

# **The Rocky Monster Show**

Senior Script

by  
Malcolm Sircom

1/220212

ISBN: **978 1 89875 466 4**

Published by

**Musicline Publications**  
**P.O. Box 15632**  
**Tamworth**  
**Staffordshire**  
**B77 5BY**  
**01827 281 431**

**[www.musiclinedirect.com](http://www.musiclinedirect.com)**

No part of this publication may be transmitted, stored in a retrieval system, or reproduced in any form or by any means, electronic, mechanical, photocopying, manuscript, typesetting, recording or otherwise, without the prior permission of the copyright owners.

It is an infringement of the copyright to give any public performance or reading of this show either in its entirety or in the form of excerpts, whether the audience is charged an admission or not, without the prior consent of the copyright owners.

**Dramatical musical works do not fall under the licence of the Performing Right Society.**

Permission to perform this show from the publisher 'MUSICLINE PUBLICATIONS' is **always required**. An application form, for permission to perform, is supplied at the back of the script for this purpose. **To perform this show without permission is strictly prohibited.** It is a direct contravention of copyright legislation and deprives the writers of their livelihood.

Anyone intending to perform this show should, in their own interests, make application to the publisher for consent, prior to starting rehearsals.

**All Rights Strictly Reserved.**

# CONTENTS

	<b>Page</b>
<b>Dramatis Personae</b>	<b>5</b>
<b>Production Notes</b>	<b>6</b>
<b>Act One - Prologue Cloth</b>	<b>17</b>
<i>Track 1 - Song One Evolution (Soloists, ad lib &amp; chorus)</i>	<b>17</b>
<b>Scene One Arkham Station [Full stage]</b>	<b>19</b>
<b>Track 2 - SFX 1 Train Arriving</b>	<b>19</b>
<b>Track 3 – SFX 2 Train Departing</b>	<b>19</b>
<b>Scene Two The Road from Arkham [Cloth]</b>	<b>21</b>
<i>Track 4 - Song Two Castle in the Sky (Dan, Rebecca, &amp; chorus)</i>	<b>22</b>
<b>Scene Three Inside the Castle [Full stage]</b>	<b>23</b>
<b>Track 5 – SFX 3 Footsteps etc</b>	<b>23</b>
<b>Track 6 – SFX 4 Clap of Thunder</b>	<b>23</b>
<b>Track 7 – SFX 5 Big Ben Chimes</b>	<b>23</b>
<i>Track 8 - Song Three Looking for the Action (Gloria, Igor, Mrs Danvers, chorus)</i>	<b>24</b>
<b>Track 9 – SFX 6 Bell Ring</b>	<b>25</b>
<b>Track 10 – SFX 7 Crack of Thunder</b>	<b>27</b>
<b>Track 11 – SFX 8 Crack of Thunder</b>	<b>28</b>
<i>Track 12 - Song Four Prof of Rock'n'Roll Fent, Glo, Dan, Rebecca, Igor, Danvers, &amp; ch)</i>	<b>29</b>
<b>Track 13 – SFX 9/Music 5 Horror Chord</b>	<b>31</b>
<b>Track 14 – SFX 10/Music 6 Horror Chord</b>	<b>31</b>
<b>Scene Four The Laboratory (Full stage)</b>	<b>33</b>
<b>Track 15 – SFX 11 Crash of Thunder</b>	<b>33</b>
<b>Track 16 – SFX 12 Crash of Thunder</b>	<b>33</b>
<b>Track 17 – SFX 13 Crash of Thunder</b>	<b>34</b>
<b>Track 18 – SFX 14 Thunder and Lightning</b>	<b>34</b>
<b>Track 19 – SFX 15 Crash of Thunder</b>	<b>35</b>
<b>Track 20 – SFX 16 Thunder and Lightning</b>	<b>35</b>
<b>Track 21 – SFX 17 Thunder and Lightning</b>	<b>35</b>
<i>Track 22 - Song Seven Guess We're in Love (Mungo &amp; Elsa)</i>	<b>36</b>
<i>Track 23 - Song Eight The Flash Crash (Fenton, The Castle People &amp; chorus)</i>	<b>38</b>
<b>Scene Five Arkham Village Hall (Cloth)</b>	<b>40</b>
<i>Track 24 - Song Nine Burn! Burn! Burn! (Preacher &amp; Villagers)</i>	<b>43</b>

<b>Act Two - Scene One</b>	<b>The Laboratory [Full stage]</b>	<b>44</b>
<i>Track 25 - Music Ten</i>	Entr'acte [Instrumental]	<b>44</b>
<i>Track 26 - Song Eleven</i>	<i>Called Love (Dan, Rebecca, The Castle People)</i>	<b>45</b>
<b>Scene Two</b>	<b>A Police Station [Cloth]</b>	<b>49</b>
<b>Scene Three</b>	<b>The Laboratory [Full stage]</b>	<b>51</b>
<i>Track 27 - Song Twelve</i>	<i>Toy Boy (Gloria, The Toy Boy, The Castle People, Chorus)</i>	<b>52</b>
<b>Track 28 – SFX 18</b>	<b>Door Bell</b>	<b>53</b>
<i>Track 29 - Song Thirteen</i>	<i>Supergroup (Fenton, The Castle People, Chorus)</i>	<b>56</b>
<b>Track 30 – SFX 19</b>	<b>Distant Thunder</b>	<b>58</b>
<b>Scene Four</b>	<b>The Castle Ballroom [Full Stage]</b>	<b>59</b>
<b>Track 31 – SFX 20</b>	<b>Crash of Thunder</b>	<b>60</b>
<i>Track 32 - Song Fourteen</i>	<i>Step Out on the Town (Mungo, Elsa, Castle People, Toy Boy, Chs)</i>	<b>60</b>
<b>Track 33 – SFX 21</b>	<b>Roll of Thunder</b>	<b>61</b>
<i>Track 34 - Song Fifteen</i>	<i>Lady Love (The Superbs)</i>	<b>62</b>
<b>Track 35 – SFX 22</b>	<b>Clap of Thunder</b>	<b>63</b>
<i>Track 36 - Song Sixteen</i>	<i>A Hard Act to Follow (Elvis, The Superbs, Fenton)</i>	<b>63</b>
<b>Track 37– SFX 23</b>	<b>Loud Clap of Thunder</b>	<b>64</b>
<b>Track 38 – SFX 24</b>	<b>Thunder and Lightning</b>	<b>65</b>
<b>Track 39 – SFX 25</b>	<b>Thunder and Lightning</b>	<b>65</b>
<i>Track 40 - Music Seventeen</i>	<i>Underscore - 'Burn!</i>	<b>65</b>
<b>Scene Five</b>	<b>Prologue Cloth</b>	<b>66</b>
<b>Scene Six</b>	<b>The Ruined Ballroom (Full Stage)</b>	<b>68</b>
<i>Track 41 - Song Eighteen</i>	<i>Evolution (Narrator &amp; Company)</i>	<b>68</b>
<b>Photocopyable Lyric Sheets</b>		<b>69</b>

# DRAMATIS PERSONAE

The 'Castle People'

Prof. Fenton *A masked Professor of Genetics and ex-rock star*

Daniel Stoker *Young, nerdish, newly-hired assistant to Professor*

Rebecca Shelley *Young, newly-hired assistant to Professor*

Igor *A servant, both to the Professor & Baron Frankenstein  
[makes him at least 200 years old!]*

Mrs Danvers *A housekeeper with a past?*

Gloria *The Professor's glamorous, man-mad bimbo daughter*

Mungo *A monster*

Elsa *Another monster - mate to Mungo*

The 'Created People'

The Toy Boy *First of the created people - a present for Gloria*

The Superbs *A created female singing group of lead singer & two backing  
singers - 'The Supremes' re-created!*

Elvis *The singer re-created - say no more!*

The Villagers

Station Master *Can be male or female*

Batty Girl

Aunt Ada Doom

Grandfather Ted

Various others *(All related)*

**Others - can be male or female**

Narrator

Preacher

Inspector Baskerville

**Chorus at the discretion of the Director. Can be ghouls, dancing girls,  
new-age grunge or any combination or whatever.**

## PRODUCTION NOTES

### Background

There are many traditions and cross references in this musical for which some background study is suggested - all in the area of films about the subject. It is suggested that the director, designer and as many of the cast as possible see at least parts of some or all of the following films:-

The original **FRANKENSTEIN** with Boris Karloff.

The original **BRIDE OF FRANKENSTEIN** with Elsa Lanchester [with particular relevance to Igor, Mungo and Elsa.]

Mel Brooks' **YOUNG FRANKENSTEIN** - again Igor, Mungo and Elsa.

Any TV re-runs of the **ADDAMS FAMILY** or the film version.

The Laurence Olivier/Joan Fontaine film of **REBECCA** - with particular relevance to Mrs Danvers.

Any film, TV or video recording of **ELVIS PRESLEY** and **THE SUPREMES** - with particular relevance to Elvis and The Superbs.

The **ROCKY HORROR PICTURE SHOW** - with particular relevance to the Narrator, Igor [Riff-Raff], Dan & Rebecca [Brad & Janet].

The Claude Rains film [or Andrew Lloyd Webber musical] of the **PHANTOM OF THE OPERA** - with particular relevance to Professor Fenton.

### Staging

Whilst the scenes in this libretto are, for the sake of clarity, set out in conventional cloth - full stage sequence, and those venues that have the appropriate facilities may wish to follow the procedure, it is suggested that a single, multi-purpose set be used wherever possible, especially in smaller venues. Dependent on the size of the theatre or school hall, certain scenes could be enacted on a 'catwalk' type thrust stage that projects out from the proscenium into the auditorium, or be performed in front of tabs to allow the alternation of scenes to run smoothly.

## **ACT ONE**

**Prologue** sets the feel for the show and can be done in front of a cloth or black tabs. If a cloth is used, it could either be blank and lit with an array of coloured lanterns pulsed to indicate the turmoil at the beginning of the universe, or it could be painted in similar fashion. This would need to be abstract, bold and bright and could also be lit using the above effect. At the end of the Prologue, the Narrator enters to relate the story to us. This brief interlude could allow a set change or, better, by utilising tabs as above, the scene could change at the Narrator's exit, into.....

**Scene One – Arkham Station.** This is a simple set and to enhance the feeling could use the thrust stage as a platform or be acted out entirely on the thrust. If not the action continues on the main stage. The setting is a somewhat Victorian, country railway station, probably built from grey granite stone or similar. This short scene moves to.....

**Scene Two – On the Road from Arkham.** This needs to be acted out on the main stage using at least half of the stage area to accommodate the chorus in the musical number. The backdrop is a cloth which could depict a winding road leading to the castle in the sky or, as the script states, the castle could be intended to be in the auditorium direction with the backdrop showing the village of Arkham in the distance and the road leading from there.

**Scene Three – Inside the Castle** is a full or three-quarter set depicting a very gothic, dark, macabre castle setting. There could be human heads instead of deer's on wall plaques. Tapestries of a dark interpretation, crossed swords, pike staffs etc. The feeling must be sinister and dark. The Narrator links the scene to...

**Scene Four – The Laboratory.** As the scene description states, this is a typical Jekyll & Hyde/Frankenstein laboratory: a table with various apparatus, containing different coloured liquids, etc. (Or this can be on a painted flat.) To either side are a couple of long rectangular boxes, stood upright on their ends - coffins, almost - big enough to contain a person (which they do!) Immediately above each coffin is a square box-like machine, with various dials on the front. From these machines, transparent tubes with coloured liquid inside run into the "coffins". If possible, smoke, or dry ice, billows around each "coffin". The only modern touch is upstage centre - a computer. None of this necessarily has to be for real: it can be designed to have a nightmarish "Cabinet of Dr. Caligari" feel, with false perspectives, etc. Surreal is okay! At the end of Song Six, the Scene moves to....

**Scene Five – Arkham Village Hall.** This is an interior set, produced using a cloth, flattage or simply tabs. There is a small table set with chairs, facing the audience. A crowd is gathered in front of the table intent on debate. This scene concludes Act One.

## **ACT TWO**

**Scene One – The Laboratory** commences following the entr'acte and is the same setting as Act One Scene Four.

**Scene Two – A Police Station** is performed in front of a cloth or tabs. A simple, tall Sergeant's desk could be positioned on the stage for the Inspector to stand behind, otherwise, no set pieces are required. Once again, the cloth is removed to reveal.....

**Scene Three – The Laboratory.** There is an addition to the set, a small box-like object with a glowing button on the top. Otherwise, the set remains unchanged. The scene can change during Song Eleven and the Narrator's dialogue to.....

**Scene Four – The Castle Ballroom.** As this scene requires the whole stage, the previous set needs to be completely struck. Song Eleven allows for this. However, if you are using a single, multi-function set, this can be adapted during the Narrator's dialogue. This scene could be a cloth showing a Grand Hall within the Castle. Maybe a large coat of arms is found above a grand fireplace, on the cloth. Hunting trophies and the like would suggest that this is a normal, medieval castle. No hint of its dark, sinister, ulterior purpose. Maximum space is required in this scene to accommodate each of the acts that enters and performs. The scene closes with a blackout changing to.....

**Scene Five – Prologue Cloth.** This is a link scene involving narration and a short acted-out link allowing time to add to the previous scene various items, such as large masonry blocks, charred timbers, damaged furniture etc creating.....

**Scene Six – The Ruined Ballroom.** This is exactly the same set but reveals the Ballroom after the fire that ensued and consumed the Castle. This set is used for the walk-down and curtain calls.



## Choreography

### **The Use of the Chorus**

These are infinitely flexible, both in their nature and their participation. The Chorus can participate in all, some,(or none!) of the musical numbers, according to the director, MD and choreographer's conception. It is suggested that as many of the younger pupils take part as possible.

**Song One – Evolution** has a very heavy set of chords introducing the number. This is described by the author as a “beginning of time” introduction. The stage is empty for these eight chords, the soloists entering for their lines as appropriate. After the intro, the music changes into a Rock number, starting with an explanation of the beginnings of time. The movement of the singers/chorus is likely to be very reptilian in its style with creeping, clawing and slithering type movements. The feeling changes on Verse 2 with its more modern references to scientists and the Baron. Verse three slows a little as the song introduces a comedy element with references to the teacher, before finally concluding with another chorus.

**Song Two – Castle In the Sky** starts with a duet from Dan and Rebecca and has a slightly creepy feel to it. A distinctly lighter feel develops in the chorus. Verse two brings us back to that creepy feeling again, added to by the interjections and movements of the chorus who are either ghouls or other weird creatures. The number concludes from section D with a question as to whether it is real or surreal and has a much lighter air to it.

**Song Three – Looking For the Action** starts as a bright rock number, sung by Gloria and backed by Mrs Denvers and Igor. The music slows at section C and has a rubato feel to it (not strict tempo) and can be used for strong expression in the movement of Gloria and the other two before it gains pace once again, at section D. The whole of this number should be strongly acted out to maximise comic effect. The first eight bars of.....

**Song Four – Professor of Rock ‘n’ Roll** should be used for a dramatic entrance of Professor Fenton, with his cape drawn until bar 6, when he sweeps it aside to reveal his true identity. The song is used to reveal to the audience the story of Rocky Fenton and how he became what he is. It is a steady rock but doesn't require a great deal of movement other than, perhaps, on the chorus lines.

**Music Five and Six** are both non-vocal “Horror Chords”.

**Song Seven – Guess We're In Love** is a comic duet between Mungo and Elsa. The number starts off as a bright rock/pop tempo then moves to a dance break at section C,

where they perform a short cha-cha, followed by an even shorter tango at section D. The song concludes in main tempo from bar 30 to the end.

**Song Eight – The Flash Crash** is a typical Rock and Roll number in the usual style. It has a Rock and Roll dance break at section B.

**Song Nine – Burn!** Concludes Act One. It starts as a gentle pop number and develops to a heavy rock piece as we move into section B. This part has heavy undertones from the manic preacher and this should be reflected in the choreography of his movement and actions in the number.

**Music Ten – Entr’acte** is an instrumental introduction to Act Two.

**Song Eleven – Called Love** is a gentle 60’s pop number. It is primarily a love duet between Dan and Rebecca but has a dialogue break underscored by music after section C and then resumes with backing vocals from Fenton, Gloria, Igor and Mrs Danvers.

**Song Twelve – Toy Boy** has a distinct feel of a Cliff Richard’s number appearing towards the end! It is a bright pop number which shouldn’t be difficult to choreograph.

**Song Thirteen – Supergroup** is a parody of a number of musical styles and songs including Abba (Money, Money, Money), Andrew Lloyd Webber (Jesus Christ, Superstar), Status Quo (Rocking All Over the World) etc. The choreography should blend in with those styles and eras to complement the words of the song.

**Song Fourteen – Step Out On the Town** is a steady swing number for Elsa Mungo, with a tap dance and a Charleston routine included in the dance break. Choreography of this number is self explanatory.

**Song Fifteen – Lady Love** is a parody of the Supremes’ hit Baby Love and will have lots of swinging hip movements as per the original number that was a number one hit for four weeks.

**Song Sixteen – A Hard Act To Follow** is a typical Elvis Rock and Roll number. Must be choreographed in his imitable style with gyrating hips etc.

**Music Seventeen – Burn** is an instrumental accompaniment to the conflagration.

**Song Eighteen – Evolution Reprise** is the finale number and should be choreographed in a similar vein to the opening number with all of the chorus etc. entering throughout the number.

## Costume

**Professor Fenton** wears a black fedora and an opera cloak - preferably lined with red - which he drapes over his face. He is the Phantom of the Opera. He has black dress trousers and shoes, a white shirt and bow tie, a colourful waistcoat - and a half-mask [not black, as near flesh-coloured as possible] on his face.

**Daniel Stoker** is a scientist and a little bit nerdish. Shirt collar and tie and either a suit or tweed jacket and trousers. Spectacles. (See Brad in Rocky Horror Show for suggestions). Change in Act One Scene Four into white lab coat.

**Rebecca Shelley** is another scientist and a plain Jane in her attire. 1950's/60's style dress, ankle socks etc. There might be evidence in her accessories of her outgoing personality. Change in Act One Scene Four into white lab coat.

**Igor** is a limping hunchback as depicted by Marty Feldman and others on the Frankenstein films. The author of this show also suggests that he could appear like Riff-Raff of Rocky Horror fame. A cloak would appear to be the most appropriate attire and slipper-like shoes.

**Mrs Danvers** wears a full length black dress, buttoned up the front, with a high neck line and white crossed collar and broach. (See Judith Anderson in 1940's Rebecca). Her hair is tied in a bun.

**Gloria**, the professor's daughter, is bold, brassy and utterly man mad. Her costume should be flamboyant and in keeping with the time frame of the show.

**Mungo** along with **Elsa** are both monsters and the more grotesque their make-up and clothing, the better. In **Elsa**, the Bride of Frankenstein is revealed, exactly as Elsa Lanchester in the film, with a tall beehive of black hair, with white flashes in it. Or, since we're not in black and white, it could be purple hair with orange flashes. **Mungo** is dressed in a shabby, sack like robe, possibly tied with a cord at the waist or, alternatively, swathed in bandages. In Act Two Scene Four they are transformed into Fred Astaire & Ginger Rogers' style, **Mungo** in a top hat, white tie, tails and cane, **Elsa** in a flowing Ginger Rogers' type gown.

**The Toy Boy** is hunky and bronzed, he is dressed in athletic shorts, vest, socks and trainers. There is a remarkable similarity to Rocky in The Rocky Horror Show. The shorts could be gold spandex. The trainers could be similar to boxers' shoes.

**The Superbs** and **Elvis** need no explanation. They should be dressed as The Supremes and Elvis, respectively. The Superbs wear full length gowns, split side to thigh,

sequined extensively; Elvis wears traditional white suit with high collar, split low front, gold sequined design and a guitar slung over his shoulder.

**The Station Master.** He is an archaic character, dressed in Edwardian style uniform and hat and carries a lantern.

**The Batty Girl, Aunt Ada Doom and Grandfather Ted** are all inter-related characters living in Arkham. There is no specific costume for them other than something 'yokel' in appearance.

**Narrator.** This character is based on the one in The Rocky Horror Show and could be dressed accordingly. Probably tweeds and a cravat and possibly a long cigarette holder as seen in the 1920's.

**The Preacher** is Inspector Baskerville.

## Lighting and Sound

### General themes

1. Thunder & Lightning, a constant theme throughout the show. A lot of it - but never let it drown the action.
2. The re-birth of the monsters is a follow-up from thunder/lightning, but with an added dimension - the nearest to a laser-through smoke effect possible.
3. Smoke or dry-ice. Many opportunities - make sure to use a non-toxic smoke machine.
4. The Castle on Fire. As big an effect as possible. Could be a red colour wheel, or a gobo flashed in and out of a red spot, making sure lights are sufficiently dim to register the full effect.
5. Sound F/X. Comic effects are useful, particularly in the first Castle scene,[A1, S3]. Other similar comic or off-beat effects may be used throughout if the director finds a suitable place.
6. **N.B. FX means effect. Thus SFX = sound effect. LX means lighting effect.**

### Lighting Effects

The show starts with **The Prologue**, a scene depicting the very beginning of time. This is a great opportunity for colour and effects to interpret the volcanic and violent birth pangs of the universe. Loads of strobing, primary colours and gobo effects will set the scene. Strobing and fast pulsing of the lighting should all but cease for the beginning of **Song One – Evolution**. Transitions of yellows to greens and blues during the song enhance the time frame through the evolutionary process.

## **ACT ONE**

**Scene One – Arkham Station** is set in late afternoon. It is a dark, sinister place full of long shadows thus warm lighting should be low level and set in the wings to give the requisite shadows, whilst the general lighting is steel blue etc to enhance the cold, austere feel of this location. The Station Master enters carrying a lantern, which could have an electric (battery operated), candle effect lamp in it. This scene moves into.....

**Scene Two – On the Road From Arkham**, which is similarly lit, but is set later in the day – it is nearly dusk.

**Song Two – Castle in The Sky** could be lit with a lighter effect or could remain the same with the two singers picked out by specific spotlights. The next scene.....

**Scene Three – Inside the Castle** is very Gothic and the lighting could be generally cool, again using steel blue etc, but could be washed with pools of strong reds, crimson, violet etc and have a flickering ‘flame effect’ suggestive of a wall torch. The lighting changes for.....

**Song Three – Looking For the Action** to give a brighter, gaudier feel to the song. The lighting reverts at the end of the song to the original plot for this scene. A lighting plot change should accompany the Professor’s entrance, with, perhaps some footlight effect to increase the shadows and sinister feel. Once again, a dramatic change in the lighting for.....

**Song Four – Professor of Rock ‘n’ Roll.** This is much brighter and pulsed in certain sections such as Section D of the number. The lighting reverts at the end of the number.

**Scene Four – The Laboratory** is a sinister Jekyll and Hyde place. Pools of light should spill onto the bench and other places. If real retorts and phials are used, they could be lit from behind or underneath by pinspots. A smoke machine would enhance the sinister, bizarre effect of this set. When the coffins are opened to reveal their contents, back lighting from within could shine out putting the character in the coffin into sharp relief. **SFX 14** is accompanied by **LX 1** a lightning effect created by strobes or similar effect. A further effect accompanies **SFX 15 (LX 2)** and again **LX 3** accompanies **SFX 16** and **LX4** accompanies **SFX 17** for a similar effect. The lighting transforms to a much warmer feel for.....

**Song Seven – Guess We’re In Love** before reverting again at the end of the song.

**Song Eight – The Flash Crash** relates the creation of the ‘living monsters’ by a lightning bolt and hence should have lots of flashing, pulsating lighting effects in tempo to the tune. The next scene.....

**Scene Five – Arkham Village Hall** is a bit nondescript and just needs general lighting until.....

**Song Nine – Burn! Burn! Burn!** where reds, oranges and yellows could be deployed. This song concludes Act One.

**Act Two** opens after the Entre’act, into.....

**Scene One – The Laboratory**, once again. This should be lit in a similar vein to previous with, perhaps, the exception of dispensing with the smoke machine/dry ice. Lighting change on.....

**Song Eleven – Called Love** to create a warm, romantic feel. Use soft rose pinks, ambers etc for warmth before reverting back to the earlier plot at the end of the song.

**Scene Two – A Police Station** is a link scene in setting and needs general lighting only. Once again, the action switches back to.....

**Scene Three – The Laboratory.** Lit as before until the arrival of the ‘Toy Boy’ . His entrance could be accompanied by a fast strobe effect or, in the vein of ‘Stars in Their Eyes’ could enter through a door frame or arch accompanied by smoke/dry ice and back lighting.

**Song Thirteen – Supergroup** is an opportunity for some extravagant colour and effects! Pulsing primary colours accompanying the Abba section at D switch to a blaze of intense blue/white light for Jesus Christ Superstar to rocking banks of lighting for the Status Quo section. The lighting reverts at the end of the song before changing to a general effect for the Narrator’s lines.

**Scene Four – The Ballroom** would probably be warmly lit overall with some pools of strong colour spilling onto the backdrop. A subtle change is all that is required for.....

**Song Fourteen – Step Out On the Town** and the (optional) ‘Free Acts’ that may follow this number.

**Song Fifteen – Lady Love** should be brightly lit if the Superbs’ costumes are heavily sequined.

**Song Sixteen – A Hard Act to Follow** is a an Elvis solo with backing vocals and should have Elvis lit in a follow spot as he performs his act. **SFX 24** is accompanied by **LX 4** which is another lightning flash created by strobe. **SFX 25, LX 5** are the same but immediately followed by **LX 6** which is a flame effect created by using suitable gobos or flickering lanterns to create the burning of the castle to conclude **Scene Four**.

**Scene Five - The Prologue Cloth** is lit with general lighting supplemented with some subtle hints of vampirish red! And so, the show concludes with.....

**Song Eighteen – Reprise of Evolution** in.....

**Scene Six – The Ruined Ballroom.** This needs to be lit quite brightly especially for the curtain calls and bows.

<u>Sound Effects</u>	<b>Page</b>
<b><u>ACT ONE</u></b>	
<b>Scene One</b>	
<b>SFX 1</b> Sound of arrival of train, doors slamming etc.	19
<b>SFX 2</b> Whistle and departure of train.	19
<b>Scene Three</b>	
<b>SFX 3</b> Footsteps limping ever closer, bolts being drawn, doors creaking open.	23
<b>SFX 4</b> Crash of thunder.	23
<b>SFX 5</b> A ‘Goonish’ Big Ben chime for the bell pull	23
<b>SFX 6</b> Front door bell.	25
<b>SFX 7</b> Crash of thunder.	27
<b>SFX 8</b> Crash of thunder.	28
<b>SFX 9</b> Horror Chord.	31
<b>SFX 10</b> Horror Chord.	31
<b>Scene Four</b>	
<b>SFX 11</b> Crash of thunder.	33
<b>SFX 12</b> Crash of thunder.	33
<b>SFX 13</b> Crash of thunder.	34
<b>SFX 14</b> Thunder and Lightning.	34
<b>SFX 15</b> Crash of thunder.	35
<b>SFX 16</b> Thunder and Lightning.	35
<b>SFX 17</b> Thunder and Lightning.	35

	<b>Page</b>
<b><u>ACT TWO</u></b>	
<b>Scene Three</b>	
<b>SFX 18</b> Doorbell.	53
<b>SFX 19</b> Distant thunder.	58
<b>Scene Four</b>	
<b>SFX 20</b> Crash of thunder.	60
<b>SFX 21</b> Thunder and Lightning.	61
<b>SFX 22</b> Crash of thunder.	63
<b>SFX 23</b> Crash of thunder.	64
<b>SFX 24</b> Crash of thunder.	65
<b>SFX 25</b> Crash of thunder.	65
 <b><u>List of Props</u></b>	
 <b>Prologue and throughout</b>	
Leather bound book with script - [Narrator]	17
 <b><u>ACT ONE</u></b>	
<b>Scene One</b>	
Lantern - [Stationmaster]	19
Suitcases or grips - [Dan & Rebecca]	19
 <b>Scene Two</b>	
Suitcases or grips - [Dan & Rebecca]	21
 <b>Scene Three</b>	
Suitcases or grips - [Dan & Rebecca]	23
Pouch or handbag with lipstick, etc. - [Gloria]	23
 <b>Scene Four</b>	
White lab coats -[Fenton, Dan & Rebecca]	33
 <b><u>ACT TWO</u></b>	
<b>Scene Three</b>	
Box with glowing button	51
Spock ears [Fenton]	54
<b>Scene Four</b>	
Box with glowing button	59
Optional prop instruments [musicians].	59
Prop. (or real) guitar [Elvis]. (Optional)	63
<b>Scene Five</b>	
Vampire teeth - [Mrs Danvers]	66



## ACT ONE PROLOGUE

*(After a very 'Beginning of Time' type musical introduction, the music changes to Rock. The Soloists come on, one by one, to sing their lines. The lines' distribution can be at the Director's discretion; e.g. with a particularly good singer it could be a solo with chorus backing. The chorus can, if wished, be a permanent choir.*

### **Track 1 - Song One - Evolution**

1: In the beginning there was miasma... **A**  
2: And a soupy sort of plasma...  
3: And from this phantasma...  
All 3: There came life!  
4: And while its bed was hot and steaming... **B**  
5: With its birth pangs it was screaming...  
6: The primeval slime was teeming...  
All 6: With life!

#### **Refrain**

+ chorus: Evolution! Evolution! **C**  
Is it just a chemical solution?  
Change, mutate and blend,  
Make and match and mend,  
Where's it going to end?  
Evolution!

7: There were amoeba started breathing...  
8: With their troubles merely teething...  
9: For soon the world was seething...  
7-9: With life!  
10: And that's how scientists surmised it... **B**  
11: 'Till a Baron analysed it...  
12: And then he synthesised it...  
7-12: Into life!

#### **Refrain**

chorus: Evolution! Evolution! **C**  
+1-12 Is it just a chemical solution?  
Change, mutate and blend,  
Make and match and mend,  
Where's it going to end?  
Evolution!

Solo: In time along came a puny creature, **D**  
Standing upright was its feature,  
It developed into a teacher!  
All: What a life!

Evolution! Evolution! ***(Primo tempo)*** **C**  
Always been a hotbed of confusion!  
Once an open door,  
Promising much more,  
Now it's hit the floor!  
Evolution!

***(End of song. Exit all {unless a static choir})***

## **NARRATOR LINK 1**

***(Enter the Narrator. He/she carries a smart, leather-bound book, in which is his script. This is in the style of the Rocky Horror Show Narrator.)***

Narrator: Allow me to claim your attention for a *most unusual tale*. The tale of a masked Professor, erudite and brilliant. A Professor, moreover, who used to be a rock star. Unlikely you might think. But isn't it more likely that a rock star could evolve into a professor than the other way round?

The rock star found by accident that he had an infamous past: and that his past changed his present. The Professor hoped his past would mould his future. Past, present and future rolled into one. Evolution begins to crumble at the edges... and who can blame it?

And so on to our hero and heroine - or are they villain and villainess? Only the future, or maybe the past, can tell. They met on a remote, foreboding railway station. Not so much a station, more a halt, at a strange village somewhere in a neglected corner of England...

***(Narrator exits. End of Narrator Link 1)***

***(END OF PROLOGUE)***

**ACT ONE SCENE ONE - ARKHAM STATION (Full Stage)**

**Track 2 - SFX 1 - An approaching train arriving, doors slamming etc. The Station Master appears swinging a lantern. As the train stops he calls out:**

Station Master: Arkham station! Arkham Station!

**Dan and Rebecca enter, both carrying suitcases, or grips. Dan is an earnest, bespectacled young man; Rebecca a pretty, outgoing girl. The Station Master swings his lantern and there is the sound of a whistle and the train moving off (Track 3 - SFX 2. Station Master exits.)**

Dan: Weird.

Rebecca: What is?

Dan: Haven't you noticed? There's no electricity.

Rebecca: Perhaps it's a power cut.

Dan: Perhaps.

Rebecca: There are no taxis either.

Dan: Why don't we share one when it comes along? I'm going to the Fenton lab. I can drop you off on the way.

Rebecca: I'm going there, too.

Dan: Oh, so you must be....?

Rebecca: Rebecca Shelley, biology and hydroponics.

Dan: Daniel Stoker, cryogenics. **(They shake hands)** Your first assignment? **(Rebecca nods)** Me too. Oh look, there must be a taxi somewhere in Arkham.

Rebecca: Let's see if the station master... **(She turns and shrieks, as the Station Master has suddenly appeared at her shoulder.)**

Station Master: **(Sepulchraly eccentric, and very Hammer Horror!)** We don't get many visitors to Arkham. Them as does don't stay long. Some of 'em has been known to leave quite mad... mad... MAD!!! **(Voice rising hysterically - then calm)** Newlyweds, be ye??

Dan: We've only just met.

Stationmaster: Shame on you! Prey to lusts of the flesh already! Your sins will find you out, and you shall burn in hell... hell... HELL! **(Hysteria again, then back to calm.)** You'll be wanting a taxi, no doubt?

Dan: Yes, if you don't mind.

Stationmaster: Oh, I don't mind. I be sane and rational, but the villagers of Arkham - well, they'm be strange folk, not much given to modern ways.

Rebecca: You mean...?

Station Master: There b'aint no taxi. I could get my cousin to fetch over his horse and cart... no, I be forgetting, he'm be in jail.

Dan: In jail! What for?

Stationmaster: Three months. He stole from my cousin the butcher, and my cousin the policeman locked him up.

Rebecca: Is everyone in Arkham your cousin?

Stationmaster: Don't be silly! There be brothers, sisters, children, nieces, nephews and the older folks - uncles and aunts, and the like... The only person who bain't related is the Preacher. No-one likes the Preacher...

Dan: It looks as though we'll have to walk.

Stationmaster: Walk then, and good riddance!

Dan: At least you could give us directions?

Station Master: Where to?

Rebecca: We're taking up positions at the Fenton Laboratory...

Station Master: Fenton! **(He jerks into a weird position, in a trance).**

Dan: Er... I say...

Rebecca: Looks like he's in a trance.

Dan: Er... Stationmaster! **(Snaps his fingers. Station master comes out of the trance)** Oh, had us worried for a minute. You were going to tell us how to get to the Fenton lab.

Stationmaster: Fenton! **(He jerks into the same trance.)**

Dan: Catatonic, do you think? **(Rebecca shakes her head)** Auto-suggestive? Freudian regressive?

Rebecca: If you ask me, just plain scared..

Dan: We'd better start walking. We're bound to find the place. **(They start to walk.)**

Rebecca: Stop. We can't just leave him like that, poor man.

Dan: True. **(He snaps his fingers. Stationmaster comes out of trance.)** We'll make it on our own, thanks all the same. **(Dan & Rebecca exit.)**

Stationmaster: **(Very Gothic)** Spawn of Satan! You'll not enjoy a moment's peace. Your life will be living nightmare, and you'll regret the moment you brought your wicked, sinful ways to Arkham... **(Mad climax, then calm again)**... nice young couple! **(He exits.)**

**(End of scene one)**

**ACT ONE SCENE TWO - THE ROAD FROM ARKHAM (Cloth)**

**(Dan and Rebecca re-enter, weary, having travelled some distance.)**

Rebecca: Let's rest awhile: we must have walked miles.

Dan: It can't be much further, surely. Ah, here comes someone - we can ask the way.

**(Enter an Arkham Girl [as daffy as the Station Master...])**

Girl: Here kitty, kitty. Here kitty, kitty...**(As though searching for a cat.)**

Rebecca: Have you lost your cat? Perhaps we can help find it?

Girl: Cat! Cat! What would I want with a cat? Here kitty, kitty. Here kitty , kitty.

Rebecca: Oh, but - I thought....

Girl: No-one thinks in Arkham. It be *dangerous*! No I bain't lookin' for my cat. It's my wolf.

Rebecca: **(With a shriek)** Wolf!

Girl: Best beware. My kitty don't take kindly to strangers. No-one in Arkham do.

Dan: That's just what the station master said.

Girl: My uncle. Anysides, what be you doin' in these parts?

Rebecca: We're looking for the Fenton Laboratory.

Girl: Fenton! **(She goes into the same trance as the station master.)**

Dan: Oh, not again! **(He snaps his fingers. She comes out of the trance.)**

Girl: I want nothin' to do with you. Blaspheming against the good Lord with unnatural practices! Look there! **(She points out front, upwards)**

Dan: Great Scott! A castle!

Rebecca: That must be the place.

Girl: Be warned! Once you enter there, you'll become different people. If 'people' be the word. Here kitty, kitty. Here kitty, kitty... **(she exits, quite batty.)**

Dan: We'd better be pressing on. Night will soon be on us.

Rebecca: Yes - and there's a wolf called Kitty on the prowl!

Dan: Gosh! Look at the way the setting sun catches it. it looks just like a castle in the sky.