in greater detail traveling on foot, I cursed myself for not riding a horse. But my weariness was swept away, when I beheld the magnificent city of Ingolstad. And as excited as I was to be there at that moment, I felt I was ready to do anything!

Victor collapses on the ground, a cloud of dust forms around his still body. He dusts himself and starts to pick up his things when a MAN kneels down to help him. They both look up and make eye contact.

VICTOR (CONT'D)

HENRY!

HENRY

Victor!

VICTOR (V.O.)

It was then, by mere chance, or fate, that I ran into my old friend, Henry Clerval, a man I'd grown up with before he moved to Ingolstad to study language. Henry had been studying here for two years already, and has become fluent in the native language of the country. Mind you, the native tongue of Ingolstad may seem a bit odd to those not familiar with it.

Ingish would sounds like a mix of pig Latin (without meaning anything) and a goat. Basically just gibberish.

HENRY
(Ingish)

Victor thinks for a moment, and then replies in Ingish. They laugh and hug.

VICTOR
It's great to see you again!

HENRY
(Ingish)

CUT TO:

INT. HENRY'S APARTMENT -- NIGHT

Henry walks Victor around the apartment. They come to a guest room where Victor sets his things down on the bed.

VICTOR (V.O.)
Henry invited me to stay at his apartment while I studied. Everything was coming together before my eyes. However, I still needed a few more things to carry out my plans.

Henry shows Victor to a door at the back of the Apartment. Victor opens it revealing a large empty room perfect for a laboratory. Cobwebs are everywhere and the light coming in from the dusty windows makes everything spooky.

HENRY
(Ingish?)

VICTOR
Yes, Henry. It's perfect!

INT. LABORATORY -- LATER

VICTOR (V.O.)
I had my laboratory. I was ready to begin my research.

MONTAGE:

Victor working in the lab: mixing chemicals, writing notes, baking cakes, drunk in a bubble bath, writing more notes, and throwing everything of a desk in a fit of frustration, etc. Henry standing outside the door to the lab, listening in confusion to the horrible sounds coming from within: screams, barnyard noises, explosions.

VICTOR (V.O.) (CONT'D)

I was never content with the fact that life had to end. I believe God gave me the power to change things. I would find a way to conquer death, to free ourselves from the prison of mortality. That way, we would never have to part with the people we love, and everyone could go on living in happiness...forever.

Lighting flashes.

END MONTAGE.

Victor look around at the laboratory. Important science things are set up everywhere, and in the corner; a cage of Hamsters.

VICTOR (V.O.) (CONT'D)

All I needed now was a medium for my experimentation. I needed a corpse. NO! I needed pieces of corpses. Multiple body parts lent from several fresh cadavers. I would not use the body of dead man to conduct my experiment. I would make a new body, a new man, so that he would be an individual created by me, not a mere copy of the deceased. How I would obtain these necessary elements came easier than I had anticipated.

CUT TO:

EXT. CEMETERY -- NIGHT

Lightning flashes as Victor and Henry look around at the headstones. A curtain of rain drenches him and turns the ground into muddy slush.

Victor has to yell for Henry to hear him over the wind.

VICTOR

Come along with those tools, Henry!

HENRY

(Ingish!)

VICTOR

It's just a little rain! We need to hurry!

They search the headstones for the latest dates. They come to a section of newly dug graves.

VICTOR (CONT'D)

These are good, not much older than
a few days.

They go to work digging up graves and sawing off various
body parts with a hand saw, then stuff the parts in a sack.

As they leave the cemetery, they find a dead man hung by a
noose on a tree limb.

VICTOR (CONT'D)

Henry look! I could use some of
him; I still need a left foot and an
elbow.

Victor hands a knife to Henry who climbs the tree and cuts
the rope. The corpse falls to the ground in a heap, followed
by Henry who lets off a little scream.

VICTOR (CONT'D)

Quick, let's get what I need and
hurry back to the lab.

CUT TO:

INT. LABORATORY -- MORNING

Victor works slowly; arranging body parts on a lab table.
He begins to assemble the MONSTER, looking at diagrams and
notes.

Henry comes in with a plate of sandwiches and he and Victor
have lunch using the monster as a table.

Victor hammers nails in random places on the monster's body
and accidentally stitches his clothes to the monster's skin.

Finally, Victor wipes the sweat from his forehead and steps
back to look at his creation.

Henry celebrates with Victor in the lab. They high five
then do the friends dance from Invader Zim.

VICTOR (V.O.)

I understood the secret to instilling
life. I knew what had to be done.
But I had never tried it before on a
man. I had brought a frog back to
life not to long ago, but that was
much different. All my toils came
down to this moment.

VICTOR (CONT'D)

It's time!

Victor pulls levers on various machines. Hamsters run on spinning wheels connected to an electric generator connected to the monster. Sparks fly everywhere.

VICTOR (CONT'D)
Come on...live! Live!

The monster begins to jolt and twitch violently on the table. The noise of the machines and the showering sparks is deafening.

VICTOR (CONT'D)
Yes!

A machine catches fire and the room fills with smoke. The other machines overload simultaneously, creating more smoke.

VICTOR (CONT'D)
No!

Victor desperately tries to extinguish the fire, and upon doing so, rushes over to the monster lying motionless on the table.

Victor tries to get the monster's heart working by pounding on its chest. Suddenly, the monster jolts up and bangs his forehead on Victor's, knocking them both unconscious. When Victor comes to, the monster is lifeless.

Victor pulls himself up and looks around at the ruined lab. He angrily powers off all the machines and kicks the hamsters off the table. He leans against the wall and stares at the failed experiment before him.

VICTOR (CONT'D)
What have I done?

VICTOR (V.O.) (CONT'D)
It didn't see it until then, as I stared at the abomination on the table. I had tried to cheat death, and in the process, put a curse on my soul. It was wrong. I had meddled in the domain of nature and God. I decided I would get some rest, and in the morning, burn all of my notes, along with everything else, so that no other fool would attempt to recreate what I had come to loathe myself for doing.

Victor flips through his journal, looking over all the notes on the experiment. He places it in his coat pocket and hangs the coat on the wall before leaving the room.

INT. BEDROOM -- NIGHT

A dark room with moonlight coming in from the window. Everything is very quiet. Victor is sleeping in a curtain-enclosed bed.

He awakens when he hears a noise like the floor creaking, and throws open the curtain to look around. He sees nothing. As he goes to lay back down, he is stricken with horror when he sees the monster's head poking through the bed curtains.

The monster, who is wearing Victor's coat, stands quietly at the foot of the bed. Victor is too afraid to speak, and for a while they just stare at each other.

MONSTER

Mommy?

Victor screams in terror, followed by the monster. Then they start screaming at each other's screams. First Victor, then the monster, then Victor again. This goes on for about 20 seconds.

MONSTER (CONT'D)

Sorry!

The monster closes the curtains and Victor hears its footsteps running out of the room. Victor clutches his pillow and braces himself against the base board.

VICTOR (V.O.)

Never had I witnessed such a horrible sight. The monster, in life, was more hideous than I could have ever dreamed. You could only imagine the horror I felt upon seeing the wretch gazing upon me with its glossy dark eyes.

He trembles with fear, and reaches for a candle at his bedside and lights a match, but before he can light the candle, the monster pokes his head through the curtain again.

MONSTER

Mommy?

The screaming thing happens again, only shorter this time, until Victor throws the candle, hitting the monster between the eyes. The monster runs off again.

Alone again in the quiet room, Victor pulls the covers up to his eyes and waits for any sound of the monster returning.

VICTOR (loud whisper)

Henry?

Nothing...

VICTOR (loud whisper) (CONT'D)

Henry!?

Still nothing. Victor is about to crawl out of bed when the monster's head appears through the curtain again.

MONSTER

Who's Henry?

They begin to scream again until Henry enters the room in pajamas holding a lit candle in one hand and a pistol in the other.

The monster and Henry exchange glances, causing more screams. Finally, Henry fires the pistol, missing the monster completely and hitting a bed post. The monster runs toward the door in fright but instead crashes through the wall.

Henry rushes to Victor who is close to traumatized.

VICTOR

It's alive...It's alive!

HENRY

(Ingish)

VICTOR

Yes I'm fine. Thank you. We can't let it escape the house, we need to capture it somehow.

Victor jumps out of bed.

VICTOR (CONT'D)

Come on, and bring the gun just in case.

HENRY

(ingish)

VICTOR

What do you mean that was your only bullet?

Henry shrugs and mutters something.

VICTOR (CONT'D)

Whatever, let's just do this quickly. We need to at least get it locked up in the lab. We'll think of what to do with it in the morning.

CUT TO:

INT. HENRY'S APARTMENT -- MOMENTS LATER

Victor and Henry creep along the house looking for the monster. Victor is holding a lit candle and Henry wields a broom. They hear the rattling of pots and pans, and glass shattering.

VICTOR (whispering)
He's in the kitchen.

They come to the kitchen door and peer inside.

The monster sits Indian style on the floor with a bag of sugar in his lap. The monster scoops handfuls of sugar into his mouth. When the bag is empty, he tosses it aside and begins to tear part the kitchen looking for more.

VICTOR (whispering) (CONT'D)
So, he likes sugar. Henry, I have an
idea. There's a box of sugar cubes
in the den, hurry.

Henry leaves and comes back moments later with the sugar cubes. Victor makes a trail of sugar cubes starting at the kitchen door and leading to the laboratory. They hide behind door to the lab. The monster follows the trail, picking up the cubes, eating some and putting the rest in his pocket.

When he gets inside the lab, Henry and Victor slam the door shut and brace it with a chair. The monster yells and bangs on the door from inside.

Victor falls against the wall in relief. Henry kneels down next to him.

HENRY
(ingish)

VICTOR
I know, Henry. Let's just try to
get some sleep and we'll deal with
this in the morning. He's not going
anywhere.

INT. BEDROOM -- MOMENTS LATER

Victor lays in bed, staring at the wall and listening to the muffled sound of the monster screaming and banging on the door in the laboratory. Eventually, he closes his eyes, and falls asleep.

INT. BEDROOM -- MORNING

Victor awakens slowly, and squints at the sunlight shining through the window. He is startled by Henry who runs into the room yelling in Ingish.

VICTOR

What!?

Victor throws off the blankets and follows Henry up to the laboratory where they find the door broken down.

HENRY

(ingish)

VICTOR

Calm down, Henry. He's probably in the house. Let's look for him.

INT. HENRY'S APARTMENT -- MOMENTS LATER

They walk into the living room and Henry sees the front door smashed to pieces.

HENRY

Victor!

Victor is paralyzed with fear when he sees the door.

VICTOR

Oh no...

EXT. STREET -- CONTINUOUS

They run out to the street and look up and down the road. No sign of the monster. Victor slowly walks back to the door.

INT. HENRY'S APARTMENT -- CONTINUOUS

Victor sits on the couch and sulks. Henry sits in a chair across from him.

HENRY

(ingish)

VICTOR

Even if we did go look for him we'd probably never find him. Besides, I doubt it can survive on its own for long. Either way, we'll just let the police handle it.

VICTOR (V.O.) (CONT'D)

A powerful feeling of dread came over me. To think that the hideous monster I had created was now roaming freely among other people sent shivers down my spine. Suddenly, I became very sick.

Victor vomits and falls face first on the floor.

CUT TO:

INT. BEDROOM -- EVENING

Victor lays in bed, writhing in agony and throwing up everywhere. Henry is at the side of the bed with a bowl of water and washcloth and every so often wipes Victor's forehead.

VICTOR (V.O.)

For almost a month I was confined to my bed. I suffered from violent fevers and nausea My illness was a combination of fatigue and constantly worrying that my creation was still alive out there, somewhere, terrifying the innocent. Thankfully, I had Henry to look after me, and he did so with remarkable care and kindness.

Victor throws up on Henry who still just smiles and continues what he was doing.

VICTOR (V.O.) (CONT'D)

In the weeks that followed, I became well, and after no news of the monster was reported, I figured it for dead, and could finally stop worrying. Soon I was back to full health.

CUT TO:

INT. HENRY'S APARTMENT -- MORNING

Victor and Henry are in the living room. Victor plays the piano and Henry stands next to him and "sings."

Someone knocks on the door and Henry answers it. A messenger hands Henry a letter.

MESSENGER

(ingish)

HENRY

(ingish)

Henry closes the door and hands the letter to Victor.

VICTOR

For me?

HENRY

(ingish)

Victor opens the letter and reads.

FATHER (V.O.)

Dearest Victor, I am sorry that my only letter to you in such a long time should bear such awful news. News so awful that were it any more awful it would probably burn the eyes out of your very sockets to read it. So awful is this news which I am grieved to have to detail, that I can think of no better way of telling it to you than by simply stating it. I'm sure that already you are skipping over my words to find the news which I assure you is awful. I...

Victor furiously turns through several pages until a sentence catches his eye, and his heart sinks.

FATHER (V.O.) (CONT'D)

William is dead!!! Our beloved William, the joy of our life and the symbol of all that is innocent and pure in this story is dead! I told you it was awful news! O, Victor! Please return home so that we may, as a family, grieve over our dear boy's death and comfort each other in this time of awful sadness.

Victor drops the letter at his feet and stares blankly at the floor.

HENRY

(ingish?)

VICTOR

I have to go home, Henry. William...
(pause)
Is dead.

HENRY

(quietly)
(ingish)

VICTOR

Yes, Henry. Of course you can come.

Victor starts to get queasy again and vomits on the piano, then collapses on the keyboard, knocking a vase off the lid and shattering it on the floor.

Henry throws up his arms in frustration and then calms down and simply sighs as he stares at the mess.

This is the last straw for Henry, who's had to put up with Victor getting sick and throwing up on everything for a whole month.

Henry's eyes start to twitch and he clenches his teeth. He covers his face with his hands and starts to moan angrily as the background gets dark and flames appear behind him.

Then, in a flash, a sound of a microwave DING is heard and he closes his eyes and smiles and the background returns to normal.

CUT TO:

EXT. DIRT ROAD -- MORNING

Henry and Victor approach the street sign from the beginning of the movie.

VICTOR (V.O.)

From Ingolstad, Henry and I took a carriage into town. It was only a 4 day ride but the journey seemed endless amidst the foul atmosphere of grief that hung in the air and in my heart. Luckily though, I had Henry with me to make the passage of time more enjoyable. At last, we came to a familiar road. I was home.

CUT TO:

INT. FRANKENSTEIN ESTATE LAWN -- MORNING

Victor and Henry approach the house. They are greeted by Victor's father and Elizabeth. Victor hugs Elizabeth then embraces his father. Henry does the same.

FATHER

Victor...

VICTOR

Father. I left as soon as I heard the news.

FATHER

Awful news...

VICTOR

Yes. Awful news. Henry was so kind as to come with me. He mourns as well.

FATHER

Come. Let us go inside.

Victor's father leads them through the door.

INT. LIVING ROOM -- MOMENTS LATER

Victor and Henry sit on a couch across from Victor's father.

ELIZABETH
I'll make some tea.

ALL
Thank you.

VICTOR
So father, did they catch him? The person who did it?

FATHER
No. The police have made arrests but no one has confessed. It's likely we may never know who committed this foul and terrible act of murder.

Elizabeth returns with the tea and sits next to Victor's father.

ELIZABETH
Some people who live close by to where William's body was discovered say they recall seeing a dark figure in the shadows of the forest.

VICTOR
What else?

ELIZABETH
Nothing strange really. Except that no one has ever been seen in the forest until about a week ago. Which is why police believe it to be a stranger, someone not from Geneva. Which makes it even harder to make any arrests.

FATHER
What do you think, Victor?

Victor stares blankly off into space, contemplating what Elizabeth said.

FATHER (CONT'D)
Victor?

VICTOR
Huh?! Oh, uh, I think we need to keep searching. If a strange man was seen in the forest lately, then I suggest we ask the police to patrol the area, especially at night.
(MORE)

VICTOR (CONT'D)

Until then, all we can do is wait
and grieve.

Victor's father nods and sips his tea.

CUT TO:

INT. BEDROOM -- AFTERNOON

Victor is sitting on his bed, unpacking his things. Elizabeth walks in.

ELIZABETH

I'm glad you're home, Victor. I
only wish your early arrival was
brought about by happier
circumstances.

VICTOR

As do I.

ELIZABETH

Just as well, I still want to hear
about your stay in Ingolstad. I
want to know all about your studies
and...

(growing stern)

Your project that seemed to occupy
you so that you had not the time nor
energy to write.

VICTOR

I am sorry, Elizabeth. I wanted to
write you back. But this task I
had...

(pause)

Preoccupied myself with utterly
drained me both physically and
mentally.

ELIZABETH

We were starting to worry about you.
The only assurance we had of your
well being came in the letters Henry
sent us on your behalf, bless his
heart. Henry told us how reclusive
you had become; locking your self in
your room, not eating for days at a
time. What...

VICTOR

Elizabeth, please understand. I
needed all the time and energy I
could manage to see to the completion

(MORE)

VICTOR (CONT'D)

of my project while trying to maintain my health.

(long pause)

I fear I have done something awful, Elizabeth. If I tell you what I had been working on, you would be horrified. I could not write to you because I, did not know how to tell you of my dreadful state in a way that wouldn't concern you more. I promise I will tell you everything, but not now. Now, we must put our efforts towards finding William's murderer, and...

(pause)

Begin planning for his funeral.

ELIZABETH

Yes. And something else.

VICTOR

Of course. I wouldn't forget. And I will tell you everything after our wedding.

ELIZABETH

Soon?

VICTOR

Soon.

Elizabeth smiles and hugs Victor.

INT. LIVING ROOM -- NIGHT

Victor's father is sitting on the couch smoking a pipe, deep in thought. Victor enters the room and sits across from him.

VICTOR

Can't sleep?

Father shakes his head.

VICTOR (CONT'D)

Me neither.

FATHER

I just can't stop thinking about poor little William, and the last time I saw him alive. He was so happy that morning. I waved to him as he ran off into the forest to look for scorpions to add to his collection.

VICTOR
He went off alone?

Father nods.

FATHER
All he took with him was a box of sugar cubes. Oh, how he loved his sugar cubes, Victor.

VICTOR
I know. But, father, what of the funeral? Have you made any plans yet?

FATHER
Yes. It is to take place four days from now. I've invited half the people in city. I expect most of them will come. William, after all, was such a sweet lad. Loved by all who knew him.

VICTOR
Is there anything I can do to help?

FATHER
Just be there, Victor. William would be happy enough to know that you came home for his funeral. Henry has graciously asked to read the eulogy. I told him it would be an honor to have a close friend of the family take on such a task.

EXT. FRANKENSTEIN ESTATE -- MORNING

Father, Victor, Elizabeth, and three other people are seated in benches before William's coffin. Henry stands behind a podium and reads William's eulogy.

HENRY
(no less than 30
seconds)
"Ingish."

When Henry finishes, he wipes a tear from his eye, as does father and Elizabeth.

The guests get up and take turns in line tossing flowers on William's coffin and saying prayers.

Henry and Elizabeth escort a sobbing father back towards the house. Victor stands over the grave, staring at the headstone.

HEADSTONE: "Here lies William Frankenstein. 1834-1844. May Heaven Adore Him As He Adored The World."

Victor thinks to himself for a bit, then glances over to the forest where William wandered off. A horrible thought overcomes him and sees the monster's face in the trees and hear's its repulsive voice wailing in the wind. He squints his eyes and the vision and the voice leaves him.

INT. BEDROOM -- LATER

Victor hurriedly storms into his room. He goes to a shelf and pulls out a revolver. He puts the gun in his pocket and throws on a coat. He leaves the room quickly.

EXT. FOREST -- MOMENTS LATER

Victor walks into the forest, looking and listening for anything strange. He stops here and there to examine things before moving on again.

He walks out to a clearing and finds an empty box of sugar cubes resting against a bush. As he examines it, he hears a rustling in the bushes followed by a twig snap.

He spins around and takes out the revolver in a flash of panic and fear. He looks all around him and sees nothing.

VICTOR

Who's there?!

Another sounds startles him and he spins around to see the monster standing ten feet from him.

MONSTER

Mommy?

Victor does not hesitate to fire and hits the monster in the shoulder.

MONSTER (CONT'D)

OWW!

The monster grabs his shoulder in pain and start to walk towards Victor. Victor tries to reload but is too afraid to focus. He backs away.

VICTOR

Stay back you devil!

Victor manages to reload the pistol and aims it at the monster.

VICTOR (CONT'D)

Stay back!

The monster reaches out for him. Victor stumbles back and trips over a rock, firing the pistol as he falls. He looks up at the monster on his back. The monster stops a few feet from him.

MONSTER

You found me!

VICTOR

You did it! You killed William, didn't you?

MONSTER

(thinking)

No...wait....yeah...sorry about that.

VICTOR

Sorry?! You soulless bastard, I'll send you back to Hell!

Victor gets up and lunges at the monster. The monster screams and ducks. Victor latches onto the monster's back with his arms around his neck.

The monster spins around while laughing/screaming and eventually throws Victor off. Victor lunges at him again and is caught in the monster's arms, holding him against his chest with superhuman strength. Victor struggles to break free but eventually gives up.

VICTOR (CONT'D)

Go ahead, kill me you vile fiend. I won't give you the satisfaction of hearing me scream.

The monster picks Victor, and he screams like a woman. The monster gently sets him down on a log.

MONSTER

I don't want to kill you, mommy.

VICTOR

(panting)

What do you want?

MONSTER

I have an offer for you. Come with me to my home. I will tell you everything.

VICTOR

Why should I listen to you, you horrid sack of tainted meat?

MONSTER

You created me, mommy.

(MORE)

MONSTER (CONT'D)

Don't you want to know about all the stuff that happened to me until now?

VICTOR

I'd rather see you dead, you abominable monstrosity of nature.

MONSTER

You say a lot of words sometimes. Come with me and listen to my story and my offer. My home is just over some rocks.

VICTOR

Never! Let's finish this here you ungodly corpse demon!

Victor lunges at the monster again. The monster sidesteps and smacks Victor on the back of the head. Victor falls to the ground, unconscious.

A "Gladiator"-style time lapse ensues. Victor floats above the ground while various scenes flash...like in "Gladiator".

INT. MONSTER'S LAIR -- AFTERNOON

Victor regains consciousness lying on a bed of rock. He gets up dazed and rubs his head in pain. His vision is blurry as he looks around him. The image of the monster sitting a few feet away smiling at him slowly comes into focus.

Victor sits up slowly.

MONSTER

Hi mommy!

VICTOR

Where have you taken me? What is this place?

MONSTER

This is my house. Over there are some rocks I've been collecting.

Victor looks over and sees three rocks on the ground arranged in a line.

VICTOR

Why have you brought me here?

MONSTER

I caught that one five days ago. It was fast.

Victor glances at the rocks again.

VICTOR
What do you want with me?

MONSTER
I want you to listen to my story,
mommy.

VICTOR
Very well. And what of this offer
you mentioned?

MONSTER
Not so fast. First I'll tell you my
story. Then I'll tell you my offer.
After that, I made sandwiches.

VICTOR
Sandwiches?

Victor looks over, and offscreen flies buzz around an unseen
object. Victor cringes in disgust.

VICTOR (CONT'D)
Oh dear Christ!

MONSTER
It all started when I first woke up
in your laboratory.

DISSOLVE TO:

FLASHBACK

INT. LABORATORY -- NIGHT

The monster jolts awake, gasping for breath. He looks around
confused. He gets off the table and puts on Victor's coat.

MONSTER (V.O.)
Everything was dark, and I didn't
know where I was. At first all I
could remember was you looking down
at me, mommy.

INT. BEDROOM -- CONTINUOUS

The monster walks slowly towards the bed and pulls back the
curtain.

MONSTER (V.O.)
Then I found you asleep in your
chamber.

A clip of the screaming scene plays out again in fuzzy detail
followed by a shot of the monster locked back up in the lab.

EXT. HENRY'S APARTMENT -- CONTINUOUS

MONSTER (V.O.)

I got bored being locked in the lab
so I escaped and went to explore.

The monster breaks down the front door and runs into the street, no more than five feet from the door.

He stops in the middle of the street and looks all around him. A look of fear and confusion grows on his face.

MONSTER (V.O.) (CONT'D)

But as soon as I was out the door I
was lost.

EXT. ROAD -- MORNING

The monster trudges down a dirt road in some back country.

MONSTER (V.O.)

All the people in the towns were
mean to me. They called me names
and spit on me. Sometimes they would
throw rocks and beat me with burning
sticks until they could tie me to a
horse and drag me out of town.
Frightened and hungry, I searched
for a place to find shelter and food.

EXT. FOREST -- EVENING

The monster walks through a forest looking for food.

MONSTER (V.O.)

I learned to live in the forest for
a while until one day I came upon a
small cottage. I went in a barn where
I could stay hidden. It was here
that I would spend most of my time
learning about the world around me.

INT. BARN -- MORNING

The monster wakes up laying on a pile of hay. A goat is standing over him. He sits up, yawns, and smiles.

He notices Victor's journal in the coat pocket. He pulls it out and examines it, not knowing what to do with it.

Flipping the through the pages he sees lots of writing and illustrations, including diagrams of the monster experiment and naked women.

FELIX, the oldest son of the cottage family, pours slop into a trough for the goat and horses. The monster hides in the corner.

When Felix leaves, he moves in with the animals and eats slop. Satisfied, he wipes his mouth and walks over to the dividing wall of the cottage and barn.

He peeks through a small crack in the woodwork. The family goes about there business inside.

GRAMPA, blind and crippled, sits on a rocking chair.

MONSTER (V.O.)

I discovered a small crack in the wall where I could observe the family. This was how I was able to learn all things I learned.

As he is sitting and watching the family, Felix enters carrying a basket. He dumps the contents of the basket on the table.

Three small potatoes and a carrot fall out.

FELIX

That's it! The entire yield for the winter. The ground is frozen so stiff that it would take some kind of...thing to dig out the harvest, a thing we don't have God dammit! It's just too much for me and Jack to do alone.

SOPHIE, Felix's wife tries to console him.

SOPHIE

It'll be alright Felix, we've made it through the winter before on less of a harvest.

FELIX

Yes but were also down to one last goat and couple of horses. I'm so sick of horse meat I could puke.

JACK and SAMANTHA, the children of the family, stand silently in the corner listening to the argument.

FELIX (CONT'D)

I'll go into town tomorrow and see about getting us some hired help. I figure an extra hand to work the field could turn up a better crop.

JACK

But Pa, you know we aint got the money to pay for none helpers.

SOPHIE

Jack, don't talk like that.

FELIX

Don't worry about that son. There's this new cultural integration work program that's really becoming quite popular. Basically they've rounded up a whole bunch of Native Americans and shipped them to us for market. Their supposedly cheap and really skilled in outside labor.

SAMANTHA

Indians are scary. Our teacher says their scary and um, they'll eat your head. And she sad that they live inside buffalos and eat buffalo wieners and they worship the devil.

SOPHIE

That's absolutely right, dear. But we need the help. That's why we'll just have to be extra careful. Besides these Indians are trained aren't they, honey?

FELIX

Mmhhmm.

GRAMPA

See if they have one of them magical Indians what can fix my eyes.

Felix throw on a coat and heads out the door.

FELIX

Will do, Pop. I should be back in a few days, stay safe.

EXT. YARD -- MORNING

MONSTER (V.O.)

A few days later, Felix came back with the Indian helper. It was It was really exciting for the whole family.

Felix walks the Indian up to the house with his hand on his shoulder. The family runs out to see, Sophie helps Grandpa out the door.

The Indian is shirtless with "SOLD" painted on his chest. He's dressed in raggedy jeans and a feather tipped headband.

SAMANTHA

Wow a real Indian!

FELIX

Pretty neat huh? He was even cheaper than I expected.

JACK

What's his name, pa?

INDIAN

My name SILENT WOLF

SAMANTHA

I wanna name him Muffins! Can we, daddy? Can we name him muffins?

FELIX

Why sure we can, Samantha!

MUFFINS

My name Silent W....

SOPHIE

How much did he cost, Felix?

FELIX

Just five shillings. From now on, Muffins here will work for about two shillings a month. We practically own this little savage!

GRAMPA

Wow, that's a great bargain! You should have got two of them suckers.

FELIX

I think we'll have plenty to manage with one. Besides, I'm fairly certain you have to feed him too. Anyway, let's go in where it's warm. We'll let Muffins get acquainted with the place so he can start helping right away!

The family walks inside.

GRAMPA

He can start by healing my eyes. He knows that Indian magic, I can tell.

SOPHIE

Oh, that's just a silly myth.

INT. HOUSE -- EVENING

The family is sitting around doing various things: reading, playing with dolls, sitting, etc.

Muffins is at work mixing plants and herbs together in a pot; grinding, stirring, chewing, wafting incense, etc. He makes a strip of the stuff and puts in on Grampa's eyes.

GRAMPA

This will cure blindness, right?

Muffins shrugs, but not to Grampa's concern...cuz he's blind. Shit.

MONSTER (V.O.)

The Indian Helper didn't know a whole lot of the mouth-talk that people used, just like me. Felix decided it would be best to teach him English. I listened in on the lessons, and slowly began to learn the language too.

Moments later Felix guides Muffins to a chair and sits him down with a blackboard tablet and chalk in front of him.

FELIX

Alright now, Muffins. Let's see about teaching you to read and write. No point having a helper if we can't understand each other, right?

Felix nudges Muffins hard and laughs. Muffins' expression doesn't change.

The Monster leans in closer to the wall to get a better view through the hole. He sees the blackboard in plain view.

FELIX (CONT'D)

Let's start with some easy words. What I'm going to teach you will help you learn so you can develop some good smart B.R.A.I.N.S!

Felix spells out BRAINS on the blackboard as he speaks.

FELIX (CONT'D)

Can you say brains?

Muffins slowly pronounces the letters and says the word.

FELIX (CONT'D)

Very good! Muffins just learned a new word everyone!

Everybody applauds and laughs, except for Muffins. He remembers when he had dignity on the open prairie.

The monster concentrates in the barn. He leans against the wall and slowly pronounces "brains". He smiles and says it over and over.

EXT. FOREST -- DAY

The monster strolls along the forest, practicing saying "brains."

He comes upon a couple of campers sitting around a fire. They see each other. The men look alarmed at first as the monster walks up to them.

MONSTER

Brains!?

The men scream in horror and run away.

INT. BARN -- EVENING

The monster watches the family doing things inside and outside. Muffins is working the crops, loosening the dirt with a pickax.

Muffins is working hard and sweating. Felix stands behind him lecturing him. Muffins turns and stares at Felix motionlessly until he backs off and let's him work.

MONSTER (V.O.)

The Indian worked in the fields all week. During the evenings Felix would work with him on his English. I was beginning to learn quite a bit as well. When I was reborn in your lab I knew a few words already. Probably just memories from my last life. But watching Felix teach Muffins allowed me to learn even more; even how to read.

The monster picks up Victor's journal and runs his fingers over the cover. He opens to the first page. He scans the words and focuses on them. Slowly he pronounces...

MONSTER (CONT'D)

This...is...the diary...of
Victor...Frankenstein...Of Geneva...

He stops a moment to digest the information then turns the page. He is startled by the sound of the door slamming.

INT. HOUSE -- CONTINUOUS

Felix enters with a basket and dumps the contents on the table. Three potatoes and 2 carrots fall out.

FELIX

Damn it!

SOPHIE

What's wrong dear?

FELIX

We're still not turning out enough of the crop. Even with Muffins out there with the pickax the ground is too hard to sow. I don't know how we'll make it through the season.

INT. BARN -- CONTINUOUS

The monster strains to listen. The voices become muffled amidst the shouts and crying.

MONSTER

I could only make out part of the conversation, but I could tell that they were deeply upset about their food shortage. It was then that I began to notice something odd. Whenever Felix or someone else went out and planted seeds to grow more food, Muffins would dig them right up again. That rotten Indian was ruining their crops! I knew I had to do something about this. Maybe if they knew that I had helped them, they would be kind to me when I would eventually reveal myself to them.

INT. BARN -- DAY

The monster waits inside the barn. He watches Felix, Sophie, Jack, and Samantha walk into the woods with a picnic basket and blanket. The blind man sat inside playing his guitar and Muffins was working in the field.

MONSTER

I waited until the family left the house to go on a picnic as they do each weekend.

The monster sneaks out and strides up towards Muffins who has his back turned. Muffins swings the pickax high over his head then smashes the ground to till up the earth. On one of the backswings, the monster catches the pickax and wrenches it from hands.

INT. HOUSE -- CONTINUOUS

Grandpa's playing stops when he hears a distant scream.

EXT. FOREST -- CONTINUOUS

Felix's head jerks up and the family stops their laughing and chatting to listen.

SOPHIE

What was that?!

FELIX

Father!

The family leaves their things and rushes off towards the house.

INT. HOUSE -- CONTINUOUS

Grandpa shifts his head to better hear what is happening.

GRAMPA

Who's there?

The monster stands in the doorway.

MONSTER

Hi.

GRAMPA

Who are you?

MONSTER

I'm not from around this place. I was wondering if I could rest here for a while.

GRAMPA

Well come in out of the cold, stranger. Please, come sit down.

The monster sits in a chair next to the Grandpa.

GRAMPA (CONT'D)

Well now, why are you out here? Don't you have a home?

MONSTER

No.

GRAMPA

Do you have family around here?

MONSTER

No family.

GRAMPA

I see. What about friends?

MONSTER

I have friends, but they don't know who I am.

GRAMPA

Why don't they know who you are?

MONSTER

Because...If they saw me, they would be afraid.

GRAMPA

Why?

MONSTER

Because... I'm....ugly.

GRAMPA

Oh that's nonsense. Why would you feel that way?

MONSTER

Well, I don't think I am, but, but everyone who sees me calls me names and runs away from me. My last girlfriend said I have pretty eyes. But people still don't like me.

GRAMPA

It can't be that bad.

(pause)

I could feel you with my hands. If you'd trust me.

MONSTER

(reluctant)

Ok.

Grandpa slowly reaches over and finds the monster face with his hands. He slowly runs his fingertips over the contours of his face. The monster giggles. Grandpa grows utterly disgusted and yanks his hands away.

GRAMPA

Oh...oh you poor unfortunate man.

Grandpa hurls on the floor.

MONSTER

Bless you!

GRAMPA

Merciful lord! Were you in an accident?

Suddenly Felix appears in the doorway, winded. Grandpa and the monster both turn to see. Samantha comes in next and screams when she sees the monster.

FELIX

You get away from him!

The monster stands up to speak but before he can get a word out, Felix throws a vase at him and misses.

Sophie holds Samantha, who is screaming nonstop, against the wall.

Felix and Jack chase the monster around the room. They whack him with brooms and cooking pans and break a chair on his back. Sophie throws dishes at him. Grandpa tries to calm them down but he can't be heard over the noise. Eventually, the monster runs out the front door and into the woods.

EXT. FOREST -- MOMENTS LATER

The monster huddles against a tree. He is crying and rocking back and forth. A moment later, he pulls out Victor's Journal.

MONSTER (V.O.)

I knew then that I could never live happily among people. Everywhere I go, I would be shunned. I cursed my existence and my creator. If I couldn't live in peace, I would spread chaos. I would find you and make you pay for the horrible life you brought me into.

The monster stands and throws his arms up toward the sky.

MONSTER (CONT'D)

I will have my revenge...

He checks the name on the journal.

MONSTER (CONT'D)

Frankenstein!

Then he farts.

EXT. OUTDOORS -- MORNING

A series of different shots show the monster traversing through various landscapes.

MONSTER

I had no idea where Geneva was. But I did know that if I walked far enough and long enough, I would find it eventually.

He eventually comes up a sign that reads: "Welcome to Geneva. Population 11,618."

EXT. FOREST -- DAY

William scampers along a path into the forest with a box of sugar cubes. He strolls along the trees humming and eating sugar cubes, stopping to look under rocks and logs for scorpions.

The monster does his own scampering. He hears William's humming and walks up it him from behind a tree. William stops dead in his tracks. For a moment they both simply stare at each other.

MONSTER
Hi.

WILLIAM
Hello.

MONSTER
What's your name?

WILLIAM
William.

MONSTER
Wow! You've got alot of sugar cubes.

William pops one into his mouth, taunting the monster.

MONSTER (CONT'D)
Can I have some?

William backs off and eats another one.

MONSTER (CONT'D)
Come on give me one!

WILLIAM
No, find your own!

The monster grows impatient and lifts William off his feet until they are eye level.

MONSTER
Give me some!

William knees the monster in the crotch. The monster drops him to the ground and falls over in pain. William turns and runs off into a thick of trees.

As William runs, the monster is heard following close behind. William hides behind a tree and for a moment is safe. Suddenly the monster jumps out in front of William.

MONSTER (CONT'D)
I found you!

William kicks him in the crotch and runs off again.

This sequence happens no less than 12 times, with varying methods of which the monster gets racked: Sticks, punches, kicks, rocks, etc.

Finally, William trips and falls, hitting his head on a rock.

The monster walks up to him and examines his still body. He leans down and gently nudges him.

MONSTER (CONT'D)

Are you ok?

The monster seems almost guilty and sympathetic towards William as he takes the box of sugar cubes out from under his arm. He walks away and looks back at William's body. He walks back to William and drops a few sugar cubes on his back before walking off again.

EXT. MONSTER'S LAIR -- AFTERNOON

MONSTER

And that's how I ended up here.

Victor is speechless and sullen.

MONSTER (CONT'D)

Don't you have anything to say?

VICTOR

Fascinating story.

MONSTER

Thanks. Do you know any stories?

VICTOR

Not really. Why don't we discuss your offer.

MONSTER

What? Oh yea! Here's my offer, and if you choose to accept it, I'll never bother you again. If you say no, then I'll find where you live and kill everyone you love.

VICTOR

Your offer!

MONSTER

I want you to make me a friend. One like me. But not just like me, I want it to be a girl. If you make me a girl friend, I'll will leave far away with her and never come back. Look, I drew a picture of what I want her to look like.

The monster opens Victor's journal and shows him a stick figure drawing of a girl with the body parts labeled: Head, boobs (two of them), feet, etc. Victor looks at it with a mix of pity and disgust.

MONSTER (CONT'D)

Here you can keep it.

The monster tosses it to Victor and he puts it in his coat pocket.

VICTOR

If I do this thing you ask of me.
You will leave?

MONSTER

I promise.

VICTOR

And if a decline.

MONSTER

Then I'll make your life a living
hell. I want it done in a month,
any longer and the deal is off.

VICTOR

That's not enough time! I don't
know if I can do it in a month!

MONSTER

If you don't get it done, I can
promise you I'll be with you on your
wedding night.

Victor looks confused.

MONSTER (CONT'D)

It was in your journal.

Victor nods his head in annoyance.

MONSTER (CONT'D)

One month, mommy. I'll be watching
you.

The monster gets up and walks slowly away.

Victor walks back to the house through the passage of rocks
and forest.

INT. HOUSE -- NIGHT

Victor walks into his house, exhausted. Elizabeth is sleeping
on the sofa. Victor takes off his coat and throws a blanket
of Elizabeth before collapsing into a chair.

VICTOR (V.O.)

The monster's words played over and
over in my head.

(MORE)

VICTOR (V.O.) (CONT'D)

I could see myself back in the lab working on yet another monster. The thought sickened me. I knew I could not carry out the offer, even knowing that I would be hunted by that vile thing if I didn't comply. I began to think of a way to avoid it all together.

Elizabeth awakens.

ELIZABETH

Victor?

VICTOR

Hi.

ELIZABETH

Where have you been?

VICTOR

I went for a walk in the forest. I wanted to see if I could find any clues as to William's murder.

(pause)

Elizabeth I've been thinking. Maybe we shouldn't put off the wedding any longer.

ELIZABETH

You mean you want to get married sooner?

VICTOR

Sooner, yes. Tomorrow! But, but I think it would be best not to strain anyone else's nerves any further by causing more excitement.

ELIZABETH

What do you mean?

VICTOR

I think we should elope and leave town as soon as possible!

Elizabeth is confused.

ELIZABETH

Elope, why? I thought you wanted to have a wedding?

VICTOR

We don't need a wedding, dear! All we need is each other!

(MORE)

VICTOR (CONT'D)

It's a wonderful idea, I think.
We'll tell everyone of course, but I
want it to be just you and I for a
while, without all of the excitement
and hassle of guests and celebrations.

Elizabeth think on it for a moment.

VICTOR (CONT'D)

What do you say?

ELIZABETH

Alright!

VICTOR

Alright?

ELIZABETH

Yes!

They embrace.

INT. CHURCH -- EVENING

Victor and Elizabeth stand before a PRIEST at the alter. I
don't want to get to into this scene so we'll just try to
follow the "Braveheart" elopement scene the best we can,
minus the sex.

VICTOR (V.O.)

The very next night, Elizabeth and I
secretly went to St. Hanzworth's
Church and were married.

FLAPJACK PAT (V.O.)

What a second...

INT. FISHING BOAT -- CONTINUOUS

Back inside the boat.

FLAPJACK PAT (V.O.)

You married your sister?

VICTOR

No, you see, she's not really my
sister...

SCRATCHY PAT

No, it's ok you see, the practice of
incest is ok in Jewish culture.

VICTOR

No it isn't. Anyway, she was adopted,
and I'm not a Jew...

CAPT. WALLY

Forget it, bumpkin, go on with the story.

EXT. INN -- NIGHT

Victor, Elizabeth, Henry walk up to an inn near a lake.

VICTOR (V.O.)

I stressed the idea that who ever it was killed William might be out to strike our family. I convinced Elizabeth that we should travel to our honeymoon spot quickly and quietly. Henry was so good as to accompany us to provide added security while I figured out my next move. Henry knew the situation, but I still could not bring myself to tell Elizabeth, although I knew I would have too soon enough.

INT. ROOM -- MOMENTS LATER

Victor and Elizabeth walk into their room.

ELIZABETH

Oh, Victor this is lovely!

VICTOR

Nothing but the best for my darling wife.

ELIZABETH

Victor, I'm worried about what you told me. Do you think someone really is out to get us?

VICTOR

I don't think we should be worried about that. Besides, Henry will be standing watch just outside. His room is just down the hall and he's armed with a pistol. We're safe enough, dear.

Elizabeth sits down on the bed. Victor checks out the window and makes sure it is locked tight. He joins Elizabeth on the bed.

ELIZABETH

You know, you promised you'd tell me about your stay in Ingolstad after we were married.

VICTOR
I did. And I will. But let's not
ruin the mood.

They look at each other and slowly lean in. Just as a hint
of intimacy takes place a horrible scream is heard from
outside followed by a gunshot.

ELIZABETH
A goat?!

VICTOR
Henry!

Victor dashes towards the door.

ELIZABETH
What's happening!

VICTOR
Stay here! Don't leave this room!

Victor finds a pistol in his suit pocket and runs out of the
room.

EXT. LAKE SHORE -- MOMENTS LATER

Victor runs outside. His expression immediately turns to
fear.

VICTOR
Oh no!

He runs over to find Henry lying on the ground. Wed don't
see his full body.

VICTOR (CONT'D)
Henry! What happened!

HENRY
(in pain)
(Ingish)

VICTOR
No Henry, it'll be fine. I'm sure
the doctor can to reattach your legs.
Henry, you have to me where it went!

HENRY
(ingish)

VICTOR
Don't worry Henry, you're going to
be OK. I'm here.

HENRY
 (angry and in even
 more pain)
 (ingish)

Henry lets all of his frustration out at Victor for making the monster that killed him. During his long "speech," Victor kneels next to him and listens. Henry slaps Victor in mid sentence before gasping for breath and dying.

VICTOR
 Henry I'm so sorry.

Victor holds his head in sadness. Another scream is heard from inside the inn.

VICTOR (CONT'D)
 Elizabeth!

INT. ROOM -- MOMENTS LATER

Victor runs back into the room to see the monster standing over Elizabeth's lifeless body.

MONSTER
 I keep my promises!

VICTOR
 No!

Victor aims his pistol and fires, missing completely.

MONSTER
 No! Those hurt!

The monster quickly exits through the shattered window. Victor cradles Elizabeth's corpse in his arms.

VICTOR (V.O.)
 From that moment on, I have employed myself to one task alone. Hunting down the devil that had taken everything from me.

INT. FISHING BOAT CABIN -- CONTINUOUS

Back in da cabin. Victor lies back and stares up at the ceiling.

VICTOR
 (coughing)
 It's been six months since that awful night. Ever since, I've pursued the beast from one end of the earth to the next. No matter how hard I tried, I could not seem to catch up to him.
 (MORE)

VICTOR (CONT'D)

Only the clues he left in his path allowed me to follow his trail. I came so close today. I had him. Yet I ended up here. Perhaps I never shall catch him. All the better perhaps. I'm at the end of my rope anyway.

(coughing increases)

I'm so very tired...

Victor exhales and closes his eyes. He stops breathing and living. For a while the crewmen just sit there.

STUMPY PAT

Is he dead?

Captain Wally gets up and nudges him.

CAPT. WALLY

He's dead!

Murmuring ensues.

SCRATCHY PAT

Poor bloke couldn't take it anymore.

FLAPJACK PAT

I don't blame him. He's been through a lot.

MONSTER

Wow, that was a really good story!

The crew turns to see the monster standing in the back of the cabin near the window. The crew all back against the other side of the cabin.

FLAPJACK PAT

That's him! The monster the Jew told us about!

CAPT. WALLY

Steady lads! Let's not anger it here!

SCRATCHY PAT

How did it get inside!

The monster moves slightly forward. The crew screams.

MONSTER

What's wrong with mommy!

CAPT. WALLY
 You killed him you black hearted
 devil! Stay back or I'll cut up
 that pretty face of yours!

Captain Wally pulls out a small dagger from his belt. The monster takes another step forward and the men scream.

MONSTER
 Pretty?!

Jim throws open the cabin door from outside, slamming it into the monster and knocking him off balance.

JIM
 Hey, what's going on in here, guys?!

The monster stumbles back and falls backwards out of the window. A splash is heard and the men rush to the window to see.

The water beneath them ripples and the monster's coat floats to the surface. The monster doesn't surface after a while.

STUMPY PAT
 Is he dead?

They watch the water ripples disappear.

CAPT. WALLY
 I believe so, mates. Come on then,
 let's get on dry land and see about
 given our dead friend here a proper
 burial. Jim!

JIM
 Yes, Captain!

CAPT. WALLY
 Get out the shovel, God dammit!
 You're diggin' a hole!

JIM
 Aww geez...

Jim opens a box and pulls out a tiny shovel and leaves the cabin.

CAPT. WALLY
 Alright! The rest of you mean,
 prepare to dock ship.

EXT. LAND -- EVENING

The crew of the Archie gather around Victor's newly dug grave and conduct a small funeral service. Captain wally looks on as an excerpt from the bible is read by Flapjack Pat.

CAPT. WALLY (V.O.)
 Captain's log. 18:00 hours. November
 the 24th, 1835
 (cough)
 My crew has spent the passing day
 listening to the story of a man we
 rescued from the water this morning.

INT. FISHING BOAT CABIN -- CONTINUOUS

Capt. Wally is at a desk writing in a journal.

CAPT. WALLY (V.O.)
 He told of the horrors he encountered
 upon crating living man out of the
 dead. He died just an hour ago. No
 signs of physical ailments about
 him, I believe he just gave up on
 living. His story was deemed true
 when the very monster he spoke of
 appeared in our cabin. It too, I'm
 happy to say, met its end in the icy
 water of the sea.

EXT. CITY -- DAY

Text: 200 years later

People go about their business. A kid walks down a sidewalk.
 He passes a homeless man in a poncho who is resting against
 a wall, a hood covers his head.

MAN
 Hey, kid...

The kid stops. We see that he is holding a box of sugar
 cubes. The man in the poncho raises his head and we see his
 face. Well no shit, it's the monster.

MONSTER
 You've got a lot of sugar cubes.
 (pause)
 (close up of face)
 I like sugar cubes.

FADE OUT:

END CREDITS

