

## THE DRACULA ROCK SHOW

### CAST

#### Male

Count Dracula  
Vladimir, *a Russian vampire*  
Doctor Watson, *a pathologist*  
Professor Moriarty  
Quasimodo, *general handyman to Moriarty*  
"Fingers" Johnson )  
"Steroid Stan" ) *members of Moriarty's gang*  
Jagged Mick, *an ancient Rock Star*

#### Female

The Queen of the Night, *an Underworld icon*  
Zazu, *a Canadian Zombie*  
Mrs. Peterson, *Moriarty's housekeeper*  
Inspector Shirley Holmes of the Dewberry Police  
Barbara Bell )  
Big Time Brenda ) *members of Moriarty's gang*  
3 Blood Sisters, *backing singers*

#### Male or Female

Narrators 1 & 2  
Lead Zombie  
Lead Vampire

#### Chorus [all with several speaking parts]

Zombies  
Vampires  
Inspector Holmes' Police Squad  
Professor Moriarty's criminal gang

# THE DRACULA ROCK SHOW

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## THE DRACULA ROCK SHOW

### List of Scenes and Musical Numbers

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## THE DRACULA ROCK SHOW PRODUCTION NOTES

### Staging

This is a show that moves from location to location throughout, and will provide creative challenges to all departments involved in the production. Great opportunities exist for the art department to design sets and build props for The Dracula Rock Show. The way that the show moves from scene to scene will depend on the facilities of the theatre. Drop or roll cloths will give the smoothest transition but scenery flats and liberal use of tabs (curtains) will give good effect. Alternatives are suggested throughout these notes.

The show commences with **Scene One – The Underworld**. This is the place of the living dead!! (Purgatory not Hell!!) Perhaps large columns or arches; there could be recesses for tombs to be located and these could be painted with fluorescent dyes, illuminated with UV strip lighting (black light). A tomb could be situated in a prominent place as could be a skeleton hanging strategically. Bats are evident, hanging from the ceiling. Large spiders' webs hang from the columns and pillars, maybe with oversize grotesque spiders. This can be as outrageous a set as you want (and resources allow) and needs to be a full stage to accommodate opening and closing musical numbers. The transition to **Scene Two** starts with the Narrators giving a short link dialogue. This could be done in front of the house tabs or mid-tabs if flats are used for scenery. Alternatively, the dialogue could ensue as a roll or drop cloth is placed in position. Either way, position of the actors and lighting should draw attention away from the scene change.

**Scene Two – A Street in Dewberry** is fairly non-specific in location or style and could use a cloth or could simply be performed in front of tabs with suitable props indicating the location, i.e. a street name sign, pillar box, street lamp etc. This is a link scene that allows the stage crew time to set the next major scene, **Scene Three – Professor Moriarty's Laboratory**. Although this is not a long scene it does require a large stage area to create the right impression of the laboratory. It does not need to be the whole stage by necessity, but does need to give the feeling of space filled with years of failed experiments! As stated in the stage direction at the start of the scene, it is an untidy, cluttered place as befits a mad professor. The items stated in the stage direction are the bare minimum for this set and could be supplemented by all sorts of impedimenta borrowed from the science block! Large retorts and distilling flasks filled with brightly coloured solutions (vegetable dyes), possibly a discretely hidden smoke machine providing a gentle stream of smoke from the apparatus all add to the atmosphere. Some phials containing brightly coloured liquids (vegetable dyes – especially blue) are present on a bench. Signs could be present which indicate nuclear or bio-hazards. Strobes, rope lights will add to the atmosphere. The skeleton should, ideally, have a separate head to the body. This is the playground of a mad professor! This scene is followed by the optional Scene Four or continues with Scene Five.

**Scene Four – The Auditions** is entirely optional and could be in front of Main Tabs or on a separate stage area e.g. to one side of the main stage. ‘Pop Idol’ or ‘The X-factor’ type layout with the narrators, seated as a panel of judges, creating the barbed comments which are left to the producer to create ad-lib, dependent on the acts that you have. If you decide not to include this scene, the show continues into the link – Scene Five.

### **Scene Five – Outside the Dewberry Assembly Rooms.**

Again, this can be a cloth or in front of tabs set, depending on resources etc, allowing the set to be changed from ‘Moriarty’s Laboratory’ to the interior of the ‘Assembly Rooms’. The same setting as Scene Two could be utilized with, maybe, some small additions such as posters advertising a show or event at the Assembly Rooms or signs indicating “Queue here” etc, “Box Office” etc As an alternative, the scene could be the front entrance of the Dewberry Assembly Rooms and probably has large stone steps leading up to a rather (rundown now) grandiose entrance door. To one side of the doors is a large billboard advertising “THE DRACULA ROCK SHOW featuring JAGGED MICK & THE BLOOD SISTERS”. A short link dialogue from the Narrators at the end of Scene Five takes us into the next scene.

**Scene Six – Inside the Assembly Rooms** is set inside the Assembly Rooms, as the audience are arriving for the evening’s performance. The scene is set in the auditorium with a stage area for Dracula to announce and the acts to perform. This could be achieved by bringing the ‘stage-audience’ into the theatre’s (real) auditorium – setting out some extra seats at an angle so that the real audience can see the actors - and Dracula and the Acts performing on the actual stage. This would engage your audience with the scene as well as creating the depth required for this scene. This scene concludes Act One.

**Act Two Scene One – A Street in Dewberry** is the same half-set as utilized in Act One Scene Two. This is nothing more than an entr’act that sets the stage for Act Two. This scene opens onto **Scene Two – The Underworld**. This is a very short scene, with only two characters in it and consequently needn’t be the same, large set as Act One Scene One. I would suggest having this scene as a half stage set as this allows space behind to set the larger scenes (Scene Four and Scene Seven). The interior of a tomb or similar with the same sort of decorations, i.e. bats, spiders webs, fluorescent painted items etc would suffice without taking up a large portion of the stage area. This moves via Narrator’s dialogue into **Scene Three – A Rock Venue**. This is also a small link-scene that can be performed on a half-set or similar. It just needs enough space for the singers and their routine. It can be set in front of black tabs if need be, anything that could represent a small rock club or similar. All of these scenes so far can be set in front of the main set for the next major scene. **Scene Four** is a full set as it encompasses a chorus number and line dance. It is described as ‘**Professor Moriarty’s Crimatorium**’,

which is suitably vague! It could be a museum sort of place with crime related items around the room or it could be ‘Cluedo’ type setting of Edwardian Drawing Room/Library. Preferably, there should be some chairs about, suitable to the type of setting chosen.

**Scene Five** returns to **A Rock Venue** as per **Scene Three**. Again it is a short link-scene and could easily be acted out in front of black tabs or a half-set. This scene allows the next one to be set up behind it allowing a smooth transition to **Scene Six – The Underworld**. This can be exactly the same setting as **Scene Two** above as it is a very short scene with one duet. As mentioned above (Scene Two), a half set here will allow the full set for Dracula’s Chamber to be set behind. **Scene Seven – Dracula’s Chamber** is the focus of this show! Although it is not a long scene, it needs to be all that Dracula is! Set in the style of Bram Stoker’s Transylvanian, fifteenth century castle with plenty of horror! Gore! Whatever! Possibly a stag’s head with antlers high up over a fireplace and a scattering of instruments of torture, such as chains, manacles etc hanging from the walls. Possibly some serio-comic paintings with prominent titles “Dracula v Frankenstein”: “Dracula v Godzilla”: “Dracula v The Hulk”, etc. A red velvet, draped coffin needs to be prominent on the set. It could be stood up nearly vertical, or it could be horizontal on a catafalque as if lying in state. Whatever your resources allow! If it is not feasible to change from this set back to **The Underworld** for **Scene Eight**, it is possible to act out this scene in Dracula’s Chamber and use this same set for the walkdowns etc.

### Choreography

The choreography for this show is largely self-explanatory. The opening number **Song One – Stayin’ Undead** has a creepy feel to it. The movement of the Zombies and Vampires should emphasise this feel. **Song Two – The Master** has an Elvis Presley Rock and Roll feel to it and is a full chorus number. The Queen of the Night, accompanied by Dracula and the Vampires and Zombies sing the next number, **Song Three – The Power of the Night**. This is a traditional tango number and provides great opportunities for choreography. **Song Four – Everybody Gotta Rock** is a rock and roll number with a traditional rock and roll dance break set midway. **Song Five – Walking the Beat** is another rock number with a short dance break, sung by all of the police officers. **Song Seven – We Will Rob You** is quite a conspiratorial number sung by Moriarty and his gang of villains. It has several mini-dance breaks in it, which need movement choreographing. **Who Needs Love? – Song Ten** is a rock ballad sung by the Blood Sisters: straightforward. **Song Eleven – Honky-Tonk Lover** is a lively rock and roll sung in the style of Mick Jagger and needs to have the character Jagged Mick strutting around the stage in the style of Jagger, who used the stage to great effect. It is a full chorus number involving the Blood Sisters and concludes Act One. Act Two opens with **Song Twelve – The Frog March** which is a full chorus number involving all of the Police and the Criminals including Holmes if required. It is a lively rock number. The next song is a solo sung by Zazu, **Song Thirteen – When You’re Shy** and needs

little movement. **Song Fourteen** is a reprise of Song Two. The next number is the title song **Song Fifteen – The Dracula Rock Show** and has a distinct Abba feel to it. Choreograph accordingly. A distinct change of tempo is felt in the next two numbers as we move to a Country Blues riff. **Song Sixteen – So Much Good** includes a break to a line dance mid-way, whilst **Song Seventeen** is a reprise without the line dance. The tempo slows down in **Song Eighteen – Going Home** to a moderate pace with a very traditional fifties ‘Calamity Jane’ feel to it, sung by the Vampires and Zombies. The next number, **Song Nineteen – The Way You Are**, is a duet sung by Zazu and Vladimir; again, straightforward. Dracula’s solo – **Dewberry Bill (Song Twenty)** is a parody of the 1940’s hit – Blueberry Hill and is a rock ‘n’ roll standard. **Song Twenty One – Brains!** Is a comedy number with a steady swing feel to it, sung by the Zombies and Vampires accompanied by the whole cast. The final number **Song Twenty Two** is a reprise of Song Four and is a full chorus number that everyone joins in.

## Costume

- Dracula** Black dinner suit and waistcoat (either black or florid), white shirt with bow tie and a black cloak with a scarlet red lining. His face should be made up with ivory white, with his eyes ringed with carmine to create a ghoulish appearance. Fangs complete his appearance.
- Vladimir** Like the other Vampires, he is dressed in a decrepit (distressed) dinner suit, white shirt and bow tie. The legs of the trousers can be shorter than normal and shredded to enhance the comic ghoulish effect. His mouth is scarlet red, the eyes either scarlet or carmine, his face is ivory to create a ‘death mask’.
- Dr Watson** Tweed overcoat, white shirt with ‘bat’ wing collar, tweed tie and bowler hat. He is every bit the Victorian, retired, military doctor in his appearance and manner.
- Moriarty** He is a professor of maths and a criminal genius in Doyle’s stories. He should be dressed in suit trousers and waistcoat over a shirt with Victorian collar and tie and have a white ‘lab’ coat over the top. His appearance should be somewhat sinister and NOT dapper. In **Scene Five**, he appears poorly disguised as a street vendor, with a very bad false beard and comic glasses. In **Scene Six** his appearance changes again to Mafia style with black suit, black shirt, white tie, black hat with white hat-band and dark shades.
- Quasimodo** A hunchback who wears old army boots, trousers with ragged legs and a piece of string to hold them up and a ragged yak-skin jacket over his bare chest. His face is unshaven and he looks decidedly unpleasant.

**Jagged Mick** Is probably best caricatured on Mick Jagger, painting him a little larger than life. Best based on the 70's style rather than the 60's as this allows for a more flamboyant approach with bright satin shirt and large collar, flair-bottom trousers and chunky chukka boots. Hair should be thick and below collar length.

**Queen of Night** A very regal figure. She is elegantly dressed, though rather Gothic, in keeping with the environment: maybe a rich purple full-length, petticoated dress, with a high collar at the back, and some sort of starburst head dress.)

**Zazu** White shroud, greenish grey skin colour, black lips and sunken eyes.

**Mrs Peterson** If you wish to keep strictly within the period set, then a white laced pinafore over a long, full dress, topped with a mop cap or bonnet would be appropriate. Or you could add a comic style of 50's housekeeper with a shorter, bright apron, topped with a head scarf over rollers as a complete contrast to the other characters.

**Shirley Holmes** A female version of Sherlock Holmes! Could wear a caped overcoat and deer-stalker cap and carry a cane – even smoke a pipe! Or it could be in the modern style of female police inspector as portrayed by Inspector Jean Darblay in Juliet Bravo, a 1980's police tv series or similar, more recent, programmes. In **Scene Nine**, she is dressed in traditional country and western style for the line dance.

**Moriarty's Gang** This mixed bag of male and female misfits can be stereotyped as much as you wish: one in a striped jumper and mask, with a bag marked "Swag" over his shoulder; another carrying a violin case; another dressed Mafia-style, black suit and shirt with white tie, and black hat with white hatband, possibly carrying a violin case; one of the girls can be very tart-y, another in leathers, yet another in martial arts' costume.

**Blood Sisters** This backing group are dressed in vampire style, with perhaps ankle length evening dresses in bright red (sequinned) with a short cape (maybe purple), black eye makeup, fangs (either real or painted on), blood red lips and stiletto heels.

**Zombies** White shrouds, greenish grey skin colour, black lips and sunken eyes. Very ghoulish!

**Vampires** The male vampires should, if possible, be dressed in decrepit (distressed) dinner suits, white shirts and bow ties (torn and tattered in some cases). The legs of the trousers can be shorter than normal to



enhance the comic ghoul effect. The mouths are scarlet red, the eyes either scarlet or carmine, the faces ivory to create a 'deathly face' not clown. The girls could be dressed identically.

**Police Squad** Traditional police uniforms. Could be 19th century uniform with cape or modern style. Switch to country and western outfits for **Scene Nine**.

## Lighting and Sound

**Act One Scene One, Act Two Scene Two, Act Two Scene Six and Act Two Scene Eight – The Underworld** is dark and sinister. Pools of red, green and blue lighting on the walls and floor of the set, plus pools of white light bursting onto the acting areas as if sunlight is breaking through the cracks in the tomb walls. This can be achieved by using suitable 'gobos' in a hard focused lantern. Fluorescent paint can be illuminated with UV lighting to enhance skeletons, spiders webs, arches etc. Consider utilizing 'footlights' or floor lighting downstage to enhance the shadows of the cast's faces and make them more ghoulish. Use smoke machines to create 'atmosphere'. Colours such as Bright Red and Congo Blue and Dark Yellow Green can be spilt onto the scenery to give effect. As **Song One** is to a disco beat, the lighting could be sequenced, during this number to switch to the music. **Thunder and Lightning** cues the entrance of Dracula in this scene. The Sound Effect is to be found on the accompanying CD. The lightning effect can be produced by strobes or by 'strobing' scanning lights or effects' projectors.

**Scene Two – A Street in Dewberry and Act Two Scene One** is illuminated generally with soft, warm colours. A harsh greenish/yellow down light, as if from a gas mantle, could indicate the pool of light from a street lamp.

**Scene Three – Professor Moriarty's Laboratory** is an untidy, cluttered place and could be lit using soft colours as an overall setting with pools of harsher steel blue or aqua blue on the bench and acting areas. Low lighting to produce long shadows would also enhance the 'creepy' feel of this set. Strobes and rope lights could be added for effect, as could local pin-spot lighting on to the retorts etc. The sound effects are all included on the CD and in this scene the only effect is a particularly long, drawn-out sound of unbolting doors, footsteps, more unbolting, loo flushing etc.

**Scene Four – The Auditions** can be lit ad hoc. A follow spot would suffice or it could be more grandiose depending on the set used.

**Scene Five – Outside the Dewberry Assembly Rooms** is lit in a similar fashion to Scene Two. There are no special effects nor sound effects other than the horror chord, in this scene.

**Scene Six - Inside the Assembly Rooms** is an auditorium/stage set and can be lit to suit the staging used for this scene: plenty of red lighting for **Song Ten – Who Needs Love?** This reverts to the main lighting at the end of the song before switching again to beat synchronized lighting for **Song Eleven – Honky-Tonk Lover**. There are no specific sounds in this scene.

**Act Two Scene Three and Scene Five – A Rock Venue** just needs straightforward lighting such as PAR Can lights with strong colours which can be beat synchronized in Song Fifteen.

**Scene Four – Professor Moriarty’s Crimatorium** is warmly lit with soft, warm colours until the line dance – **Song Sixteen (So Much Good)**. Bright lighting for the song and dance routine, synchronized if desired, before returning to primo lighting plot after the song. A sound effect of a **Doorbell** is required in this scene and this can be found on the CD.

**Scene Seven – Dracula’s Chamber** can be lit in a similar fashion to the Underworld scenes.

### Sound Effects - SFX

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	<b>SFX 3</b> Horror Chord at end of scene (Music 6).	16
Scene Three	<b>SFX 4</b> Door unbolting, limping footsteps, door unbolting repeated several times, creaking door open, footsteps, toilet flush, footsteps.	18
Scene Five	<b>SFX 5</b> Horror Chord (Music 8)	23
	<b>SFX 6</b> Horror Chord (Music 9)	24
<b>Act Two</b>		
Scene Four	<b>SFX 7</b> Doorbell.	37
Scene Seven	<b>SFX 8</b> Doorbell.	47

## **Properties**

### **Act One**

#### **Scene Two**

A Violin & Bow [A P.C.]

#### **Scene Three**

An intercom  
A Bunsen burner  
An atom bomb  
A skeleton  
A skull  
A watch [Mrs Peterson]  
Remote control device  
Phial of blue liquid

#### **Scene Five**

Poster advertising “THE DRACULA ROCK SHOW, featuring JAGGED MICK & THE BLOOD SISTERS”  
False beard and glasses [Moriarty]  
Tray of blue drinks [Moriarty]  
£10 note [Moriarty]

#### **Scene Six**

Magnifying glass [Holmes]

### **Act Two**

#### **Scene Three**

Feather duster [Mrs Peterson]  
Violin & bow [Holmes]  
Watch [Moriarty]  
Tray with glasses of “champagne” [Watson]

#### **Scene Seven**

Chain with manacles  
Lipstick & mirror [Holmes]  
Portable CD player [Watson]  
Hip flask [Watson]

## **THE DRACULA ROCK SHOW**

### **ACT ONE**

#### **SCENE ONE - THE UNDERWORLD**

*(A sinister, cheerless place, rather like catacombs, with mould and fungus on the walls. The designer can have a ball! E.g., there could be recesses in which can be seen fluorescent red eyes. There can be various colour spreads – red, green, blue. There can be a skeleton hanging from chains. Bats can be roosting...let your imagination run riot...)*

*Enter THE VAMPIRES [male and female] to a disco beat. [Suggested minimum 6] The men are in decrepit dinner suits, white shirts, some torn. Some trousers can be half-mast. Mouths very red, eyes can also be highlighted red, the faces deathly pale – but not white face, as in clowns... The girls can either be in female dress equivalent, or dressed the same as the men.)*

#### **TRACK 1 - SONG ONE - STAYIN' UNDEAD**

Vampires: **[Verse 1]** We're not alive, and yet we're not corpses.  
We're the result of supernatural forces.  
All around you, out of sight,  
Vampires – creatures of the night!  
What you see ain't an illusion,  
All we need's a blood transfusion!

**[Refrain]** When you got no heart, it's a groovy start to  
Stayin' undead.  
When you got no soul you can rock'n'roll, while  
Stayin' undead.  
Ah, ah, ah, ah, stayin' undead.  
Ah, ah, ah, ah, stayin' undead. Ah...

*(Enter THE ZOMBIES [male and female] [Suggested minimum 6] Just as the Vampires are mainly in black, so the Zombies are mainly in white. White shroud-like costumes, green-grey faces with black lips, and possibly black rings under the eyes.)*

Zombies: **[Verse 2]** We're what you call an underground movement.  
We're all brain dead, with not a hope of improvement.  
Love the darkness, hate the light.  
Zombies – creatures of the night!  
We can't get no satisfaction.  
All we get is putrefaction!