

The Devonshire Playhouse

Audition Notes

Young Frankenstein

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Young Frankenstein*. Recommended cast ages are 16+ and please be aware that some material in the show includes sexual innuendo and graphic language.

Auditions are by appointment but walk-ins will be accepted as time allows. Auditions are from 6-9P, Sunday, August 14 and 7-10P on Monday, August 15.

Music Auditions

Prepare 1 minute of cut from music that is the same style as the show. An accompanist and a digital player will be provided. If you are bringing sheet music, please make sure that it is in the correct key and prepared on card stock or in a binder.

Scenes

Actors will read sides contained in the packet. Sides may be read at auditions and could also be read for callbacks.

Dance Auditions

Dance auditions will be held for all auditionees. Please dress to move and bring character shoes or dance shoes if you have them.

Callbacks

If there is a need for callbacks, these will be conducted on Tuesday, August 16 /7-10P. Not receiving an invitation to callbacks does not mean that you will not be cast. It only means that we need a second look at certain actors together, in order to make final decisions on some characters. Actors being invited to callbacks will be asked to sing the character's song for which they are being called back. Callback musical pieces are included with this packet.

Rehearsal Schedule & Potential Conflicts

The tentative rehearsal schedule begins Sunday, August 21 in the evening. Most rehearsals run Mondays, Wednesdays & Thursdays / 7-10P (some rehearsals may begin at 6:30P) and Sundays / 5-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, October 9-20. Tech week rehearsals include October 16-20. A more detailed schedule is released after casting is complete.

Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal.

Role Offers

We will send role offers out starting Wednesday, August 17 and will complete the process by Saturday, August 20. Actors have 24 hours to accept emailed notices.

Social Media Cast Announcements

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

Performance Dates

Saturdays October 22 & 29 with Actors' call at 5:30P and performance beginning at 7P.
Plus Sundays, October 23 & 30 with Actors' at 1:30P and performance at 3P.

Strike

Those who are cast should plan to assist with strike following the final performance.

Production Heads

Production Supervisor
Artistic Director
Musical Director
Choreographer
Stage Manager & Props
Technical Director
Marketing
House Maintenance
Box Office

Robin Horwitz
Eileen Hand
Wesley Dziedzic
Tony Springs
Paul Pint
Evans Poulos
Jim Bottorff
Alvin Sampath
Caryn Watson

Staff can be contacted through message left with the Devonshire Cultural Center
main Number: 847-674-1500 ext. 2400 or by reaching out to Production Supervisor,
Robin Horwitz at 847-929-7420 or rhorwitz@skokieparks.org

Production Fees

If cast, you should be prepared to pay a production fee of \$97. This fee helps to underwrite the total cost of costumes, sets, script/music purchase and/or rental, and props.

You would register as a cast member at our front desk by the first rehearsal and make the production fee payment that time. All cast members receive 2 complimentary tickets, a show poster and digital photographs of the show. If two members of a household are cast, then the 2nd family member receives a 15% discount on their production fee. The third household member would receive a 25% discount.

Fees and Costs You Will/Might Incur

Production Fee	\$97
Replacement of Rental Script	\$25
Charge for removal of pencil markings in rented script	\$5
*Costumes	\$10-\$40
Tickets:	\$20 - Students/Seniors \$25 - Adults

*We make every effort to use costumes that we have in stock, but at times, actors may be asked to bring something in from home or to purchase items that are natural for them to keep (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Our costumer works with the cast to produce the best look for the production at the lowest possible cost to the actor.

Young Frankenstein Character Descriptions

Dr. Frederick Frankenstein

Brilliant brain surgeon, professor and grandson of mad scientist Dr. Victor Von Frankenstein.

Gender: Male

Age: 25 to 35

Vocal range top: G4

Vocal range bottom: Bb2

The Monster

The misunderstood creation of Dr. Frankenstein.

Gender: Male

Vocal range top: Bb4

Vocal range bottom: Db2

Igor

Frederick's faithful, bright-eyed, eager servant and friend with a hunchback.

Gender: Male

Age: 25 to 35

Vocal range top: G4

Vocal range bottom: Bb2

Inga

Frederick's young assistant. Attractive and a resident of Transylvania.

Gender: Female

Age: 20 to 30

Vocal range top: A5

Vocal range bottom: G3

Elizabeth Benning

Frederick's boisterous fiancé.

Gender: Female

Age: 25 to 35

Vocal range top: F5

Vocal range bottom: F#3

Frau Blücher

Stern housekeeper of the Frankenstein estate and former lover of Victor Frankenstein.

Gender: Female

Age: 40 to 60

Vocal range top: C5

Vocal range bottom: E3

Inspector Hans Kemp

The head of police in Transylvania. Driven by justice, with a wooden arm and leg.

Gender: Male

Age: 40 to 50

Vocal range top: F4

Vocal range bottom: A2

The Hermit

A lonely, blind town hermit, hoping for a friend.

Gender: Male

Age: 30 to 60

Vocal range top: F4

Vocal range bottom: Ab2

Dr. Victor Von Frankenstein

The infamous Dr. Frankenstein and Frederick's grandfather.

Gender: Male

Age: 45 to 65

Vocal range top: F4

Vocal range bottom: C#2

Ziggy

The village idiot.

Gender: Male

Age: 18 to 30

Vocal range top: Eb4

Vocal range bottom: D3

Ensemble

DEVONSHIRE



PLAYHOUSE

Young Frankenstein- Audition Application

Name_____

Address_____

Home Phone_____ Cell Phone_____

E-Mail_____For which part are you auditioning?_____

Date of Birth_____If 17 & younger list parents' email_____

Would you accept another role if offered? (circle one) Yes No

What vocal part are you?_____Also state vocal range if known_____

What song are you singing?_____

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Be sure to list all potential conflicts on your audition application. Not everyone will be called for every rehearsal.

Please state any conflicts that you may have within the proposed rehearsal schedule.

Please attach a resume and picture if you have one OR complete pages 2 and 3 of this application

Performance Experience

Please list other plays, dance, and vocal performances here or attach a performance resume.

<u>Play/Performance</u>	<u>Role</u>	<u>Theatre</u>	<u>Year</u>
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Please list workshops and classes in theatre, vocal, and dance training

Class/WorkshopYear(s)This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Young Frankenstein
Sides

ACT ONE

Scene 3

Elizabeth / Frederick

#3b - Hudson River Pier

A Hudson River pier. Sunset. The HMS QUEEN MURRAY is about to set sail for Europe. Late-arriving PASSENGERS are going aboard, checked in by a uniformed PURSER and CRUISE DIRECTOR. A STEWARD stands at the stairs to the ship. FREDERICK is searching for ELIZABETH.

STEWARD

(with a British accent; banging a gong)

All aboard, please! All aboard! All aboard who are going aboard, all aboard who are going aboard! Sailing in ten minutes! Ten minutes, please!

HE bangs the gong once more

FREDERICK

(calling off)

Elizabeth! Elizabeth, hurry, hurry, my boat's about to sail!

ELIZABETH

(calling from off-stage)

I'm coming, darling! I'm coming! I'm coming!

(as SHE enters and stops)

I'm here!

(SHE walks towards FREDERICK)

Oh, my sweet darling. Oh my dearest love. I'll count the hours that you're away

FREDERICK

Oh, darling, so will I

STEWARD

All aboard! All aboard!

The STEWARD bangs the gong

ELIZABETH

How could fate tear us apart like this? Me, your adorable madcap fiancée, in a Park Avenue penthouse, dancing 'til dawn with one good-lookin' guy after another, and you, all alone on the stormy seas, desperately clinging to your masthead. Oh, Freddie, I can't let you go, I simply can't let you go...

(as FREDERICK leans in to kiss her on the mouth)

LIPS! The lipstick, darling.

FREDERICK

What?

ELIZABETH

I'm sorry I have to go to that party tonight at Nicky and Nana's.

FREDERICK

Oh, of course, darling. I'm sorry

STEWARD

All aboard! Last call! All aboard!

The STEWARD bangs the gong

ELIZABETH

Oh, darling! How can I say in just a few minutes what it's taken me a lifetime to understand?

FREDERICK

Does that mean you love me?

ELIZABETH

You bet your boots it does, mister.

FREDERICK

(trying to take her hands)

Oh, Elizabeth, the love of my life.

ELIZABETH

(pulling hands away from him)

Nails! The nails, darling. I'm sorry, they take three months to dry

SHE blows on her nails

FREDERICK

Oh, sorry

HE takes ELIZABETH's hand, blowing on her nails to help them dry.

ELIZABETH

Thank you, darling.

(as HE blows)

Hey you.

FREDERICK

Hey.

ELIZABETH

I hope somebody likes old-fashioned weddings!

FREDERICK

I prefer old-fashioned wedding nights!

ELIZABETH

Oh darling, you're incorrigible...

(as FREDERICK reaches out to tenderly pat her head)

HAIR! The hair, darling! I just had it done! Marcelled for six hours, by Marcel himself

#4 - Please Don't Touch Me

FREDERICK

Of course. Well, I promise, my darling, not to step a step closer.

ELIZABETH

Thank you, darling

FREDERICK

I can still dream, can't I?

ELIZABETH

DREAM ALL YOU WANT,
MY DARLING,
OF EV'RY LUSTFUL SITUATION,
THOSE NAUGHTY THOUGHTS,
ARE FINE WITH ME,
AS LONG AS THEY
STAY LOCKED AWAY
IN YOUR IMAGINATION

(spoken)

YOU CAN HUG ME TILL I SCREAM,
IF IT'S ONLY IN A DREAM
BUT PLEASE DON'T TOUCH ME!

YOU CAN FEEL ME TILL I SQUEAL,
JUST AS LONG AS IT'S NOT REAL,
BUT PLEASE DON'T TOUCH ME!

(sings)

YOU CAN STICK ME, YOU CAN LICK ME,
YOU CAN PINCH ME TILL I'M BLUE,
YOU CAN BITE ME AND DELIGHT ME
TILL I'M BLIND!

e to

ACT ONE
Scene 4

Igor / Frederick

#4a - At The Train Station

The train station in Transylvania Heights. Early evening, a few days later. In the distance we see the LIGHT of a train growing larger as it gets closer. FREDERICK disembarks once it stops and heads downstage towards an elderly SHOESHINE MAN as the walls of the station move in. MUSIC that strongly reminds us of "Chattanooga Choo-Choo."

FREDERICK

(speaking in the rhythm of "Chattanooga Choo-Choo" to the SHOESHINE MAN)

Pardon me, boy, is this the Transylvania station?

SHOESHINE MAN

(also speaking in the rhythm of "Chattanooga Choo-Choo" though with a heavy German accent)

Ja' Ja' Track 29. Can I give you a shine?

FREDERICK

(as MUSIC stops)

No, thanks. I'm wearing suede.

SHOESHINE MAN

Ach, shvade, shvade. Who the hell invented that verkakte shvade?

The SHOESHINE MAN exits. We hear the SOUND of a howling wolf in the distance, followed by the eerie shuffling SOUND of someone or something approaching from off-stage right. IGOR enters, sneaking up behind FREDERICK

IGOR

(loudly, right into FREDERICK's ear, with a cockney accent)

Dr. Frankenstein?

SOUND: Thunder and Lightning

FREDERICK

Oh, you startled me. That's Fronkensteen. My name is pronounced Fronkensteen.

IGOR

You're pulling my leg.

FREDERICK

No, I'm not.

IGOR

You're not? Then your first name, do you pronounce it Froderick?

FREDERICK

No. Frederick.

IGOR

Really? Why isn't it Froderick Fronkensteen?

FREDERICK

Because it isn't.

IGOR

As you wish, master

FREDERICK

Ah, "master," so you must be Igor

IGOR

No, it's pronounced Eye-gore.

FREDERICK

But they told me it was Igor

IGOR

Well, they were wrong then, weren't they? Did you know, master, my grandfather used to work for your grandfather?

FREDERICK

Oh. Really? How nice.

IGOR

And it's always been my dream, ever since I was little, that one day I would work for you just as my grandfather worked for yours. Of course, the rates have gone up.

FREDERICK

Of course.

IGOR

Working at your side, master, would be a joy. We could open up the old la-bore-atory, we could reconnect the voltmeter, dust off the lightning rods, and when everything's in tip-top working order, we'll go to the graveyard at midnight and dig up a nice big fresh corpse.

FREDERICK

Oh no, you don't understand. I would never, I wouldn't, I couldn't.

IGOR

(rapturously going on not listening to FREDERICK)

Oh, the fantastic things we'll do. It'll be like old times. You and me. Right up there with the world's greatest pairs!

WOMEN

BUT NOW WE'RE NOT AFRAID NO MORE!
WE SEE A BRIGHTER DAY

ALL

HE'S LAID TO REST,
WE'RE TRULY BLESSED,
AND THIS IS WHAT WE SAY

THEY throw off their dark cloaks to reveal brightly colored costumes. As the sun appears

THINGS ARE SWELL NOW
RING THAT BELL NOW
WE'RE IN HEAVEN
NO MORE HELL NOW

NOW THE DOCTOR'S DEAD! GOODBYE TO DREAD!
WE'RE THE HAPPIEST TOWN IN TOWN!

As ZIGGY snaps a photo, INSPECTOR KEMP appears, interrupting the VILLAGERS and their dancing

KEMP

Hold the happiness!

VILLAGERS

Kemp! Kemp! It's In-pector Kemp! It's Kemp!

WOMAN VILLAGER

Hold the happiness? Why, Inspector Kemp?

KEMP

Because as long as a Frankenstein lives, our village is in danger!

MALE VILLAGER #1

But Inspector, the Baron is dead! And he was the last of the Frankensteins!

KEMP

No!

VILLAGERS

No?

KEMP

One lives!

The VILLAGERS cheer

A grandson!

ZIGGY

Who is he?

HERALD

What does he do?

KEMP

He's a professor, the Dean of Anatomy at New York's most famous institute of higher learning, the Johns, Miriam and Anthony Hopkins School of Medicine! As long as this young Frankenstein walks the earth, we will never be safe!

MALE VILLAGER #2

You're right, Inspector, those Frankensteins are dangerous!

KEMP

You're telling me? I'll never forget, when I was a young man, one of Frankenstein's creatures came rampaging through our village. I tried to stop him, but I couldn't. He tore off my left leg and my right arm.

VILLAGERS

Oooh!

KEMP

I had to go all the way to Vienna to find a top surgeon who could put me back together again.

MALE VILLAGER #3

A top surgeon in Vienna? That must have been expensive.

KEMP

Expensive? Are you kidding? It cost me an arm and a leg.

ZIGGY

Which cost more? The arm or the leg?

KEMP

We have to get a new village idiot.

(as HE exits)

Beware of the Frankensteins!

ZIGGY

I may be the village idiot, but I ask you, what are the chances of a New York doctor ever coming to Transylvania?

ALL

None! Yeah!

appears.

AGERS

ACT ONE
Scene 7

Blucher/Frederick

#6b - Inside The Main Hall

Later the same night. Eerie MUSIC underscores.

SOUND. A clock strikes midnight

The castle's Gothic-style Grand Hall. There is a huge fireplace as well as a life-sized portrait of Victor von Frankenstein hanging above the fireplace. There is also a book-filled bookcase. A fire burns in the fireplace while the vast room is illuminated by lighted candles in sconces.

FREDERICK is discovered standing near the bookcase, leafing through a handful of books. FRAU BLUCHER enters.

FRAU BLUCHER

May I escort you to your bed chamber, Herr Doktor? Everyone else has long since retired for the night.

FREDERICK

No, I believe I will remain down here and read for a little while longer.

FRAU BLUCHER

As you wish, Dr. Fronkonschwein.

FREDERICK

That's Fronken-Stein!

FRAU BLUCHER

(together with FREDERICK)

- Steen!

FREDERICK

Will you please try and get it right, once and for all.

FRAU BLUCHER

Steen, yes. I will never forget.

(pause)

Steen?

FREDERICK

Steen.

FRAU BLUCHER

Steen. . . Your grandfather, Victor, also often liked to stay up late reading.

FREDERICK

(indicating the portrait above the fireplace)

Is that his portrait?

FRAU BLUCHER

Ja. That is Victor.

FREDERICK

Handsome.

FRAU BLUCHER

Ja, very handsome.

FREDERICK

(indicating the books in his hand)

By the way, these books, they all seem rather general. 'Heidi,' 'Black Beauty,' 'The Kama Sutra.' Where are my Grandfather's medical books, his private library?

FRAU BLUCHER

I don't know what you mean, Herr Doktor.

FREDERICK

Never mind. So, I'll retire on my own then. Good night.

FRAU BLUCHER

Would the Doktor care for a brandy while he is reading?

FREDERICK

No, thank you.

FRAU BLUCHER

Some varm milk? Perhaps?

FREDERICK

No, thank you very much. That's very kind of you.

FRAU BLUCHER

(after a long pause)

Ovaltine?

FREDERICK

Nothing! Thank you.

FRAU BLUCHER

I could run out for a grande soy macchiato?

FREDERICK

I said nothing. Nothing means nothing!

FRAU BLUCHER

Then I will say goodnight.

FREDERICK

Goodnight, Frau Blucher!

SOUND: Horses whinny as SHE exits up the stairs

(HE sits and picks up a book)

"It was from the crest of a heather-covered hillside that young Rebecca first set eyes on Sunnybrook Farm."

FREDERICK yawns and falls asleep. We hear the SOUND of a wolf howling and see flashes of lightning followed by the SOUND of thunder. He awakens, frightened.

VICTOR'S image melts from his portrait, and he reappears beneath his portrait, in front of the fireplace.

Who are you? What do you want?

VICTOR

I am your grandfather, Victor von Frankenstein. How dare you, my only living relative, call yourself Fronkensteen!

FREDERICK

I call myself Fronkensteen because I have no wish to...

VICTOR

Silence! My beloved grandson, listen closely

#7 - Join The Family Business

WE'VE BEEN THE PRIDE OF ROMANIA
SINCE TWELVE-O-ONE,
PASSED ON FOR GENERATIONS,
FATHER TO SON.

DESCENDED FROM GYPSIES,
AS PROUD AS WE CAN BE,
DON'T RISK MY CURSE!
IT COULD BE WORSE
EMBRACE YOUR FAMILY TRIFLE!

JOIN THE FAMILY BUS'NESS,
LEARN THE FAM'LY TRADE
MAKE YOURSELF A MONSTER,
MAKE THE WORLD AFRAID!

duty," "The
rary?"

INGA

Dr. Fronkensteen! Dr. Fronkensteen, wake up!

FREDERICK

What? What is it?

INGA

You were haffing a nightmare.

FREDERICK

A nightmare? I was! Oh, Inga, it was terrible. My ancestors... they were so crazy, they were so crazy... but boy could they dance!

Inga /
Frederick

#7a - "Life, Life" Incidental

(we hear the SOUND of a violin playing "Life, Life" somewhere in the distance)

Hmm. What is that strange music?

(going to a bookcase flanked on each side by a lighted candle in a wall sconce)

It seems to be coming from behind this bookcase. Where is it, where is it?

INGA

Where is what?

FREDERICK

The device. In every cheapo horror movie there's always a hidden device. A triggering mechanism.

(HE spots a book protruding far out from all the others in the bookcase)

Hello.

(HE yanks out the protruding book; nothing happens)

Hmm. Nothing.

(HE moves to one end of the bookcase)

Hand me that candle, will you?

(INGA pulls the candle out of its sconce and at once the bookcase spins around with FREDERICK riding on it. FREDERICK disappears with the bookcase behind what is now a blank wall. HE calls to INGA, from behind the bookcase)

Put... the... candle back!

(INGA puts the candle back in the sconce and the bookcase swings back into position with FREDERICK still off-stage behind it. HE calls to INGA, once again from behind the bookcase)

All right. I think I have it figured it out now. Take out the candle and I'll block the bookcase with my body.

VICTOR F.

act 1

reb.

(INGA pulls the candle out of the sconce again and the bookcase swings around with FREDERICK holding onto it and getting caught and squeezed between the side of the bookcase and the wall. HE speaks with much difficulty)

(FREDERICK)

Now I want you to listen to me very carefully. Don't put the candle back. With all your might, shove the other side of the bookcase. Is that perfectly clear?

INGA

(As candle is put down)

I sink so.

(INGA charges with all her force into the bookcase, spinning it around, leaving FREDERICK back in the room. INGA now disappears behind it.)

FREDERICK

(now back in the room)

Good girl!

INGA

(to FREDERICK, from behind the bookcase)

Put za candle... beck!

(FREDERICK picks up the candle and replaces it in the sconce, lifting it gingerly up and down as the bookcase swings around and stops halfway in its rotation, revealing a secret passageway behind it. INGA steps into sight.)

Look, Doktor, a hidden passageway.

#7b - The Hidden Passageway

FREDERICK

Whatever that music is... it's coming from in there. I better take a look.

INGA

Oh, let me go with you, Doktor. I'm afraid to stay here alone.

FREDERICK

All right then, close your robe and follow me.

As they both disappear from sight. Scene 7 ends as the MUSIC of the violin continues under and we segue into...

(HERMIT)

CAN YOU HEAR ME?
SOMEONE,
I'M PRAYING FOR SOMEONE,
I'M SAYING THERE'S SOMEONE
OUT THERE FOR ME.

EACH NIGHT I'M YEARNING,
TOSSING AND TURNING,
DREAMING MY DREAM COMES TRUE!

SOMEONE,
PLEASE SEND ME SOMEONE,
DEAR GOD, SEND ME SOMEONE.

(the MONSTER suddenly crashes through the wall)

THANK YOU!

(to the MONSTER, who constantly makes a variety of moaning and groaning sounds throughout this scene with the HERMIT)

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

(the MONSTER grunts)

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

(the MONSTER grunts again)

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

(running his hands over the MONSTER)

An incredibly large mute. But come, come in out of the cold. I've lived here for so many years, that even though blind I know this cottage like the back of my hand

(HE touches the back of his hand.)

What is that, a mole or a wart? Never mind

(HE gestures to the MONSTER to follow him)

You must be hungry. Come to the table.

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

Watch out for the frying pan.

(HE pulls out the chair)

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

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

#6

Hermit/
Monster

(HERMIT)

...or maybe here.

(going to a steaming iron pot of soup sitting on a stove in the kitchen)

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

(the MONSTER, getting up from the floor and cautiously sitting at the table, groans again)

Was that hold the noodles?

(the MONSTER makes another sound)

You got it.

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

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

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

Oh, I love a scream of delight! More?

(the MONSTER groans)

Here you go!

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

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

(as HE opens a bottle of wine)

I've been saving a special bottle of wine for just such a joyous occasion. It's a Gewurtz Tramine Schwartzel Keller Spatlese 1905. Hold out your glass!

(the MONSTER picks up a wine tankard, holds it out, and as the HERMIT pours)

Oh no, don't drink yet!

(as HE pours his own wine into a tankard)

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

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

Ah, isn't that delicious?

(the MONSTER groans)

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

(holding up two cigars)

Cigars! There you go!

aning sounds

here for so
f my hand.

ONSTER

hm and
ies butt-first to

(HERMIT)

*(HE hands a cigar to the MONSTER and turns to the stovetop to retrieve a lit candle.
The HERMIT returns and, seeing the lighted candle, the MONSTER moans in fear)*

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

(managing to light his own cigar with the candle)

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

#18a - Please Send Me Someone - Reprise

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

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

(HE holds the flame of the candle to the MONSTER's thumb, setting it on fire. HE screams in pain, leaps up and crashes through the cottage door, lurching off into the night)

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

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

FREDERICK

Inga, now!

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

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

HERMIT

SOMEONE,

SOME OTHER SOMEONE

ANY OTHER SOMEONE

FOR ME!

BLACKOUT as we transition into..

Frederick

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

MONSTER

GRRR... ROARRR...

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

FREDERICK

(calling out in panic)

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

(INGA, IGOR, and FRAU BLUCHER ignore his calls)

What's the matter with you people?

(the MONSTER moves closer to him, growling)

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

(laughing falsely)

Ha ha ha ha, ha ha!

(the MONSTER comes even closer, continuing to growl; in total panic)

Jesus Christ, let me the hell outta here!

(still no response and the MONSTER is coming closer)

Awww

(with what he hopes is an ingratiating smile)

Hello, handsome.

(the MONSTER stops, does a double-take)

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

(the MONSTER stops and looks confused)

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

(the MONSTER makes low moaning sounds)

Because everybody wishes they could be like you. Tall, dark, handsome. green.

(the MONSTER makes an almost happy sound)

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

(the MONSTER sort of half smiles)

MONSTER,
last look out the
crack the
it's whose
owl and snarls.

TER, suddenly
'd gives out a
FREDERICK.

hen you hear

, do they hate

e. green

(FREDERICK)

And do you want to talk about sheer strength? Do you want to talk about physical muscle? Do you want to talk about the Olympian ideal? You are an Atlas, an Adonis, a God!

#19 - Man About Town

Listen to me! You are not evil, you... are... good!

(the MONSTER makes sobbing sounds;

FREDERICK holds him in his arms)

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

NOW YOU'RE A CREATURE,

A PRIMITIVE SOUL,

YOU DON'T KNOW YOUR LEFT FROM YOUR RIGHT.

YOU'RE LOST IN THE DARK,

YOU NEED A SPARK

TO LEAD YOU INTO THE LIGHT.

I'LL BE THAT GUIDE,

I'LL BE BY YOUR SIDE,

I'LL PULL YOU OUT OF THE MIRE,

YOU'LL BE THE GREATEST CREATION OF MAN

SINCE THE INVENTION OF FIRE!

MONSTER

Rworr?

FREDERICK

YOU WILL WALK,

YOU WILL TALK

EV'RYBODY WILL GAWK

AT THE MAN ABOUT TOWN!

FROM THE START,

YOU'LL BE SMART,

YOU WILL BREAK EV'RY HEART.

YOU'RE THE MAN ABOUT TOWN!

AND I KNOW

WHEN YOU OPEN THAT DOOR,

Young Frankenstein
Song Sides for Callbacks

HERMIT: Oh, lordy, I'm prayin' to ya. Look down on your poor blind hermit. It's been so long

49 50 51 52

mf *p* (under dialogue)

since I've felt the touch of someone's hand, so long since I've heard the sound of someone's voice.

53 54 55 56

Every night, all I hear is the wind in the trees, and if I'm lucky, an owl or maybe...a cricket.

57 58 59 60 61 62

Oh, lord, let's face it, we're talkin' LONELY here.

63 64 65 Hermit: 66 Can you hear me?

f *rall.*

A Tempo (meno mosso)

67 68 69 70

Some-one I'm pray-ing for some-one I'm say-ing there's

f

71 72 73 74

some-one out there for me

75 Hermit: 76 77 78

Each night I'm yearn-ing tos-sing and turn-ing dream-ing my dream comes true

poco rall.

colla voce

79 80 81 82

Some - one Please send me some - one Dear God send me

mp

SOUND:
Monster crashing
through wall.

Poco maestoso, in 2

83 84 85 86 87 88

some - one Thank you!

A Tempo

ff *f* *rall.* *fp* *fff*

9 *poco rall.* 10 *A Tempo* 11 (lead)

T1 (so glad you're here) Oh, Wel-come To Tran-syl va-ni-a We

T2 (so glad you're here) Oh, Wel-come To Tran-syl - va-ni-a We

B1 (so glad you're here) Oh, Wel-come To Tran-syl - va-ni-a We

B2 here *poco rall.* Oh, Wel-come to Tran-syl - va-ni-a We

(so glad you're here) Oh, Wel-come to Tran-syl - va-ni-a We

12 *ff* (a big cheer!) 14 Kemp: 13

T1 greet you with a migh-ty cheer Cha-luj-nik! We're con-

T2 greet you with a migh-ty cheer Cha-luj-nik!

B1 greet you with a migh-ty cheer Cha-luj-nik!

B2 greet you with a migh-ty cheer Cha-luj-nik!

15

Kemp

16

17

18

si-dered both a death and a tour-ist trap Thanks to all the Frank-en-steins you put us on the map!

T1

OOO

tour-ist trap Thanks to all the Frank-en-steins you put us on the map!

T2

p

OOO

OOO

tour-ist trap Thanks to all the Frank-en-steins you put us on the map

B1

p

OOO

OOO

tour-ist trap Thanks to all the Frank-en-steins you put us on the map

B2

p

OOO

OOO

tour-ist trap Thanks to all the Frank-en-steins you put us on the map. So

poco rall.

Kemp:

19

20

21

Cemp

Though vam-pires suck your blood at night and

T1

a tempo

(lead)

mp

Wel-come to Tran-syl-va-ni-a

T2

a tempo

mp

Wel-come to Tran-syl-va-ni-a

B1

a tempo

mp

Wel-come To Tran-syl-van-i-a

B2

a tempo

mp

Wel-come to Tran-syl-va-ni-a

[illegible]

For cast album:
Start track here

Frau Blucher: Freely, in 4

15 Love comes when you least sus - pect it

16

17

solo violin

trem strings + reeds
mp

18 Love dan-ces in on a whim I thought may-be I could di - rect it but I ne-ver ex-

19

20

21

3

+ Bass clar.

Frau Blucher:

22 pec - ted a guy like him

23

24

22 vibre smear

23

24

bass clar. 3

3

3

3

rit.

P/V

Tempo di Weill $\text{♩} = 120$ #8-He Vas My Boyfriend
November 2-Cast Album

Frau Blucher:

25 26 27 28

He vas a

Tpts in st. mute

ff

optional
railroad trax

29 30 31

bul - ly and a brute, he vas as cra - zy as a coot still I did - n't give a hoot

+ trombones

mp

32 33 34

Frau Blucher:

He vas my boy - friend With ev - 'ry

tutti orch.

mf *f*

(h) (h)

P/V

-5-

35 vo-man he would flirt he al-ways treat-ed me like dirt but I vas hap-py to be hurt

36

37

2 horns

38 He vas my boy - friend

39

40

mp

mf

f

solo alto flute 7

41 I vas as pure 5 as a vir - gin mea-dow ly - ing with Vic-tor in the

dolce

42

43

P/V

-6-

44

Frau Blucher:

45

46

gloom

Then he turned to me, that charm-er

whis-pered "let's play far-mer and

colla voce

47 A Tempo

48

plowed me till the cows came home!

49 IGOR: This is a lot of information

Frau Blucher:

He was a

Vamp

p (under dialogue)

50 51 >58 58

mon-ster and a beast, his mid-night bang-ings ne-ver ceased it did-n't faze me in the least

mf

59 60 61 62

He vas my boy - friend

Sop. sax solo

I'll never forget the first time I met Victor. It vas on the village green, at the annual bock beer festival

63 64 65

simile

p (under dialogue)

Roll in the Hay

Inga:

116 117 118 119 120 121

Yo-del lay-dee yo-del lay - dee Roll in it! Yo-del lay-dee yo-del lay - dee

Frederick + Igor:

Roll in it!

122 123 Inga: 124 125 126 127

Roll in it! Come take a hay-ride a take your breath a - way ride

Frederick + Igor:

Roll in it!

128 129 130 131

roll in it, roll in the hay ————— yo - del

Inga:

132 133 134 135 136 137

laydee yodel laydee yodel laydee yo-del laydeeyodel laydee yodel laydeeyo-del laydeeyo-del laydee yo-del laydeeyodel

f

138 139 140 141 142 143

lay - ee dee yo-del lay - ee - dee lay - ee - dee lay - ee - dee lay - ee - dee

144 145 146 147 148 149

yo-del lay-dee yo-del lay-dee yo-del lay-dee yo-del dee!

Werewolf howl

Vamp

I 901

#5

Together Again For The First Time "Young Frankenstein"

November 2-Cast Album

Music And Lyrics By
Mel Brooks

IGOR: Oh, the fantastic things we'll do. It would be like old times. You and me. Right up there with the world's greatest pairs!

1 Not too fast, in 4 ♩ = 156

Igor:
Like

2 Lau-rel and Har-dy Like coke and Ba - car - di Like Ju - li - et and Ro-me - o

3 4

mf

5 Ebb and flow. To and fro To - ge - ther to - ge - ther a - gain To -

6 3 3 7

p

f rall.

Tempo di Durante $\text{♩} = 124-126$

8 Igor:
geth - er a - gain — for the first time — we've on - ly met — in a

11 dream Up un - til now — it's been the worst time — but

14 now that you're here — we're a team To -

16 ge - ther a - gain — for the first time — Have - n't a woe — or a

17

18

mf

tr

Igor:

19 care no long - er a bad and ac - cursed time It's

20

21

22 ea - sy to see you have to a - gree we're

23

24 des - tined to be a great pair

25

26 All of my life I've been stoog-in' a-round no-thin' to do at a

27

28

29 Igor: 30 31

loss All of my life— I've been stoo-gin' a round— But what

32 33 34

good is a stooge— if he ain't got a boss?— To ge-ther a-gain— for the

35 36 37

first time— back on the track— to re - nown

38 39 40

We're gon-na thrill— 'em We're gon-na kill— 'em You'll be the tea - cher we'll

The musical score is written for a vocal soloist (Igor) and piano accompaniment. It consists of four systems of music. The first system (measures 29-31) shows Igor's vocal line starting with a whole note 'loss' and a piano accompaniment of eighth notes. The second system (measures 32-34) continues the vocal line with 'good is a stooge— if he ain't got a boss?— To ge-ther a-gain— for the'. The piano accompaniment features chords and moving lines. The third system (measures 35-37) has Igor singing 'first time— back on the track— to re - nown'. The piano accompaniment includes a dynamic marking of *f* (forte) in measure 34. The fourth system (measures 38-40) concludes with 'We're gon-na thrill— 'em We're gon-na kill— 'em You'll be the tea - cher we'll'. The piano accompaniment provides a steady harmonic support throughout.

41 Igor:

42

43

make a new crea - ture and scare the bloom-in' day-lights right out of this town—

FREDERICK: No, no, stop, you don't understand. I'll be here for only a few days, to settle my grandfather's estate, and then I'm heading straight back to New York. No laboratories, no creatures.

44

45

46

47

p (under dialogue)

IGOR: Bet you change your mind, master. C'mon, join me in a chorus. It's fun.

48

49

50

51

FREDERICK: My dear Eye-gore, I happen to be the Dean of Anatomy at a world-renowned School of Medicine. Although I do sing a bit...

...and was, in fact, a Whiffenpoof at Yale.

IGOR: A Wiffenpoof, wow! C'mon, doc, nobody's around.

FREDERICK: Well, nobody is around, what the hell...

52

53

54

55

Frederick:

To

Vamp

Vamp

Vamp

f

Eliza Deyn

#4

Please Don't Touch Me

November 1-Cast Album

"Young Frankenstein"

Music And Lyrics By
Mel Brooks

FREDERICK: I promise, my darling, not to step a step closer.

ELIZABETH: Thank you, darling.

FREDERICK: I can still dream, can't I?

Freely, in 4 $\text{♩} = 146$

2

3

p (under dialogue)

rit.

4 Elizabeth:

5

6

7

Dream all you want my dar - ling of ev - 'ry lust - ful sit - u - a - tion Those

colla voce

mp

8

9

10

11

naugh - ty thoughts are fine with me as long as they stay locked a - way in

trm

trm

12 Elizabeth: 13 14 (spoken)

Eliz. your i - mag - i - na - tion You can

rit.

15 16 (sung) 17 18

Eliz. hug me 'til I scream if it's on-ly in a dream but please don't touch me You can

colla voce

p

19 20 21 22

Eliz. feel me 'til I squeal Just as long as it's not real but please don't touch me You can

23 Allegro ♩ = 160 24 25

Eliz. stick me you can lick me you can pinch me 'til I'm blue you can bite me and de-light me 'til I'm

mf

Elizabeth:

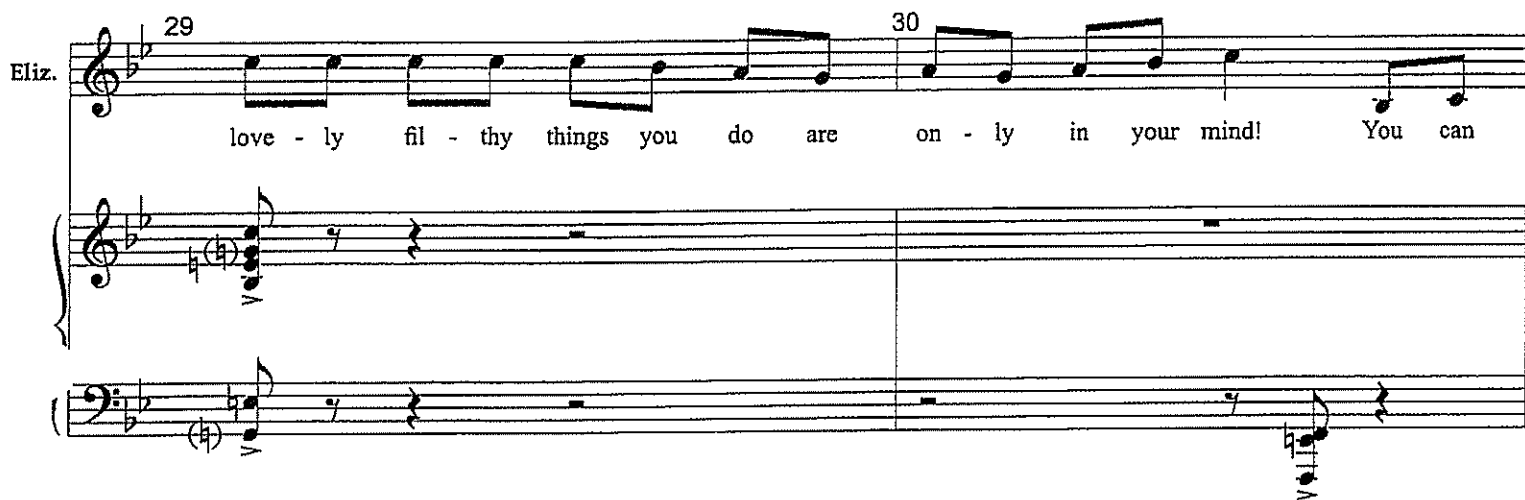
Eliz. 26 27 28

blind You can sav-age me and ra-vage me I care not what you do if the



Eliz. 29 30

love - ly fil - thy things you do are on - ly in your mind! You can



31 Elizabeth:

Eliz. 32 33 34

spank me 'til I'm red if it's on-ly in your head but please don't touch me— You can

f

Eliz. 35 36 37 38

have me don't you see if it's just a fan-ta - sy but please— don't

ELIZABETH: Freddy, I know that you're a virgin...**FREDERICK:** Yes, a virgin, and proud of it! For me, science has always come first**ELIZABETH:**and as every guy in New York knows,
I come first, too

Eliz. 39 40 41 42 Elizabeth: 43

touch me— Af - ter our wed - ding you'll be

Vamp
p *mf*

Fr. 26 27 28

don't be - lieve in mum-mies ghost or ghoul-er y— 3 I deal in fact not fic-tion I -

Fr. 29 30 31

am a sci - en - tist I live for truth and rea - son that's the rea - son I ex -

Frederick

The Brain

Fast 4 ♩ = 172

There is a vast difference between my crazy grandfather's delusional experiments and my own devotion to pure science. Which leads us directly to the subject of today's lecture.

Fr. 32 33 34 >37

ist The

VAMP
p (under dialogue) f

37

38

39

brain!

There is no-thing like the brain

mp

40

41

42

Fr.

Hearts and lungs are simp - ly tin - ker toys, — when stacked a - gainst the

Fr.

43

44

brain.

in -

f

Fr. 45 46 47 48

sane! I'm in-sane about the brain!— No in-ven-tion in the

mf

Fr. 49 50 51 52

un - i - verse — — — is e - qual to the brain — — — The

Fr. 53 54 55 56

mouth's a mar - vel when it comes to eat-ing I've no-thing a - gainst the womb I

mp

Fr. 57 58 59 60

thank the blad - der when I'm ex - cre-ting and I al-ways give the el - bow room — — — But the

mf *cresc.*

Fr. 62 63 64 65

brain! Please al-low me to ex - plain: There's no or-gan to com-

Fr. 66 67 68 69

pare to it— I swear to it— it's plain, It's the

cresc. poco a poco

FREDERICK:Mr. Hilltop here, with whom I have never worked nor given any prior instruction to, has graciously offered his services for this afternoon's demonstration.

(Faster) Bright swing (in 2)

Fr. 70 (IX only) 71 72 73

brain. His me -

p VAMP *VAMP* *mf*