

Draculah – ha – ha – ha - ha!

(A Tale of Warring Families and Love
Across the Divide...
oh, and also a jolly good panto!)

Story Outline:

(very brief)

In between two high mountains lies a valley with a small village (Hickling) in it. On the shaded side of the valley is a gloomy castle, home to the vampire family. The vampires have been away for centuries (chased away by the aristocratic human family who live on the opposite, sunny mountainside) but this summer the vampires have returned.

Our two main characters are the heads of these two families - the old-fashioned, tradition loving Count Dracoolah and father of our hero; and the extraordinary Lady Cara Bartland, romantic novelist, lover of all things pink and mother of our heroine.

The action takes place on the village's Fair weekend. Our Dame presides over this prestigious event without the help of her two hopeless sons (Doug and Phil / Dug & Fill, the undertaker's assistants) who have a job with the local undertaker - Morticia. Hopelessly incompetent and often petrified they hate their (sometimes gruesome) job but must do as they're told!

Before returning to the area Dracula jnr (Danny) fell in love with a human girl whilst on holiday (Sandra) but was forced to part from her. She turns out to be the daughter of the family across the valley and they are re-united (during the Fair weekend) but their love is tested by the mutual hatred of their families (a mixture of Grease & Romeo & Juliet).

The crisis comes from the experiments of the mad scientist, Boris, (son of Lady Cara) who is creating a Frankenstein's monster. When his monster comes to life and escapes the families must bury their hatred and defeat the monster together.

Some general character background:

Our baddy is the elder Count Dracula who believes that vampires are dying out and wants to bring back all the old ways. His son, Dracula Jnr (Danny), is a 'new man/vampire' and wants to leave these dark ways behind - he makes every effort to integrate the family happily into the village community... Dracula's daughter (Verity, the vegan/vapid vampire), is kept a virtual prisoner by her father in an attempt to preserve/protect her pure vampire heritage - she can't stand blood and faints a lot but (in a fairy godmother type role and with her all-seeing crystal ball) she tries to warn of problems to come and helps to resolve the end crisis. Assisting the vampire family is 'Lurch' - butler & pianist (wait & see what this role has in store!!).

Equally outrageous and equally stuck in the past is the Duchess, head of the human family - Lady Cara Bartland. She and her family have had their own way in the valley for centuries - she is proud of her family's claim to have rid the valley of vampires, centuries earlier. In spite of this heritage, she has an alter-ego - the family's money ran out long ago and she has been keeping the family afloat by writing romantic novels. Her daughter (Sandra) (the pantomime's love interest) has been away for the Summer and returned to find that nothing has changed - particularly the secretive behaviour of her mad scientist brother ... Lady Cara has a prim secretary who is frequently shocked by the novels she has to type.

In the village we have the busybody gossip who is in charge of the Fair - the Dame. Her two useless sons (Doug & Phil) work for the local undertaker's company (The Morgue the Better) owned by Morticia.

Morticia finds that business is suddenly good now that the vampires have returned - she establishes a lucrative system whereby she finds victims for Dracula and then sells on unwanted body parts to the mad scientist. The panto's narrator character is Morticia's pet Raven - 'Rasputin'. He is constantly seeking out news and spreading mischievous gossip to stir events up nicely! It is the partnership of Morticia and Rasputin that really controls the valley.

In addition we will need an extensive range of character parts in a chorus role for the children & for adult 'Munsters' - see below!

Cast List:

Vampires:

- the vampires all have very long, elaborate names - 'but just call me ...'

Count Dracula - David Malpas

- Father - the baddy! A Zorro character who wants to hold on to the old ways. The blood line is weakening through the generations and so he keeps his daughter imprisoned to preserve her 'purity'. He is Count Dracoolah.

Dracula Jnr (Danny) - Mike Thompson

- Son - a new man, trying to move on from old-fashioned vampire ideas. He wears a leather jacket over his traditional vampire black trousers, white shirt & white bow tie, has shades & slicked back hair (comb in party bags? Do a hair routine with the kids & audience) - does a bit of the Danny (Grease) routine. Falls in love with Sandra before the family moves to the valley; when he sees her again at the Fair he knows he must reject her because of his father's hatred of humans ("or lunch to you & me ...")

Verity - Stella Walker

- Verity the Vegan (Vapid?) Vampire - Dracula's daughter, wears white, very pale because always lived inside, drippy, can't stand sight of blood, faints a lot but (in a fairy godmother type role and with her all-seeing crystal ball) she tries to warn of problems to come (although no one listens) and helps to resolve the end crisis. She considers Morticia to be her best friend and keeps warning her of Boris's activities but because Morticia is involved her warnings never go any further.

Lurch - Derk van der Wardt

- Butler and pianist! One of his jobs is to deal with Verity's frequent fainting (developing irritation with this role). Frenzied miming to Dracula's Toccata intro music each time. He has a large hunched back (see Timewarp video clip!)

Phantom Flan Flinger (family fool) - Andy Baker

- Interrupts action at various points to fling flans ... particularly at close of first act/ball scene
- Some concerns over shaving foam - could he be the Phantom Pork Pie Flinger? Or The Phantom Raspberry Blower of Old Hickling Town?

Aristocrats:

Lady Cara Bartland - Val Faulks

- Duchess - character? (strong!) Thinks son is an angel & that he's revising or inventing wonderful, world saving new things in his lab. Hyacinth Bucket/Barbara Cartland mixture, always talking about when she met the Queen etc. Has lap dogs which she pampers - could be attached to her dress and/or follow her on a rigid lead. Count D & Dame C fall in love at the end.

Sandra - Mhairi Naismith

- Daughter - Sandra Dee character, the love interest for young Dracula (see below) Kidnapped by monster in final crisis. Mother named her after a romantic heroine "Why did you saddle me with such a dreadful name ..." (some Gone with the Wind refs)

Boris Bartland, 'Mad Scientist' - Tony Walker

- Son - mad scientist, he is building a Frankenstein's monster (buying body parts from the undertakers). German accent/limps. As action proceeds gains extra bandages & plasters as experiments keep going wrong.

Miss Marjorie Prim (secretary to Lady Cara) - Philippa Jacks

- Very prim and proper, dresses in tweeds, hair in a tight bun. Often shocked by Lady Cara's novels, trips over the dogs etc.

Monster - unseen

- Frankenstein's Monster - this is the hidden danger and his escape brings about the crisis which finally unites the two families. He's never seen (so that he can be truly frightening)

Village:

Dame - Bob Naismith

- The Dame - village busybody/gossip & Fair organiser - she's losing her looks and when she finds out about the vampires moving in she wants to be bitten to achieve immortality, unfortunately, none of them want to bite her! Her two sons work for Morticia. (Vampires have nightmares about her.) Loves garlic (French) which is offensive to both vampires & humans

Son 1 - Doug (dug) - Cathy Hetherington

Son 2 - Phil (fill) - Emma Scarborough

- The comedy duo. They work for Morticia but they're frightened of her and the vampires and, well, of most things really ... 2 Foolish Brothers - have to collect the body parts (hate this job, very nervous & incompetent) and occasionally carry out the odd murder ... (big comedy hammer/large pills etc.)

Morticia - Janice Thompson

- Undertaker
(Company name - 'The Morgue the Better')
- Morticia - Head of the company, has a sideline business selling off body parts (human son is their best client at the moment). Flirty/predatory. Is best friend to Verity but doesn't pass on her warnings because she is involved in the plots herself. She and Rasputin control the valley.

Rasputin, the raven - Dennis Tarry

- Narrator character. He carries messages/spies for Morticia - generally rather mischievous, trouble-stirrer. Carries a battered black suitcase & his script! Catch phrase with audience - each time he exits he says "I'm going now!" and audience replies, "and don't come back!"

The Munsters:

Vicky Baker:

Master of Ceremonies - Country Fair

Vampire child - Act 1 scenes 2 - 4

John Scarborough:

Human child - Act 1 scenes 2 - 4

Tina Cumbellack:

Vampire child - Act 1 scenes 2 - 4

Buffet the Vampire Slayer

Strongman

Polly Murray:

Bearded Lady (v' pretty but happens to have a large bushy beard)

Tom Murray:

Charlie P:

Andy Baker?

- very early in the read-throughs the Munsters all need to meet together with JF to pick & choose parts!!!!

Some casting (above) has been done - Munsters will also:

- Monster's Ball monsters (- bearded lady, ghost who can't walk through walls, mummy family (mummy mummy, daddy mummy etc.)),
- 3 cloaked monks (with white gloves) for opening 'Waltzin' Black' music
- Summer Nights chorus
- Village Fair routines - blood donor victims
- Village Fair crowd
- Boris's laboratory - 4 heads required
- Boris's laboratory - dance to Monster Mash
- Help in panic scene when Neville's on the loose
- Dracula's Castle - moving paintings/statues

Children's Chorus– human/vampire: (including 2 Munsters – see above)

Vampire 1: Vicky

Vampire 2: Tina

Vampire 3:

Human 1: John

Human 2:

Human 3:

Olivia Thompson /Lizzie & Katie Fraser /Amy Frost /Charlotte Faulks /Alysha & Jamie Hetherington /Kate & Tom Scarborough /Ben van der Wardt

- - 2 teams - human & vampire. Songs ie. Summer Nights song (*Grease*) plus opening routine etc. Graveyard scene at start of 2nd Act.

- early in the read-throughs the children/parents all need to meet together with JF to pick & choose parts!!!!

Production:

Producer - Mary-Anne Naismith

Sound effects - Tony Walker & Caroline Samworth

Props coordinator - Alex Thomas

Lighting - Alan Thomas

Backstage/scenery - Tony Hand +? +?

- Oliver McEwen & Robert Collishaw

Curtains - Jim Murray /Kirsty Hyndes?

Piano - Derk/Cathy/Liz?

Refreshments - Pauline Chell /Kay Hand

Goody Bags - ?????? (buying is well on the way - we will need a couple of people to put them together etc. nearer the time)

Programmes, Tickets & Advertising - Bob & Jane?

Tickets & Village Hall liaison - Philippa Jacques

- We may need a plan to rope in actors for certain bits - be prepared!!! It'll be the same for each performance, so learn backstage jobs as part of your script ...

Prompt - Liz Vear

Director - Jane Fraser (+ co-ordinate script)

Performance Dates:

Thursday February 15th/Friday Feb 16th/Sat Feb 17th
(matinee & evening)

- performances at 7.30pm & 2pm (Sat)
- rehearsals will be on Sundays (1.30pm) and Thursdays (8pm) from Sunday January 7th. (please let me and/or Mary-Anne know about any dates you can't make as early as possible!)
- Sunday 28th January rehearsal at 3.30pm
- read throughs will begin on Thursdays from November 2nd (8pm), we'll start at Mill Lane Cottages but move to the Village Hall as soon as we're ready to get up & have a go! (please let me and/or Mary-Anne know about any dates you can't make as early as possible!)
- this is likely to be rather ambitious as a panto! There will be a need for small, extra rehearsals as we go along - please ask for help if you need it!
- There are particularly ambitious thoughts developing around sound, lighting and special effects which we will all need to build in extra time to get used to ...
- no clear consensus for an extra performance, so leave at current number
- mixed feelings about dropping the Saturday matinee, general feeling seems to be to continue with it but make sure that we black out more effectively
- clear feeling against a Sunday performance

Issue of Hiring in Seating/Raised Stage

- for back of audience needs to be decided early - visibility is an issue we must resolve this year!!
- we can hire bar stools at £5 each
- we can hire 8" x 4" sections of staging at £15 per section per week + vat (query - transport)
- we can make our own of the above (query - storage/transport) - could be used for other VH events - works out similar price to hiring?

Interval Refreshments etc.

- Serve wine again
- Give out themed goody bags
- Add 50p (+?) to ticket price to cover it?

Manage refreshments; suggest we put together sweet bags & set prices for Pauline - make it easier for her.

Fundraising:

It has been proposed that since both are desperate for funds at present that we split fund-raising equally between Village Hall and Church.

- David has offered to boost this with a couple of quiz nights
- We should enquire whether this could be taken in to consideration re: Village Hall hire costs/arrangements
- We should approach the WI & Playgroup and come to early accommodations re: VH availability

Party Bag Suggestions:

- ❖ Telescope for watching moving portraits?
- ❖ Dracula teeth - teach audience how to bite necks routine
- ❖ Comb for Danny hair routine
- ❖ Break open fluorescent tubes for graveyard scenes - we need some light - help!!!
- ❖ Sweets

Programme

- include family trees etc for characters

Scenery Ideas/Plans:

Suggested scenery:

Country Fair Scene:

- Tents/Stalls
- Mountains in background (dark and gloomy on vampire side (left for audience facing stage) & sunny and green on the human side (right for audience facing stage))
- May Pole & bunting
- Corn dollies?

Dracula's Castle:

- Inside
- Blues/purples
- Shadows/candelabra/bats/spider's webs

Mad Scientist's Laboratory:

- Cavernous Dungeon
- Bottles & tubes etc./bookshelves/bottles of ingredients
- Staircase to look as if you have to climb down into it - stone/spiral?
- Fireplace and cauldron
- Large chalk/slate board on an easel
- Between and in front of the 2 flats, we will need a large stand-alone creaky door

Lady Cara's Drawing Room

- Adapt black back-drop. Bring in pink drapes, chaise longue, large portrait on an easel

Plain Black Back-drop:

- We have (acquired ...) 2 very large cloth backdrops - do we want cloth or fixed?
- The cloth ones can be used to drape the window wall behind audience and decorated for effect
- Use black back-drop with posters etc for school scenes?

Additional scenery/props ideas:

- For the Laboratory - 4 short columns, wide enough for someone to stand behind and high enough for someone to stand behind and rest head on top of plinth - 4 different heights. The idea is for the scientist to choose which head he wishes to use for his monster!
- For the Laboratory - boiling test tubes, dry ice cauldron
- Boris needs a huge needle threaded with binder twine
- For Boris - a large chicken , one wing acts as a lever - it can lay a dozen eggs at a time
- Lab coats for kids in scientist's lab
- Talking paintings and statues in Dracula's castle. Portraits could have faces which swing aside to reveal a hole that faces could appear through and talk to the characters (audience behind you opportunity), also a real statue to do the same.
- Portrait face & hand holes - different faces each time (actors or famous people pictures - hand holes "here, hold this!" (in laboratory?)
- Old-fashioned type-writer for Miss Prim
- Dress up the piano in high gothic style with drapes and candelabra etc.
- Raven carries a battered black suitcase with all kinds of travel labels on it.
- Spare limbs for routine with audience as Morticia & brothers try to buy body parts for the scientist
- Location for battle with monster at end - black-back-drop, free-standing, large creaky door & false monster arm needed. - a stand alone door that we insert between the flats (centre stage)?
- Big comedy hammer and large pills for brother's murder attempts.

Dracula – Song/Music Ideas:

Intro music as audience comes in:

Introductory music sequence (as audience comes in) - themed selection of spooky & funny to set the scene/atmosphere

Witchcraft - Frank Sinatra

Danse Macabre

Ghost Town - the Specials (Village Fair)

Brian Ferry

- Do the Strand
- Love is the Drug (bell tolling sound effects)

'Bat out of Hell'

'Bohemian Rhapsody' (snippets from!)

'Ghost Town'

More suggestions, please!

Script:

Sections in red = script parts not yet completed

Sections in blue = scene changes/curtain cues/lighting cues

Sections in green = props required

Sections in purple = sound effects/songs

Sections in italics = stage directions



- songs/music



- computer sound effects

Act 1 concentrates on vampires and Village Fair/Act 2 concentrates on Human family, the monster and finale.

Act 1:



Muppet Music, lights go down (complete dark?/green low lights?)

Scene 1.



Low background music - Hall Mountain King?

5 black hooded figures step through the curtains and line up, facing the audience (faces should be completely masked):

- *David in the middle, Tina and Polly stage right/Andy and Tom stage left*
- *David unscrolls a paper, gestures to the audience & the other figures to huddle in and listen, he reads the following. The 4 other figures lean towards him in a tense, listening attitude*
- *As he finishes, David retreats through the curtain*

David: Picture yourselves deep in a valley between two looming mountains lies a small country village (not unlike this one, ladies and gentlemen ...). On each side of the valley - carved out of the barren rocks, two castles have faced each other for centuries. One castle basks in the full sunshine of an eternal summer ...

Tom holds out a disc with a sunny castle picture on it - Andy lights it with a torch

... the happy dwelling place of a human family; the other crouches ominously in the eternal midnight shadows of fear ...

Polly holds out a disc with a gloomy castle picture on it - Tina lights it with a torch (green bulb?)

... the home of the ominous Count Dracoolah and his ghoulish descendants.

Centuries before our time a great battle raged between these two aristocratic families and the vampires were forced into shame and exile, never to be seen again!

Both torches put out and discs dropped out of sight

 *Stranglers music (Waltzin' Black) – begins*

Until now ... This summer the vampires have returned - Count Dracoolah has reclaimed his inheritance and this time his teeth are sharpened and ready for action!!

David retreats through the curtain

Remaining hooded figures:

- *Gesture dramatically at the news*
- *Cup their ears to listen to start of music*
- *Point with one hand out to the audience - pause - begin to sway to music*
- *Point with other hand*
- *General moving along to music - hands in air wave, spooky gesturing*

... as music reaches the giggling section, children in dark cloaks and hoods appear (Alysha, Kate, Ben, Charlotte, Jamie & Tom), spooky dance and move into the audience dangling spiders and bats etc.

Lights suddenly go up - children are startled and run away behind curtains as they open slowly. Hooded figures also withdraw.

Scene 2.

Curtains open slowly to reveal Dame creeping in as if frightened by exiting ghouls

Rasputin enters and perches side stage on *his large suitcase*

 *Raven - intro song, Rasputin - Boney M*

Dame: Hello everybody! Ooh that was spooky wasn't it?
You'd better just check under your seats to make sure nothing's been left behind!
(a few spiders etc found, audience banter - the Dame pulls a string in front of her & a huge spider scuttles out from under back seating platform)

This one's OK! Don't worry! He's called Cedric - do you like him?

Oh good! Well, we're safe now anyway!
It's good to see you here in sunny Hickling, deep in the heart of Transylvania - or Nottinghamshire to you lot. My name is Gloria - Gloria Garlic and I know everything about this place. If you want to know who done what, with who, when, where and why - then I can tell you!! I can tell you who he *(pointing at man in audience)* was out with last night, madam - and *(aside to audience)* I don't mean the darts team ...

Rasputin: I'm sure she got the point!

Dame: Who said that? Oh! it was you, was it?
Allow me to introduce the most annoying bit of our Panto - none other than Rasputin here - he'll tell you everything that's going to happen so listen to him boys and girls!

Can you smell my perfume boys and girls? *(checks under her arms)* - don't I just smell divine? It's my own recipe you know - I call it Garlic No 5 - can you guess what it's made of?

Rasputin: Its smells like -

Dame: No not that - That's rude! It's made of Garlic! I just love it! Can't get enough of it! I feel good enough to eat!

Actually while we're on the subject I'd just LOVE it if I could have just a little peck from Old Count Dracula himself - then I would live forever. And just think - I would always be this beautiful! You lucky men!! Don't worry there's plenty to go around!

Shame there's so much trouble between the Men and the Vampires - can't see what all the fuss is about myself! Live and let live **forever** I say.
(moves around preening herself)

Rasputin: Personally, I can't think of anything worse than this old stoat living forever! I think we'd need to set up a disaster committee.

Dame: Ooooh, I'm beautiful, I am!

Rasputin: (to audience) Oh, no she's not!

Encourage audience to play along!

Dame: Oh come on! I know my looks are fading a bit ...

In next section, Dame and Rasputin encourage audience to side with them with gestures & asides - 'aaahhh' etc.

Rasputin: Fading! I can't wait until you fade away and become invisible!

Dame: Oooh, you can be so cruel! I just want my looks to be preserved ...

Rasputin: Preserved! You mean like jam and pickled onions ...

Dame: You shut up you! Anyway, my looks are fading ... (*looks pointedly at Rasputin who folds his arms and looks at audience meaningfully*) and I want to preserve ... (*looks again at Rasputin*) them for as many people as possible to enjoy them (*strikes an alluring pose*)! One little bite from one of those handsome vampires can't hurt that much and then I'll stay beautiful ...

Rasputin: Stay - ha, ha, ha!!

Dame: Stay beautiful forever!

(*Turning back on Rasputin*) Well anyways, Ladies & Gents, Boys & Girls - welcome to our beautiful village. We are going to have a wonderful time here with all the singing (well some of the singing) and the jokes (??).

Anyway, Hickling - Tickling! you can't fail to laugh in a village like this, can you? (*moves to audience and attempts to tickle someone*)

- Oooh, I see, I've tickled your fancy already, Sir!
- No, not you Madam - it looks as if your fancy's been tickled a bit too much already ...

Ah, here come my two favourite people Danny and Sandra - I wonder what they've all been up to this Summer?

Exit Dame.

- *Summer Nights - Grease*

- duet between Danny & Sandra - holiday romance
- 2 main characters with two separate gangs of children
- she didn't know he was a vampire when they met

- Vampires - Danny, Andy, Tom, Charlie, Amy, Mikey, Jo, Ben, Tom, Jamie
- Humans - Sandra, Polly, Lizzie, Olivia, Katie, Charlotte, Alysha, Kate

Danny Summer loving it was so great
 Sandrat Summer loving I found a date
 Danny I met a girl Sandrats her name
 Sandrat held my hand - life's not the same
 Both Summer days drifting away but oh oh those summer nights

Both wella wella wella
 Both Tell me more tell me more
 Both is she rusty and red?
 Both Tell me more tell me more
 Both is she Sandrat undead?

Sandrat It turned colder that's where it ends
 Danny So I told her we'd still be friends
 Sandrat Then we made our true love vow
 Danny Wonder what she's doing now

Both Summer dreams ripped at the seams but oh those summer nights
 Both Tell me more, tell me more

Exit main characters, curtain closes and children move FOC as it closes - the children establish feuding families plot FOC;

Sandy version:

Summer Nights

Danny Summer loving it was so great
Scarlett Summer loving I found a date
Danny Met a girl Sandy's her name
Scarlett Held my hand – life's not the same

Both Summer days drifting away but oh oh those summer nights

All Wella wella wella ooh

Boys Tell me more tell me more
 Did you get a good bite?

Girls Tell me more tell me more
 Is he scared of the light?

doo (g) ah ha (b) doo doo (g) ah ha (b) doo doo (g) ah ha (b) doo
doo (g) ah ha (b) doo doo (g) ah ha (b) doo doo (g) ah ha (b) doo

Scarlett
Danny
Scarlett
Danny

It turned colder that's where it ends
So I told her we'd still be friends
Then we made our true love vow
Wonder what she's doing now.

*Both
nights* Summer dreams ripped at the seams but oh those summer
All Tell me more tell me more.

Scene 3 (FOC):

Children move FOC - humans on one side and vampires on the other - facing each other

H/Lizzie: (loudly to his friend) Why do those vampires have no friends?

Vampires edge forward threateningly

H/Olivia: Because they're a pain in the neck!

Vampires bare their teeth, Human children cease up laughing

V/Amy: You're just jealous 'cos we're famous!

V/Mikey: Yeah! Want to join our FANG Club?

V/Jo: How do you join the Dracula Fan Club?

V/Amy: Send in your name, address and blood group!

Vampires laugh

H/Lizzie: Oooh, yeuch! You don't really suck people's blood do you?

Human children gather round as if interested

V/Amy: Danny says we should make friends with our neighbours and be nice to everyone

V/Mikey: Grandpa Dracula says that we'd be BATTY to give up the old ways!

H/Lizzie: So which is it? New ways or old ways?

H/Olivia: Fangs or no fangs?

H/Katie: Staying or running away?

V/Amy: FANGS for reminding me!

V/Jo: It's 'running away'!

Vampires chase the humans off stage

Dame re-enters behind them as they rush off:

Dame: Oh dear, the trouble's starting already - I really want them all to get on nicely for my Village Fair - I don't want any horrid falling out to spoil things!

In fact, I'm going to do something about it - I'm just on my way to the two schools we have here - St Vlad's College for Young Vampires and Hickling Comprehensive. It's my job today to explain to the youngsters about the Village Fair this weekend.

I've dressed up specially to please everyone - look! (*shows the 2 sides of her dress to audience - one is human/one is vampire-ish*) And, I don't want to 'count' my chickens but I'm hoping to bump into the lovely Count Dracula and get a quick bite - 'count' me in, eh?

Do you want to come with me?

Scene 4 (curtains open to black back-drop):

- Two school scenes which mirror each other (against a black back-drop with posters up etc.):
- The stage is split in half with vampires on the left (From audience view) and humans on the right
- Children bring on chairs with them - no desks - too cumbersome for props
- appropriate wall charts etc.
- spotlights are used to focus on each schoolroom in turn - fading up and down to mark change of scene
- make sure that Danny & Sandra never see each other (ie for audience benefit! - they don't really meet after summer until the country fair) - always keep their backs to each other/screen between the two
- or - close one curtain, then the other to screen off each half

Spotlight - begins with Danny and his vampire school children (Amy, Mikey & Jo):

Danny: Good morning, children!
Children: Good morning, Sir!
Danny: How are you all settling in to your new homes, then?
V/Amy: I know we're all vampires, Sir, but ...
V/Mikey: ... but the villagers, Sir ...
V/Jo: ... they all seem batty to us!

Shift spotlight on to Sandra and her human class (Lizzie, Olivia & Katie):

Sandra: Good morning, children!
Children: Good morning, Miss!
Sandra: Are you all managing to make lots of lovely friends with the new children across the valley?
H/Katie: Are you going batty, Miss?
H/Lizzie: We all know what they are, Miss, they're ...
H/Olivia: ... vampires, Miss!

Enter Dracula & Lady Cara:

 Strong/dramatic intro music for each character!

Toccata in Fugue for Dracula
(Lurch - frenzied miming to Dracula's Toccata intro music each time it's played)
????????? for Cara

They enter across the front of the stage from opposite directions. Cara enters first and stops just short of the middle (milk audience reaction to her appearance), then Dracula enters - meet in the middle - bow and curtsy stiffly to each other, then glare:

Cara: (haughty & dignified - in full drama queen mode) - I may not be able to stop you living in that castle of yours but just remember whose family sent you away last time - stay in that coffin of yours & leave us alone!
Dracula Hmmmm! Fangs for the memories! I haven't forgotten anything, but I do intend to remind you just how powerful I can be!

Cara: My family's ready to defeat you again - you haven't met my son yet, darling Boris - he's a clever boy, he's doing wonderful things with the chemistry set I bought him last Christmas!

Dracula: I'm a thousand years old - I was bold and strong before chemistry sets were ever thought of and after a thousand years of experimenting you daren't even imagine what I'm capable of! My family is here to stay!

Cara stares him down disparagingly

Cara: We shall see, we shall see.
Meanwhile, I'm here to check that my daughter, Sandra is teaching just the right message to the next generation of vampire haters!

Dracula: Hah! Almost something in common - I'm here to check that my son, Daniel, is teaching just the right message to the next generation of vampire victors!

Glare again, turn backs on each other and turn into the school rooms to watch for a moment or two- they take up posts extreme stage right & left facing into the middle of the stage towards Danny & Sandra who stand with their backs to each other centre stage (facing their respective parent).

As Dracula turns to take his place he glowers and insults the audience to provoke a booing response!

(both school rooms lit up) As they approach each school room:

Danny: Oh no! Here comes my father!

Sandra: Oh no! Here comes my mother!

(to begin with, teachers/pupils talk quietly as if getting on with normal business) as Dracula & Cara watch, each school room gradually falls silent and kids/teachers stare at them, worried.

Apparently satisfied, Dracula & Cara exit, at the same moment, with a pronounced flounce/cloak flourish.

As they exit the atmosphere lightens again ('Phew!' reactions from Sandra & Danny) - use lights to show cooling, silent atmosphere which then brightens up again

Spotlight on Danny and his vampire school children:

Danny: Anyway, children! Today, we're expecting a very important visitor and she's going to help us learn a little more about how we can all live together happily - vampires and humans - how ever batty they seem!

(The Dame: she is wearing a double outfit - she will stand mid-stage between the 2 classes - as she turns to the vampire class her dress will suit the vampires (ie black/silver/spiders' webs etc); as she turns to the human class we will see a different dress - pink, flowery or yellow and bright etc. This will help to focus the audience attention on the right section.)

Danny gestures to welcome Dame Gloria as she bustles on stage (she needs to keep the right dress showing for each scene!!!) - lots of exaggerated hand shaking and chatting to Danny (clearly pleased to meet him) - she turns her neck invitingly to him once or twice:

Dame: (to audience) Might as well get that bite in as early as possible!
Danny: (aside to audience & holding his nose)
There's rather a strong smell of garlic around here; I know that I'm a New Vampire but it's rather too strong - even for me!
Dame: (aside to audience) Do you know? I think he likes me! He's swaying quite alarmingly - perhaps my womanly charms have made him feel faint!
Danny: (aside to audience) I'm going to swoon soon, the garlic pong's so strong!

... as Dame flatters Danny, the children are sticking their tongues out and jumping around rudely behind her, vampire wings spread etc. Danny tries to stop them by gesturing over her shoulder etc. Finally, Danny manages to push the Dame away and she turns to the children who immediately quieten down:

Dame: Ah, what good children!
as she approaches each child, they hold their noses - approaching one child:
- hmm, nice sharp teeth, darling - lovely!
V/Amy: What do you call a short vampire?
Dame: I don't know dear - What do you call a short vampire?
V/Mikey: A pain in the leg!
Vampire child tries to bite her leg - Dame is frightened & moves quickly centre stage to the screen:
Dame: Carry on! Carry on! I'll just wait here & help where I can!

Spotlight on Sandra and her school children:

Sandra: Ah, good morning, Dame Gloria! Thank you for coming!
Dame: Good morning, children!
Dame bustles in amongst the children who all try and get out of her way.
Sandra: Now, settle down children - Dame Gloria is very kindly going to help us learn about our new neighbours!
H/Lizzie: Please, Miss! What's that smell?
Sandra: I think you'll find that that would be Dame Gloria's *lovely* garlic perfume children!
Children exaggeratedly hold noses etc.

H/Olivia: Teacher, teacher! What do you do when a vampire asks if you have one last request?
Sandra: Well, that's quite a sensible question, has anyone got any suggestions?
H/Katie: You sing a song!
Sandra: Well, possibly; what kind of song?
H/Lizzie: There were nine hundred and ninety nine thousand, nine hundred and ninety nine bottles hanging on a wall ...
H/Olivia: Teacher, teacher! Knock, knock!
Sandra: Who's there?
H/Katie: Fred!
Sandra: Fred who?

H/Olivia: ... are you Fred of vampires?
Sandra: Oh, really! Now, come on children! I know that all our history books tell us just how evil the vampires are but times are changing ...
H/Lizzie: What screams more loudly than a person frightened by a vampire?
H/Olivia: Two people frightened by a vampire!
Sandra: That's enough! If you can't be sensible we'll do some spellings to calm you down!
Dame: (to audience) I've got a good question too! What's the best way to talk to a vampire?
Audience: no response ...
Dame: On the phone!
Sandra: You're supposed to be helping!
Now, children! A little work on learning Lady Cara's new school motto ...

Spotlight to Vampire classroom, Dame turns to face the vampire classroom:

Danny: ... Well done, that's absolutely right children - times are changing and so we must change our ways ...
V/Amy: Please, Sir! Count Dracula says that, "meeting a new person is like going to a new restaurant!"
V/Jo: What does that mean?
Danny: He means that each new person he meets offers a new dining experience! That is just the kind of old-fashioned thinking we must move away from!
V/Mikey: Count Dracula also says that we should be mysterious ...
V/Jo: ... shadowy ...
V/Amy: ... exotic and foreign sounding!
V/Mikey: I know some foreign! Au Revoir!
V/Jo: What's that?
V/Mikey: It's 'goodbye' in French!
V/Amy: Oh! Arsenic!
Danny: What's that?
V/Amy: It's 'goodbye' in any language!
Danny: Alright! Alright!
Now, whatever we try and change we must still learn Count Dracula's school motto!
Here we go children! Repeat after me!

Blackboard (in front of dividing screen front of stage)

Dame stands in front of board - turning vampire dress appropriately.
- with a stick she traces the words of the vampire motto written on one side of the board (*cool/sinister lighting to build up atmosphere*):

Danny: When a good vampire succeeds ...
V children: When a good vampire succeeds ...
Danny: ... he is always feared by his victims.
V children: ... he is always feared by his victims.
Danny: He blends in to the darkness ...
V children: He blends in to the darkness ...
Danny: ... together with his faithful bat ...
V children: ... together with his faithful bat ...
Danny: ... both are perfect creatures of the night.

V children: ... both are perfect creatures of the night.

Lights go up on human school room:

Sandra: Here we go children! Lady Cara's school motto - repeat after me!

Dame turns to the human side and traces the human motto as above:

Sandra: The residents and neighbours of Hickling ...

H children: The residents and neighbours of Hickling ...

Sandra: Live in strength & superiority ...

H children: Live in strength & superiority ...

Sandra: ... over all their enemies.

H children: ... over all their enemies.

Sandra: With weapons and arms ...

H children: With weapons and arms ...

Sandra: ... they work in harmony ...

H children: ... they work in harmony ...

Sandra: ... to rule the world!

H children: ... to rule the world!

Lights go up on both school rooms simultaneously:

Danny & Sandra together:

... and very quickly, before you go children! Your spellings for this week
are ...

as they speak the Dame stands aside and heavily underlines the key words:

Danny: Good

Sandra: Neighbours

Danny: Always

Sandra: Live

Danny: Together

Sandra: In

Danny: Perfect

Sandra: Harmony!

 Brief - "I'd like to teach the World to Sing" - kids in background nod heads/sway in
harmony to the music

Dame: Nice idea but I don't see it working - do you?

Danny & Sandra together:

... have fun at the fair all of you!

Close curtains.

Scene 5 (FOC):

 Raven song - "Come Fly With Me" (a few bars only ...)

Raven carries a battered black suitcase with all kinds of travel labels on it - as he enters Rasputin shows it to the audience

Raven: Hello, Everybody! How are you all?
My name is Rasputin - dark, debonair but not quite as devilish as my namesake!

 Ra Ra Rasputin - few bars

Shows suitcase to audience

D'y' know, I've had a terrible time in this horrible little village since I arrived! - just because I work for Morticia, and do a little spying around for her, they all seem suspicious of me!

And I do try to fit in y'know! And, let's face it, I'm not the most frightening thing with black wings round here at the moment! Have you seen any of those vampires yet?

Anyway, every time I leave, I say, "I'm going now!" - you know. All friendly, like - and I hope that they'll smile and be nice but they don't! They just say, "and don't come back!" You wouldn't do that would you? Would You? Hah! I dare you!! Just try it!

I'm going now!

Audience: (audience response) And don't come back!

Rasputin: Is that the best you can do?! etc.

Ah, you're just as bad as the rest! But we'll see if you remember later!

Just now, it's time for you to meet Count Dracoolah - you wouldn't dare cheek him!

I'm going now!

Audience: (audience response) And don't come back!

Rasputin exits but then returns again immediately,

Rasputin: Was that really the best you could do?
I'm going, now!

Audience: (audience response) And don't come back!

Rasputin exits.

Scene 6 (Dracula's Castle):

*Short scene between Dracula, Danny & Verity - father/son/daughter scene
Curtain opens to reveal Verity on stage sitting over her crystal ball:*

Lurch plays the opening bars of Moonlight Sonata

Verity: Not now,Lurch!
Lurch: No, Miss.
Verity: Help me, crystal, crystal clear
What in Hickling should I fear?
For I am weak
Forever meek
The future, I wish to see

 *Toccata in Fugue intro music for Dracula*

Enter Dracula & Danny arguing (Verity cowers away from her father as he enters) Lurch is at the piano;

Dracula: Oh, Beelzebub protect me, how many times do I have to tell you? Group A tastes the best, it's like honey, rich & luscious; Group B is quite bland and doesn't keep well ...
Danny: Blood! Blood! Blood! That's all you think about father!
Verity: (On third "Blood") Oh! Blood (and faints).
At each mention of 'blood' Verity dramatically sways and finally faints.
Dracula: Of course blood...
Verity Oh Blood (*Verity faints again*)
Dracula: ... is all I think about! I'm a vampire - a real vampire, not like you wishy washy children - look at her swooning in the background at the very mention of that red stuff - pathetic! And you think tomato soup and Sanatogen is enough for you - you're wrong my son! Vampires need the real thing - red, fresh, sticky, dripping BLOOD!
Verity: Oh! Blood (and faints).
Dracula: Oh, for garlic's sake! You younger generation are wimps - useless, anaemic, vain and cowardly!
What respecting vampire has a daughter that faints at the very sound of the word ... blood.

Verity faints again and Danny helps her to her feet.

Dracula turns his back on them, arms folded & sulking

Lurch tries to play the opening bars of Moonlight Sonata again

Dracula: Not now,Lurch!
Lurch: No, Sir.
Danny: (trying to change the subject, he moves across to V)
Hey, V! You OK?
Can you get anything useful on that thing? We're on the wrong side of the valley to get Sky telly, too many shadows - can you tell me how Man U got on against Chelsea this afternoon?
(to audience)
Anybody else got anything you want checking?

Dracula paces around & then quickly closes these suggestions off - getting very exasperated

Verity: I'm so weak - the picture's so unclear ...

Dracula: Get her some of those iron tablets, someone!
Lurch! Iron!

Lurch: Yes, Sir!

Lurch takes an iron (out of a casket on top of the piano - rummages around as if there are lots of things in it - Mary Poppins), which he offers to Dracula - Verity looks horrified

Lurch: Like this, my Lord?

Dracula: Oh, bats' bottoms, may the blood of my ancestors give me strength!
She's flat enough already, without that!

Danny: (to audience) ... it creased you lot up though, didn't it?

Lurch: Right you are, my Lord!

Dracula: You've got to get your act together, you two!

You're always in before midnight; when I was your age, I was hanging round the churchyard until sunrise every morning!

Most parents have to tell their kids not to drink so much - you don't drink enough! And Garlic should make you scream, but you! You hardly even wince ...

Danny: This being a vampire thing really sucks!

Dracula: Isn't that rather the point?

Danny: Look, Dad! Things are different now ...

Dracula: Different, you think I haven't noticed? You wear shades and go out in daylight (Danny slicks his hair and preens himself) - it's an insult to the family!

Have you no idea just how much fun it can be, being a real vampire?

Terrorising humans, sneaking up on people, dressing up & doing the whole make-up thing! IT's FUN!!!!

Danny: picking up Verity

You just don't understand do you?

Dracula: I understand that a good bottle of Bordeaux or a nice claret is all very well once in a while - but - it - is - not - as - good - as - the - real - thing!

Danny: You may be a 1,000 years old but you must have been young once - let me do it my way! Times change - you need to catch up!

Danny slicks his hair and flounces off

Dracula: (to Verity) At least you have to do as you're told - as long as I can keep you here in the castle there's some chance we vampires will survive!

Dracula is looking increasingly restless & worried

Talking of which, the crystal ball survived the move then, did it? Still working? I'll be needing it if I'm going to get the better of that pink tinged imposter Cara Bartland.

Verity: I'm worried father. I'm seeing a young man, he's limping, I sense danger - he has a plan! I see a genius ... a chemistry set ... so much hair ... oh! and those eyes (voice emphasises horror ...)

Dracula: Oh, black boils, it's enough to make you turn in your grave (if only I had one ...) - The football scores would have been more interesting than that rubbish, girl!

You never have got the hang of that crystal ball, your mother should have taught you better.. Oh how I wish that you were a better vampire

Verity: But, papa ...

Phantom of the Opera (pantomime) duet - Dracula & Verity

- Lurch mimes from the piano
- One verse - V/ one verse - D/
-

'The Vampire of the Pantomime'?

First Verse

Dracula: Your crystal speaks to you

Verity: The Phantom's there

Dracula: Your mind plays tricks with you

Verity: You're not being fair

Dracula: Now listen Verity

Verity: I see him now

Both: The Phantom of the Pantomime is (not) here

Verity: He's here right now

second Verse

Dracula: Your Crystal lies to you

Verity: It wouldn't dare

Dracula: This power over you

Verity: I see him there

Dracula: Now listen Verity

Verity: I see him now

Both: The phantom of the pantomime is(not) here

Verity: He's here right now

MUSIC FADE

OR:

Your crystal talks to you,
Its power sings,
Your mind plays tricks on you,
Imagines things,
Now listen Verity
Your crystals wrong,
The phantom of the pantomime's not here,
Its all a con.

My crystal talks to me,
It does not lie,
The phantoms here with us,
We all could die,
Now listen dear papa,
My mind is clear.
The phantom of the pantomime is here,
We all should fear.

Dracula: I don't want to hear any more of this nonsense - is that clear?

Dracula storms off angrily



Toccata in Fugue exit music for Dracula

Verity: (hold up the crystal ball to give her reply emphasis - sulky /defiant reply

after he's gone)

Oh! Crystal clear!



crystal 'ping' sound

Curtains close.

Scene 7 (FOC as arm chairs are set up for next scene):

Raven enters FOC and just sits gazing at audience, occasionally pointing at someone and shaking his head, apparently noting names down in his book etc. (call someone up? Ask his/her name, ask a couple of questions, write down notes & send them back to seat)

From the other side Doug & Phil enter in a hurry, they see Rasputin, pull up short (bumping into each other) look horrified and speak to the audience:



Hitchcock intro theme for D&P

Doug: I get scared sometimes, do you ever get scared?
Phil: (& audience) Yes!
Doug: Do you really?
Phil: (& audience) Yes!
Doug: It's not good, y'know, not in a job like ours!
Phil: That's right - we work at the local undertakers - "The Morgue the Better!"
Doug: Anyway, let me introduce myself - My name is Doug!
Phil: Hello, everybody! My name's Phil!
Doug: Do you get it?
Phil: We're undertakers called ...
Doug: Dug & Fill
Phil: He digs the holes ...
Doug: ... and he fills them in!
Phil: People are dying to be buried by us ...
Doug: Mind you, our Mum - have you met her? Dame Gloria Garlic? She says the dead bodies and the graves and all that, she says they aren't the worst bit of our job, she says it's that ...
D & P: (together) MORTICIA!
Phil: She's our boss!
Doug: She's very dark!
Phil: She's very powerful!
Doug: She knows what she wants!
Phil: And she gets it!
Doug: She's very spooky!
Phil: She's always turning up when you least expect her!
Doug: ... which reminds me!
Phil: ... we get scared sometimes, do you ever get scared?
Doug: (& audience) Yes!
Phil: Really?
Doug: (& audience) Yes!
Phil: You're as soppy as we are then! Sometimes people creep up on us.
(both D&P nod and agree exaggeratedly on all these)
We don't like that. If you see anyone, or anything, creeping up on us, will you let us know?
Audience: Yes!
Doug: You don't sound very sure, will you?
Audience: Yes!

Doug: Good. If you see anything, shout "Watch out Doug and Phil!" Can you do that? Have a go!

Audience: Watch out Doug and Phil

Phil: Great! Now, I suppose we'd better have a practice, just to make sure. I'll just go over here, and when I turn my back, we'll pretend that someone's creeping up on me and you shout - "Watch out, Doug & Phil!"

Phil moves aside and turns his back, apparently whistling & carefree. Doug pretends to creep up & prompts the audience response but Doug shouts it out wrongly:

Doug: Watch out Dig & Fool!

Audience: Watch out Doug and Phil

Doug covers his mouth and giggles, Phil turns to audience & tells them off!

Phil: That was useless! Who on earth are "Dig and Fool"?! Try again! (to Doug) - you go this time!

Doug moves aside and turns his back, apparently whistling & carefree. Phil pretends to creep up & prompts the correct audience response:

Doug: (& audience) "Watch out Doug & Phil!"

Phil: (turning round startled and frightened) Where?! Oh, that was great! Now, don't forget to shout out when you really see someone will you? We won't be so scared then.

Doug: That'd be nice - y'know, one day we'll get away from here to somewhere nice, like ... er, Keyworth ...

D&P stand shoulder to shoulder with arms folded - relaxed and chatty

The curtains open a little way to allow Morticia to enter behind them with her arms raised over their heads (a sly smile fixes on her face as the following conversation develops)

Audience: Watch out Doug & Phil!

Phil: (to audience) Yes, yes! Very good, we've done that one!

Audience: Watch out Doug & Phil!

Doug: What? You mean there really is something behind us?

Audience: Yes! Behind You!

ETC.

They slowly look round and see Morticia looming over them, as they turn they cower down on to their knees:

Phil: (to audience) Oooo errrrr ...

Doug: (to audience) Thanks for the warning ...

Morticia lowers her arms, puts hands on hips and:

Raven: Allow me to introduce my boss and theirs, oh & boss of the whole village really, if the truth be known!

 (drum roll) The Beautiful!

(drum roll) The Magnificent!

(drum roll) The

Morticia: Ooooooh, do get on with it, Rasputin, darling!

Rasputin: MORTICIA!

Morticia: (to D&P) Now then, darlings - what are you doing here? Not having a 'coffin' break, I hope!

So, how has business been today? - any body called in?

These are such busy times - what with vampires in the area, the Hickling Village Fair coming up and dearest Boris to supply with spare parts - so many business opportunities - we're busy, busy, busy, you know!

But it's really no good at all, I can still only afford a skeleton staff! - we must do more if I am to be rich ...



Money, Money, Money - with DPR chorus

Morticia: Don't worry, darlings! I have a plan! We must start with the Count!

D&P: 1,2,3 ...

Morticia: No, you silly boys ... Count Dracula. Now hurry along, Rasputin will bring your orders ...

Morticia waves D&P off in one direction and gestures Rasputin towards her from the other. She whispers in his ear, he looks pleased and mischievous, returns to collect his suitcase:

Rasputin: I'll be going now!

Audience: And don't come back! (prompted by Morticia if necessary)

Rasputin exits:

Scene 8

Before the curtains open:

Morticia from FOC knocks on a large and impressive (but completely invisible) door



door knocking sound effect

Lurch: Yuuuuss?

Morticia: Good evening....may I see your master?

Lurch: I'm afraid my Master has been dead for a thousand years.

Awkward pause, Morticia looks at Lurch questioningly ...

Lurch: I'll just go and fetch him ...



Toccata in Fugue intro music for Dracula - as the curtains open

curtains re-open on Dracula's castle, there are now 2 large armchairs centre stage

- 2 big, high-backed armchairs, velvet fabrics/drapes and cushions

(Morticia is predatory during this scene - she needs to establish a control over Dracula. He needs her to collect new victims for him and daren't offend her. The 2 chairs will be used as props as they move around each other. Morticia gradually moves closer to Dracula, he moves away, slips off the edge of his seat, shuffles away - she is deliberately playing games with him!)

Morticia moves back stage as the curtains open and finds Dracula already seated (impressively) in his armchair.

Lurch plays the opening bars of Moonlight Sonata

Dracula: Not now, Lurch!

Lurch: No, Sir.....hmmm, you have a lady visitor, Master.

Dracula: (in very dignified fashion) Good evening, Count Gordon Brown Nigel Lawson Dennis Healey Norman Lamont Dracoolah at your service, Madam! (sweeping bow & then trying to get straight down to business)

Morticia: (delaying business on purpose) That's a very taxing name you have there...it must mean you can get your hands on lots of money!

Dracula: Indeed it represents generations of highly prestigious, blood sucking vampires.

Morticia: Indeedhow encouraging... (taking a seat)

Dracula: (also taking a seat) I had an uncle whose name was a conundrum - Count Carol Richard Whately Voordorman Dracoolah

Morticia appears very interested and moves closer

Dracula: (a little uncomfortable, he pulls back and away from her a little) ... but, he liked sleeping in the cellar most of all (improve this explanation?), so we just called him - Count Down ...

Morticia Countdown - ummmmm ...delightful

Morticia looks at audience (to share joke reaction?), then yawns (without Dracula seeing), moves ever closer to him which makes him slide down in his armchair - he ends up on the floor, then jumps up and stands behind the armchair turning it into a barrier between them.

Morticia: I can see it all sounds very impressive, but do these veeerrrry long names actually mean anything?

Dracula: Of course! (*gaining confidence again*) Most victims are pretty intimidated by the time you get half way through the introductions ...

Morticia stands up and sidles around the chair to stand close to him

Dracula: ... some are even begging you to get on with the biting, long before you've finished telling them who you are!

Morticia: I can see it all sounds very impressive, but do these veeerrrry long names actually mean your family is loaded?

Dracula: Of course! (*gaining confidence again*) I am of royal Transylvanian descent. We are not short of a vault or two ...

Morticia stands up and sidles around the chair to stand close to him

Morticia: Reeeeallyeven more encouraging, do tell me more, my dear Count?

Both are now moving back round to the front, Morticia leaning in and Dracula leaning back trying to avoid her. As Dracula reaches his chair again, he slumps into it and she drapes herself over the back of the chair

Dracula: We have inherited money in the familymy uncle Collishaw Dracula...he married into land. My great uncle Ginster ...now he married into a sandwich empire....and let's not forget cousin Faulks ...married into a fleet of rather noisy vehicles.

Morticia: You haven't got an uncle Faberge by any chance have you?

Dracula: No afraid not...however our family have also been rather lucky. There was Uncle Ernie...he won the premium bonds, cousin Vernon who scooped the pools and, of course, last but not least,...great uncle Woolley who won last night's raffle!

Morticia: Ummm most informative...you haven't by any chance got an uncle Lotto have you?

Dracula: No I am afraid not....anyway, I think perhaps it is time to discuss business, Madam.

Morticia: Indeed! What is your pleasure, Count Dracula, darling?

Dracula: It is many hundreds of years since I haunted this valley, many things have changed. It seems that you are the one person who understands a vampires ... er ... requirements?

Morticia: I see!

Dracula: And these requirements - would they be 'fresh' requirements or would our standard 'off the shelf' or ... er ... 'straight from the slab' produce suffice?

Dracula: Send me some samples and I will let you know ...

Morticia: Indeed, I shall..... I am sure you will not be disappointed ...dearest Count

(to audience - in an M&S advert voice & music )

This isn't just blood
This is rich, thick, clotting blood, oozing fresh from the foothills
of Hickling Pastures
Warm, deep, velvety, crimson nectar; hand-pumped from the
artery- juicy and nutritious
A truly plasmatic experience
This isn't just any blood
This is M and S blood

Dracula: M and S blood?
Morticia: Yes darling...Morticia and STIFFS!
Dracula: It sounds most comprehensive, most tasty!
Morticia: Oh, goody! - a full range of locally sourced, organic produce of the highest quality will be with you this very evening - just as the sun goes down!
 Shall I send my minions, or (*sidling up to Dracula*) shall I bring them myself?



Morticia sings 'Fever' (much to Dracula's discomfort)

- couple of verses - lyrics re-written?
- Still include pills during song? Maybe toss them to Lurch so that he can still use line below?
- Lurch click his fingers to this side stage?

Never know how much I love you, never know how much I care
 When you put your arms around me, I get a fever that's so hard to bear
 You give me fever - when you kiss me, fever when you hold me tight
 Fever - in the morning, fever all through the night.

Dracula: (note of panic returning to his voice) Lurch!
Nothing happens
Dracula: Lurch!
Slow plodding footsteps heard and he enters
Lurch: (producing bottle of paracetamol) Do you need these for madam's rising temperature, Master ?
Dracula: (handing Morticia the bottle) I suggest you take these and send your minions along to conclude business as night time falls
Morticia tosses the bottle disdainfully over her shoulder
Morticia: Whatever you say....darling
Dracula: Lurchshow the lady the door
Lurch: This, this, this is the door!
Dracula: Oh do shut it Lurch!
Morticia: It's been a pleasure my dearest Count....and I guarantee that you will be fully satisfied by nightfall! (exits)
Dracula: Lurch I feel I have had a close encounter of the third kind...where were you?
Lurch: Just seeing to my lady, Verity, sir - it appears that Master Daniel was sharpening his teeth and slipped - Miss Verity swooned at the sight of the blood, I'm afraid, My Lord.
Dracula: Oh, for Garlic's sake - not again!
Lurch: Will that be all, Sir? I could play a little something, Sir?
Dracula: Not now, Lurch.
Lurch: As you wish.

As the curtains close, Count D is seen collapsing exhausted into his armchair - Lurch bows Morticia out, she exits looking extremely pleased with herself and Lurch moves to the piano.

Scene 9 (FOC)

Piano dressed up in high gothic style with drapes and candelabra etc. Seated at the piano, Lurch begins to play 'The Moonlight Sonata'. He stops playing (but the music continues from a pre-recording) and begins to speak to the audience:

Lurch: The bells, the bells, the door bells! Always the door bells!
( door bell sound effect)

Insert monologue to audience (2 mins max.):

- *It's awful working for these vampires - sob story*
- *A bit of his own family history?*
- *The growing irritation with having to pick up/revive Verity every time someone mentions blood*

Scene 10 (Dracula's Castle)

Curtains open:

Dracula's castle is set up with a range of special effects:

- o a statue (someone in grey clothes)/a suit of armour - when D&P turn round it moves which confuses them each time (Charlie) - front stage right
- o portraits have faces which swing aside to reveal a hole that Munster faces appear through and talk to Doug & Phil (audience behind you opportunity) (Tom & Polly)
- o hand holes in one of the portraits with real pair of hands sticking through.
- o Verity sits gazing into her crystal ball, as still as a statue and apparently in a world of her own.

Rasputin settles side stage, Doug & Phil enter looking frightened.



Hitchcock intro theme for D&P

- Rasputin:** Here they come; two fearless warriors carrying out Morticia's orders without question. They've come to Dracula's castle to bring those samples he asked for, oh, and also to collect a large parcel - probably best not to ask what's inside it but it's likely to be coffin shaped ...
- Doug:** There are things going on round here we don't know about!
- Phil:** Don't be ridiculous!
- Doug:** There are! It's that Morticia, she's always keeping things secret!
- Phil:** That's silly! Go on, name one thing that's going on that we don't know about!
- Doug:** (looks confused)
- Phil:** You see, you can't!
- Phil:** Ooh, Doug - do you remember those old stories Mum used to tell us about this old castle?
- Doug:** You mean, about the portraits that talk to you and the statues that move?

Charlie starts in heroic pose with hands on hips; after above line he lifts right arm in an attacking pose

Doug & Phil think they may have spotted a change but aren't sure ...

- Phil:** Got it in one! You don't think they're true, do you?
- Rasputin:** (to audience)
We could have some fun here, boys and girls!
Quickly! Look inside your panto bags and see if you can find a little telescope - watch those paintings and statues carefully and give Doug and Phil a shout if you see anything!
- Doug:** There's one way to find out! We'll try and make some of them laugh!!!

- Choreographed sequence where brothers investigate portraits and statue:
- Polly - portrait one, Tom - portrait two & Charlie - statue:

- opening positions, Polly in portrait & Charlie in heroic pose, right arm raised (as above)
- Polly & Tom in portrait space - bold exaggerated reactions to Doug & Phil, whilst their backs are turned (laughing/hand over mouth etc., scratching of head ...) *Absolutely still & straight-faced when they look*
 - ❖ Joke 1: Why did Dracula go to the Doctor's? - Because of his 'coffin'!
 - ❖ During joke Polly first scratches her head and then laughs at the answer
 - ❖ D&P - did she laugh? I didn't see!
 - ❖ When D&P turn back, Polly is holding a telescope out to them
 - ❖ Oh thanks! That'll help! Then confused reaction ...
 - ❖ This is ridiculous!
 - ❖ Charlie lowers his right arm and whilst D&P examine the portrait he stretches out his left hand as if to tap Doug on the shoulder (sshhh gesture to the audience with right hand)
 - ❖ Audience shouts 'behind you'
 - ❖ As Doug & Phil turn round, Charlie grabs the telescope and quickly turns left hand gesture to a 'looking out to sea' pose
 - ❖ D&P reaction to his changed pose - decide to try & make statue laugh
 - ❖ As they do this Polly & Tom change places in the portrait
 - ❖ Joke 2: What street do ghosts haunt? - Dead ends!
 - ❖ No reaction from statue so they turn attention back to portrait
 - ❖ Charlie wipes his brow in relief and stands with hands on hips
 - ❖ Brief reaction from D&P - he moved, didn't he? I'm really sure this time ...
 - ❖ D&P notice that the portrait is now male not female
 - ❖ Joke 3: What does a vampire eat for breakfast? - Ready Neck!
 - ❖ Whilst backs are turned Tom laughs etc and then returns to stillness
 - ❖ D&P - oh, this is ridiculous! We know they're moving, we just can't prove it - & you lot (audience) are no help! It's just plain spooky in here!

- Closes with:
 - Tom waves and exits portrait, replaced by blank/black space with a message like "gone spooking" across it (aka open/closed signs or "gone fishing" idea).
 - Charlie/Statue steps off his plinth, waving to audience and exiting.
 - Final exasperated reaction from D&P

D&P are now left alone on stage with Verity who sits up, stretches a little and then continues to gaze in to the crystal ball.

D&P stare at her in disbelief and Rasputin giggles rudely!

- | | |
|------------------|--|
| Doug: | (to Rasputin) Great help, you are! Is this one real or just another statue? |
| Phil: | You're so stupid! Of course it's a statue - even a magical moving statue could never be as pale as that! |
| Rasputin: | Prod it and see then! |
| Doug: | You do it! |
| Phil: | No you! (repeat) |

They push each forward step by step, arguing as above - ie. Doug places Phil in front of him then, with the next step, Phil is put in front etc. Repeat 2 or 3 times until in touching distance of Verity.

Just as Doug puts his finger out to touch her, she turns her head and looks straight at them. They both jump and run back, cowering.

Phil: She's real! Skin, bones, blood! As real as you & me!

Verity: Oh dear! Bloooooood ...

As the word 'blood' is mentioned, Verity faints.

Lurch: (from piano - without getting up - yawns, fed-up with constant interruptions! Stamps up & down on the spot - pretending?)

 **Lurch approaching footsteps**

Coming, Madam!

Doug: No! No! It's OK!

Phil: We can manage!

Doug: Don't worry!

 **Lurch retreating footsteps**

Phil: Phew, that was close ...

D&P drag Verity to the centre of the stage and try and revive her. They pull her to her feet and gradually she comes round, pushes them away and brushes herself down with dignity.

Verity: You work for Morticia, don't you?

D&P look at each other doubtfully then own up with exaggerated nods

Verity: I need you to get a message to her, urgently - she's the only one I can trust!

Rasputin: (to audience) Well, that's a novel idea! Morticia helping someone other than herself!?

Verity: Tell her that I'm seeing dangerous things in my crystal ball ...

Doug: Danger ...

Phil: Ball ...

Verity: Tell her that the human scientist is building a monster ...

Doug: Scientist ...

Phil: Monster ...

Verity: Tell her that I think disaster is on its way and we must catch him!

Doug: Disaster ...

Phil: Catch ...

 **Toccata in Fugue music for Dracula**

Dracula: (From off stage, suspicious & on the verge of angry)

Verity! Verity!

Who are you talking to?

What are you saying?

Dracula sweeps on stage and Verity cowers back to her crystal ball, looks at him fearfully and then whispering to D&P as she begins to withdraw:

Verity: Please don't forget! Get the message to her!

Dracula: Don't talk to these minions, Verity - they are beneath you in every way!

Looks threateningly at/pretends to bite D&P:

Unless of course you are thirsty ...

Leave us quickly, Verity, I have business to do!

Exit Verity

(to D&P) You have come from Morticia?

They nod

Then follow me!

Dracula exits with a flourish!



Toccata in Fugue intro music for Dracula

Doug: What was the message, can you remember?

Phil: Yes, yes, it's OK - I can remember it!

Doug: Well?

Phil: She said - tell Morticia that a monstrous scientist wants to catch his disastrous ball ...

Doug & Phil: What?

They shrug shoulders and exit to follow Dracula.

Rasputin: Interesting! Poor little Verity is wasting her time - my mistress won't stop Boris making his monster - it's far too profitable!

Anyway, keep watching and you'll see just what kind of a lovely fellow Verity has warned us about and whether the warning did any good!

Anyway, you lot! I'm going now!

Audience: ... and don't come back!

Curtains close

Scene 11 (FOC):

Enter Boris, stage right - skulking. There's a puff of smoke and a bang in the background just before he appears and he is brushing himself down as he enters. Boris peers around piano, checks through centre curtain etc.

- very exaggerated gestures in this scene to emphasise spy/secrecy theme

Rasputin is sitting to the side stage left:

Rasputin:

You'll have to try harder next time - I'm back already!
Look here, in this book - it says;
(to audience & reading from his book - *Blind Date* style)
... that this is Boris, that he's a scientist and that he's up to no good!
Well, that much is obvious already - don't you agree?

Boris Minor has followed Boris on stage (BM give a count of 12 before entering after Boris, to allow audience to get used to Boris skulking before BM begins to imitate) and has been (soundlessly) mirroring each of his movements from about 3 or 4 feet behind him

Boris:

stops looking/skulking, turns to audience:

I promised my rose-tinted, candy floss Mother, Lady Cara Bartland, that I wouldn't keep any more secrets from her (pause) but sometimes I lie ...
(impatient)

Where's Morticia? She's late and I told her not to be late!

Rasputin:

(to Boris)

Good grief, Mate, I've seen some things in my time - but what on earth is that?!

Boris looks down behind him, at his shoes, wipes the back of his trousers etc as if he might have trodden or sat in something unsavoury & Rasputin has spotted it

Rasputin: Not on you, you fool, behind you! (pointing at Boris Minor) What's that?

Boris spots Boris Minor and pulls her proudly towards him:

Boris:

Well, I was working in my lab late one night when I created something quite marvellous. I just grabbed a test tube, put in a little bit of this and a little bit of that and a bit of the other and HEY PRESTO let me introduce my clone, Boris Minor!

*Boris and Boris Minor mimic each other's actions in a short routine
Boris spots Morticia about to enter,*

Boris: Ok, Ok, stop cloning around now!

Boris looks rather ashamed of being caught messing around and pushes BM off stage before Morticia sees her.

BM exits despondently.

Morticia enters nonchalantly

Morticia: Oh dear, darling! Another accident in the laboratory, I see ...

(she traces the line of a new cut that has appeared on his cheek)

Boris: *(shaking her off, defensively)*

It's my new plans for a fully automatic cow muck scraper - I slipped over in the sample ...

Boris Minor enters pushing a scraper, and then stands to attention.

Morticia: Oh, my goodness, what a strange little man, he looks just like you, Boris!

Rasputin: It's a clone, Madam - just like him in every way!

Wiring's loose and nothing fits properly ...

Boris: How dare you, it's poetry in motion, it's Vorsprung Durch Technik! It's ...

Rasputin: ... it's making strange whirring sounds and is about to break ...

Morticia: Well, I like the idea! Would it be expensive? Perhaps such a machine

could replace my incompetent assistants, Doug & Phil?

Boris: But, of course! With a few modifications, here and there, up and down, I'm sure ...

Boris pulls out an alarmingly larch spanner (etc?) and begins to tweak and prod as if making adjustments

Boris Minor sets off round the stage, turning in circles and bumping in to things

Rasputin: ... it's making strange whirring sounds and is about to break ...

Morticia: It could be next year's most wanted Christmas present ...

Rasputin: ... it's making strange whirring sounds and is about to break ...

 *There's a sudden loud whirring sound and an alarming clunk, BM suddenly stands to attention and a large spring appears. Boris hastily throws a sheet over the broken Boris Minor:*

Boris: But none of that's important at the moment ...

Morticia Indeed! This is all very exciting, you know - being called out to secret little places for secret little conversations!

Boris: Secret - exactly! Could you keep your voice down a bit?

Morticia: *(in a loud whisper)*

Sorry, Boris! How can I help?

Boris: OK, good! That's better - can we agree, *(large wink)* you can't ?

Morticia: Can't what?

Boris: Can't help!

Morticia: Ah, intriguing - is this part of the secrecy bit?

(Boris nods, shiftily)

Pray continue!

Boris: You know I'm not allowed to use real people in my experiments?

Morticia: I do, Boris!

Boris: *(looks around suspiciously)*

Well, I don't (*large wink*) need these parts very urgently!

Boris hands Morticia a rather grubby, crumpled piece of paper which she handles with distaste but takes anyway

Morticia: Shall we say, unnaturally fast?

Morticia mimes throat cutting but Boris looks horrified (he's not sure he wants to be involved in the messy bits ...)

Boris: I'm not sure about that ... but I must get finished before the end of the Fair weekend!

Morticia: Hmm, fast then!

Morticia examines the grubby piece of paper with exaggerated distaste

Morticia: Darling, I'm used to handling some unsavoury objects in my line of work, but this is simply too much - what is this smudge here?

Boris examines it carefully:

Boris: Ah, sorry! That was the chicken - I don't think you want to know more than that ...

Morticia: Ah, well - clearly a very good secret letter since I can't read it ... Perhaps you'd better give me some clues?

Rasputin removes the sheet from Boris Minor

Boris Minor: I've had a HAND in all this! Now, I don't want to put my FOOT in it but my EARS were burning

Boris: Not too many clues, Minor!

Boris Minor: My LIPS are sealed!

Boris: Look, this is really top secret stuff! If my mother finds out before I'm finished I'll be needing spare parts myself!

Boris replaces the sheet over Boris Minor

You'll just have to work the rest out from the letter!

Morticia: Hmm, yes, of course!

Well, Boris! (*exaggerated wink*) I can't help you!

Boris looks shocked and the realises it's part of the secrecy act and then looks pleased (lowers voice) I'll particularly not help you, if you meet me behind the churchyard at, say, ten past midnight?

I think you should leave now! Although, of course, you've never really been here and, er, (*laughing*) neither have I!

Morticia: Nudge, Nudge!

Boris: Wink, Wink!

Rasputin: Say no more!

Boris exits, still looking worried about being seen.

Morticia: (to Rasputin) I say! This secrecy business is pretty clever, eh?

Exit Morticia, examining Boris's list thoughtfully - she could hint at content of list by pointing at an item and then touching her hand/leg etc

Rasputin: (to audience)

Definitely up to no good, folks!

I really don't trust Boris and his experiments - they're always going wrong! And why do you think he needs Morticia's help? What do you think was on that list? I'm off to find out!!

I'm going now!

Audience: ... And don't come back!

Scene 12 - Country Fair set:

Open Curtains

Village Fair scenes (10 mins - very busy, snappy, lots of movement):

- Fair scenes structured by a crowd (Munsters and children) milling around, characters changing hats/props etc to ring the changes, general chatting, roll-up, roll-up etc.



crowd sound effects

- Movable props back of scenery to give impression of changing/walking through the Fair
- Every so often they move aside to make way for each cameo scene in turn

Crowd characters:

- Stay on stage throughout/milling around etc
- Andy, Philippa, Dame, Rasputin
- Polly, Tom, Charlie,
- Lizzie, Amy, Olivia, Katie, Mikey, Jo,
- Charlotte, Alysha, Ben

Intro to Country Fair:

Enter Dame Gloria:

Dame enters carrying Country Fair props:

- ❖ fluorescent jacket which she gives to someone in audience -

Dame Gloria: You be Eric & put these signs up will you!

And you as well, (Munster called in) - put these up too!

- ❖ Signs for toilet/car park etc put up

- ❖ Dame also brings in and arranges a May Pole around one of the pillars

Dame Gloria: Oh, my! Busy, busy, busy!

Dame Gloria sees Lady Cara and ushers her in with Miss Prim following closely behind.
Miss Prim is carrying a large pair of scissors and a large notebook.

Lady Cara: Now come on, Miss Prim! Keep up! Keep up!

Dame Gloria: Oh, your Dameship, it is so good of you to open the Fair for us again this year - I know just how much all the villagers look forward to your little speeches ...

Miss Prim looks aghast and Dame Gloria winks to audience

Lady Cara: Oh, yes, of course! One must take up one's responsibilities when one is such an important member of the community.

Dame Gloria: Of course, your Dameship! We all thoroughly enjoy your lovely books - they're (rolls the 'r's dramatically) Sooooo ROMANTIC! Sooooo READABLE! (To the audience) Sooooo REPETITIVE! - exactly the same story every time (yawns exaggeratedly)

Lady Cara: Well, you know! The Queen was saying to me just the other day ...

Dame G looks amazed and impressed ...

Dame Gloria: What you mean ... ?

(does a mimed impression of the Queen, crown/handbag/wave etc)

Lady Cara: ... Yes! That's right! Darling Elizabeth, Monarch of our beloved realm! She said to me, "Cara, my dear! I don't where you get your ideas from but I simply adore all your books ..."

Dame Gloria: Really? Did she say "adore"?

Miss Prim: stage whisper to Dame but audible to audience:
Not adore - a bore!

Lady Cara: It was during afternoon tea, just last week, that she was saying that she just can't wait to pass my books on to all her friends absolutely as quickly as she can!

Miss Prim: (to audience) ... probably before she's read them if she's got any sense!

Crowd begins to mill in and around waiting for the opening

Suddenly Lady Cara strikes a dramatic pose!

Lady Cara: Oh dear! I feel another story coming on ...
Quick, write it down ...
He's ... Tall! ... Dark! ... Mysterious! ...

Dame Gloria: Well, that's original ...

Lady Cara: She's ... Lost ... Lonely ... Searching ...

Dame Gloria: Nothing new there then ...

Miss Prim scribbles madly then realises that everyone's watching;

Miss Prim: Lady Cara? Lady Cara? I think it's about time for the opening and your little speech?

Lady Cara becomes suddenly very businesslike - hands her dog leads to Miss Prim who hands her a long scroll/thick bundle of papers. The crowd & Dame G look horrified as she begins to shuffle through the pages in preparation;

Lady Cara: Oh really, Miss Prim! This is my acceptance speech for the 'Romantic Writers' best novel of the century, best novel in the world and best novel written by a large elderly lady who wears pink all the time' awards - that's not until next week! You've brought the wrong script!

Everyone looks relieved and slightly bemused

Dame Gloria: (to Miss Prim) That's amazing! How does she know she's won all that lot?

Miss Prim: She doesn't - but would you like to be the one who tells her she hasn't?!

Lady Cara: Never mind! Here we go anyway!
Ladies and Gentlemen! It is my great pleasure (as the most superior and quite clearly the most important person here) to announce the Hickling Village Fair - OPEN!

Lady Cara reaches for the scissors, Miss Prim drops them, retrieves them and finally Lady Cara cuts a ribbon held by two of the crowd across the stage.

General round of applause.

Once the ribbon is cut, Lady Cara and Miss Prim move back into the crowd; she greets people and shakes hands regally with everyone - as she moves across stage Count Dracula enters.



Toccata in Fugue intro music for Dracula - off-key, to reflect his discomfort!

Dracula sidles on stage uncomfortably from front of curtain - he is wearing sunglasses and is clutching a large bottle of Factor 200 sun cream. As he appears he approaches the audience first:

Dracula: (peers over sunglasses in to audience) Ah, yes! You lot again - wait until after dark when I don't need these anymore (sunglasses) and I'll be back to choose my next 'best friend' from amongst you! (works up a booing reaction) - but just now, I'm busy; **a little gentle aristocrat baiting is needed ...**

As Dracula turns he encounters Lady Cara on her exit walkabout;

Dracula: (sneering) Nice performance! Your public clearly appreciate your sugar-coated nonsense.

*Miss Prim cowers nervously behind Lady Cara
The crowd freeze frames (exaggerated/fixed poses) to watch the encounter:*

Lady Cara: (Cara lifts his sunglasses and Dracula flinches painfully)
– Too bright for you, eh? How feeble!

Lady Cara turns her back on him and exits

Dracula: Oh, you can be rude to me now but I bide my time! My patience won't last forever. A little more blood and I'll be strong again - then you'll show me some respect!

Dracula sweeps off stage (audience boos) and the crowd hesitantly come back to life before continuing as normal.

Part 1:
crowds part;
(Escapologist - appears 2/3 times can't get out of his chains ...)

Munst/Andy: Munster 1 to really wind up the expectations with the intros - Old Time Music Hall style
Roll Up! Roll Up! For the erudite, the eerie, the empathetic Eddie the escapologist - here for your delectation and delight!

Enter escapologist (Tom) with chains, he is theatrically wrapped up in them and then begins to struggle to escape, the crowd lose interest and begin milling around again. He staggers off.

Part 2:
crowds part;
Put the muzzle on the donkey competition

Munst/Andy: Roll Up! Roll Up! This year only!!
Come and have a go! Roll Up! Roll Up!

Put a muzzle on the donkey competition!

OK, maybe not ...

Enter the escapologist (Tom), still struggling with his chains, crowd look interested briefly and then shrug shoulders and continue milling around

Part 3:

crowds part;

(Strong Man (Charlie) smallest child (Alysha) picks up *dumb bell* and walks off with it);

Munst/Andy: Roll Up! Roll Up! For the stupendous! The startling! The sinuous ... Stan the Strongman!!!!

Strongman (Charlie) flexes his muscles, full miming act for benefit of audience – build up some reaction ...

Munst/Andy: ... and there you have it ladies and gentlemen, the Scintillating Stanley!

Strongman (Charlie) puts down his dumb bells, takes a bow and begins to exit. Seeing that he's left them behind a child (Alysha) from the crowd runs forward, picks them up (easily!) - bows to audience, does a bit of an act before Stanley grabs them back and exits hurriedly ...

Part 4:

crowds part;

Danny enters pushing the (still entangled) escapologist (Tom) in front of him;

Danny: ... no, look! If you do it like this ...

Danny disentangles the escapologist who then turns to him gratefully

Escap/Tom: I don't how to thank you enough - you've done more to help me than any of these miserable humans have in years! I'm glad you lot are back if you're all this kind!

Danny: Think nothing of it! Just don't try any of those high wire or deep water escapes until you've practiced this one a bit more!

Exit escapologist

Danny: (to audience) Are you enjoying the Fair? Is it usually this good? I'm really hoping I might be able to fit in so that no one notices we vampires are different. I just hope they didn't notice Dad hanging around the blood donor van, though ...

There are some really great people around - don't you think? I just need to tidy up the hair a bit - want to look my best for all the girls, after all! (to member of audience) What do you think? Could you fancy me? Teeth don't put you off too much?

Look! This is definitely the new style, don't you think?
Gets out his comb and starts to slick back his hair.

You have a go too! Look in your bags and you'll find a comb just like mine - anybody want to come out here? I'll show you how it's done!

Banter with audience

Munsters join in from behind

*Bearded Lady tries combing her beard
Hands greasy, tries to shake hands with someone - yuk!
Get everyone in the crowd/audience to comb to the left (synchronised) &
then to the right - try getting faster and faster ...*

Danny: Fang-tastic! Fangs for your help! I'm ready for anything now!

Crowd begins to mill around again.

Part 5:

*crowds part;
Blood Donor Service*

Munst/Andy: Roll Up! Roll Up! Roll-up your sleeves for the Blood Donor Service ...

 *Hitchcock intro theme for D&P*

*Enter Doug & Phil in clumsy disguises - white lab coats & false moustaches/beards.
They carry a large placard:*

- Give Blood Today
- Give Generously
- Give 2, Give the 3rd Free

Phil: (to audience) Hi, everyone!

(pulling aside beard) Look, it's us!

Doug: Morticia needs some blood samples - we've got to get as much as we can!!!

They set up their stall by standing the placard between them as a screen & getting out a large box with switches and levers on it

They pull in their first 'volunteer' (POLLY) from the crowd

Phil: (to first passer-by) Good morning, Madam, come this way, please!

Doug gets out a *small (-ish!) syringe* and holds it up proudly

Doug: We can use this small syringe - it won't hurt much at all ...

Passer-by: Well, I suppose that would only be about a finger full ...

Phil pulls out a *larger syringe*

Phil: Or there's this one - this will only hurt a little!

Passer-by: Oooh, I'm not sure! That could be a whole armful!

Doug pulls out a *huge syringe*

Doug: Or this one - it'll hurt a lot but it'll be all over in seconds!

Passer-by: You must be joking, I'd have nothing left at all - I'm off!

Passer-by exits back in to the crowd hurriedly

Phil: Perhaps, next time, we won't show them the syringes ...

They pull in their second 'volunteer' (CHARLIE) from the crowd

Doug: Good morning, Sir!

Pulls out a long scroll

Have you travelled to any of these places recently?

Passer-by: (reading) Upper Broughton, Long Clawson ...

(fades and mumbles as traces the list with finger)
... just Kinoulton!

D&P: NEXT!
Push the passer-by off

They pull in their third 'volunteer' (TOM) from the crowd

Phil: holding up a series of cards
Have you had contact with any of these categories recently?
Doug: Cows?
Phil: Ducks?
Doug: Donkeys?
Passer-by: (down cast because thinks he'll be rejected)
Yes, all of those!
Phil: Great!
Just go behind the screen, please!

Thumbs up to audience

Dracula approaches the blood donor stall,

Doug: (quaking)
What happens when the vampire visits the blood bank?
Dracula: (reaches behind the screen & picks up a *bottle of blood*)
He makes a withdrawal!

Exit Dracula

Phil: (to passer-by) Right, well! Are you ready round there?

 sound effects - inflating

Passer-by nods; D&P prepare buttons, levers and switches, make lots of reassuring noises to their patient ...

Doug: How's it going?
Peers over screen
Doug: Oh, my goodness, is that supposed to happen?
Large inflating head/body appears above the screen

Phil: Quick, quick! Press the other button!

General chaos

Doug: Try the lever - oh, no!
Etc. etc.
Passer-by waddles away fully inflated! **HOW DO WE DO THIS!!!!**
Phil: You silly clot!

They pull in their fourth 'volunteer' (ANDY) (has a very red complexion) from the crowd

Doug: Straight in this time!
Phil: Behind the screen, that's it!
Doug: Ah, you have nice rosy cheeks - nice and ... er ... full of blood!
Phil: (to passer-by) Are you ready round there?

Passer-by nods; D&P prepare buttons, levers and switches, make lots of reassuring noises to their patient ...

 sound effects - inflating/deflating/suction/water in a bucket

Doug: How's it going?

Peers over screen



sound effects - inflating/deflating/suction/water in a bucket

Doug: Switch it off! Switch it off!

Phil: Ooooops!

A small child (BEN) walks round the screen - shrunken version of the adult that went in!

Doug: Just go and get your tea and biscuits, dear!

Phil: Have an extra custard cream to build you up!

Doug: How long before he grows back to normal size do you reckon?

Phil: No ideal! But I think it's time we were out of here!!!

D&P wrap everything up and exit rapidly

Part 6:

crowds part;

(Bearded Lady (POLLY) - a child twangs her beard which hurts)

Munst/Andy: Roll Up! Roll Up! See the famous bearded lady - never before has the village of Hickling had its fancy tickled by such a hirsute horror!

Bearded lady parades around a little

Small child approaches and tugs at her skirts, she looks down pats his head, shows off her beard - child reaches up & twangs the beard painfully;

Bearded L: Ouch! You little horror ...

Chases child into crowd, crowd resumes mingling amidst giggles and pointing fingers at retreating bearded lady.

Part 7:

crowds part;

- in the background is a 'tunnel of love' back-drop

Enter Danny and Sandra from back stage, they mingle with the crowd. They work their way forward greeting people and clearly enjoying themselves until they are backing towards centre/front stage. The crowd parts to give them room (Tunnel of Love is visible behind them) and they turn simultaneously to find themselves face-to-face for the first time since they parted in the summer.

Sandra: Danny!

Danny: Sandra!

Sandra: Where did you appear from?

Danny: I've just moved in ...

Sandra: ... and to see you in daylight too ...

Danny fiddles uncomfortably with his shades

Danny: It's so good to see you!

Sandra: It's so good to see you too! Why didn't you call me?

Danny: lots of hair combing and uncomfortable Danny style strutting ...

Well, you know - I er ... and ... er ... my father, he's ...

Sandra: ... a vampire! Did you imagine I'd never guessed?

Danny: You knew all along?

Sandra: Oh, come on! Always meeting after dark, never going for a pizza, always combing your hair but never looking in a mirror!

Danny: And you don't mind?

Sandra: It'll be you who minds when you find out who my mother is ...

Danny: I don't care who your mother is!

Sandra: And I don't care who your father is!

They rush the names out in embarrassment ...

Danny: Count Dracula!

Sandra: Cara Bartland!

Danny: Oh, dear!

Sandra: Oh, dear!

Danny: Look, it doesn't have to matter, does it?

Sandra: No, of course not, I'm just so pleased to see you again!



brief love song - I've Got You Babe

Enter Dame between them:

Dame: Not now, my dears - look who's coming!

Enter Lady Cara and Dracula from opposite sides

Danny: Oh, no! Here comes my father!

Sandra: Oh, no! Here comes my mother!

Parents take up post, threateningly, behind their respective offspring:

Lady Cara: Sandra, what do you think you're doing talking to this blood-sucking, bat-faced interloper!

Sandra: Mother! You can't talk like that! Apart from anything else, it's not politically correct - they're not 'blood-sucking', they're 'daylight-challenged' or, possibly, 'creatures of the night' and, well, from a personal point of view, 'terribly good looking' - not bat-faced!

Dracula: ... and you, my boy! What are you talking to this creature for? You shouldn't play with your food! Or even talk to it if you can avoid it! Come with me, immediately!

Takes Danny by the shoulder to pull him away

Lady Cara: You too, child! 'Daylight challenged' or 'bloodsucking' it makes no odds to me - you will never - and I repeat - NEVER! have anything to do with this family again ...

Takes Sandra by the shoulder to pull her away

Out of hearing of parents:

Danny: We'll meet again!

Sandra: Tonight!

Danny: At the Ball!

Sandra: I'll be there!

Close curtains

Scene 13 - FOC:



Toccata in Fugue intro music for Dracula

Enter Dracula.

Dracula: How disappointing, all these lovely meals to tempt a vampire and I find my son is just playing with a snack. He should be here, with me, we could gorge ourselves on your necks.....

Charlotte cue: start stepping out on "He should ..."

From behind the piano a small, cloaked figure appears - a sausage roll is thrown at Dracula. It hits him, he turns - can't see where it came from, responds angrily, picks it up;

Dracula: The bells of fear, what was that, a sausage roll? Strange ... Anyway, I need to strengthen my vampire family. I need some new blood, new recruits, it's just a little bite on the neck and you can become a vampire..

Charlotte cue: start stepping out on "... new blood..."

From behind the piano a small, cloaked figure appears - an egg sandwich is thrown at Dracula. It hits him, he turns - can't see where it came from, responds angrily, picks it up;

Dracula: An egg sandwich? What's going on round here? You are already half way to becoming a vampire, you have your fangs in your bag, feel free to bite the neck of the person nearest to you ... I'll show you how to do it - audience interaction - work out a cue for Charlotte

Charlotte cue: start stepping out on "... ??? ..."

From behind the piano a small, cloaked figure appears - a chicken drumstick is thrown at Dracula. It hits him, he turns - can't see where it came from, responds angrily, picks it up;

Dracula: A chicken drumstick? I am beginning to get really annoyed now!!! Now where was I, yes doing some neck biting training... Now you sir / madam you look a healthy specimen, you look like a three course meal for me ... just one small bite, Etc. etc.

Dracula: Well, well, well. (to young member of the audience) Better than I expected, some young fresh blood, hardly used .. a tender succulent specimen .. almost a Jamie Oliver special meal

Charlotte cue: start stepping out on "... tender succulent ..."

From behind the piano a small, cloaked figure appears - a pineapple/cheese cocktail stick is thrown at Dracula. It hits him, he turns - can't see where it came from, responds angrily, picks it up;

Dracula: Show yourself! Show Yourself! (*looms up with arms & cloak spread*)
Do you have any idea who I am? I am the Prince of Darkness, the vampire
who commands the hounds of hell! I am ...

Charlotte cue: start stepping out on “Do you have any idea ...”
From behind the piano a small blond figure emerges:

Buffet: Oh, yes, I know exactly who you are!
Allow me to introduce myself (*presenting a tray of buffet food*)
- I am Buffet, the Vampire Slayer!



Toccata in Fugue music for Dracula

Dracula: You dreadful child, how dare you try and slay me. I have the likes of you
for my supper - or even a starter

Dracula roars in fury and picks up Buffet as if to bite the neck ...
Danny enters just in time;

Danny: Dad, stop that, you shouldn't be eating snacks between meals, it spoils
your appetite.

Dracula puts down Buffet, who, petrified, turns and runs off stage.

Danny: Are you ready for tonight, father?
Dracula: For this ridiculous Monsters' Ball you've arranged eh?
Danny: Look, it's a really good way of making friends and settling back into the
neighbourhood ...
Dracula: The only good thing I can see is the chance to check out the local dining
opportunities ...
Danny: Don't you dare!
Dracula: Dare? We'll see! That awful Bartland bunch aren't coming are they? I
won't have that pink monstrosity anywhere near my castle, do you
understand!?
Danny: Don't worry - she feels just the same as you do on that score!
(to audience)
More's the pity - how will Sandra and I ever be together when they fight
like this all the time!
(To Dracula) Be ready to greet the guests at 9!
Don't let me down, father!

Exit Danny

Dracula: He's a wonderful son but he just doesn't appreciate the joys, the
wonders, the power of being a vampire!
Don't you agree, Lurch?!



dramatic piano music - Toccata in Fugue?

2 Munsters appear either side of Dracula - he raises his arms dramatically - the lights go down and back up again - when the lights go up (music pauses) the Munsters are seen holding an empty cloak which is allowed to drop to the ground ... (music begins again) - light go down & Munsters exit (unseen). Lights go up again - crescendo close to music.

Scene 14 (Dracula's Castle):

Open Curtain

Rasputin: So, here we are! Darkness has fallen! We're in a vampire's castle - nothing too much to fear then ... The clock has struck 9!



clock strikes 9 or Rasputin chimes it himself quickly with a hand held bell?

Rasputin: ... well, now it has!
The residents of Hickling are all glammed up in their monster costumes for a Masked Ball!

Guests begin to enter, as the Dame enters;

Rasputin: Some of the costumes, it has to be said, are quite an improvement on the originals!

Dame has come forward to show her costume to the audience - clips Raven round the ear for his cheek ...

Rasputin: There's a better turn out than usual, I see! Yes, 1, 2, 3 ... more than last year, already!!

The guests parade forwards in turn to show their costumes

Rasputin announces each in turn:



piano accompaniment (include Toccata for Dracula as he enters)

- ❖ Dame Gloria Garlic & Daniel Von Dracula (junior)
- ❖ Madame Morticia & My Lord the Count Dracooolah
- ❖ The Mummy Family (Tom, Polly & Alysha) - Daddy Mummy, Mummy Mummy & Baby Mummy
- ❖ A Ghost (Mikey) who, oops, can't walk through walls ...
- ❖ And Ladies and Gentlemen, Boys and Girls - The Invisible Man!
Look, there he goes!
Did you miss him?
What do you mean, you didn't see him?
It cost us a fortune getting him here tonight and you didn't even see him?!
- ❖ **The rest of the dancers come in full masks/costumes (miscellaneous monsters!!)**
- they form a semi-circle around the back of the stage
Miss Prim, Doug & Phil, Charlie, Lizzie, Amy, Olivia, Katie, Charlotte

Dracula: Would anyone like to dance the Fang Dango with me?



tango music

as Dracula moves between partners he keeps trying to get 2 or 3 bites but repeatedly fails. Finally finds himself partnering Dame Gloria,

Dracula: (holding his nose) Goodness me, madam! How pungent! What did you say your name was?
Dame: Gloria Garlic, my handsome ...
Dracula: Garlic!
Dame: ... never mind the name! - just 'count' me in, dear Count, and give us a bite!

*Dracula withdraws rapidly and the dance comes to an end.
Guests mill around chatting.*



background piano music

Enter Sandra - she is wearing a mask, comes front of stage briefly for audience to see her - removes mask briefly (to allow audience to recognise her) looks around as if searching for someone and then resumes her mask & drifts back into the crowd.

Morticia: Something a little more lively for your guests, Count Dracula?



Thriller - Michael Jackson

Thriller dance pauses mid-way, everyone freeze frames & the lovers find themselves face-to-face (Romeo & Juliet moment ...)

Danny: You're here!
Sandra: Of course!
Danny: How?
Sandra: It wasn't easy ...
Danny gently removes her mask and Sandra blushes shyly; she then removes Danny's mask and they stand hands clasped, gazing at each other.
Danny: You do know, don't you? That I love you?
Sandra: And you? You do know, don't you? That I will always stay by your side?



Thriller re-starts

Danny & Sandra realise that they must move along with the dance, replace their masks and the dance continues.

Curtains Close

Rasputin: Time for a break, folks! Back in 20 minutes (**or something better....**)

Act 2:

🎵 As audience return to seats play, Metallica: Hall of the Mountain King

Scene 1.

FOC (& then black back-drop/graveyard scene)

🎵 Pitch dark - ('Funeral For A Friend' - Elton John) - music stops as D&P begin speaking (don't use Hitchcock intro theme for D&P here)

Scene begins FOC, Raven sits side stage with a bell & a stick.

Enter Doug & Phil, flustered and in a hurry.

Doug: (To audience) Hello everyone!

Phil: It's us again!

Doug: But we're really in a hurry this time.

Phil: Morticia's given us this list of bits that Boris needs (shows a tattered bit of paper/mock nausea etc) and we've got to get everything that's on it before midnight!

Doug: Why midnight? I'm really quite tired after all that dancing and ... well, won't after breakfast do?

Phil: Before midnight because when the clock strikes 12 all these graves open up and all kinds of ghosties and ghoulies come out to play!

Doug: Play? With us?

Phil: Precisely! With us! I want to be home and in bed before that clock even thinks of chiming!!!

Rasputin: I think we could play a little game with these brave brothers, don't you?
sound effect of Big Ben striking midnight begins - the Raven appears to be making the Big Ben noise

Rasputin: What do you think of my bell-ringing skills? Good, eh?

Clock appears between curtains showing time is 11.50pm

D& P panic then spot Rasputin and then spot the clock - realise they're being fooled

Doug: Oh, very funny!

Phil: Thanks for your help!

Doug: Will, you help us everyone? You've all got a light bangle in your panto bags - we're going to need all the light we can get!

Phil: C'mon let's go - we've only got 10 minutes!

D& P exit

lights go down

- long pause to build tension

🎵 Pitch dark - ('Funeral For A Friend' - Elton John) & spooky music begins again ...

Curtains open to reveal graveyard scene.

Scene 2.

(black back-drop/graveyard scene)

Munsters/Kids are on stage - they stand stock still with gravestone tabards on (to resemble graves).

Skeleton shapes have been painted on the tabards in ultraviolet paint

Enter brothers - creeping carefully round the graves (kids still stationary)

 (plucky strings version of 'Hall of the Mountain King') -

They begin to run out of time - *Big Ben sounds again & Raven begins to chime twelve -*

Doug: Oh, no! That really is midnight

Phil: We're too late!

slowly Rasputin begins to chime more quickly

Doug: Is that getting quicker, or is it me?

D&P becoming increasingly nervous & panicky

As 12 strikes and they've failed to get what they want, *the lights go right down again -*

- *As the lights go down, switch on ultraviolet lights,*
- *kids begin to move as skeletons to frighten the undertakers.*

D&P scream & run around, can't avoid the skeletons but finally manage to exit

 Dem Bones, Dem Bones' - short burst - jokey kids number to lighten atmosphere
lights come up a bit to lift atmosphere!

Rasputin: (laughing) That was great!

Haven't laughed so much in years!

Although, Morticia won't be happy when I tell her that they haven't finished the list yet!!

I'm going now!

Audience likely to have forgotten response ...

Rasputin: Well, do you want me to come back?

I'm going now ...

Audience: And don't come back!!

Scene 3 (FOC):



Hitchcock intro theme for D&P

Enter Doug & Phil flustered & exhausted - they're carrying a large sack & 2 big hammers hidden behind their backs

Doug: Oh, no! We really are in trouble now!

Phil: There's no way we're going back into the graveyard ...

Doug: ... and we haven't got any of the things on Morticia's list!

Phil: What is on the list?

Take out the list, uncrumple it and examine it closely

Doug: Hmm, well, it's not too bad - look we've ticked quite a few bits off already:

Phil: One leg from Jake the Peg - actually he was quite pleased to get rid of his extra one - says life will be much easier now he's down to 2



Short burst of 'Jake the Peg' Rolf Harris

Doug: One ...from ...

Insert 2 or 3 sillies for where parts have been obtained already ...

- George Best's liver - over-used but he's finished with it now ... (tasteless?!)
- I did get this skeleton arm on the way out of the graveyard - I'm sure it can be dressed up a bit ...

Phil: Great! Not too bad then - all we need now is another head, a few internal squishy bits and a leg - where shall we start?

Doug: (gesturing towards audience) There must be a few unwanted bits out there!

Phil: They don't look too bright - just as well we don't need a brain!

Doug: Does the list say anything about needing good looking parts?

Phil: (checks list) No!

Doug: (Looking over audience) Good! Because I don't think we'd find any here!

Phil: Is there anybody out there willing to help?

Pull a 'volunteer' out of audience

Phil: (conspiratorially & drawing his hammer out to show Doug)

... you distract him and I'll do the business

(mimes hitting over head with hammer and then whistles innocently when volunteer looks at the hammer)

Include general slapstick - lifts hammer to hit but it's so heavy that Doug staggers backwards under the weight and/or random attempts to bop people in audience

Doug engages volunteer in polite conversation while Phil tries to get round behind with the hammer - eventually ends up hitting Phil over the head & he drops down stunned.

Phil: (to volunteer) Now look what you've done!

Shoos volunteer back to seat & revives Phil who staggers about a bit - groggily.

Doug: Dear, dear, dear - are you feeling all right?
Fancy that nasty man hitting you like that! You can't trust anybody these days ...

Phil: Oooh, I feel a bit dizzy ...

Doug: Never mind! You'll be right as rain any minute now ...

Doug pretends to be very concerned, checks the list, appears to have an idea and takes hold of one of Phil's hands

Doug: Still dizzy?

Phil nods weakly/pathetically

Doug: Not feeling much? Sort of anaesthetised?

Phil nods weakly/pathetically

Doug: (to audience) He'll never notice if I just take a thumb, will he?

Phil very groggy and just lets Doug continue ...

Doug does the finger removal trick - thumb appears to drop into the sack, Phil looks at the space where his thumb used to be, then at Doug, then at the sack & screams!

Phil: What have you done? You can't do that to me!

Doug: It's only a thumb! You've got plenty more!

Phil: One - only one!

Doug: But Mum says you're so useless that you're all fingers and thumbs! You've got plenty of both to spare!

Phil appears to think about it, looks confused; Doug hurriedly tries to move things on ...

Doug: Here wrap it up and let's look for that leg we need ...

Wraps Phil's hand in a dirty hanky and takes out a large saw from the sack, Phil picks up the sack.

D&P pick someone from audience and show them the list:

Phil: Is there anything on here you think you could spare for us?

Presumably get a negative response ...

D&P pick someone else from audience:

Phil takes a large pill from the sack

Phil: I wonder if I could interest you in this very large sweetie?

Doug: It's really lovely, you know!

Phil: Minimal side effects ...

Doug: Just a little sleepiness ...

Presumably get a negative response ...

Doug: This is no good!

We'll have to do without the squishy bits - what does a monster need a heart for anyway? Nobody'll ever love him!

Phil encourages an 'Aaahhh' reaction

Doug: Just a leg then! We'll take the direct approach!

Doug grabs the leg of an audience member next to him and begins to saw the leg off noisily



Sawing sound effects

when he's finished he holds up a large hairy leg with a garish stripy sock on it

Phil: Goodness me, Madam! Who ever would have guessed ...

Leg is put in bag

Morticia enters from one side and Boris from the other - bubbles and smoke for Boris

Morticia takes the sack from D&P and waves them away off stage - they turn and wave to audience as they leave.

Morticia: Oh dear, darling! Another accident in the laboratory, I see ...

Boris: (shaking her off, defensively)

I sheem to haf losht somesing in a schmelting accident ...

Morticia: ... and the hair?

(she ruffles his hair which is much frizzier than before)

It's my new plans for a fully automatic, electro-magnetic, time travelling, space shrinking ...



Tardis sound effects

Morticia: You're wasting your time, Darling - Dr Who invented one of those centuries ago!

Boris looks surprised and horrified

Morticia: (to audience) ... & let's face it, ladies! Who would you rather travel to far off galaxies with - David Tennant or Boris?

Boris looks angry & offended

Boris: But none of that's important at the moment ... Have you got what I need?

Morticia hands him the sack which he sorts through excitedly ...

Doug & Phil re-appear very briefly -

Doug: Excuse me, Sir!

Phil: We couldn't get a tongue!

Boris: Do not vorry! Ve haf vays of making zem talk ...

Continues to rummage

Boris: Oooh, these are perfect!

Fantastic! Oh! Very exciting!

holds up a huge needle threaded with binder twine

Look! I've got everything I need to put it all together ...

... and by tonight, all will be ready!

Finally, my plans will come to life - nothing can stop me now!!!!

Morticia: You look so happy and I'm going to be so rich - perhaps we should dance?!



Funny dance routine - mime

Who Wants To Be A Millionaire? (or Dolly Parton 9 to 5?)

OR: Bavarian Lederhosen dance ...

Change lyrics & pre-record for mime?

Who wants to be a millionaire?

I don't.

Have flashy funkeys everywhere?

I don't.

Who wants the bother of a country estate?

A country estate is something I'd hate!

Who wants to wallow in champagne?

I don't.

Who wants a supersonic plane?

I don't.

Who wants a private landing field too?

I don't.

And I don't 'cause all I want is you.

Who wants to be a millionaire?

I don't.

Who wants uranium to spare?

I don't.

Who wants to journey on a gigantic yacht?

Do I want a yacht? Oh, how I do not!

Who wants a fancy foreign car?

I don't.

Who wants to tire of caviar?

I don't.

Who wants a marble swimming pool too?

I don't.

And I don't 'cause all I want is you.

Who wants to be a millioniare?

I don't.

And go to every swell affair?

Uh uh

Who wants to ride behind a liv'ried chauffeur?

A liv'ried chauffeur? Do I want? No sir!

Who wants an opera box, I'll bet?

I don't.

And sleep through Wagner at the Met?

I don't.

Who wants to corner Cartier's too?

I don't.

And I don't. 'Cause All I want is you!

Scene 4 (*Lady Cara's Castle set*):

Open Curtains

Lady Cara is dictating her latest novel to her prim & proper secretary, Miss Marjorie Prim.



typing routine

- Lady Cara:** Ah, Miss Prim! How many pages are my public expecting this time?
- Miss Prim:** Well, your publisher said, "Don't let her get away with less than 100!", is that the same thing?
- Lady Cara:** Hmm. How many pages, so far?
- Miss Prim:** 35, Lady Cara.
- Lady Cara:** I see! And the last bit, Miss Prim, was?
- Miss Prim:** "and they kissed with a passion that would last their whole lives - The End."
- Lady Cara:** Ah!
- Ponders lengthily ...*
- Lady Cara:** ... and then he lowered his hand and caressed her(*pause*) ...
- Miss P looks shocked*
- Lady Cara:** ... little kitten that was curled up on her knee ...
- Miss P:** Oh! What a relief!
- Lady Cara:** How many words?
- Miss P:** Not enough!
- Lady Cara:** Her long dark, flowing ebony, curly black tresses swept lingeringly over her cool pale, clear soft cheeks as he gazed in to her deep blue, crystal clear, limpid eyes ...
- Counts adjectives on her fingers ...*
- Lady Cara's hand turns (so on & so on etc) & her voice fades as she adds adjective after adjective ... (Miss P dropping off?)*
- Lady Cara:** ... yes, well, etc. etc. Get the dictionary out and fill that out a bit will you, Miss Prim?
- Miss Prim:** Yes, Madam!

Enter Sandra

- Sandra:** Good afternoon, Mother - have you seen Boris today?

Miss Prim raises her hand as if to answer the question - both Sandra & Lady Cara look at her & then turn away, Miss Prim lowers her hand, disappointed.

- Sandra:** You don't keep a close enough watch on him and his laboratory, you know - I'm very worried about what he's up to!
- Lady Cara:** Oh, Sandra, dearest - he's a dear boy, a genius, a Bartland! One day he will save the world and then you will be proud of him instead of complaining all the time!
- Sandra:** He's not a hero from one of your novels! He's a spoilt little boy with too much money and not enough morals!

Lady Cara: But, darling! He is a hero & a genius and you - if only you'd try a little harder ... (*looks her up & down critically*) - could be a heroine and find yourself a handsome hero to marry and settle down with!

Sandra: My name is Sandra Bartland!
This is the 21st Century!
I'm not Rapunzel or Cinderella; I'm not even a Juliet or a Scarlet O'Hara;
And I will never, never, ever be a Desperate Housewife!!

Lady Cara: You are an ungrateful girl! I give you everything! A wonderful home, all the money you could ask for and the looks of the most romantic heroine ever to appear between the covers of a book! And you end up so (*disparaging*) noooormal ...

Sandra: Oh, if only I could be normal, then perhaps I could be happy, too!
I'll go & check on Boris, myself - good luck with the writing, Miss Prim!

Miss Prim waves nervously
Exit Sandra

Lady Cara: Now Miss Prim , where were we ...?
Lady Cara ponders, appears to count back with her finger tracing the air etc.
Ah, yes!
Then they went to the shops for a bit, didn't really see anything they liked, came home, and had a proper little kiss and a cuddle. The End.
How's that Miss Prim?

Miss Prim: 65 pages ...

Lady Cara: Oh dear! (*ponders*) ... & then he kissed her little ... (pause)
Miss P looks shocked

Lady Cara: ... & often in the drawing room ...

Miss P Anyone got any Tippex?

Lady Cara: ... and when they had finished kissing, they went outside for a walk.
It was very snowy.
So Hugo said to Clarissa, "Shall we go tobogganing?"
Clarissa said, "Ooh, yes please!"
Hugo was having a ripping time on his toboggan - yippeeeeeeeeeeeeeeeee
Eeeeeeeeeeeeeee eeeeeeeeeeeeeeeeeeeeeee eeeeeeeeeeeeeeeee
(gradually loses energy)
mid-way, Miss Prim shows her finger aches from the rapid typing ...

Lady Cara: - how many pages?

Miss Prim: Er, 68

Lady Cara: ... and Clarissa was similarly overjoyed - yahooooooooooooooo etc
(waves/gestures secretary to keep continuing closes with)
oooooh (exhausted)

Looks/gestures questioningly at Miss Prim who shakes her head

Lady Cara: Oh dear, she said, I've hurt myself - Ahhhhhhhhhhhh
(then tired of it all, dismissive wave)
- Ah, publish!



Loud door knocking



Toccata in Fugue intro music for Dracula

Count Dracula enters angrily

Dracula: This is going to have to be sorted out once and for all you **abominable pink furball!!**

I will not have my son led astray by your daughter!

Lady Cara draws herself up magnificently

Lady Cara: Your son? My daughter?

She was not brought up to pay even the slightest attention to such 'creatures of the night' as you and your son!

The 2 characters face up to each other angrily



Loud door knocking

The Dame bustles in from back stage between the 2 of them:

Dame: Good morning, good morning, good morning!
Nice to see you all getting on so well!!!
Good show! Good show!

Lady Cara steps back disdainfully

Count Dracula holds his nose and backs away hurriedly

Dracula: Ah, garlic!

Dame: DAME Garlic, if you don't mind ...

Lady Cara laughs at his discomfort

Lady Cara: I think we have said all we need to say, my dear Count Dracoolah (pronunciation is sarcastic) - I look forward to not seeing you again!
To Miss Prim:
I think I can be more creative in the conservatory!
To the Dame:
... And don't let him (*Count D*) touch anything!

Exit Lady Cara followed by Miss Prim who casts nervous glances back at Dracula

Dame: Oh! Are you leaving so soon?
I just wanted to sort out dates for the next jumble sale and **organise the pantomime group and their latest little project ...**

Dracula: I think perhaps 'now' isn't the moment!
In fact, I really think I ought to be going too ...

Emphasis on smelly garlic ...

Dame: But my dear Count Dracula, I have counted the minutes until I could be alone with you ...

Dracula: Oh, dear me, no! Count me out!!

Dame: Ah, but countless times, Count Dracula, I have imagined this moment ...

Dracula backs away (FOC) closely pursued by Dame ...

Curtains close behind them

Scene 5 (FOC)

(FOC for scene change to Verity scene)

Dame: I don't want love! All I want is a small bite and immortality!
Dracula: But, Madam - it really isn't quite as simple as that ...
Dame: Come now! Look at me!
Surely, such beauty should be preserved for eternity!
Dracula: Beauty? Ah, yes!
I'm sure posterity will be delighted if I do future generations such a generous favour ...
What I mean is, that there's more to being a vampire than living forever!
There's, well, for a start - no more garlic!!! And then there's damp dark castles, the shadowy side of the mountain and everyone screaming whenever they see you and ...

Gestures to work up an 'Aaaahhh' reaction from audience

... fearing a beautiful sunrise, dreading a warm summer's day ...

Gestures to work up an 'Aaaahhh' reaction from audience

... never eating a real Italian pizza again! So much to lose ...

Dame: Yeah, yeah, yeah - nice try! But back to business, are you going to bite me or not?
Dracula: After due consideration, probably, er, 'NOT' - if you don't mind ...
Dame takes out a *hair pin* and pricks her finger ..
Dame: You can't reject me so easily - try a taste first!

Dracula moves close - dips his finger in the drop of blood, looks at it carefully, sniffs it (as a wine taster would) then puts it to his lips ...

Dame: You can't reject me so easily - try a taste first!
Dracula moves close - dips his finger in the drop of blood, looks at it carefully, sniffs it (as a wine taster would) then puts it to his lips ...
Dracula: Ah, far too fruity for my taste, too much blackcurrant with a hint of botrytis. No back-taste. More vin de loo than Don Perignon.
Dame: But Dracula, I need laying down. I am but young and when I mature I shall be full bodied. I am sure that after another taste, I will be bitten and you will be smitten.
Dracula: Madam, you may be bitten but I will be fritten !!!

 Song routine (on piano!) for Dame & Dracula - Kiss me Honey, Honey, Kiss Me! / Bite Me, Honey, Honey ... but he doesn't want to!

- ❖ wine taster's dialogue - far, far too much body! Too fruity for my taste! I'm getting ...
- ❖ That's vin de loo
- ❖ Yeuch! Tesco's bottom shelf

- ❖ I can compare it to Don Perignon, no I've never been able to catch him!
- ❖ Australian accent - that's not a wine for drinking, that's a wine for laying down and avoiding
- ❖ Bouquet of an aboriginal's armpit

 Song routine (on piano!) for Dame & Dracula - Kiss me Honey, Honey, Kiss Me! /
Bite Me, Honey, Honey ... but he doesn't want to!

Dame;

Kiss me, honey, honey, kiss me
 Thrill me, honey, honey, thrill me
 Don't care even if I blow my top
 But, honey, honey, don't stop

Dracula;

I think that I should go - its getting late
 My coffin calls for me I just cant wait
 And now your charms are really much too near
 I must go I fear

Dame;(as Dracula retreats from her and finally

flees)

Kiss me, honey, honey, kiss me
 Thrill me, honey, honey, thrill me
 Don't care even if I blow my top
 But, honey, honey, don't stop
 Don't care even if I blow my top
 But, honey, honey, don't stop
 Don't care even if I blow my top
 But, honey, honey, don't stop

Dracula exits chased by the Dame?

Kiss me, honey, honey, kiss me
 Thrill me, honey, honey, thrill me
 Don't care even if I blow my top
 But, honey, honey, don't stop

I'd like to play a little game with you
 A little game especially made for two
 If you come close then I will show you how
 Closer, closer, now

Kiss me, honey, honey, kiss me
 Thrill me, honey, honey, thrill me
 Don't care even if I blow my top

But, honey, honey, don't stop

We've never played this little game before
If you relax then you'll enjoy it more
Just settle down and let me teach you how
Closer, closer, now

Kiss me, honey, honey, kiss me
Thrill me, honey, honey, thrill me
Don't care even if I blow my top
But, honey, honey, don't stop
(But, honey, honey, don't stop)

You kiss so well my lips begin to burn
And I can tell I've got a lot to learn
So hold me close and darling show me how
Closer, closer, now

Kiss me, honey, honey, kiss me
Thrill me, honey, honey, thrill me
Don't care even if I blow my top
But, honey, honey, don't stop
(Don't care even if I blow my top)
But, honey, honey, don't stop
(Never stop)

Scene 6

(Verity - black back-drop - projected floaty images/large circle with misty/coloured effects inside to copy crystal ball effect/the images she sees, ie. Boris/hairy hands etc?)

 *Phantom of the Opera - quiet background for Verity*

Verity: The pictures are getting clearer now ... That dangerous, dark, but oh! so devilishly handsome boy has almost finished his monstrous creation ... What am I to do? I must stop him before his madness brings doom to us al!!!!!!

Enter Morticia

Morticia: Ah, Verity, so this is where you have been hiding! You look so pale, my darling! Whatever is the matter?

Verity: Morticia! You must help me! I see disaster, damnation and worst of all I see ... I see ... I see ...

Morticia: (impatient) Oh, what do you see?

Verity: I see BLOOD

Verity faints

Morticia rubs her hands and looks delighted

Morticia: Ha hmmmm, is she dead?

Morticia gets out a tape measure

Morticia: Ah! 5 ft 10 - mahogany, I think ...

Lurch approaches

Morticia: Is there no hope?

Lurch: It depends what you are hoping for, Madam!

Lurch attempts to revive Verity but fails, Morticia pushes him aside and says

Morticia: Allow me!



slapping sound effects as she slaps Verity awake

Morticia: Now, my dear! I bet that feels better!

Verity: Thank you, Morticia, you are such a good friend!!!

Morticia: So, I am, my dear! There is no need to worry any more, leave everything to me!

Aside to audience

Just as long as it doesn't affect business ...

Curtains close.

Scene 7 (FOC)

- kids dressed as bats, carry bats on sticks
- All children on stage for this - 3 groups - one stage left, one stage right and the speakers centre stage
- Ben, Alysha & Kate carry bats on sticks and dance them around
- Mikey & Jo
- Exaggerated/mimed laughter reaction to the jokes ...
- Non-speakers can tease audience with their bats!

Bat/Amy: I say, I say, I say!
Who has feathers, fangs and quacks?

Bat/Lizzie: Count Duckula!

Bat/Olivia: I say, I say, I say!
Why is it easy to trick a vampire?

Bat/Katie: Because they're all suckers!

Bat/Amy: Heh! If we're all bats - why aren't we hanging upside down?

Bat/Lizzie: (thinking it's another joke)
I don't know! If we're all bats - why aren't we hanging upside down?

Bat/Amy: No, it's not a joke - it's a real question!

Bats all look rather confused, try twisting round to look upside down, flex their wings etc.

Bat/Katie: She is right, you know!

Bat/Olivia: I can't see anything to hang from, though

Bat/Katie: Just try a head stand - see if that works!

2 of the bats try head stands but with limited success

Danny enters side stage and watches their efforts

Bat/Amy: Knock knock.

Bat/Lizzie: Who's there?

Bat/Amy: Donna.

Bat/Lizzie: Donna who?

Bat/Amy: Donna look now, but there's a vampire right behind you!

Danny: Don't be silly! You don't need to be frightened of me!

Bat/Olivia: Knock Knock

Pushing Bat 4 towards Danny

Bat/Katie: Who's there?

Bat/Olivia: Hugo

Bat/Katie: Hugo who?

Bat/Olivia: Hugo first, I am frightened ...

Danny: (trying to win their confidence)
Look, I can do jokes just as well as you can!
What monster lives in your nose?

Bat/Amy: I don't know! What monster lives in your nose?

Danny: A bogeyman!

Bats: Ooooh, yeuch!

They all giggle and crowd round him

Danny: (to audience) And one last one for you!
Why do demons and ghouls get on well together?

Audience response ...

Danny: Because demons are a ghoul's best friend!
Anyway! Back to important business - Let me show you how to do a proper headstand, then you can be really batty, just like me!

(All the children move stage right (to make room for Dame's entrance)

Danny hands his cloak to one of the children & shows them a walking headstand - general applause.

Enter Dame Gloria who spots Danny and fancies a bite!

Dame: Ooooh! It's my Prince Charming!
I think he's fallen head over heals for me!
I wonder if I'll manage to get a quick bite this time!

Danny & kids - exaggerated holding noses/swaying response to garlic

Danny: No! It's just too strong! I'm off!

Exit followed by all the children (except Katie & Olivia who hide behind stage right pillar)

Danny moves off-stage, children congregate back on seats and/or in front of doors

Dame: Oh, what a shame!
Doug & Phil! Doug & Phil - where are you?
Ooh, here they come!
Now then you two, ladies and gentlemen, boys and girls - I think it's time for a song!

To Katie & Olivia, who are peeping around the pillar;

Dame: Can you think of anything?
Bat/Katie: How about - "All I Want For Christmas Are My Two Front Teeth"?
Dame: Ah, yes! Very appropriate for you bats!! But ...

Lurch plays opening bars of "2 front teeth"

Dame: ... not now Lurch!!
How about something a bit more lively?

- ❖ Dame & D&P select 2 or 3 volunteers from the audience
- ❖ The bats form a choir to the right of the stage
- ❖ The words appear on a stick through the curtains
- ❖ Western style, thumbs in belts dance

Monster Song:

*There might be a monster in our Hickling Pantomime
What a scary sight to see
There might be a monster in our Hickling Pantomime
Ooh, I hope it doesn't frighten me*

*Don't want no Frankenstein in the panto
No hairy scary thing chasing us
Let's make it go away to Kinoulton
We don't want
We don't want
We don't want a monster in our show!*

Yee Hah!!

Scene 8

(Scientist's Lab)

- include - one plinth on stage, it should have two (disembodied/ANDY!) hands/arms resting on top of it

Boris, the mad scientist - a growing hidden danger in the panto because he is building a Frankenstein's monster. Between and just in front of the 2 laboratory flats, there is a large creaky door (for Monster, later)

Boris Minor is already on stage - occasionally turns around or shuffles a few steps, aimlessly bumps into wall and then is stuck etc. Oblivious to rest of action at this stage.

Boris enters, coughing and carrying a large chicken under his arm - there is smoke & bubbles which he is trying to push his way through:

Boris: Another experiment which didn't go strictly to plan ...
(touches a large graze on his forehead)

Boris hands the chicken to the hands/arms on the plinth

Boris: Here, hold this!

He walks across to the chalk board and scribbles a complicated formula, seems to puzzle over it, changes something and then turns to the audience:
He reclaims the chicken from the hands,

Boris: Thank you! (to the hands, the hands wave acknowledgement in response)
Do you like the chicken? (to the audience)



chicken sound effects throughout this section

It's my latest invention - I've managed to turn the volume down on the squawking (must remember to try that one on Mother ...) and increase the egg-laying potential. Unfortunately, I haven't managed to control the claws yet - hence the scratch (rubs his forehead, again) ...

See what it does?

You lift the left wing, just like this! The tail comes up & there you are! 12 eggs! A whole dozen all in one go!!

As the tail is lifted 12 eggs drop down (already in boxes!) - a couple (ping pong balls) are thrown in to the audience

Oops! Instant scrambled eggs ...

Anyway, needs a few refinements here and there, but it's great - don't you think!

Hmm. That's enough of that ... throws chicken into the wings (squawking

sound effects)

Boris notices Boris Minor stuck against the back wall:

Boris: Oh, honestly! I'm going to have to rescue poor Boris Minor again. Sometimes he doesn't seem to be quite as clever as me - he's like the Duracell rabbit! Backwards and forwards, backwards and forwards, against walls, against doors - no sense!

He steers Boris Minor to the front of the stage

Boris: pointing to his cauldron
Have you spat in this?

Boris Minor: No master!

Boris: Well, get on with it, then!
Useless, clone!
Just a few adjustments ...

This wonderful being - created in my own image, just like me! Perfect in every way (*looks at BM disparagingly...*) OK, almost every way ...
Vorsprung Durch Technik!

As he speaks, Boris is fiddling with a large electronic box in BM's back - pulls out wires and coils (little explosions etc.) plus duplo etc as above.

You know, when I made Boris Minor, here, I had no access to real human parts so I had to improvise - I can be most ingenious, you know! A bit of plasticine, a toilet roll, some duplo!

But in many ways, he is better than human, too!
Here try this remote control and see what he can do!

Boris hands a large remote control to a member of the audience and stands Boris Minor up to attention.

Now! Whatever you do, do not press the red button - I won't be held responsible, you know!!!

The remote control is passed to different audience members and Boris & Boris Minor go through a series of actions:

- Spinning round and round
- Very fast in/out arm action
- Slow motion running
- Giant Water Pistol

Finally, Boris Minor approaches Boris and begins to strangle him

Boris: You've pressed the red button! Stop it! Press it again!

Boris Minor stops strangling him and Boris, in exasperation snatches the remote back and gives it someone else

Boris: Now don't press the red button! Press something, but not the red one!

(If there's confusion over the buttons Boris should just blame it on faulty wiring ...)

A button is pressed and Boris Minor goes into strangling mode again and begins to head slowly towards the audience ...

Boris: You pressed the red button again! Press it again! Press it again!!! It's not working!!! It's not that difficult - press it again!!!!

Again, Boris snatches the remote - he presses and presses, hits BM with it, stamps on it until finally, just as Boris Minor has his hands round someone's neck the button works and he freezes!

Boris approaches tentatively and gently prises BM's fingers open and carefully pulls him back and out of the way.

Boris: Do you know, I'm really, most awfully sorry! I can't imagine what went wrong there, a bit of crossed wiring or something, I'm sure you'll be quite alright again in a day or two ... I don't think the finger marks will stay there for long ...

*Boris withdraws and then kicks Boris Minor angrily.
BM looks hurt and scuttles off stage.*

Returns to the chalk board, as if to make changes;

Boris: *explains his main experiment - the monster:*
Anyway, I'm working on something far more important just now!
You've heard of Frankenstein's Monster? Well, this is Boris Bartland's monster - better in every way! Bigger, hairier, scarier and it'll do everything I tell it to! At least, it will if I can just get this last formula right, anyway ...

- *Boris pulls on a long pair of rubber gloves and examines the audience closely.*
- *He turns to the hands on the plinth again*

Boris: Just a few more ingredients ...

The hands pass him ingredients as he requests them:

Hmm, finishing touches ...
... a little nasal hair ...
... some extra colour for the cheeks
... toe nails ... yeuch! Where did these come from?!
That'll do for now!



*Monster Mash song - boiling test tubes/wires/dry ice cauldron/white lab coat (& underneath ...?) etc.
Munsters & Kids dance along (dressed as mini-professors) - exit at end of dance
Heads nod side to side on their podiums.*

Large caldron on stage,

I sing I was working in my lab late one night etc etc etc

In the caldron is a very large moustache which I quickly put on and sing the words as follows .

I was working in my lab late one night
When my eyes beheld an eerie sight
For my hormone levels had begun to rise
And suddenly to my surprise

I've grown a tash
A great big monster tash
I've got a tash
A great big monster tash
I've got a tash
It caught on in a flash
Ive got a tash
I've got a monster tash

I've been hoping for a change to come my way
My dear Mama has been known to say
That I look too young for my actual age
But now I look cool and its all the rage

I've grown a tash
A great big monster tash
I've got a tash
A great big monster tash
I've got a tash
It caught on in a flash
Ive got a tash
I've got a monster tash

Enter Sandra

Sandra: Boris? Boris! What are you doing?

I'm not happy with all this? You're getting yourself into trouble again!

Boris: Stop fussing!

Sandra: No, it's true! I've been hearing all kinds of stories - it was all very well when you stuck to exploding bubble gum and lighting farts but this is ...

Boris: But this is important - I'm a genius! Trust me!

Sandra: What are you hiding behind this door?

Boris: Nothing ...

Sandra: I know you, what are you hiding?
(to audience)
Shall I look?

Sandra moves towards the door backstage ...

Boris: Actually, Sandra, I probably wouldn't do that if I were you ... I'm not quite finished with the calculations and ...

Sandra opens the door a little and peers through;



growling, stamping etc sound effects

Sandra: Is that thing safe?

Boris moves forward to stop her going through the door

Boris: Well, it's a whole lot safer than you are ...



*growling, hand appears, shadows playing over the top of the scenery
(wolves/bats) grabs Sandra and pulls her through*

Sandra: Aaaaaahhhhhhhh! (fades to nothing)

Boris: Sandra! Nooooooooooo!!!

Close curtains -

Scene 9 (FOC)

Verity sitting side stage sees all this in her crystal ball and she & Morticia decide to get everyone together!

 *Phantom of the Opera - quiet intro for Verity*

Verity: ... but Morticia, I tried to tell you! I've sent so many messages - surely you knew how serious things have become!

Morticia: Messages? (wink to audience) Me?

Verity: Well, now it's all too late!

Morticia: Oh, surely not? What do you see?

At this stage Morticia is merely humouring Verity - slightly bored etc. (cigarette holder? As per Lady P?). As the following information builds up she gradually straightens up, loses her sang froid - panics!

Verity: I see a young girl - she's very frightened ...

Morticia: Indeed?

Verity: I see that scientist - he's very frightened ...

Morticia: Frightened? Boris? Why?

Verity: I see Boris's Monster ...

Morticia: Yes, yes - in the laboratory, the silly boy's just playing, none of his experiments ever work!

Verity: But that's just it! The monster is heading for the village! He's not in the laboratory, he's ...

Morticia: Alive?

Verity: ... alive!!!

Morticia: Hmmmm. This wasn't part of the plan. Where's the girl?

Verity: The monster's got her! Oh, Morticia - she's very frightened!

Oh, dear! I can see bloooooood

Verity faints

Morticia: Oh, for goodness sake, now is not the time for this!

Lurch! Rasputin!

(Real Drama Qn performance!)

My plans are unravelling around me! What can we do? More bodies would be good for business but not if one of them's mine!

Lurch & Rasputin enter hurriedly

Take her away, Lurch, and sort her out - we need to know what's going on!

Lurch takes Verity under the arms and drags her off stage - Rasputin takes her crystal ball and begins to follow them off with it

Rasputin! Come here! Where do you think you're going?

Rasputin: As far away from here as possible!

Morticia: What do you mean?

Rasputin: I've seen it! I've seen that monster that's on the loose - I'm getting out of here!

Morticia: Are you a Raven Lunatic? I need you!

Rasputin: You're on your own now, Missis! I'd have to be a Raven Lunatic to stay!

Morticia: When you need a job doing - you might as well do it yourself! Men, birds, monsters - none of them can be relied on round here! Give me a woman in power any time!

Morticia grabs the crystal ball from Rasputin & exits

Rasputin: Oh, no! I've really let her down this time!
But, I can't help it if I'm frightened! It really is horrible, you know! I've seen it! It's got one leg longer than the other and goodness knows where they've come from - one leg looks like it used to belong to ??????????

insert horrific description of monster

It's no wonder I'm scared - is it Ladies and Gentlemen?

Well, it looks like I'm really going now ... Surely, you won't say, 'and don't come back' this time will you?

(audience banter?)

Rasputin begins to pack his case - silly props needed

🎵 "One Day I'll Fly Away"

Enter Morticia

Morticia: Oh, you really are a silly bird - you can't go now! We need to get everyone together and quickly...

Rasputin hurriedly shoves everything back in to his case (Morticia hands him one or two of the sillier items disdainfully) and he exits with Morticia's arm around him - he's smiling again, now!

Rasputin: OK! I'm going now!

Audience: ... and don't come back!

Curtains re-open on Cara's parlour

Scene 10

(Lady Cara's drawing room)

As the curtains open both families are assembled (Lady Cara, Miss Prim & Boris; Count Dracula & Danny; Morticia & Rasputin) - they all sit/stand in various poses of deep, silent thought. Morticia stands back stage, arms folded, with her back to everyone. Miss Prim stands near her, holding her notebook, ready to take down messages but also looking very wary of Morticia. Boris is sobbing quietly at his mother's knee.

- Lady Cara: ... and you can stop sobbing, you silly boy! You're not too big for a smack, you know!
- Boris: ... but mother! I didn't have time to finish the calculations - this shouldn't have happened!
- Lady Cara: All that money on a posh education and you speak in that silly voice all the time - who do you think you are? Boris Karloff?
- Boris: All that work! All my hopes, all my dreams ...
- Morticia: (turning dramatically) Stop bickering! What are we going to do about this monster that's on the loose?
(to audience) Although, it could be good for business for a while ...
- Danny: And Sandra! What are we going to do about Sandra?
- Dracula: You really are taken with this girl aren't you, junior? I suppose the family could do with some aristocratic blood. This relationship gives a vane hope that our blood line will be up-beat for the future, eh lad?
- Morticia: First things first! We need to get a message to the village - every able-bodied male ...
- Dracula: This is Hickling, you know, madam ...
- Morticia: Hmm. I see what you mean - every man (whatever state he's in) out to the borders armed with whatever weapons he can find ...
- Dracula: That'll be an interesting sight - very frightening ... Perhaps, they should just shout a bit!
- Morticia: Oh, shut up! This is no time for your cynicism ...
- Lady Cara: Miss Prim! Send a message now, please - use that K-Girl, er, D-Boy, T-Female thing ...
- Miss Prim: You mean e-mail, Madam? (emphasises each syllable)
- Lady Cara: (waves dismissively) Just be quick!
- Morticia: No! Rasputin - you go - you'll be much quicker!
- Miss Prim looks offended but settles down again
- Boris: You won't hurt him, will you?
- All turn to him in surprise
- Boris: Neville, you won't hurt Neville, will you?
None of this is his fault, he's just made this way!
- Verity moves to his side and takes his hand, which he takes gratefully
- Verity: You mean you've given it a name?
- Boris: Poor Neville! He's just frightened, he just needs to come home!
- Danny: That's my job, then!
I'll do anything to rescue, Sandra!
- Danny takes control and they all circle round him to take instructions:
Verity! You must tell me exactly where Neville is ...

Morticia! When Rasputin returns you two must make sure I get constant messages.

Miss Prim: I can do messages!

They all look at her in silence for a moment, then shake their heads, she looks disconsolate

Danny: Er, no! Thank you ...

Danny looks at Dracula and Lady Cara as if thinking of a job for them but fails to come up with anything ... (ie. points at them in turn, considers, moves on)

And me! I'll drive the monster back towards Boris's laboratory, if we can corner him in the courtyard, I just might be able to rescue, Sandra!

Wait for me in the laboratory - send me news as often as you can!

Danny strikes a heroic pose - everyone cheers - and he then exits hurriedly

Dracula: Good luck, son! Take care!

Lady Cara: (sympathetically - showing first signs of a growing fondness for Dracula)
He's a brave boy, I'm sure he'll be fine!

She puts a hand on his arm - he looks surprised but allows it to stay there and then covers her hand with his own - looks at her gratefully.

Curtains close

Scene 11 - FOC

Quick-fire - Dame & Doug & Phil & Munster 1 (ANDY) panic about monster on the loose - taunt audience with the dangers.

Quick fire - Munster, Dame & D&P run across stage in a panic to & fro;



What's That Coming Over the Hill?

Dame: Oh, look! There's the monster!
(points in to audience)

*signs held up - Look Out!
Behind You!
Scream!
Louder!*

Add in some script!

- ❖ Dame, D&P enter; take a breathless rest centre stage
- ❖ Andy peers through curtains - what's up?
- ❖ Dragged on stage
- ❖ They hand him a sign (because too breathless to speak) saying 'scream'
- ❖ Andy: scream? Why?
- ❖ Dame, D&P point off-stage
- ❖ Andy: Ahhh, there's a monster ...

❖ Scene 12

- black back-drop;

The creaky door should stand in front of the gap between the flats

Open Curtains

 Sounds of running feet, shouting behind the door, Sandra calling for help, monster footsteps, sound effects of wolves, heavy feet etc

Dracula, Verity, Boris, Lady Cara & Miss Prim are all huddled in frightened groups - frightened reactions when door begins to creak open

 creaking door

Door opens slightly

Large hand appears high over & then round the side of the door and then withdraws - door closes again.

Shadows play over top of scenery

Suddenly there's a massive thump on the door, it flies half open and Danny comes through - he is struggling backwards - gradually becomes clear that he is holding on to Sandra & trying to pull her through.

Danny: Quick, quick! Help me!
 It's gone completely mad!
 Help me close the door - shut it out!

As Sandra makes it back into the room, she collapses into Danny's arms whilst the other characters push the door closed - real struggle - make it look hard!

Sandra: Oh, Danny! I knew you'd rescue me!
Miss Prim moves forward and helps Sandra to the side where she gradually recovers herself - Miss Prim goes through lots of exaggerated fanning etc.

Danny rejoins the struggle to close the door;

When the characters finally push the door closed an arm is left behind;

 anguished scream and retreating footsteps as monster runs away

Morticia opens the door slightly to watch the retreating monster;

Morticia: At least he's heading for Kinoulton!

Boris: (holding up the severed arm)
 Oh, look! It's Neville's Arms

During the following exchanges the arm is passed between the characters and held by each speaker in turn;

Danny: Now he's 'armless' ...!

Dracula: That's "handy"!

Morticia: Well, there's no 'arm in him now!

Danny moves across to Sandra and, holding both hands, draws her centre stage, he then goes down on one knee. The rest of the cast make a circle around them - full of expectation;

Danny: I thought I'd lost you, Sandra!
Sandra: I thought you'd lost me too!
Danny: I never want to feel like that again.
Sandra: How do you feel now, Danny?
Danny: In love?
Dracula: Are you sure you know what you're doing, lad?
Danny: Absolutely sure!
Sandra, will you marry me?
Sandra: Yes!

Cast & audience cheer! Danny and Sandra take a bow, kiss/hug family as they exit

Dracula: (*rubbing his hands together - business done!*) Well, that seems to be the baddy dealt with and on his way to Kinoulton and the happy couple seem happy at last - where does that leave the rest of us?
Verity: What are you going to do to the mad scientist, father?

Boris cowers behind his mother, Morticia steps between them all:

Morticia: Lurch!
Lurch: (*approaches slowly from the piano*)
Yes, my lady!

Morticia signals towards Boris, Lurch takes Boris by the collar and pulls him forward to be sentenced!

Morticia: I think perhaps it is time your 'skills' were put to better use!
Danny and Sandra have shown us that times are changing - you must invent a new wine - something so extraordinary, so delicious that our friends the vampires will never wish to taste blood again!
Boris: I can do that! There'll be no mistakes this time, I promise! Just a few calculations and ...
Morticia: (*smiling*) Take him away, Lurch!

Exit Boris & Lurch

Verity is standing with her crystal ball apparently mesmerised again.

Verity: I see **my** future ... - oh, no! It seems to be a laboratory, and there's ... uuhhh - it looks like blood!

Faints for the final time

Boris enters quickly & drags her off;

Boris: ... and for my next experiment!

Rest of characters raise their hands as if to stop him but then can't be bothered ...

Rasputin looks in to Verity's abandoned crystal ball and then approaches Morticia,

Rasputin: I've been looking into the crystal ball, Madam! The future's looking good!

Morticia: You mean more bodies? A new funeral parlour?
Rasputin: No, I mean the future looks good
Morticia: You mean it looks orange?
Rasputin: No! Not orange! It's looking rose-tinted - full of happy ending stuff!
Morticia: Ooh, yeuk! How simply nauseating ...
Rasputin: Precisely, Madam!
Morticia: We need to find new ways of conjuring up new business, then - this is seeeeeerious! Are you with me, Rasputin? Busy, busy, busy!

Exit Morticia and Rasputin planning as they go.

Dracula & Lady Cara are left alone (with Miss Prim and her notebook)

Dame C: Oh goodness! I feel another story coming on!
Quickly, Miss Prim! Are you ready?

Miss Prim hurriedly loads paper into the typewriter

Dracula: Perhaps I should leave, Madam?
Dame C: (looking him in the eye carefully) I feel you could be my inspiration ...

Miss Prim looks startled, cleans her glasses and stares in amazement
Dracula is taken aback and vaguely flattered/embarrassed

Dame C: A new book - Miss Prim! The Mystery of the Mysterious Mysteryman!

Lady Cara and Dracula are falling in love as she writes, mirroring her words with their actions/feelings - Miss Prim types busily throughout - recording what she sees:
Lady Cara appears to be thinking, pacing, dictating quietly and then every so often phrases are louder for audience to hear:

Lady Cara: ... across the room her eyes fell on the tall form of her middle-aged neighbour ...

Dracula: (coughs politely) tall, handsome, young neighbour?

Lady Cara smiles approvingly towards him

Lady Cara: Suddenly, she realised that she was no longer afraid of this dark, menacing stranger ...

Dracula preens himself

Lady Cara: ... that the flutter in her chest ...

Both Dracula & Lady Cara dramatically clutch their hands to their hearts and look in to each other's eyes

Lady Cara: ... was no longer the flutter of fear but of ...

Dracula: D D D D D D (aside to prompt) How many was it? 38? Ah, yes! D D D ... Delightful!

Lady Cara dramatically removes her neck scarf and fans herself with it

Dracula: Oh, Cara! What beauty, what a neck!

Puts his hand on her shoulder & leans towards her - for a moment there's a hint he may bite her! Miss Prim jumps to her feet, clutching one hand to her neck and the other held up as if to warn Lady Cara of danger.

Lady Cara: ... as their eyes met, he realised that he must cast away his old ways ...

Their eyes meet and Dracula smiles a little sheepishly, Miss Prim returns to her seat and continues to type feverishly

Dracula: May I finish the story?

Cara nods demurely

Dracula: ... and he had never seen anything so delicate, so pink and so gentle in his life before - he knew that now there really was a reason to change his ways ...

Lady Cara: No more black, no more darkness?

Dracula: Only candy floss and sugar and honey ...



Sugar, Sugar, Honey, Honey

chorus/no verses/final extended chorus interrupted by curtain close

Sugar, Sugar

By: The Archies

Chorus:

Sugar, ah honey honey
You are my candy girl
And you've got me wanting you
Honey, ah sugar sugar
You are my candy girl
And you've got me wanting you

I just can't believe the loveliness of loving you
(I just can't believe it's true)
I just can't believe the wonder of this feeling too
(I just can't believe it's true)

Chorus

When I kissed you girl I knew how sweet a kiss could be
(I know how sweet a kiss could be)
Like a summer sunshine pour your sweetness over me
(Pour your sweetness over me)

Oh, sugar
Pour a little sugar on it, honey
Pour a little sugar on it, Baby
I'm gonna make your life so sweet
Yeah, yeah, yeah
Pour a little sugar on it, oh yeah
Pour a little sugar on it, honey
Pour a little sugar on it, Baby
I'm gonna make your life so sweet
Hey, hey, hey
Pour a little sugar on me, honey
Sugar, ah honey honey
You are my candy girl
And you've got me wanting you
Oh...
Honey, ah sugar sugar
You are my candy girl...

Rasputin: (*interrupts*) I think perhaps we should give these two a little time on their own ...

Curtains close on them

FINALE!

Curtain Call:

Actors come in for curtain call through the creaky door.

The Time Warp

Riff Raff It's astounding

Time is fleeting

Madness takes its toll

But listen closely

Magenta Not for very much longer

Riff Raff I've got to keep control

I remember doing the Time Warp

Drinking those moments when

The blackness would hit me

Riff and Magenta And the void would be calling

Chorus Let's do the Time Warp again

Let's do the Time Warp again

Criminologist It's just a jump to the left

Chorus And then a step to the right

Criminologist With your hands on your hips

Chorus You bring your knees in tight

But it's the pelvic thrust

That really drives you insane

Let's do the Time Warp again

Let's do the Time Warp again

Magenta It's so dreamy

Oh, fantasy free me

So you can't see me

No, not at all

In another dimension

With voyeuristic intention

Well secluded, I see all

Riff Raff With a bit of a mind flip

Magenta You're into the time slip

Riff Raff And nothing can ever be the same

Magenta You're spaced out on sensation

Riff Raff Like you're under sedation

Chorus Let's do the Time Warp again

Let's do the Time Warp again

Columbia Well I was walking down the street

Just a having a think

When a snake of a guy gave me an evil wink

He shook-a me up, he took me by surprise

He had a pick up truck and the devil's eyes
He stared at me and I felt a change
Time meant nothing, never would again

Chorus Let's do the Time Warp again
Let's do the Time Warp again

Criminologist It's just a jump to the left

Chorus And then a step to the right

Criminologist With your hands on your hips

Chorus You bring your knees in tight
But it's the pelvic thrust
That really drives you insane
Let's do the Time Warp again
Let's do the Time Warp again

Running themes that need to be kept going!

- Dame & her love of garlic ✓
- Flan Flinger opportunities
- Regular Raven bits ✓
- Dame wants to be bitten bits ✓
- Build in references to reinforce Lady Cara's snobbery - when I met the Qn etc. ✓
- Lurch - his job is to appear just in time to catch Verity (developing irritation with this role). ✓
- Verity & her crystal ball/warnings etc ✓
- Lurch - butler role ✓
- Don't mention blood or Verity will faint - each time she faints, Morticia enters - "Is she dead? Oh, goody!" ✓
- Boris - each appearance, he has a new injury/plaster etc - give a short explanation of the failed experiment which caused it! ✓

Miscellaneous story ideas (yet to be organised/sorted etc.):

- Boris is carrying a range of his new potions - tries to get Morticia to try them & then audience (pulls on a long rubber glove before touching them ...)
- ? Link to a song?
- Dracula special effects - characters (brothers/dame) being threatened by him, he's behind you, looms over victim special effects to create huge shadow - when victim hears warning, turn and grab at Dracula, flash of light, the cloak is pulled aside and Dracula has disappeared. (Vampire trick - pulls cloak up and around him - when it's pulled away he's gone - need to work out how to do this & practice!!)
 - Filling boxes with earth from home territory - ie Hickling 'mud' - honestly father, it stinks, do you really need to keep it?
 - Someone selling raffle tickets during ball scene ie to audience?
 - ... his father's hatred of humans ("or lunch to you & me ...")
 - Use shadows on the back-drop - wolves/bats etc. Perhaps sometimes someone's shadow on the back-drop doesn't move with the actor - a separate entity?
 - A routine I've seen Oddsocks do but which would need clever writing ... It could be used for a love letter. When I saw it there were two prisoners, a letter was received, they fought over it tearing it in two. Each prisoner reads their own half which appears to make sense and gives a message of despair. But, when you put the two pieces back together they still make sense but this time give a message of hope! In this context a letter from a third person reveals that the lovers are true to each other, it is fought over by one from each family and the two halves are delivered separately giving the wrong message, they are then

brought together for the real message to be revealed - perhaps the two narrator figures could move this on with freeze framing etc.

- Slapstick routine making up a gruesome pot of something? (with the Igors?) (Lurch?)

Not used - use elsewhere?

Scene 13 - FOC

Closing scene for Dame and Doug & Phil (Rasputin stays & watches/commentates? Recipe being read out/list of ingredients etc)

- Lurch & Scientist get together & brew a potion (audience interaction?) - they finally invent a blood substitute (or something that simply tastes better - is a revelation! - red wine / cocktail?) that will satisfy Count Dracula at the end & the families can then live together happily - long term! - a cocktail bar scene? (Tom Cruise?)
- Dame & Doug & Phil assist with ingredients?

She said ... something so extraordinary, so delicious
... that our friends the vampires will never wish to taste blood again!

- Fit this in somewhere else?

Vampire superstitions:

- can't cross running water
- no reflection in a mirror
- back in coffin by dawn
- carries home earth everywhere with them - Count Dracula could have travelled for years with his box of Hickling cow muck - "honestly father, do you really need to keep it? What a smell!" "It was a good vintage ... I remember that particular cow ..." etc.
- can't stand crosses (too contentious for panto?)
- doesn't like garlic. Garlic hateful to both families for different reasons?
Build that in to the final crisis somehow?
- original too gruesome - silver bullets, stakes through the heart, cutting off head, kidnapping children and taking them back to the coffins
- "Pah!! Just superstitions, made up to comfort frightened weaklings terrified by stories by the midnight fireside!"
- The real count Dracula can transfer his thoughts in to other people's minds, even hundreds of miles away - nice trick!!