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THE DRACULA SPECTACULA

Book and lyrics by John Gardiner

Music by Andrew Parr

|| SAMUEL FRENCH ||

samuelfrench.co.uk

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NOTES ON THE PLAY

PRESENTATION

The musical was originally evolved for secondary school pupils but the piece will work just as well with an adult group. The musical is such that it can either cater for large numbers or by doubling or trebling up become a very satisfying 'ensemble' or 'group theatre' vehicle. The comedy of the situation would probably be heightened by such a treatment. The main problem of writing for children is finding an attractive vehicle, which caters for large numbers, which allows them to use a wide range of allied theatre arts (mask, design, dance, etc.), and which allows for inventive improvisation so that the eventual production is very much 'their' show. We think that **THE DRACULA SPECTACULA SHOW** has such qualities.

Each character affords the opportunity to play both 'comedy' and 'melodrama' and as such both themes should be played with expertise. Those moments which are atmospheric should be played with sensitivity and total belief, no matter how far-fetched the fantasy. In no circumstances should these serious moments in the musical be allied to the 'sending up' or 'spoof' sequences. These abrupt changes of mood can, of course, be heightened by the use of light, music and sound effects. The musical can be staged in any manner, although it does help to have space. The scenery needs to be set and struck at speed and you will find that the **VILLAGE IDIOTS** make an ideal stage crew. Details of the original set used may be found under 'Scenery and business'.

The band can be placed above the performers (we suggest the kind of scaffold tower used by caretakers to clean down the ceilings). It is also advisable to use microphones simply because some of the numbers require a hard square, loud rock sound and others the intimacy of the breathy nightclub singer. The microphones can be planted into the most unlikely stage props and used as part of the general business, eg: **NADIA's** hand mirror, a bottle of Glublick, the top of the Stake, etc. The makeup of the band can be left to personal preference but you will probably find that an organ is a fairly versatile, spooky instrument and the original production featured a piano, lead guitar, bass guitar and percussion.

DRACULA and the **VAMPIRES**, although they are gaudy figures, should still retain a sinister quality. **DR NICHOLAS** should be a clean-cut, handsome, totally dependable hero throughout and his honesty of purpose not one jot less attractive than **NADIA**'s dumb-blonde ingenue. The **PUPILS**' dialogue will rapidly go out of fashion, as will a few of the 'running gags' like the life-force substitute 'Pepsi-Cola' – so directors should be alert to 'in' alternatives and must feel quite free to weave their own topical material into the fabric of the show. The **VILLAGE IDIOTS** success depends upon careful grouping and although they have little actual dialogue they can in fact steal the show – we see them as a cross between Snow White's dwarfs and the rabble from the 'Threepenny Opera'. They have all been given idiosyncratic names and the players should use their imaginations as to how best these may be developed. Both **GENGHIS** and **COUNTESS WRAITH** are merely tools of the **COUNT** and as with most misused fools they should evoke the pity of the audience, they are not horrific creatures. **FATHER O'STAKE** is no fool, however, and he should use his Irish descendancy and blarney, as a setter of scenes and a teller of stories.

MONEY

Extra money may be made by selling the posters that advertise the show, groups or schools might like to record cassettes of their production to sell at exorbitant prices. The tickets may be designed like bats, and novel programmes sold by homuncules in the auditorium. There is at present on the market a **DRACULA** ice-lolly and you could also include 'life force substitute' on your list of confections for sale. A prize could be offered to that member of the audience at any performance who supplies the worst horror 'pun' of the run. Supply a board where they can write their attempt plus their addresses. In fact making the audience know they are going to enjoy the show before it starts is an important presentation factor. 'Follow the ghouls' footmarks' for the entrance to the auditorium, block out the original door into the shape of a coffin lid with handles, that creaks as you enter auditorium. Have fun on these lines. There is so much you can do, from give-away badges to stick-on patches.

COSTUMES

The musical can be dressed in period costume à la Carpathia and any good gothic novel will provide illustrations. There are on sale also selections of horror film stills with the range stretching from 'The Cabinet of Dr Caligari' to Hammer's 'Dracula, Prince of Darkness'. We decided in the original production to choose very modern clothes for the Americans, mainly because it kept costs down and allowed a wider range of opportunity when it came to caricature and comedy.

1. **DRACULA** was dressed in a Lugosi dress suit for the first half, with a black high-collared cloak. In the second half he changes into an outrageous silver glitter suit, high stilted silver boots, silver eye make-up and white face, carmined purple lips and purple eye-line.
2. **GENGHIS** can be dressed in all black motor-cycle leathers with a German Stormtroopers helmet (black) plus the usual trappings of swastikas, silver chains, gauntlets, and skull and crossbones on the jacket back. The hunch is a simple strapped pillow. Or dressed in the authentic black coat and tails, diseased face and bandaged fingers and covered in talcum powder dust.
3. **WRAITH** we dressed in rags and green-grey weeds. A scatty wig, all over the place. Basic colours green and purple.
4. **THE GLUBLICK ADDICTS** were dressed in hospital operating gowns with operating theatre hats. The gowns were clearly numbered like convicts. Their faces displayed unsuccessful operation experiments and they wore large 'welly boots'.
5. **NADIA** and the **PUPILS** were dressed in their own latest 'with it' gear, but we insisted that the colours were subtle and gentle. Sweetness was the key note. It is not necessary that **NADIA** looks like Monroe nor that she is a blonde – but we think she should be pretty and wide-eyed. **JULIE** should have freckles around her nose, and wear heavy studious-looking glasses. **KELLY** carries popcorn around throughout the show, should be tubby and, if anything, a little gawky in a tomboy way. **ELVIS** should amble, be loose jointed, and have long sideburns plus a hair style reminiscent of Elvis Presley in his early days. (See contemporary photos) In

the original, **NADIA** wore a black velvet suit, high heeled boots, a white blouse and a bubble Afro wig (bright red/orange). The **PUPILS** wore basketball boots, bright patch jeans and U. S. A. college vests. The **PUPILS** can be played alternatively as boys.

6. **FATHER O'STAKE** in a simple brown cassock (and sandals) but no need for a tonsure. Keep him straight.
7. **DR NICK** is young and good-looking and was dressed in a white suit with white shoes and tie, but a navy shirt. As the play becomes active in the Castle of the Black Lake he could change to fashionable 'mod' trousers and a white roll-necked pullover. He should be like a modern crusader.
8. **HANS** and **GRETEL** need plain rustic costumes to match their home cooking and rosy cheeks.
9. **LANDAU**, the coachman, a dark cloak and hat with wide brim – like an anarchist who has a smoking 'molotov cocktail' in his pocket.
10. The **AIRWAY** costumes will probably have to be borrowed or hired, or make some kind of special mock up uniform for 'Transylvanian Airways'. A kind of 'Star Trek' styled outfit made from coloured leotards and tights, plus a symbol ensignia – a bat wing like British Rail. 'Fly Transylvania – No return flights.'
11. **THE BRIDES OF DRACULA** can be dressed in full length (nylon, preferably, because it clings) nightdresses, coloured tights, violent-coloured wigs with hair spread wildly in 'Afro' style, make-up to match. The colours we envisaged were emerald green, bright orange, black, white and Prussian blue. The wigs may be supplied by a kindly local firm, if not, hire them. It is worth spending money on these characters. Many of the girls will have wigs like this anyway, or you can paint old unwanted wigs. Designs painted directly on to feet and arms are effective – snakes, monsters of the deep, insects, etc. In the original show they wore red or black nylon negligées and wigs made of rolled silver paper stapled onto hairnets. They cost about 8p each. Similar plain white paper curled wigs were used for Act II reprise.

12. The **ZOMBIES** need to be dressed in shredded clothes. Coats, trousers or shirts torn to shreds, the costumes need to be wetted and rolled in mud before each performance. They should appear as if they have just recently dragged themselves out of marsh, quicksands or very damp coffins. Huge head masks or else plain 'phantom of the opera' masks should be worn, or make up faces with Max Factor C. T. V. Clown White Pancake.
13. The **TRANSYLVANIAN DANCERS** were dressed in exotic travelling gear – filmstars, etc. en route for romantic places and the dance reflected this fantasy trip.

CUTS

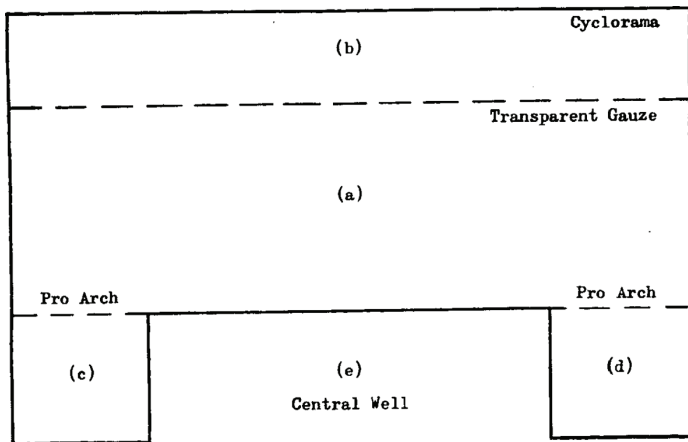
If running time needs to be reduced, there are two optional numbers: No. 8 'Be Silent and Attentive' and No. 36 'I'm a Nice little Girl'.

SCENERY AND BUSINESS

This is only a guide as to how the musical can be staged. In the original production the stage allowed for most of the signs and tricks to be flown from the grid, but, if this is not possible, use falling flaps, reversible flats or rotating gravestones. These signs could become very comic additions to the general business.

The performing area was divided into five playing areas:

- (a) the main central playing area
- (b) the graveyard and mausoleum
- (c) and (d) extending catwalks stage right and left
- (e) a central well between catwalks.



The graveyard (a) was made up of broken crosses and gothic angels, with a mausoleum on which is displayed the open coffin containing **DRACULA**. A candle burns at the head of the silk-lined sarcophagus. The graveyard is divided from the central playing area (b) by a white gauze. The white gauze has two advantages (i) lit from behind it creates the dreamlike/ethereal quality required for the graveyard scenes and (ii) slides from 'horror comics' can be projected on to the screen. We have not listed the slides which we originally used but there were fifty in all and they were very effective in heightening both suspense and comedy. Individual directors may choose their own pictures and the timing of projection, but because of the technical problems of projection it may be dispensed with and not detract from the show. It is very much a luxury if you can afford it.

A white gauze can be hired reasonably inexpensively from:

Unit F, Western Trading Estate,
Trading Estate Rd,
London, NW10 7LU
020 8955 6940

The two catwalks can extend as far as space will allow and should be lit with coloured footlights like fairground signs. If you cannot extend, then space the two raised areas (c) and (d) on to the stage area (b) on either side of the stage.

The 'central well' (e) may be used for the aeroplane sequence and the chairs placed there permanently – it can also be used for a fourth dancing area.

The North Tower was a scaffolding tower on wheels, the Black Lake a normal stage trap; but again if this is not available you can use a kind of 'Sweeney Todd' false front to the Mausoleum through which the characters can disappear in a flash or simply a raised tomb that has a false trap top.

All other scenery should be very simple but bold and bright and very easily set and struck. It is a good idea to employ stage hands in three groups: (1) to set and strike on main stage area; (2) and (3) to set and strike catwalks (c) and (d).

There is a great deal of smoke and mist used in the production and if you wish to avoid the usual dry ice problems may we strongly recommend the use of a smoke machine. They are easily manoeuvred and can give extraordinary effects.

Most small hand-props are very easily acquired. The Glublick bottles are simple glass painted over to give an ageing effect, while the fake hands of **GENGHIS** were made from a simple plaster mould – make quite a few because they disintegrate delightfully in the 'Life Blood Substitute Laboratory'.

LIGHTING

As well as a general lighting design we used two 2000-watt follow spots for principals, a U. V. lamp for opening of Act Two, plus cloud effects 252 lamp for 'Transylvania Airways' and 'Starry Spheres'. You can use really as many effects as finances will allow but with some imagination it can be done very cheaply. Remember that gothic horror is best lit from the side and at times from below for the best spooky effects. We projected with a simple Kodak Carousel slide projector. We also lit the trap from below with a variety of colours to heighten the grotesqueness of the smoke pouring up.

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THE DRACULA SPECTACULA
OR
'FANGS AIN'T WHAT THEY USED TO BE'

MISS NADIA NAIVE	a sweet, vulnerable
	American schoolteacher
MARVIN or KELLY	an insatiable appetite
	for popcorn
LUKE or JULIE	an intellectual with
	freckles and glasses
ELVIS	could it really be him?

Transylvanian Airways PILOT
Pretty SINGERS
Transylvanian Airways DANCERS

MASTER LANDAU	a coachdriver
---------------	---------------

The OUT-PATIENTS of Karloffia Sanatorium for Glublick Addicts
on day release:

CLOD	RAFF
LOOBY	BOGIE
SCRUB	BOOTS
SCRATCH	DREGS
RIFF	BOOZE

The Glublick Welly Boot DANCERS

HERR HANS	a Transylvanian innkeeper
FRAU GRETEL	his wife
PROFESSOR NICHOLAS NECROPHILLAC	a young English
	doctor with a mission
FATHER O'STAKE	a good Irish priest
The BRIDES of Count Dracula	
The ZOMBIE MEN	
The COUNT DRACULA	
The COUNTESS WRAITH	his lunatic mother
GENGHIS	his crook-backed retainer

SCENES

Scenes will take place in a small classroom, on a big aeroplane, on a stony road, in a cosy inn, at a table, on two chairs, in a dark castle, up the North Tower, on an open piece of countryside, in a nasty dungeon, in the Castle crypt, back at the inn, and inside your mind.

ACT ONE

MUSIC: CUE 1

The stage is empty, no curtain, an image of DRACULA is thrown onto the screen. House lights fade. There are building sinister chords or continuous pulsing sounds which increase in intensity and are interspersed with owl hoots, flapping wings, creaking lids, nails scratching. Finally a clap of thunder and an echoing scream -

The COMPANY appear (hands showing first). They appear to be emerging from the very earth itself. The whole piece builds in volume and power until the final four lines which will be sung in the style of a pagan Gregorian chant. The emergence should be slow as if dragging themselves from a quicksand. The whole COMPANY are involved on numerous levels. Their entrances should be as varied as possible. The COMPANY wear full length hooded gowns, rubber gloves, white faces and white feet.

SONG: "THE DRACULA SPECTACULA SHOW"

LOOK! READ! GASP! QUIVER!
 HE'S WAITING FOR YOU THERE
 GIRL MEETS! GHOUL! SHIVER!
 IN HIS CASTLE LAIR.
 SO IF YOU FEEL COSY
 WITH BELA LUGOSI
 THIS IS THE SHOW FOR YOU
 THERE ARE NO TOMORROWS
 IN THIS CHAMBER OF HORRORS
 CHECK YOUR HEARTRATE - DO.

WHO IS IT DRINKS FROM THE COFFIN'S CUP?
 WHAT GOES DOWN, BUT MUST COME UP?
 THE PRINCE OF VAMPIRES, THE KING OF NIGHT
 IT'S THE DRACULA SPECTACULA
 THE DRACULA SPECTACULA
 THE DRACULA SPECTACULA SHOW.

BATS! SCREECH! BLOOD! BITES!
 YOU'LL NEED THE EXORCISE
 WHITE! FANGS! EYES! ICE!
 DO NOT TRUST THAT SMILE.

SO IF YOUR CUPPA TEA
 COULD BE CHRISTOPHER LEE
 THEN FLY WITH US TONIGHT!
 'COS IT'S A TWO-WAY TRIP
 IN A CATALEPTIC FIT
 WATCH OUT IN CASE HE BITES!

WHO IS IT DRINKS FROM THE COFFIN'S CUP?
 WHAT GOES DOWN, BUT MUST COME UP?
 THE PRINCE OF VAMPIRES, THE KING OF NIGHT.
 IT'S THE DRACULA SPECTACULA
 THE DRACULA SPECTACULA
 THE DRACULA SPECTACULA SHOW!

*COMPANY collapse in broken shapes over area. Follow spot picks up **FATHER O'STAKE** who holds a candle and addresses towards **DRACULA**, revealed behind gauze.*

O'STAKE (*spotlighted high*) Dracula, in life you did one deed which at once cast you out from all hope. You poisoned the pure font of mercy and not upon such as you can the downy freshness of Heaven's bounty fall! Live henceforth a being accursed!

COMPANY move a part of the body and emit a sound, staccato fashion, after the word 'accursed'.

Armed against all men and all men armed against thee!

MUSIC: CUE 2**COMPANY**

OF GIANT STRENGTH AND GIANT TREAD
 HE SEEKS A LIFE FORCE FROM THE DEAD
 SLEEPS ALL DAY, BUT WORKS ALL NIGHT
 DRACULA! ECTOPLASMIC DYNAMITE!

During the chant, the COMPANY slowly unwind and start to move off the area in a kind of trance. When the first bell tolls the COMPANY freeze and FATHER O'STAKE O'STAKE comes from behind gauze to Center. After third toll COMPANY disappear pointing inwards at the PRIEST.

A bright light – a green and yellow 'gobbo' – comes up on interior of School Room, and a slide of American school room exterior on gauze. The PUPILS, JULIE, KELLY and ELVIS enter and sit at desks. From grid left there is displayed a map of Europe. The countries are painted in national colours with symbols on each to represent character of individual country.

MUSIC: CUE 3

O'STAKE *(from above)* Our story begins when the lines changed all things, 'tempora et omnia mutantur'. *(He admires his intelligence but realizing that the audience is not in the slightest way impressed, he continues in a less flippant vein)* Imagine, if you will, this small classroom in the United States of America.

He points. Lights up left.

It is a bright sunlit day, birdsong can be heard in the field outside.

Sound of birdsong.

And a sweet but vulnerable young schoolteacher is introducing her class to the mysteries of world geography.

Lights come up on the classroom as MISS NADIA NAIVE enters. The PUPILS stand. The teacher is decidedly pretty, dumb in an attractive kind of way, and she speaks like Marilyn Monroe or any other breathless sex symbol you may like to identify her with.

MISS NADIA Please stand.

PUPILS *sit.*

Why, that's just fine. Well, children, here we are in this small classroom somewhere in the United States of America. It is a bright sunlit day, bird-song can be heard in the field outside.

Birdsong – but to the tune of the “STARS AND STRIPES”.

And I, your sweet but vulnerable young schoolteacher, am introducing you to the miseries of world geometry – (*She pauses, realising an error but the correct word dawns on her*) Geography. (*She smiles a ‘See I can do it when I try’ sort of smile*)

PUPILS Wow! (*Out front with a simultaneous sway of the head towards the audience and softly incredulous*)

MISS NADIA Now have your notebooks ready 'cos I tend to get carried away.

They open books with pens poised.

Are you ready?

PUPILS (*in unison out front, like Laurel and Hardy*)

Hmm. Mmm. Sure are.

MISS NADIA (*turning to blackboard map*) Fine. This here-ya is Eu-rope (*she plonks an indiscriminate mark somewhere on the map*) and this here-ya is the Med-iterranean Ocean. (*She has difficulty saying it*)

PUPILS (*out front with head sweep*) Wow! (*Soft again*)

MISS NADIA (*exhausted*) Well, that concludes world geography for today. Any more questions?

JULIE (*studious, freckled and wearing intellectual glasses*) Miss Naive. Whereabouts in Europe did you point? I mean which country in Eu-rope?

MISS NADIA (*confused*) Where? Well, let's see. (*She produces a large magnifying glass which has printed already on the lens, 'Transylvania'. She holds it up close to the mark on the map*) Why, that is France.

JULIE Transylvania. (*Correcting her with air of mechanical and bored efficiency*)

MISS NADIA (*without turning a hair*) That is Transylvania.

KELLY (*a sweet girl, likeable, who stuffs herself full of candy all through the play*) Miss, could we go there tomorrow (*out front and in one breath of speech as if learnt specially for the occasion*) – when our European educational vacation conveniently arranged to fit in with the plot of the play – (*Breath*) commences?

MISS NADIA Would you like to go right now?

JULIE (*taking off glasses in an executive manner*) Sure would!

KELLY (*popping in a handful of gooey*) Scrummy!

ELVIS (*he talks like his namesake, chews gum, mouth droops open all the time, and speaks in a surprisingly deep voice*) I like it. (*To audience*) You know what I mean?

MISS NADIA Have you got all your things packed ready?

They produce from desks, air bags marked 'Transylvanian Airways' and plonk them on desks with individual answer.

JULIE Sure!

KELLY Scrummy!

ELVIS Crazy man!

MISS NADIA Then we shall leave immediately, travelling by air, sea and train enjoying the comfort of a first class service, delightful cuisine and a friendly smile from your tour operator – I learnt that from the brochure. (*She is proud*)

PUPILS (*out front*) Yuk!

MISS NADIA *produces a vanity bag from behind the blackboard. Map flies and desks are struck.* **MISS NADIA** *leads pupils to catwalk right where aeroplane is set. She tidies their clothing and they dance as well as, but not with,* **AIRWAYS STAFF.**

MUSIC: CUE 4

AIRPORT ANNOUNCER All passengers for Transylvanian Airways flight to Europe please report to boarding barrier 27.

SONG: “FLY TRANSYLVANIAN AIRWAYS”

A large sign marked ‘BARRIER 27’ appears from above, or is placed. Five white chairs are placed catwalk right representing the plane. Airport OFFICIALS appear. The PILOT, who swigs from a gigantic bottle of scotch labelled ‘High Octane Fuel’, climbs into the front chair of the imaginary aircraft. An OFFICIAL stamps the party’s visas at end of song. A CUSTOMS MAN checks their baggage and chalks it, and two AIR HOSTESSES dance to the plane and help them. The following movement section is to be performed in a balletic manner but fairly tight and slick; the group move in a staccato-like manner, the HOSTESSES have more dreamy flowing movements. The ballet is danced by PASSENGERS and AIRPORT CLIENTELE. The song is to be sung like a Martini Commercial, very breathy and cool. It’s sung by three pretty GIRL SINGERS and two gigolo-type young MEN with Italian sideboards and droopy moustaches. They sing, the MEN accompany with appropriate ‘Oo-ah’s’. The arrangement of this is left to individual music directors.

GIRL SINGERS

COME FLY TRANSYLVANIAN
FLY, FLY, FLY,
COME FLY OVER PENNSYLVANIA
FLY, FLY, FLY.
COME FLY,
TRANSYLVANIAN AIRWAYS.

MEN (*speaking*) It's so easeeeeeee.

GIRL SINGERS

COME FLY TRANSYLVANIAN
FLY, FLY, FLY,
COME FLY OVER YUGOSLAVIA
FLY, FLY, FLY.
COME FLY,
TRANSYLVANIAN AIRWAYS.

MEN (*speaking*) It's fantasticaaaaaaaa.

GIRL SINGERS

TIME AND THE WORLD ARE EVER IN FLIGHT
SO THE POET SAYS
COME FLY WITH US TO THE HIGHEST HEIGHT
WRAPPED IN CLOUDS AND SNOW
JUST SMILE ON THOSE BELOW.

COME FLY TRANSYLVANIAN
FLY, FLY, FLY,
COME FLY OVER TRANSYLVANIA
FLY, FLY, FLY.
COME FLY,
FLY TRANSYLVANIAN,
FLY TRANSYLVANIAN.

MEN (*speaking*) It's fantasticaaaaaaaa.

AIRPORT ANNOUNCER Flight 675 for Europe is now ready for take off. This flight stops at Paris, Heidelberg and Karloffia, Transylvania. Bon voyage. Goodbye. Auf wiedersehen. Don't say we didn't warn you.

*All exit to busy airport-music. Then a blue light spots the interior of the aeroplane. The engines rev up. The **PILOT** has one more stiffening swig from his bottle. He is stoned.*

PILOT This is your silot peaking. Please basten your safety felts, and no playing billy suggers! Here we go! Wheee!

*The engines roar as for take off. The **HOSTESSES** pull back the **PILOT's** chair, the **PASSENGERS** lean back, simulating the rising of the aircraft. At the height of the engine roar, all **PASSENGERS** scream. Blackout.*

MUSIC: CUE 5

*When the light comes up, the **PASSENGERS** are strewn about, but the **HOSTESSES** and **PILOT** are wearing party hats and blowing party squeaker blowouts. The **PILOT** is flying the plane with his feet. The paraphernalia are secreted in boxes attached to the underside of chairs.*

*The flight lasts only a short while, there is a reprise of verses 3 and 4 of “**FLY TRANSYLVANIAN AIRWAYS**” quietly under the dialogue.*

PILOT We are now flying at a height of three thousand feet, conditions are perfect –

There is a clap of thunder and the occupants shake.

conditions are nearly perfect and we are directly over the Atlantic Ocean – I think.

PASSENGERS *(looking down at the sea on audience side)* Hi there! Look at that blue! Wow! etc.

*They wave and peer, take snapshots, wipe the porthole clear. They are excited. Then the lights fade out fractionally. When they come up the occupants and the **PILOT** are all fast asleep, leaning at 45 degrees to port. The intercom wakes them and they sit bolt upright as the **PILOT** levels out the flight course.*

INTERCOM (*sinister voice*) This is Karloffia Airport, Transylvania. Are you receiving me? Are you receiving me? Over!

PILOT (*suddenly coming out of a dream*) I'm innocent, I tell you. I never touched her. I thought she was over sixteen. Innocent – What! Where? (*Comes to*) Oh, sorry about that – Hello, Karloffia. This is flight 675 from Pennsylvania. Can you give me landing clearance? Heavy mist all round up here.

INTERCOM Flight 675. Conditions normal. There is always heavy mist in Transylvania. You have landing clearance for runway two. Over and out.

PILOT Right you are. Here we go. Wheels down. Tally ho. Oh, my God, the wheels have stuck again. (*He flicks to intercom*) Hello, this is your pilot speaking. We have a little trouble up here. The wheels have jammed so we would appreciate it if all passengers would run as quickly as possible as soon as we touch down. It just eases the situation. I think you'll find this a lot of fun.

HOSTESS 1 (*spoken like starlets auditioning very badly*) Oh, Dolores, not again. Have you got the landing shoes?

HOSTESS 2 Sure. Good thing too. I wore my new black shoes completely out landing at Milan with this lunatic.

BOTH (*together, out front*) Watch out, here we go!

The PASSENGERS watch this performance as HOSTESSES put on wellies and as the plane comes down with a skid they all run as if their feet are sticking out of the bottom of the plane and slow it down. They then collapse backwards exhausted in their chairs.

MUSIC: CUE 6

PILOT Well, you did just fine. Just fine. Anybody for drinkies? See you all in the bar later maybe. Tally-ho.

He jumps out of plane with arms round HOSTESSES and disappears off to an offstage riot of piano playing and glasses clinking. He opens an imaginary door, they all cheer. He re-opens door with noise to say:

Oh, by the way, have a nice stay in Transylvania. Personally we never go further inland than this, you know. Funny place, Transo. (*Slams the door*)

PUPILS and MISS NADIA are left standing alone on the stage. A wind springs up and a little fog seeps onto the stage – darkens. They huddle into a tight group by the pro arch right.

JULIE Please, Miss. How do we get to the inn? (*Looks at map*)

ELVIS I'm cold. You know what I mean? (*Out front*)

KELLY I'm hungry. (*Chews vigorously*)

MISS NADIA Well, of course, you must be. (*She puts her arms around them*) I was told by the courier that we would be met by a coachdriver called Master Landau. (*She reads the name from a piece of paper*)

MUSIC: CUE 7

They are startled by a cackle that emerges from the mist left. It is LANDAU, a toothless, misshapen creature, unkempt and unwashed, his left eye twitches incessantly.

LANDAU I have been sent to help you, Madam, and the – (*Rubs hands*) children. May I introduce myself?

MISS NADIA Oh, please. Please do. Master Landau?

LANDAU Master Landau indeed, Madam. Conceived in this dark place in sweltering lust, rejected by my father, and a victim of vengeance and hatred created by my mother. It is I who will lead you through the mists in this waiting carriage.

He points to a number of painted tea-chests or stage blocks brought in by a number of Transylvanian VILLAGE IDIOTS. They make peculiar, unearthly noises and grunts as they go about the business of setting the coach. They touch the CHILDREN and find MISS NADIA a fascinating figure.

Come. Quickly. The night draws in fast and it is not wise to be on the road late. Put those bags aloft, you scum.

The IDIOTS pile the bags on and disappear.

Come, my lady and – children. Please climb up on the carriage. We must be AWAY!

There is a clap of thunder and the coach lurches forward to intro music of song. The CHILDREN and NADIA mime the action of pelting down steep ill-made roads on the swaying coach. The coach is simply stage blocks. They sit facing out front, LANDAU high with a whip.

MISS NADIA Master Landau! You frighten me with your urgency.

LANDAU Urgency is the word, Madam. This is no place for creatures of flesh and blood. You have come to Transylvania. The edge of the world! Hiya!

He cracks a whip and there is a neigh and another clap of thunder, and the sound of hooves and carriage wheels on stone.

MUSIC: CUE 8 – Optional number

SONG: “BE SILENT AND ATTENTIVE”

LANDAU

BE SILENT AND ATTENTIVE TO ME
HOLD FAST AS WE PASS THE GALLOWS TREE
A DREADFUL CREATURE DEVASTATES THIS LAND
POSSESSING WOMAN AND DEVOURING MAN.

SO WE MUST RIDE, RIDE, RIDE
WITH NEVER A BACKWARD GLANCE.
KEEP LOW AND HIDE, HIDE, HIDE.
THE INN IS OUR ONLY CHANCE.

IF THE MOON SHINES FAIR AND BRIGHT
HE WILL SPY US FROM HIS CASTLE HEIGHT
WHEN BLOOD LUST VAMPIRE DOMINATES THE AIR
THEN ‘FAIR IS FOUL’ AND TRULY ‘FOUL IS FAIR’.

MISS NADIA, LANDAU AND PUPILS

SO WE MUST RIDE, RIDE, RIDE,
 WITH NEVER A BACKWARD GLANCE
 KEEP LOW AND HIDE, HIDE, HIDE.
 THE INN IS OUR ONLY CHANCE.

IF THE MOON SHINES FAIR AND BRIGHT
 HE WILL SPY US FROM HIS CASTLE HEIGHT
 WHEN BLOOD LUST VAMPIRE DOMINATES THE AIR
 THEN 'FAIR IS FOUL' AND TRULY 'FOUL IS FAIR'.

SO WE MUST RIDE, RIDE, RIDE,
 WITH NEVER A BACKWARD GLANCE
 KEEP LOW AND HIDE, HIDE, HIDE.
 THE INN IS OUR ONLY CHANCE
 IS OUR ONLY CHANCE!

LANDAU

LOOK, MY LADY. THE INN, AHEAD.

MISS NADIA

HEAVEN BE PRAISED.

*They clamber down and move left as LANDAU signals
 IDIOTS to strike blocks and he and they move, frightened
 shapes, to the wing right.*

Children, we've arrived safely here. And yet I feel a sense of evil in this place. Can these be people who shun God's good sunlight and go about their lives behind drawn curtains? There is not a soul to be seen.

LANDAU That's as it may be, Ma'am. For myself, this is as far as I go. You will find a warm fire and good food at the inn of Master Hans and Frau Gretel. I will say goodbye to you and the – children – and wish you peace of mind in this dreadful place.

Clap of thunder and he disappears into the mists.

KELLY Miss Naive. I think there are people here. I feel as if a thousand eyes were watching us.

Light comes up slowly behind gauze to reveal GLUBLICK ADDICTS.

ELVIS Creepy. Know what I mean? (*Out front*)

Faces start to appear in every possible nook and cranny. They are lit by candles held in front of their faces.

MUSIC: CUE 9

JULIE Oh, Heavens, Miss Naive! Look! Look! Fiendish manifestations! The spawn of Hell!

MISS NADIA Don't be silly, Julie. You've been reading too many books again!

JULIE No, Miss. It is true. I see faces in the miasmic mist.

MISS NADIA Julie, you are right. But do not be afraid.

The GLUBLICK ADDICTS start to move, slide, breathe and grunt. They are misty figures appearing behind the gauze – emerging from the graveyard.

These bizarre faces may not be so mysterious.

(*to audience*) My strong belief in the basic goodness which exists in all men may dispel your doubts and fears. Stop, creatures, and reveal your identities. (*With large gesture*)

She sweeps the PUPILS behind her like a hen with her chicks. The ADDICTS blow out their individual candles as they call out their respective names and on each name the main F. O. H. s increase in intensity.

IDIOTS Clod – Looby – Scrub – Scratch – Riff – Raff – Bogie – Boots – Dregs – Booze – (*He has great difficulty in blowing out a flame. The others all blow it out to his and their delight.*

The lights are fully up to reveal the inn and the ADDICTS. They all laugh and point to huge sign descending: 'HANS UNT GRETEL BRAUHAUS'.

KELLY Why, they are simply the villagers.

JULIE They are not the repugnant images that emanate from my subconscious.

ELVIS Still creepy though. Know what I mean? (*Out front*)

*The confrontation is broken by the entrance of **HERR HANS** and **FRAU GRETEL**. They are round and jolly.*

HANS Miss Nadia unt littel children velcome to our humble inn.
All ze vay from Amerinka you are coming. Vat excitement.
Vat un adventure.

GRETEL Indeed, velcome to the 'Brauhaus' of Herr Hans

Signifies her husband, who bows.

and Frau Gretel. (*She points to her husband again*)

HANS (*whispering*) No, my little pumpkin – that is you.

GRETEL (*sotto voce*) Me?

HANS (*sotto voce*) You–are–Frau–Gretel.

GRETEL (*loudly*) Of course – me.

They all laugh.

I'm in such a whirl with the excitement.

MISS NADIA Well, thank you for introducing yourselves and these must be the villagers?

KELLY Strange attire.

JULIE Spooky faces.

ELVIS Weirdos – I like it.

MISS NADIA They don't look at all well, Herr Hans.

*There is a murmur of consternation from among the **OUTPATIENTS**.*

HANS No, my dear, zere is no illness here.

The OUTPATIENTS shake their heads. No! No!

GRETEL Zere are no problems here.

*The OUTPATIENTS more vigorously shake their heads.
NO! NO!*

HANS Well, maybe just a littel problem, but nuzzink to worry about. Nuzzink at all.

The OUTPATIENTS even more vigorously shake their heads with HANS and GRETEL. The whole stage is filled with shaking heads and 'No', 'No problems', etc.

MISS NADIA Herr Hans, the children and I are convinced that we are in safe hands – and we think your friends are absolutely cute.

JULIE (*removing glasses*) Acceptable.

KELLY Swell.

ELVIS Right on.

GRETEL Jah! Unt how excited they all haf been. Miss Nadia, we have been scrubbing ze bedrooms unt cooking ze food – so much activity zere has been.

HANS Unt our friends have helped us mit every little task. Is zat not true?

The OUTPATIENTS intimate 'yes' with heads and jump up and down with anticipation.

GRETEL Ve cannot contain our euthanasia.

HANS (*correcting her quickly*) Enthusiasm.

GRETEL (*big, silly grin*) Oh, jah! Enthusiasm.

HANS Unt delight. My dear teacher unt littel friends, truly, it is nize to 'ave you 'ere.

GRETEL JAH! To 'ave you 'ere iz nize!

MUSIC: CUE 10**SONG: "NIZE TO 'AVE YOU 'ERE"**

The OUTPATIENTS should be split into two distinct movement or dance groups. They move to the verses but have a strict comic routine for the chorus. Each group should be either side of the central playing area, which is occupied by HANS and GRETTEL either side of NADIA and the CHILDREN. The principals' dance should be in direct contrast to the OUTPATIENTS'.

HANS

WE'VE BEEN IN A WHIRL
 SUCH A WHIRL UNT A TWIRL
 WE'VE BEEN WATCHINK FOR YOU NOON UNT NIGHT.
 VOT A SCRATCHINK OF NAILS
 VOT A BITING OF HEADS
 WE'VE BEEN TURNING ALL OUR BEDROOMS INSIDE-UP.

CHORUS

BUT NOW YOU'RE HERE
 YOU BETCHA HERE
 UNT WE MEAN IT MOST SINCERE
 IT'S NIZE TO 'AVE YOU 'ERE
 TO 'AVE YOU 'ERE - IT'Z NIZE!

GRETTEL

WE'VE HAD SUCH A BAKE
 SUCH A BAKE UNT A BOIL
 WE'VE BEEN COOKINK FOR YOU NOON UNT NIGHT.
 VOT A BUBBLINK OF MASH
 VOT A SAUSAGE OF SQUEAK
 WE'VE BEEN SNITCHING ALL THE SCHNITZELS WE COULD
 SNATCH.

CHORUS

GOOD!
 BUT NOW YOU'RE HERE
 YOU BETCHA HERE

AND WE MEAN IT MOST SINCERE
IT'Z NIZE TO 'AVE YOU 'ERE
TO 'AVE YOU 'ERE - IT'Z NIZE.

NADIA AND PUPILS (*very American*)

WE'VE HAD SUCH A TRIP
SUCH A WONDERFUL FLIP
WE'VE BEEN TRAVELLING TO YOU NOON AND NIGHT.
WHAT A PACKING OF PLANES
WHAT A CHANGING OF BAGS
WE'VE BEEN, LOOPING ALL THE LOOPS THAT YOU COULD
LOOP.

CHORUS

FINE!
BUT NOW WE'RE (YOU'RE) HERE
YOU BET WE'RE (CHA) HERE
AND WE MEAN IT MOST SINCERE.
IT'Z NIZE TO BE RIGHT ('AVE YOU) 'ERE
TO BE RIGHT (TO 'AVE YOU) 'ERE IZ NIZE!

ELVIS Yea - but like - where is here? You know what I mean?

HANS (*aghast*) Vere is 'ere? (*He turns to OUTPATIENTS and conducts them to speak*)

OUTPATIENTS Vere is 'ERE?

HANS Ve vill tell you vere is 'ere. (*Addressing OUTPATIENTS*)
Gentlemen!

They all straighten up as one.

A small entertainment is required - we must sing for our
guests ze old song zat our fathers

*The OUTPATIENTS nod their heads syllabically in time
with the word 'father' from now on.*

unt our father's father, unt our -

OUTPATIENTS (*together*) - our father's father's father!

HANS - taught us so long ago about the beauties of this our
beloved home town - Karloffia!

OUTPATIENTS Karloffia! Karloffia! Karloffia! Karloffia!
Karloffia!

The OUTPATIENTS sing the name of their beloved town, a single voice followed by four separate units moving as they sing to form a very tight, very asymmetrical, very funny group right. Once they arrive they should lean at forty-five degrees to the right. They clip on plastic black moustaches as they cross and hold onto the last 'Karloffia' until BOOZE steps forward as conductor and signals them to stop. The song is to be sung in the style of a German barbershop quartet. The song is conducted by BOOZE with much feeling plus histrionics and he is at liberty to either slow down or speed up the tune, or make it lyrical or staccato as he thinks fit. He can even extend the group into holding a note for too long. In other words, he should play around and abuse his power as conductor, though the 'choir' must be totally Keaton-faced throughout.

MUSIC: CUE 11

SONG: "KARLOFFIA"

CHORUS

KARLOFFIA
O SWEET KARLOFFIA
YOU ARE THE LOVELIGHT IN OUR EYES
MIT YOUR ORCHARDS GREEN
UNT YOUR FIELDS SERENE
WE MEASURE WISDOM BY THE PEACE YOU BRING,
THE PEACE YOU BRING.

KARLOFFIA
O SWEET KARLOFFIA
YOU ARE THE BEACON IN OUR NIGHT
MIT YOUR STEADY BEAM
YOU LIGHT OUR DARKEST DREAMS
AND KEEP US SAFELY IN THE PEACE YOU BRING,
THE PEACE YOU BRING.

Sotto voce but the top line is sung as before and a small group sing/talk the response.

KARLOFFIA

(SUNSHINE HAVEN BLESSED BY GOLDEN BEAMS)

O SWEET KARLOFFIA

(WHERE THE BLOSSOMS FORM A SHADY SCREEN)

YOU ARE THE LOVELIGHT IN OUR EYES

(DREAMING ALL OUR SIMPLE SECRET DREAMS)

MIT YOUR ORCHARDS GREEN

(SEE THE PETALS FLOATING DOWN THE SKY)

UNT YOUR FIELDS SERENE

(AZURE LETTERS WHISPERING THIS REPLY)

WE MEASURE WISDOM BY THE PEACE YOU BRING

THE PEACE YOU BRING.

CHORUS

BUT NOW YOU'RE HERE

YOU BETCHA HERE

UNT WE MEAN IT MOST SINCERE

IT'Z NIZE TO 'AVE YOU 'ERE

TO 'AVE YOU 'ERE

IN SLIGHTLY PUDDERLEY, FAIRLY MUDDERLEY, REALLY

CUDDERLEY, ALWAYS LUVERLY,

KARLOFFIA

IT'Z NIZE!

HANS So! You will like our Karloffia. Jah!

PUPILS JAH!

GRETEL Velcome littel ones. Come, you must be cold, tired unt hungry after your long journey. Come. Come inside by ze fire quickly.

They enter the inn as HANS turns to the OUTPATIENTS who are still smiling in a gleeful freeze after the success of their song.

HANS Vell, don't just stand zere. You dummkopfs. Zere is verk to be done. The bagg-age unt ze lugg-age. It has to be unloaded. Come along. You are like so much over-cooked sauer-kraut. Tchaw!

MUSIC: CUE 12

They busily take the CHILDREN's bags, roll out carpets to the entrance, set up tables, set props, get chairs in place for the guests. This done with much excitement, rustic expertise and hospitality.

MISS NADIA This is truly wonderful, Herr Hans and Frau Gretel.
Bless you for your kindness and generosity.

HANS It is nuzzink. Nuzzink. Quickly. Bring food.

Bread, cheese and ham appear on platters and they tuck in.

GRETEL Now, will that be enough food for you, my children?

JULIE Truly overwhelming, Frau Gretel.

KELLY Scrummy.

ELVIS (*his mouth is already full of bread but he makes a noise internally like:*) This is great. You know what I mean?

GRETEL Zat is fine. Fine. Now, while you eat and make yourselves comfortable, I will go unt prepare your rooms unt beds for tonight. Tonight in Karloffia you must sleep vell.

MUSIC: CUE 13

There is spooky incidental music and all freeze in position – HANS and GRETEL nose to nose.

HANS As vell as one may sleep who dvells below the shadow of the Castle of the Black Lake.

GRETEL Hans, enough of such talk. You vill give the children nightmares. Do not listen to his stupid prattle. It is all nonsense.

HANS Nonsense is it? Ask brother Clod if it was nonsense when they found his sister beneath those dark waters with the innumerable secrets of death and horror written on her tortured face!