

SHOWPRO AUDITION PACK

Young Frankenstein Auditions

Young Frankenstein 2027 PT

From the creators of The Producers comes the smash-hit musical comedy Young Frankenstein! When Frederick Frankenstein, the grandson of the infamous scientist, inherits his family's estate in Transylvania, he finds himself following in his ancestor's footsteps. With the help of his quirky assistant Igor and the lovely Inga, he attempts to bring a creature to life. Expect show-stopping musical numbers, side-splitting slapstick, and a whole lot of heart in this electrifying, fun-filled tribute to the golden age of horror films!

We are thrilled to invite you to audition for our upcoming production of Young Frankenstein. We are looking for a spirited and diverse cast to bring this hilarious, high-energy musical to life. Whether you are a seasoned performer or looking to showcase your comedic talents, we would love to see you. Come join us for a journey of science, song, and absolute mayhem—we can't wait to see what you bring to the stage!

Audition details

Venue Rugby Theatre

Central Hall, Henry Street, Rugby, Warwickshire, CV21 2QA

Audition dates Sat 5 Dec 2026 – Sat 5 Dec 2026

- Sat 5 Dec 2026 · 11:00–17:00 · Tea Bar Rugby Theatre
- Sun 13 Dec 2026 · 14:00–17:00 · Mop Up Session RT

Performances Sat 16 Oct 2027 – Sat 23 Oct 2027

Rehearsals Sun 2 May 2027 – Fri 15 Oct 2027

Likely Rehearsal Days :-

Sunday (2pm-5pm May moving to 5pm-9pm June onwards)
Tuesday 7.30pm - 10pm
Thursday 7.30pm - 10pm

(Planning on downing tools over August for holidays)

Contact darren.pratt@rtmembers.org

About the characters

Dr. Frederick Frankenstein (25-45): A brilliant, somewhat neurotic scientist. The Monster (20-40): Physically imposing with moments of childlike wonder. Igor (25-50): A hunchbacked, eccentric assistant. Inga (20-35): An enthusiastic vivacious and engaging lab assistant with a distinct accent. Elizabeth Benning (25-40): Frederick's high-strung, diva-esque fiancée. Frau Blücher (45-70): A stern, mysterious housekeeper. Inspector Kemp (40-60): A dedicated, eccentric local lawman. The Hermit (40-70): A lonely, blind man who provides comedic relief.

What to prepare

- Kemp/Hermit is a doubling role and so auditionees should prepare both parts.
- We will be using the same backing tracks for the auditions as those shared as part of the audition sides
- Ages provide are a guide so if you don’t fall into the age range still feel free to audition for the part. This is not a youth production so over 18’s only please.
- People auditioning for a named role who are also happy to be considered for ensemble only need to audition with the pieces for the named role.

Roles

FREDERICK

Frederick Frankenstein is a brilliant, obsessive, and initially skeptical scientist who wants to distance himself from his grandfather's infamous legacy but eventually finds himself drawn into the same world of macabre experimentation. He is intellectually sharp, fast-talking, and often overwhelmed by the madness occurring around him, serving as the straight-laced foil to the eccentricity of his companions. His arc follows his journey from a rational, academic man to a reluctant, then enthusiastic, practitioner of his family's craft.

Demonstrate the ability to handle rapid, scientific jargon with clear diction while maintaining the character's rising frustration and eventual descent into his own 'madness.' Focus on your physical interaction with other characters, showing how he is consistently trying to maintain order in an increasingly chaotic environment. The panel is looking for a strong, charismatic lead with impeccable comedic timing and vocal control.

INGA

Playing range: 18-35

Inga is a spirited, eager, and somewhat naive laboratory assistant who helps Frederick Frankenstein with his experiments. She is characterized by her thick accent, constant optimism, and surprising academic background in laboratory science. Her journey takes her from the hayride into the depths of the castle, where she becomes a loyal accomplice to the Doctor's scientific endeavors. Throughout the production, she balances comedic flirtation with genuine concern for Frederick's well-being.

For your audition, focus on maintaining a consistent and lighthearted comedic accent without sacrificing clarity in your dialogue. We are looking for high energy and physical playfulness, especially during the yodeling and 'Roll in the Hay' sequences. Demonstrate Inga's earnest dedication to her work, even when she is reacting to the absurdity of the castle's secret passageways or the Doctor's medical experiments.

IGOR

Playing range: 20-50

Igor is the grandson of the original lab assistant, a character whose manic enthusiasm, loyalty, and peculiar physical demeanor make him the Doctor's essential sidekick. He is comedic, desperate to be a 'team player,' and possesses a dark sense of humor, often driving the plot forward with his schemes. He is constantly shifting his physical stance—often involving his signature 'hump'—to match the absurdity of the situations he creates.

Bring high-energy comedic timing and a distinct, physicalized performance that embraces the character's absurdity. You should be prepared to showcase strong vocal characterization and the ability to interact dynamically with your 'boss,' Frederick. Focus on maintaining your character's bizarre logic and unwavering loyalty, even during the most ridiculous moments of the show.

ELIZABETH

Playing range: 25-45

Elizabeth Benning is Frederick's spoiled, superficial, yet unexpectedly vulnerable fiancée who initially seems defined by her shallow vanity and extreme neuroses regarding her own appearance. Her journey is a dramatic transformation, from a prim and demanding socialite to a character who discovers deep, genuine emotion through her unexpected experiences in Transylvania. She is flamboyant, demanding, and prone to histrionic outbursts, but she ultimately reveals a surprisingly tender side.

Focus on playing Elizabeth's initial heightened, comedic vanity while leaving room for the emotional shift she experiences later. You need to demonstrate excellent control over high-pitched, dramatic vocal choices and sharp, fast-paced comedic delivery. Show us her evolution from a character who is purely self-obsessed to one who can genuinely express affection.

FRAU BLUCHER

Playing range: 45-75

Frau Blucher is the stern, secretive, and fiercely loyal housekeeper of Castle Frankenstein, defined by her past romantic connection to Victor Frankenstein. Her temperament is imposing, mysterious, and dryly humorous, and she exerts a powerful, protective influence over the castle and the creature. She is a gatekeeper of the castle's dark history, operating with a sharp wit and a deep, unconventional devotion to her late lover's legacy.

Project an air of icy authority and deep, hidden passion with a strong, precise vocal delivery. Your physical presence should be upright and imposing, reflecting her status as a formidable housekeeper. Focus on the comedic timing required for her deadpan lines, and ensure you can maintain her specific, severe energy throughout all scenes.

MONSTER

The Monster is a hulking, misunderstood creation of Dr. Frankenstein who progresses from primitive, wordless vocalizations of fear and anger to a more sophisticated, articulate being. Initially driven by primal instincts, he undergoes a profound transformation in intelligence and capacity for love, ultimately becoming a surprisingly refined character. His arc is physically and vocally demanding, requiring a transition from a grunting beast to an expressive, clear-voiced individual.

Focus on extreme physical expression, using your body to communicate before you have the ability to speak clearly. You must demonstrate a clear, calculated evolution in your vocal work from guttural moans to articulate, confident speech.

Show the panel your ability to embody both the dangerous, imposing nature of the creature and his eventual, surprisingly romantic or intellectual shift.

KEMP

Playing range: 40-70

Kemp is the Inspector of the Transylvanian village, a man defined by his deep-seated bitterness, physical injuries from past encounters with the Frankenstein family, and fierce determination to maintain order. He is aggressive, Teutonic, and constantly orchestrating the townspeople's fear to lead a crusade against the Doctor and his creature. His role arc moves from suspicion and organizing mobs to eventually confronting the Doctor directly, driven by a personal vendetta.

Channel a commanding, aggressive, and slightly over-the-top authority figure with a clear, resonant voice. Your physical presence should reflect his injuries and his unyielding, rigid temperament, even in comedic moments. Focus on finding the balance between his threatening nature and the absurdity of his intense hatred.

HERMIT

Playing range: 40-70

Harold the Hermit is a lonely, visually impaired man living in isolation who desperately craves human companionship. Despite his physical limitations, he is a warm, hospitable host who attempts to share food, wine, and conversation with the monster. His scene is a comedic highlight, showcasing a tragicomic level of desperation and a hilariously unintentional, chaotic interaction with the monster.

Demonstrate a mastery of physical comedy, particularly in playing the contrast between the character's genuine desire for friendship and his accidental, self-inflicted chaos. Focus on the vocal nuance of a lonely, hopeful man, and show us how you physically negotiate the space while maintaining the illusion of blindness. The panel is looking for a balance of sincere emotion and comedic timing.

ENSEMBLE

The Ensemble forms the backbone of the Transylvanian village, encompassing roles such as concerned townsfolk, villagers, and laboratory assistants. Ranging in age and temperament, they are driven by collective anxiety, suspicion, and eventually, a boisterous enthusiasm for the events at the castle. They are the primary engine for the show's large-scale musical numbers, constantly reacting to the shifting status of the Frankenstein family and the monster.

Focus on high energy, vocal versatility, and sharp character distinction to play various roles. You should demonstrate strong dance ability and the capacity to shift quickly between comedic, menacing, and celebratory emotional registers. Show us your ability to work cohesively as a unit in group numbers while maintaining a unique personality within the crowd.

Audition pieces

The text of each piece follows, with a perspective for every role in it. Please prepare the pieces for any role you are interested in.

The Confrontation with Igor

Young Frankenstein West End PT · Act I, Scene 9 · FREDERICK, INGA, IGOR · Lines 555–577

Demonstrate the shift from Frederick's professional authority to his frustration and realization of Igor's deception.

PERSPECTIVES FOR EACH ROLE

FREDERICK

You want to confirm the brain's identity through calm professional inquiry, but your beat shifts to violent outrage the moment you realize Igor’s idiocy has compromised your life's work.

INGA

You want to remain a diligent and obedient assistant, and your key beat is the urgent instinct to intervene physically when the situation escalates into violence.

IGOR

You want to stall and minimize your mistake, and your emotional turn lands when you finally admit the truth about the brain, hoping your casual deflection will keep the Master from realizing the gravity of your blunder.

FREDERICK. Yes, I'm fine, I'm fine. Secure his straps, please.

INGA. Yes, Doktor.

FREDERICK. Now, Igor?

IGOR. Yes master?

FREDERICK. (as HE grabs two chairs) May I have a word with you, please?

IGOR. Yes, Master. I always have time for you.

FREDERICK. Sit down, won't you?

IGOR. Thank you.

[HE takes a seat on the floor.]

FREDERICK. No, no...up here, on the chair.

IGOR. (as HE sits in the chair next to FREDERICK) Thank you!

FREDERICK. Now, Igor, that brain that you brought me, was it the brain of the late Hans Delbruck, the brilliant scholar and mild-mannered saint who wouldn't hurt a fly?

IGOR. Not exactly. You see I dropped his brain all splat on the floor, so I took another one. Anyway, Herr Delbruck's brain was small, had too many ridges on it. I got a way better one, twice as big, smoove, with not a wrinkle in it.

FREDERICK. Ah, good. Now we're getting somewhere. So would you please tell me whose brain I did put in?

IGOR. You promise you won't be angry if I tell you?

FREDERICK. I will not... be... angry.

IGOR. Abby someone.

FREDERICK. Abby someone. Abby who?

IGOR. Abby normal.

FREDERICK. Abby normal?

IGOR. I'm almost certain that was the name.

FREDERICK. Are you telling me that you let me put an abnormal brain into an almost seven-foot-tall, four-foot-wide gorilla! (HE grabs IGOR and begins choking him.) Is that what you're telling me! (INGA and FRAU BLUCHER rush to break them apart.) (SOUND: We hear the sound of someone banging the upstairs knockers.) (THEY all freeze. FREDERICK still choking IGOR.) What's that?

The Final Transference

Young Frankenstein West End PT · Act II, Scene 7 · IGOR, FREDERICK, INGA, FRAU BLUCHER · Lines 992–1040

Portray the high stakes of the experiment and Frederick's desperate, heroic commitment to his creation.

PERSPECTIVES FOR EACH ROLE

IGOR

You want to facilitate your master's dangerous experiment while desperately trying to keep the momentum going, reaching your key emotional turn when you force Frederick to focus during his moment of doubt.

FREDERICK

You need to successfully complete the brain transference to save the creature regardless of the personal risk, experiencing a moment of intense vulnerability when you confess your feelings to Inga before the machine activates.

INGA

You intend to support Frederick's scientific ambition with unwavering loyalty, finding your emotional turning point when you validate your mutual attraction amidst the impending threat of the villagers.

FRAU BLUCHER

You are focused on protecting the castle and the Doctor from the encroaching mob, hitting your peak tension when the reality of the failed experiment forces you to confront the catastrophic transformation of your master.

[The laboratory. #18a - Back At The Lab Later the same night. FREDERICK is tinkering with a flashing and pulsating machine we haven't seen before, as INGA and IGOR wheel in two operating tables. The MONSTER is resting on IGOR'S table.]

IGOR. (indicating the MONSTER) He's fast asleep, master.

FREDERICK. Good. Then let us get on with it.

INGA. You will now attempt the brain transference, Doctor?

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

[FREDERICK gasps in pain.]

INGA. Doctor, are you all right?

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

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

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

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

FRAU BLUCHER. Transference? Vhat is this transference?

[#18b - Brain Transference]

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

FRAU BLUCHER. This transference, is it dangerous?

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

INGA. Oh, no. Then why are you doing it?

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

IGOR. Good luck, master.

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

IGOR. No

FREDERICK. I'm sure it was

IGOR. No

FREDERICK. I'm convinced

IGOR. Get on with it

INGA. (to INGA and FRAU BLUCHER) Get on with it, Lower the electrostatic brain transmitters.

INGA. (as SHE and FRAU BLUCHER lower two copper skull caps) Ja, Doktor, lowering!

FREDERICK. Igor!

IGOR. Yes, Master?

FREDERICK. Connect the brain transmitters to the endopsychic interchanger.

IGOR. Yes, master. Connecting!

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

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

[As INGA and FREDERICK lean in to kiss, IGOR accidentally starts the machine, causing it to briefly zap INGA and FREDERICK. SOUND: Electric Jolt IGOR quickly shuts it off.]

IGOR. Sorry... a bit premature!

[The VILLAGERS can be heard shouting outside.]

FRAU BLUCHER. Angry Villagers!

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

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

FREDERICK. There's no time! Throw it.

IGOR. Yes master.

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

IGOR. Transference complete!

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

FREDERICK. ROWRRR! ROWRRR!

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

FREDERICK. No, no... it's the stuffed cabbage, stuffed cabbage. (HE pats his chest, miming acute heartburn.) The creature, how's the creature?

FRAU BLUCHER. He's not moving.

The Taffeta Farewell

Young Frankenstein West End PT · Act I, Scene 2 · FREDERICK, ELIZABETH, STEWARD · Lines 73–96

Showcase Elizabeth's vanity, obsession with appearance, and her high-strung, dramatic affection for Frederick.

PERSPECTIVES FOR EACH ROLE

FREDERICK

You are desperate to secure one final, passionate moment of intimacy with your fiancé before you leave, but you must constantly pivot from raw romantic frustration to performative compliance whenever Elizabeth prioritizes her appearance over your affection.

ELIZABETH

You need to maintain your flawless physical aesthetic for the upcoming social engagement at all costs, treating your interaction with Frederick as a high-stakes performance where his romantic advances are constantly interrupted by your panicked need to protect your makeup and attire.

STEWARD

Your primary goal is to enforce the departure schedule with professional detachment, acting as the disruptive catalyst that forces the emotional climax between the couple to end prematurely.

FREDERICK. Elizabeth!

ELIZABETH. Frederick! Oh, my sweet darling. Oh, my dearest love, how can you leave me on the eve of our engagement party?

[SHE removes a compact from her purse and checks her make-up.]

FREDERICK. I hate to, but I must.

ELIZABETH. Must you? Must you?

FREDERICK. I just said I must.

ELIZABETH. I mean, I'm so much in love with you I can't think straight.

FREDERICK. Oh, my beloved.

[HE leans in for a kiss.]

ELIZABETH. LIPS! Not on the lips! You'll smear my lipstick. And I've got to look perfect for our pre-engagement party tonight in the Champagne Room at the Plaza. We'll be married, of course, the minute you get back. I hope you like old-fashioned weddings.

FREDERICK. I prefer old-fashioned wedding nights.

ELIZABETH. Oh, you naughty boy, you're incorrigible! I can't wait.

FREDERICK. Oh, darling....

[HE reaches to take her hand.]

ELIZABETH. (screams) NAILS! THEY'RE STILL WET! If they're not dry by the time I get to the party, I'll just have to skip the hors d'oeuvres. That's all there is to it.

FREDERICK. (wrapping his arms around her from behind) Oh, my only love. One last farewell embrace.

ELIZABETH. Taffeta, darling.

FREDERICK. Taffeta, sweetheart.

ELIZABETH. No. The dress - it's taffeta. It wrinkles so easily.

FREDERICK. Oh, yes, of course. Taffeta. How stupid of me.

STEWARD. All aboard! Last call! All aboard!

ELIZABETH. Oh that horrid man

FREDERICK. Oh, darling, forgive me. I'm so frustrated. I want you so much. I hope you won't mind if I dream about you?

ELIZABETH. Of course not.

Igor — The Hump Switch

Young Frankenstein West End PT · Act I, Scene 9 · IGOR, FREDERICK, FRAU BLUCHER · Lines 464–481

Demonstrate Igor's comic timing and his subservient yet slightly mischievous dynamic with the Doctor during the experiment.

PERSPECTIVES FOR EACH ROLE

IGOR

You want to remain the obedient servant while feeling the mounting dread that leads to your moment of defiance when you warn Frederick that the final switch is too dangerous.

FREDERICK

You are driven by a manic obsession to conquer death, reaching your peak intensity when you demand that Igor throw the final switch regardless of the peril involved.

FRAU BLUCHER

You want to witness the success of Victor’s legacy, experiencing a surge of manic triumph the moment the experiment begins to yield results.

IGOR. Yes, master?

FREDERICK. Generator on.

IGOR. Yes, master, generator on.

FREDERICK. Now, release the safety valve on the main wheel.

IGOR. Yes, master, releasing the safety valve!

[SOUND: Thunder and Lightning]

FRAU BLUCHER. Oh Victor, Victor! We're doing it, we're doing it!

FREDERICK. So, now we hurl the gauntlet of science into the frightful face of Death itself! Igor, throw the first switch!

IGOR. Yes, master!

[IGOR throws the first switch and a tower begins a slowly increasing display of flashing and crackling lights, mixed in with the loudly underscored MUSIC of "It Could Work" and the SOUND of thunder claps and lightning flashes in the sky above.]

FREDERICK. (shouting) Life, life, give my creature life! Now, Igor, throw the second switch!

IGOR. Yes, master!

[IGOR throws the second switch and the lights on another tower begin flashing wildly. SOUND: Thunder and Lightning]

FREDERICK. Now, Igor... throw the third switch!

IGOR. No, master, it's too dangerous!

FREDERICK. Igor, I command you! THROW THE THIRD SWITCH!!

IGOR. Yes, master.

FREDERICK. Inga! Now! (IGOR throws the third switch.) (Electricity shoots out over the audience. (INGA hits the red button.) (All hell breaks loose and the table begins to rise. The sound and fury reaches its peak and then ends as silence falls over the laboratory.) (HE calls from above.) All right, Inga, bring me down!

Igor — Abby Normal

Young Frankenstein West End PT · Act I, Scene 9 · FREDERICK, IGOR · Lines 557–576

Portray Igor's awkwardness and humor while revealing a catastrophic mistake to the Doctor.

PERSPECTIVES FOR EACH ROLE

FREDERICK

You want to confirm the origins of the brain to ensure your creation's success, reaching your breaking point when you discover the catastrophic error Igor has made.

IGOR

You want to stall and minimize the severity of your blunder, reaching a moment of nervous relief before finally admitting the name 'Abby Normal' to your frustrated master.

FREDERICK. Now, Igor?

IGOR. Yes master?

FREDERICK. (as HE grabs two chairs) May I have a word with you, please?

IGOR. Yes, Master. I always have time for you.

FREDERICK. Sit down, won't you?

IGOR. Thank you.

[HE takes a seat on the floor.]

FREDERICK. No, no...up here, on the chair.

IGOR. (as HE sits in the chair next to FREDERICK) Thank you!

FREDERICK. Now, Igor, that brain that you brought me, was it the brain of the late Hans Delbruck, the brilliant scholar and mild-mannered saint who wouldn't hurt a fly?

IGOR. Not exactly. You see I dropped his brain all splat on the floor, so I took another one. Anyway, Herr Delbruck's brain was small, had too many ridges on it. I got a way better one, twice as big, smoove, with not a wrinkle in it.

FREDERICK. Ah, good. Now we're getting somewhere. So would you please tell me whose brain I did put in?

IGOR. You promise you won't be angry if I tell you?

FREDERICK. I will not... be... angry.

IGOR. Abby someone.

FREDERICK. Abby someone. Abby who?

IGOR. Abby normal.

FREDERICK. Abby normal?

IGOR. I'm almost certain that was the name.

FREDERICK. Are you telling me that you let me put an abnormal brain into an almost seven-foot-tall, four-foot-wide gorilla! (HE grabs IGOR and begins choking him.) Is that what you're telling me! (INGA and FRAU BLUCHER rush to break them apart.) (SOUND: We hear the sound of someone banging the upstairs knockers.) (THEY all freeze. FREDERICK still choking IGOR.) What's that?

Arrival at the Castle

Young Frankenstein West End PT · Act I, Scene 5, Scene 6 · FRAU BLUCHER, FREDERICK, INGA, IGOR · Lines 266–291

Showcase Frau Blucher's unsettling demeanor, her obsession with Victor, and her ability to intimidate the newcomers while maintaining a facade of servitude.

PERSPECTIVES FOR EACH ROLE

FRAU BLUCHER

You intend to assert your dominance over the newcomers through calculated psychological intimidation, shifting from a feigned subservience to open, mocking contempt when you intentionally mispronounce Frederick's name.

FREDERICK

You seek to establish professional boundaries and intellectual authority, reaching a critical beat of mounting frustration as you repeatedly correct the housekeeper's persistent refusal to acknowledge your correct name.

INGA

You strive to make a positive impression as a capable assistant, experiencing a moment of defensive discomfort when Frau Blucher's patronizing laughter undermines your professional status in front of the Doctor.

IGOR

You are focused on managing the erratic horses, reaching an explosive emotional turning point when the mere mention of the housekeeper's name triggers the animals' sudden and uncontrollable panic.

FRAU BLUCHER. Good evening, and velcome, Dr. Frankenstein.

FREDERICK. That's Fronkensteen.

FRAU BLUCHER. Ah, yes, of course “Steen.” In future I vill try not to forget, Dr. Fronkonstone.

FREDERICK. Steen!

FRAU BLUCHER. Steen! Yes, of course. And I am your housekeeper, Frau Blucher. SOUND: HORSES whinny and rear back

FREDERICK. How do you do?

FRAU BLUCHER. (indicating INGA) And who, may I ask, is this enchanting young creature?

FREDERICK. She is Inga, my new laboratory assistant.

INGA. Oh, sank you, Doktor!

FRAU BLUCHER. Assistant, huh? So that’s what they’re calling them these days. Assistant. (laughs) How do you do?

FREDERICK. Inga, may I present Frau Blucher. SOUND: HORSES whinny and rear back.

IGOR. (rushing to the HORSES) Whoa Fortnum! Whoa Mason.

FRAU BLUCHER. (still holding the holding the unlit candelabrum) All is in readiness for your arrival, Herr Doktor. If you vill follow me. Stay close to the candles. The staircase can be treacherous.

FREDERICK. After you, Frau Blucher. SOUND: HORSES whinny and rear back.

[ALL exit into the house, followed by IGOR, who trails behind carrying the luggage.]

IGOR. (turning towards the HORSES at the last moment) Blucher! SOUND: HORSES whinny and rear back, then gallop away upstage as we transition to inside the castle...

[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.

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-Steen!

FRAU BLUCHER. - Steen!

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

FRAU BLUCHER. Steen, yes. I vill never forget. (pause) Steen?

FREDERICK. Steen.

He Vas My Boyfriend

Young Frankenstein West End PT · Act I, Scene 7 · INGA, IGOR, FREDERICK, FRAU BLUCHER · Lines 339–371

Demonstrate the character's intense, almost unhinged devotion to Victor Frankenstein as she confesses their past relationship.

PERSPECTIVES FOR EACH ROLE

INGA

You want to establish your innocence regarding the mysterious music while growing increasingly unsettled by the discovery that you are not alone in the dark laboratory.

IGOR

You want to deflect any suspicion of your own strange behavior by maintaining a helpful but deferential demeanor toward Frederick as he explores the laboratory.

FREDERICK

You want to satisfy your intellectual curiosity about your grandfather's laboratory, shifting from confusion to shock as you realize that the secrets of the past are actively being revealed to you.

FRAU BLUCHER

You want to finally validate your secret life with Victor by aggressively forcing Frederick to acknowledge your shared history during your grand, unhinged confession.

INGA. You frightened me. How did you get here?

IGOR. I heard the strangest music upstairs and just followed it down.

INGA. Zen it vasn’t you playing zat violin?

IGOR. No, I only play the French horn.

INGA. So zere must haf been somebody else down here.

FREDERICK. Aren’t there any lights in this place?

IGOR. There’s a nasty looking switch over here. But there might be the danger, master, of instant electrocution. You try it!

FREDERICK. All right, here goes nothing.

[HE throws the switch. There is a flash of sparks and a crackling sound as the lights come on brightly illuminating the dusty old laboratory. We hear the SOUND of wolves howling in the distance.]

FREDERICK. Wow, my grandfather’s laboratory, historic setting of his legendary experiments.

[HE notices a table on which a lighted cigar is still burning in the ashtray next to a violin.]

FREDERICK. Hello, what have we here?

[Seeing the violin.]

FREDERICK. So this explains the music.

INGA. (touching the violin) It’s still varm.

FREDERICK. And look! A cigar, still smoldering in the ashtray. Someone, or something, was just here!

[HE senses a presence behind the drawn curtain in the alcove; HE yanks the curtain aside to reveal FRAU BLUCHER standing on a couch.]

FREDERICK. Frau Blucher!

[SOUND: HORSES whinny]

FRAU BLUCHER. Yessss! I am zat somesing or someone!

FRAU BLUCHER. #6 - He Vas My Boyfriend

FREDERICK. And that music! Then it was you playing this violin!

FRAU BLUCHER. (crossing to the table) Yessss! Musik that reaches the soul vhen vords are useless. Your grandfather used to

[play zat exact same tune to soothe the creatures he created. SHE picks up the violin.]

FREDERICK. And you played it to lead us down here to his laboratory!

FRAU BLUCHER. Yessss!

FREDERICK. And so that was your cigar still smoldering in the ashtray!

FRAU BLUCHER. Yessss!

FREDERICK. Then you were not just his housekeeper.

FRAU BLUCHER. Yessss!

FREDERICK. Then you and Victor were...

FRAU BLUCHER. Yes! Yes! Say it! Say it! He... vas... my... boy friend!

FREDERICK. He vas your boy friend?!

The Creature's Debut

Young Frankenstein West End PT · Act II, Scene 5 · FREDERICK · Lines 902–907

Demonstrates the Monster's primitive state and his ability to follow basic direction while hinting at his budding performance skills.

PERSPECTIVES FOR EACH ROLE

FREDERICK

You must desperately command the attention of the skeptical audience by showcasing the Monster's obedience, reaching your emotional turn when you transition from clinical demonstration to theatrical pride during the final reveal.

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

FREDERICK. To the MONSTER. Walk... heel to toe.

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

FREDERICK. Backwards!

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

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

The Hermit's Lonely Dinner

Young Frankenstein West End PT · Act II, Scene 3 · HERMIT · Lines 793–842

Showcases the Hermit's desperate, polite, and unintentionally destructive desire for companionship and connection.

PERSPECTIVES FOR EACH ROLE

HERMIT

You must tirelessly force a sense of profound hospitality and friendship upon your terrified guest to soothe your own crushing loneliness, culminating in a disastrous climactic failure when your well-intentioned gestures turn violently destructive.

HERMIT. Watch out for the frying pan.

[HE pulls out the chair.]

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

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

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

[The MONSTER grunts.]

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

[The MONSTER grunts again.]

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

[Running his hands over the MONSTER.]

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

[HE gestures to the MONSTER to follow him.]

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

HERMIT. You must be hungry. Come to the table.

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

HERMIT. ...or maybe here.

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

HERMIT. 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.]

HERMIT. Was that hold the noodles?

[The MONSTER makes another sound.]

HERMIT. 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.]

HERMIT. 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.]

HERMIT. Oh, I love a scream of delight! More?

[The MONSTER groans.]

HERMIT. 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.]

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

[HE opens a bottle of wine.]

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

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

HERMIT. Oh no, don't drink yet!

[HE pours his own wine into a tankard.]

HERMIT. 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.]

HERMIT. Ah, isn't that delicious?

[The MONSTER groans.]

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

[HE holds up two cigars.]

HERMIT. Cigars! There you go!

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

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

[HE lights his own cigar with the candle.]

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

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

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

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

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

The Inspector's Warning

Young Frankenstein West End PT · Act I, Scene 8 · VILLAGER #1, VILLAGER #3, VILLAGER #2, VILLAGER #6, KEMP, VILLAGERS, FELIX · Lines 422–434

Showcases Kemp's intense suspicion and commanding authority as he rallies the villagers against the potential threat of the Frankensteins.

PERSPECTIVES FOR EACH ROLE

VILLAGER #1

You want to stir the crowd's collective anxiety into action, hitting your emotional turn when you validate your own intuition as the catalyst for the village's fear.

VILLAGER #3

You intend to validate the existing panic by confirming your suspicion that the castle inhabitants are malevolent, using your brief interjection to sharpen the group's focus on the threat.

VILLAGER #2

You need reassurance from Kemp to mask your deep-seated terror, pivoting to a state of desperate urgency when you ask him how to prevent a tragic history from repeating itself.

VILLAGER #6

You want to solidify the narrative that the Frankensteins are inherently dangerous, reinforcing the mob's hostility through a definitive and condemning assessment of the family name.

KEMP

You aim to weaponize your traumatic past to command the mob's loyalty, shifting from a victim of old grievances to a calculated strategist who manipulates the villagers' bloodlust into a controlled, deceptive visit.

VILLAGERS

You want to express your shared helplessness and subsequent surge of violent confidence, hitting a collective emotional peak when you transition from reactive gasps to a unified, aggressive demand for mob justice.

FELIX

You intend to disrupt the mindless frenzy of the mob by injecting a meta-commentary of reason, reaching your turning point when you successfully ground the group's chaotic energy into a temporary pause.

VILLAGER #1. Inspector Kemp, I can feel it in my bones! There's something very wrong going on up there in that castle.

VILLAGER #3. They're up to no good, I tell you.

VILLAGER #2. Inspector, we're frightened. They may be making another monster up there.

VILLAGER #6. 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.

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

KEMP. Expensive? Are you kidding? It cost me an arm and a leg. But that was then and this is now.

VILLAGER #2. Yes, Inspector, but what if our now turns into your then?

VILLAGERS. (overlapping one another) Yes, yes! We must all go up there! Light the torches! Grab the pitchforks! We'll show those monster makers what an angry mob looks like! Yes! Let us storm the castle! Storm the castle! Storm the castle!

FELIX. (a more rational VILLAGER) Wait, wait! Wait. Why is it that every low-budget monster picture, there's always angry villagers shouting, "Storm the castle, storm the castle!" It's such a tired cliché!

KEMP. Felix is right. We'll save the storming for later.(#8 - Hang Him 'Til He's Dead)Meanwhile we'll pay a friendly visit on the good doctor. Pretend to be welcoming him to Transylvania while we're in fact doing some serious world-class schnooping.

The Laboratory Transference

Young Frankenstein West End PT · Act II, Scene 7 · MONSTER, KEMP, INGA, FRAU BLUCHER, FREDERICK · Lines 1068–1096

Portray Inga's loyalty, concern, and developing romantic tension during the tense experiment, highlighting her emotional connection to the Doctor.

PERSPECTIVES FOR EACH ROLE

MONSTER

You must transition from a state of mournful desperation to triumph by proving your new intellect is capable of saving your creator, Frederick.

KEMP

You need to reconcile your cynical disbelief with the shocking reality of the Monster's sudden intelligence and Frederick's miraculous recovery.

INGA

You must channel your intense fear and devotion into a desperate hope that Frederick survives, centering your entire emotional focus on his body in your lap.

FRAU BLUCHER

You must pivot from silent observer to decisive savior by providing the exact tool needed to jolt Frederick back to life.

FREDERICK

You transition from the shock of sudden awakening to pure, prideful realization that your scientific experiment on the Monster has been a complete success.

MONSTER. (articulate and clear-voiced) Cut that man down at once! (IGOR runs over cuts FREDERICK down, causing to fall lifelessly to the floor.) Everyone stand back!

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

MONSTER. (picking up FREDERICK's apparently dead body) Not necessarily! Sometimes, perchance, a brushstroke of hope, a wisp of mystic fate, can re-awaken a sleeping heart.

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

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

MONSTER. (checking for FREDERICK's pulse) It's because of him. (#19a - After The Hanging) Half-crazed genius that he is. He not only risked his own life to save mine, but gave me the power of speech and a brilliant mind.

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

MONSTER. Eighty-one.

KEMP. He is brilliant. (The MONSTER continues to work frantically to revive FREDERICK) But this makes no sense! The Doctor's dead.

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

INGA. A faint pulse?

KEMP. Nonsense! His neck is broken!

MONSTER. (rolling FREDERICK over) Bruised, yes, but not broken. And his spinal cord is still intact!

INGA. Is there a chance?

MONSTER. Yes. One in a million. Still... if the di-methyl-amino-azo-benzine-sulphonic acid in his subcortal brain fluid is in balance, then all we'd really have to do is stimulate his cortex. But how? (thinking) Wait! Does anybody have a hatpin?

[ALL search their heads for a hatpin.]

FRAU BLUCHER. (plucking a hatpin from her hair) Yes!

MONSTER. (to INGA) Good! Hold him steady! And... (HE plunges the pin into the back of FREDERICK's neck.) No response. No... no... no... no...

FREDERICK. (suddenly sitting bolt upright) YOOOWWW! (HE yanks the hatpin out of his neck.) What idiot stuck me with a hatpin?

MONSTER. He's alive! He's alive! He's alive!

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

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

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

INGA. Thank God! You're both alive!

Materials

Monster - Music

For: MONSTER

Available from the production team or the audition registration page.

Inga - Music

For: INGA

Available from the production team or the audition registration page.

Igor - Music

For: IGOR

Available from the production team or the audition registration page.

Hermit & Kemp - Music

For: KEMP, HERMIT

Available from the production team or the audition registration page.

Frau Blucher - Music

For: FRAU BLUCHER

Available from the production team or the audition registration page.

Ensemble - Music

For: ENSEMBLE

Available from the production team or the audition registration page.

Elizabeth - Music

For: ELIZABETH

Available from the production team or the audition registration page.

Frederick - Music

For: FREDERICK

Available from the production team or the audition registration page.