

The Rocky Monster Show

Junior Script

by

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LIST OF CHARACTERS IN EACH SCENE**Prologue**

Chorus
Narrator
Upto 12 soloists

Scene One

Chorus
Daniel Stoker
Narrator
Rebecca Shelley
Stationmaster

Scene Two

Chorus
Daniel Stoker
Gloria
Igor
Mrs. Danvers
Narrator
Professor Fenton
Rebecca Shelley

Scene Three

Chorus
Daniel Stoker
Elsa
Gloria
Igor
Mrs. Danvers
Mungo
Narrator
Professor Fenton
Rebecca Shelley

Scene Four

Ada
Chorus
Crowd of Villagers (inc. Villagers 1-4)
Inspector Baskerville
Mrs. Danvers
Narrator
Old Ted
Scatty Girl
Stationmaster
William

Scene Five

Chorus
Daniel Stoker
Elsa
Gloria
Igor
Inspector Baskerville
Mrs. Danvers
Mungo
Narrator
Professor Fenton
Rebecca Shelley
Toy Boy

Scene Six

All

Scene Seven

Daniel Stoker
Mrs. Danvers
Narrator
Rebecca Shelley

Scene Eight

All

LIST OF SOUND EFFECTS (SFX)**Scene One**

Track 2.....SFX 1..... Sound of arrival of train, doors slamming etc.

Track 3.....SFX 2..... Whistle and departure of train

Scene Two

Track 5.....SFX 3..... Footsteps limping ever closer, bolts being drawn, doors creaking

Track 6.....SFX 4..... Crash of thunder

Track 7.....SFX 5..... Front doorbell

Track 8.....SFX 6..... Crash of thunder

Track 9.....SFX 7..... Crash of thunder

Track 11.....SFX 8..... Horror chord

Track 12.....SFX 9..... Horror chord

Scene Three

Track 13.....SFX 10..... Crash of thunder

Track 14.....SFX 11..... Crash of thunder

Track 15.....SFX 12..... Crash of thunder

Track 16.....SFX 13..... Thunder and lightning

Track 17.....SFX 14..... Thunder and lightning

Track 18.....SFX 15..... Thunder and lightning

Track 19.....SFX 16..... Thunder and lightning

Scene Four

Track 22.....SFX 17..... Loud knock at door

Scene Five

Track 24.....SFX 18..... Doorbell

Track 26.....SFX 19..... Distant Thunder

Scene Six

Track 27.....SFX 20..... Crash of thunder

Track 29.....SFX 21..... Crash of thunder

Track 31.....SFX 22..... Crash of thunder

Track 32.....SFX 23..... Crash of thunder

Track 33.....SFX 24..... Crash of thunder

LIST OF PROPERTIES

Throughout

Optional table and chair for Narrator, set to the side of the stage.....Scene Prop

Prologue

Smart, leather-bound book, containing script..... Narrator

Scene One

Lantern Stationmaster

Pair of spectacles Daniel Stoker

Suitcase or grip bag..... Daniel Stoker

Suitcase or grip bag..... Rebecca Shelley

Book, as before Narrator

Scene Two

Lip gloss and mirror compact.....Gloria

Phantom of the Opera costume (with flesh-coloured mask) Professor Fenton

Book, as before Narrator

Open-necked shirt and ordinary outdoor jacket Professor Fenton

Scene Three

2 Large rectangular boxes (coffins), big enough to hold a humanScene Prop

Table, with bottles or flasks of coloured potionsScene Prop

Box on each coffin/box with tubes attached and complex-looking dialsScene Prop

Dry ice machine, set on coffins (optional)Scene Prop

Computer, on a deskScene Prop

Lab coat..... Professor Fenton

Lab coat..... Daniel Stoker

Lab coat..... Rebecca Shelley

Book, as before Narrator

Scene Four

Book, as before Narrator

Scene Five

Scene Props as Scene Three, plus:

Small box-like object with a glowing button on the top, set on the tableScene Prop
 Pair of ‘Spock’ ears, concealed behind box aboveScene Prop
 Book, as before Narrator

Scene Six

Small box-like object, as beforeScene Prop
 Phantom of the Opera costume and mask, as before Professor Fenton
 Smoke machine (optional)Scene Prop
 White suit.....Elvis
 Electric guitarElvis

Scene Seven

Book, as before Narrator
 Set of vampire teeth Mrs. Danvers

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 a 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 i.e. School/Church/Village halls.

CHOREOGRAPHY

The use of the Chorus (if you decide to use one!)

This is infinitely flexible, both in nature and participation. The Chorus can participate in all, some, (or none!) of the musical numbers, according to the director, MD and choreographer's conception. The chorus costuming is, again, entirely in the hands of the production team...

Track 1 – 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 two 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.

Track 4 – 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, enhanced 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. The first eight bars of...

Track 10 – 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.

Track 20 – 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 for the last 8 bars.

Track 21 – The Flash Crash is a Rock and Roll number. It has a dance break at section B.

Track 23 – Doom! is a comic number sung by the villagers. Bearing in mind that they are a totally crazy lot, this song can be over-dramatised in vocal and choreographic sense! A definite “Over the top” feel to it!

Track 26 – 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.

Track 28 – 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.

Track 30 – A Hard Act to Follow is a typical Elvis Rock and Roll number. This must be choreographed in his imitable style with gyrating hips etc.

Track 34 – Evolution (Finale 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, trousers and spectacles. (See Brad in Rocky Horror Show for suggestions). In Scene Three, he changes into a 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. In Scene Three, she too changes into a white lab coat.

Igor is disabled (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 brooch. (See Judith Anderson in 1940s Rebecca). Her hair is tied in a bun.

Gloria, the professor's daughter should wear a flamboyant costume in keeping with the time frame of the show.

Mungo and **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.

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 Stationmaster. He is an archaic character, dressed in Edwardian style uniform and hat and carries a lantern.

Aunt Ada Doom, William, the Scatty Girl and Grandfather Ted are 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 1920s.

Inspector Baskerville. Edwardian Police Officer.

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, S2]. Other similar comic or off-beat effects may be used throughout if the director finds a suitable place.

N.B. FX means effect. Thus SFX = sound effect. LX means lighting effect.

Lighting Effects

If the necessary resources are available, the lighting suggestions in this script will greatly enhance the show. Colour and effects create drama, mood, tension and enhance the scenery and props, but, if the resources are not available for whatever reason, this should not deter from putting on this show.

“Rocky” Junior has been performed literally hundreds of times throughout the world more often than not with NO special lighting and NO permanent stage.

The lighting directions are therefore suggestive only and not prescriptive. The most important thing is that the faces of the cast can be seen! Therefore, if a scene is described as dark and sinister, the general lighting will be low to create the mood, but specific acting areas could be illuminated with a brighter level of lighting. Use what is available if anything!

DO NOT USE STROBING, PULSING OR FLASHING LIGHTS IF ANY MEMBER OF YOUR CAST SUFFERS FROM EPILEPSY.

YOUR AUDIENCE SHOULD ALSO BE GIVEN PRIOR WARNING SHOULD ANY OF THESE LIGHTING EFFECTS BE USED.

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...

Track 1 – Evolution. Transitions of yellows to greens and blues during the song enhance the timeframe through the evolutionary process.

Scene One – Arkham Station is set in late afternoon. It is a dark, sinister place full of long shadows thus warm lighting could 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 Stationmaster enters carrying a lantern, which could have an electric (battery operated), candle effect lamp in it. The next scene...

Scene Two – 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. A lighting plot change

should accompany the Professor's entrance, with, perhaps some footlight effect to increase the shadows and sinister feel. A dramatic change in the lighting for...

Track 10 – 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 Three – 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 13** is accompanied by **LX 1** a lightning effect created by strobes or similar effect. A further effect accompanies **SFX 14 (LX 2)** and again **LX 3** accompanies **SFX 15** and **LX4** accompanies **SFX 16** for a similar effect. The lighting transforms to a much warmer feel for...

Track 20 – Guess We're In Love before reverting again at the end of the song.

Track 21 – 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 Four – Arkham Village Hall is a bit nondescript and just needs general lighting.

Track 23 – Doom! does not require any specific effects or changes. We then move to...

Scene Five – The Laboratory, once again. This should be lit in a similar vein to previously possibly without the smoke machine/dry ice. Lighting change on...

Track 25 – Supergroup. This 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. A blackout at the end of the song before changing to a general effect for the Narrator's lines.

Scene Six – The Ballroom would probably be warmly lit overall with some pools of strong colour spilling onto the backdrop.

Track 28 – Lady Love should be brightly lit if the Superbs' costumes are heavily sequined.

Track 30 – A Hard Act to Follow is an Elvis solo with backing vocals and should have Elvis lit in a follow spot as he performs his act. **SFX 23** is accompanied by **LX 5**, which is another lightning flash created by strobe, immediately followed by **LX 6**, a flame effect

created by using suitable gobos or flickering lanterns to create the burning of the castle to conclude **Scene Six**.

Scene Seven - The Survivors is lit with general lighting supplemented with some subtle hints of vampirish red! And so, the show concludes with...

Track 34 – Reprise of Evolution in Scene Eight – The Ruined Ballroom/Castle. This needs to be lit quite brightly especially for the curtain calls and bows.