

# **The Dracula Rock Show**

**Junior Script  
by  
Malcolm Sircom**

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## CAST LIST

***N.B. In the following list, the bracketed number shows the number of spoken lines each role has.***

***An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

### Male

* Count Dracula.....	(118)
Doctor Watson..... A pathologist .....	(56)
* Professor Moriarty .....	(105)
* Quasimodo .....	General handyman to Moriarty .....
	(35)
* "Fingers" Johnson .....	Member of Moriarty's gang .....
	(13)
* "Steroid" Stan .....	Member of Moriarty's gang .....
	(8)
* Jagged Mick .....	An ancient Rock Star .....
	(9)

### Female

* Mrs Peterson .....	Moriarty's housekeeper.....	(50)
* Inspector Shirley Holmes .....	of the Dewberry Police .....	(105)
* Barbara Bell .....	Member of Moriarty's gang .....	(9)
* Big Time Brenda.....	Member of Moriarty's gang .....	(6)
* 3 Blood Sisters .....	Backing singers.....	(6-7 each)

### Male or Female

Narrator 1 .....	(78)
Narrator 2 .....	(61)
Lead Zombie .....	(14)
Lead Vampire .....	(18)
A Zombie (part can be split) .....	(14)
A Vampire (part can be split).....	(12)

**Chorus (all with several speaking parts – see Speaking Roles By Number Of Lines)**

**Zombies**

**Vampires**

**Inspector Holmes' Police Squad**

**Professor Moriarty's Criminal Gang**

## SPEAKING ROLES BY NUMBER OF LINES

***N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

* Count Dracula .....	118
* Inspector Shirley Holmes .....	105
* Professor Moriarty .....	105
Narrator 1 .....	78
Narrator 2 .....	61
Doctor Watson .....	56
* Mrs Peterson .....	50
* Quasimodo .....	35
Lead Vampire .....	18
A Zombie (part can be split) .....	14
Lead Zombie .....	14
* "Fingers" Johnson .....	13
A Vampire (part can be split) .....	12
* Barbara Bell .....	9
* Jagged Mick .....	9
* "Steroid" Stan .....	8
* Blood Sister 3 .....	7
* Big Time Brenda .....	6
* Blood Sister 1 .....	6
* Blood Sister 2 .....	6
* Policeman 1 .....	3
Teenager (Policeman in disguise) .....	3
* Policeman 2 .....	2
* Policeman 3 .....	1
* Policeman 4 .....	1

**CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)**

***N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

A Vampire (part can be split) .....	12
A Zombie (part can be split) .....	14
* Barbara Bell .....	9
* Big Time Brenda .....	6
* Blood Sister 1 .....	6
* Blood Sister 2 .....	6
* Blood Sister 3 .....	7
* Count Dracula .....	118
Doctor Watson .....	56
* “Fingers” Johnson .....	13
* Inspector Shirley Holmes .....	105
* Jagged Mick .....	9
Lead Vampire .....	18
Lead Zombie .....	14
* Mrs Peterson .....	50
Narrator 1 .....	78
Narrator 2 .....	61
* Policeman 1 .....	3
* Policeman 2 .....	2
* Policeman 3 .....	1
* Policeman 4 .....	1
* Professor Moriarty .....	105
* Quasimodo .....	35
* “Steroid” Stan .....	8
Teenager (Policeman in disguise) .....	3

***Non-speaking roles: additional Zombies and Vampires. You could also augment Inspector Holmes’ Police Squad and Professor Moriarty’s Criminal Gang***

**LIST OF CHARACTERS IN EACH SCENE****Scene One**

Count Dracula  
Narrator 1  
Narrator 2  
Vampires  
Zombies

**Scene Two**

Doctor Watson  
Inspector Shirley Holmes  
Narrator 1  
Narrator 2  
Police (minimum 4)

**Scene Three**

Barbara Bell  
Big Time Brenda  
Fingers Johnson  
Mrs Peterson  
Narrator 1  
Narrator 2  
Professor Moriarty  
Quasimodo  
Steroid Stan

**Scene Four (optional)**

Count Dracula  
Narrator 1  
Narrator 2  
Whoever you like!

**Scene Five**

Doctor Watson  
Inspector Shirley Holmes  
Moriarty  
Narrator 1  
Narrator 2  
Thief (from Moriarty's  
gang)

**Scene Six**

All

**Scene Seven**

Criminals  
Doctor Watson  
Inspector Shirley Holmes  
Narrator 1  
Narrator 2  
Police  
Prof. Moriarty (optional)  
Vampires (optional)  
Zombies (optional)

**Scene Eight**

Blood Sisters  
Count Dracula  
Jagged Mick  
Narrator 1  
Narrator 2

**Scene Nine**

Barbara Bell  
Big Time Brenda  
Doctor Watson  
Fingers Johnson  
Inspector Shirley Holmes  
Mrs Peterson  
Narrator 1  
Narrator 2  
Police  
Professor Moriarty  
Quasimodo  
Steroid Stan

**Scene Ten**

Count Dracula  
Narrator 1  
Narrator 2  
Vampires  
Zombies

**Scene Eleven**

Count Dracula  
Doctor Watson  
Inspector Shirley Holmes  
Narrator 1  
Narrator 2

**Scene Twelve**

All



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

Track 2: SFX 1: Thunder/Lightning effect for Dracula's entrance

**Scene Two**

Track 6: SFX 2: Virtuoso violin playing (brief)

Track 7: SFX 3: Horror chord

**Scene Three**

Track 8: SFX 4: Door unbolting, limping footsteps, door creaking open, footsteps, flushing toilet, more footsteps.

**Scene Five**

Track 10: SFX 5: Horror chord

Track 11: SFX 6: Horror chord

**Scene Nine**

Track 17: SFX 7: Doorbell

**Scene Eleven**

Track 21: SFX 8: Doorbell

Also required is a suitably toe-curling pop song, such as Cliff Richard's "Congratulations", on CD. Not supplied by Musicline for copyright reasons.

## LIST OF PROPERTIES

### Throughout

Dracula wears removable vampire fangs, as long as they don't interfere with his speech or singing.

### Scene One

Distressed black dinner suits, white shirts, trousers etc. .... The Vampires

Mostly white shroud-like costumes, zombie makeup etc..... The Zombies

Black dinner suit, with black or florid waistcoat, white shirt, bowtie, cloak .....Dracula

### Scene Two

Violin and bow .....One of the Police

### Scene Three

Bench/table covered in phials or jars of liquid (potions) ..... Scene Prop

Phial of blue liquid ..... Scene Prop

Bunsen burner, set on bench/table..... Scene prop

Intercom device ..... Scene Prop

Silver sphere or cylinder, to represent a bomb..... Scene Prop

Skeleton..... Scene Prop

Skull..... Scene Prop

Remote control device..... Scene Prop

Closet (optional) ..... Scene Prop

Feather duster ..... Mrs Peterson

Wrist watch ..... Mrs Peterson

Army boots, ragged trousers, ragged fleece-like jacket ..... Quasimodo

White lab coat..... Professor Moriarty

Bag marked "Swag" ..... One of the criminals

Black suit and shirt with white tie, black hat with white band..... One of the criminals

Tarty outfit..... One of the female criminals

Leather outfit..... One of the female criminals

Violin case ..... One of the criminals

### Scene Four (Optional)

Desks and chairs for the judges (Dracula & Narrators)..... Scene Prop

**Scene Five**

Poster advertising “THE DRACULA ROCK SHOW, featuring JAGGED MICK & THE BLOOD SISTERS” ..... Scene Prop  
 Obvious false beard and glasses ..... Professor Moriarty  
 Tray of blue coloured drink in plastic cups ..... Professor Moriarty  
 £10 note..... Professor Moriarty

**Scene Six**

Grungy t-shirts and jeans ..... The Police Squad  
 Black suit and shirt, white tie, black hat with white band, dark shades ..... Moriarty  
 Vampire cloak..... Dracula  
 Mock-sexy female vampire outfits, black eye makeup, red lipstick etc. .... Blood Sisters  
 Magnifying glass ..... Holmes

**Scene Nine**

Feather duster, as before ..... Mrs Peterson  
 Country and Western outfits (think Linedancing/Cowboy(or girl)) ..... Holmes and Police  
 Violin and bow, as before ..... Holmes  
 Wrist watch ..... Moriarty  
 Tray with glasses of “champagne” ..... *Watson*

**Scene Eleven**

Red-velvet draped coffin..... Scene Prop  
 Serio-comic paintings (Dracula v Frankenstein etc. – optional) ..... Scene Prop  
 Chain with manacles, hanging from one wall ..... Scene Prop  
 Lipstick & mirror compact ..... Holmes  
 Portable CD player ..... Watson  
 Hip flask..... Watson

## **PRODUCTION NOTES**

### **STAGING**

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

**Scene One** and **Scene Twelve** are located in the '**Underworld**'. This is the place of the living dead! There could be recesses for tombs to be located and these could be painted with fluorescent dyes, illuminated with UV strip lighting (black light). A tomb could be situated in a prominent place as could be a skeleton hanging strategically. Bats are evident, hanging from the ceiling. This can be as outrageous a set as you want (and resources allow) and needs to be a full stage to accommodate opening and closing numbers.

**Scene Two** and **Scene Seven** – '**A Street in Dewberry**' are essentially link scenes and can be performed in front of the Main Tabs or a half set created with a backdrop or flats. This allows for setting 'Professor Moriarty's Laboratory' in Act One and 'A Rock Venue' in Act Two behind the half set.

Although **Scene Three** is not a long scene it does require a large stage area to create the right impression of the laboratory. It does not need to use the whole stage necessarily, but does need to give the feeling of space filled with years of failed experiments! As stated in the stage direction at the start of the scene, it is an untidy, cluttered place as befits a mad professor. The items stated in the stage direction are the bare minimum for this set and could be supplemented by all sorts of impedimenta borrowed from the science department! Strobes and/or rope lights will add to the atmosphere. The skeleton should, ideally, have a separate head to the body.

**Scene Four** is entirely optional and could be in front of Main Tabs or on a separate stage area e.g. to one side of the main stage. 'Pop Idol' or 'The X-factor' type layout with the narrators creating the barbed comments which are left to the producer to create ad-lib, dependent on the acts that you have.

**Scene Five** is a link scene, allowing the set to be changed from 'Moriarty's Laboratory' to the interior of the 'Assembly Rooms' if the Audition scene was not used. It should be in front of the House (Main) Tabs or a cloth/flats painted for the purpose. The scene is the outside, front entrance of the Dewberry Assembly Rooms and probably has large stone steps leading up to a rather (rundown now) grandiose entrance door. To one side of the doors is a large billboard advertising "THE DRACULA ROCK SHOW featuring JAGGED MICK & THE BLOOD SISTERS".

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

**Scene Eight** and **Scene Ten – 'A Rock Venue'**. This is a small link-scene that can be performed on a half-set or similar. It just needs enough space for the singers and their routine. It can be set in front of black tabs if need be, anything that could represent a small rock club or similar.

**Scene Nine** is described as '**Professor Moriarty's Crimatorium**', which is suitably vague! It could be a museum sort of place with crime related items around the room or it could be a 'Cluedo' type setting of Edwardian Drawing Room/Library. Preferably, there should be some chairs about, suitable to the type of setting chosen. This does need to be a full set to accommodate the chorus number and Line Dance in Song 14.

**Scene Eleven** is the major set in this show – '**Dracula's Chamber**'! This needs to be in the style of Bram Stoker's Transylvanian, fifteenth century castle. Plenty of horror! Gore! Whatever! Possibly a stag's head with antlers high up over a fireplace and a scattering of instruments of torture, such as chains, manacles etc. hanging from the walls. A red, velvet draped coffin needs to be prominent on the set. It could be stood up nearly vertical, or it could be horizontal on a catafalque as if lying in state. Whatever your resources allow!

## CHOREOGRAPHY

There is little to say about choreographing this show as it is largely self-explanatory. The opening number...

**Song One – Stayin' Undead** has a creepy feel to it. The movement of the Zombies and Vampires should emphasise this feel.

**Song Two – The Master** has an Elvis Presley Rock and Roll feel to it and is a full chorus number.

**Song Three – Everybody Gotta Rock**, has a traditional rock and roll break set midway.

**Song Four – Walking the Beat** is another rock number with a short dance break, sung by all of the police officers.

**Song Five – We Will Rob You** is quite a conspiratorial number sung by Moriarty and his gang of villains. It has several mini-dance breaks in it, which need movement

choreographing.

**Song Six – Who Needs Love?** is a rock ballad sung by the Blood Sisters. Straightforward.

**Song Seven – Honky Tonk Lover** is sung in the style of Mick Jagger and needs to have the character Jagged Mick strutting around the stage in the style of Jagger, who used the stage to great effect. It has a traditional rock and roll break set midway.

**Song Eight – The Frog March** is a full chorus number involving all of the Police and the Criminals including Holmes if required. It is a lively rock number.

**Song Nine** – is a reprise of Song Two. The next number is the title song...

**Song Ten – The Dracula Rock Show** which has a distinct Abba feel to it. Choreograph accordingly.

**Song Eleven – So Much Good** includes a break to a line dance mid-way, whilst...

**Song Twelve** – is a reprise without the line dance. The tempo slows down in...

**Song Thirteen – Going Home** to a moderate pace with a very traditional fifties 'Calamity Jane' feel to it, sung by the Vampires and Zombies. Dracula's solo...

**Song Fourteen – Dewberry Bill** is a parody of the 1940's hit – Blueberry Hill and is a rock 'n' roll standard. The final number...

**Song Fifteen** – is a reprise of Song Three and is a full chorus number that everyone joins in.

**COSTUME**

- Dracula** Black dinner suit and waistcoat (either black or florid), white shirt with bow tie and a black cloak with a scarlet red lining. His face should be made up with ivory white, with his eyes ringed with carmine to create a ghoulish appearance. Fangs complete his appearance.
- Dr Watson** Tweed overcoat, white shirt with ‘bat’ wing collar, tweed tie and bowler hat. He is every bit the Victorian, retired, military doctor in his appearance and manner.
- Moriarty** He is a professor of maths and a criminal genius in Doyle’s stories. He should be dressed in suit trousers and waistcoat over a shirt with Victorian collar and tie and have a white ‘lab’ coat over the top. His appearance should be somewhat sinister and NOT dapper. In Scene Five, he appears poorly disguised as a street vendor, with a very bad false beard and comic glasses. In Scene Six his appearance changes again to Mafia style with black suit, black shirt, white tie, black hat with white hat-band and dark shades.
- Quasimodo** A hunchback who wears old army boots, trousers with ragged legs, a piece of string to hold them up and a ragged yak-skin jacket over his bare chest. His face is unshaven and he looks decidedly unpleasant.
- Jagged Mick** Is probably best caricatured on Mick Jagger, painting him a little larger than life. Best based on the 70s style rather than the 60s as this allows for a more flamboyant approach with bright satin shirt and large collar, flair-bottom trousers and chunky chukka boots. Hair should be thick and below collar length.
- Mrs Peterson** If you wish to keep strictly within the period set, then a white laced pinafore over a long, full dress, topped with a mop cap or bonnet would be appropriate. Or you could add a comic style of 50s housekeeper with a shorter, bright apron, topped with a head scarf over rollers as a complete contrast to the other characters.
- Shirley Holmes** A female version of Sherlock Holmes! Could wear a caped overcoat and deer-stalker cap and carry a cane, or even smoke a pipe! Or it could be in the modern style of female police inspector as portrayed by Inspector Jean Darblay in Juliet Bravo, a 1980s police TV series or similar, more recent, programs. In Scene Nine, she is dressed in country and western style for the line dance.
- Moriarty’s Gang** This mixed bag of male and female misfits can be stereotyped as much as you wish: one in a striped jumper and mask, with a bag marked “Swag” over his shoulder; another carrying a violin case; another dressed Mafia-style, black suit and shirt with white tie, and black hat with white hatband, possibly carrying a violin case; one of the girls can be very tart-y, another in leathers, yet another in martial arts costume.
- Blood Sisters** This backing group are dressed in vampire style, with perhaps ankle length evening dresses in bright red (sequinned) with a short cape (maybe purple), black eye makeup, fangs (either real or painted on), blood red lips and stiletto heels.
- Zombies** White shrouds, greenish grey skin colour, black lips and sunken eyes.

Very ghoulish!

**Vampires**

The male vampires should, if possible, be dressed in decrepit (distressed) dinner suits, white shirts and bow ties (torn and tattered in some cases). The legs of the trousers can be shorter than normal to enhance the comic ghoulish effect. The mouths are scarlet red, the eyes either scarlet or carmine, the faces ivory to create a 'deathly face' not clown. The girls could be dressed identically.

**Police Squad**

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

**LIGHTING**

This show can be lit relatively simply if budget and/or resources don't allow otherwise: using low level lighting for The Underworld and Dracula's chamber, and bright lighting for the entertainment bits. However, good lighting will enhance this show tremendously!

**Scene One – The Underworld** will benefit from pools of red, green and blue lighting on the walls and floor, fluorescent paints illuminated by ultraviolet (UV) lighting and focussed lighting on acting areas. A good effect would be achieved by using floor lighting downstage to increase the shadows on the actors' faces and increase the ghoulish appearance (especially the zombies). A lightning effect is required for Dracula's entrance.

**Scene Two – A Street in Dewberry** takes place in daytime, so a fairly light scene with some yellows and warm colours is all that is required.

**Scene Three – Professor Moriarty's Laboratory** requires shadows, to accentuate the creepy feel of the set, so pools of light on specific acting areas with the rest of the set in varying degrees of shade.

**Scene Four.** There are no special requirements for lighting this scene.

**Scene Five – Outside the Dewberry Assembly Rooms.** The performance about to take place is probably occurring in the evening so shadows and lighting from street lighting effects are required: maybe a hint of greenish yellow from a gas lamp.

**Scene Six.** There are no special requirements for lighting this scene.

**Scene Seven.** There are no special requirements for lighting this scene.

**Scene Eight.** There are no special requirements for lighting this scene.

**Scene Nine – Professor Moriarty's Crimatorium.** Generally, this scene, whether museum or drawing room, needs to be dimly lit to give a sinister feel to it. Acting areas need to be



illuminated, but the background wants to have an eerie feel to it. As Song 11 starts, the lighting should switch to a bright, airy feel and could maybe pulse to the beat of the music.

**Scene Ten.** There are no special requirements for lighting this scene.

**Scene Eleven – Dracula’s Chamber** would benefit from dark atmosphere with sinister, primary reds and greens spilling onto the set, and primary reds on the coffin. As gothic as you can make it!

**Scene Twelve – The Underworld.** This should be lit similarly to Scene One until Song 15, when the lighting should come up and be brightly coloured for the rock and roll number.

**ACT ONE (IF PLAYED IN TWO ACTS)****SCENE ONE:****THE UNDERWORLD**

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

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

**TRACK 1:****STAYIN' UNDEAD (SONG)**

**VAMPIRES:** *(Verse 1)* WE'RE NOT ALIVE, AND YET WE'RE NOT CORPSES.  
WE'RE THE RESULT OF SUPERNATURAL FORCES.  
ALL AROUND YOU, OUT OF SIGHT,  
VAMPIRES – CREATURES OF THE NIGHT!  
WHAT YOU SEE AIN'T AN ILLUSION,  
ALL WE NEED'S A BLOOD TRANSFUSION!

*(Refrain)* WHEN YOU GOT NO HEART, IT'S A GROOVY START TO  
STAYIN' UNDEAD.  
WHEN YOU GOT NO SOUL YOU CAN ROCK AND ROLL, WHILE  
STAYIN' UNDEAD.  
AH, AH, AH, AH, STAYIN' UNDEAD.  
AH, AH, AH, AH, STAYIN' UNDEAD. AH-AH...

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

**ZOMBIES:** *(Verse 2)* WE'RE WHAT YOU CALL AN UNDERGROUND MOVEMENT.  
WE'RE ALL BRAIN DEAD, WITH NOT A HOPE OF IMPROVEMENT.  
LOVE THE DARKNESS, HATE THE LIGHT.  
ZOMBIES – CREATURES OF THE NIGHT!  
WE CAN'T GET NO SATISFACTION.  
ALL WE GET IS PUTREFACTION!

**VAMPIRES & ZOMBIES:** *(Refrain)* WHEN YOU GOT NO HEART, IT'S A GROOVY START TO  
STAYIN' UNDEAD.  
WHEN YOU GOT NO SOUL YOU CAN ROCK'N'ROLL, WHILE  
STAYIN' UNDEAD.  
AH, AH, AH, AH, STAYIN' UNDEAD.  
AH, AH, AH, AH, STAYIN' UNDEAD. AH-AH...  
STAYIN' UNDEAD!

**Enter NARRATOR 1.**

**NARR 1:** Yes, night creatures. Zombies...

**ZOMBIES:** (*Quiet, menacing chant*) Zombies, zombies, zombies!

**Enter NARRATOR 2.**

**NARR 2:** And Vampires...

**VAMPIRES:** (*Quiet, menacing chant*) Vampires, vampires, vampires!

**NARR 1:** Zombies. Brain-dead flesh-eaters.

**NARR 2:** Vampires. Ghoulish blood-suckers.

**NARR 1:** A deadly combination.

**NARR 2:** A threat to civilised life as we know it.

**NARR 1:** That is their reputation,

**NARR 2:** And it is completely and utterly

**BOTH:** Wrong!

**NARR 1:** It's true some zombies were the result of voodoo ceremonies, and craved human flesh.

**NARR 2:** And some early vampires sought human blood,

**NARR 1:** But once they founded their own underground society

**NARR 2:** They became harmless to human beings.

**NARR 1:** Content to eat the flesh

**NARR 2:** And suck the blood

**NARR 1:** Of their environmental food-chain.

**NARR 2:** Rats, mice,

**NARR 1:** Slugs, worms,

**NARR 2:** Beetles, leeches,

**NARR 1:** In other words...

**BOTH:** Yuk!

**NARR 1:** But they were happy and contented in their enclosed little world,

**NARR 2:** Which was a series of vast hidden catacombs underneath the town of Dewberry,

**NARR 1:** Until one day a decadent human artefact made its appearance amongst them.

**NARR 2:** The object that made its way down from the daylight world was...

**BOTH:** A television!

**NARR 1:** When they observed all the trappings of Western culture...

**NARR 2:** The pop music, the game shows,

**NARR 1:** The soaps, the adverts,

**NARR 2:** The "Pirates of the Caribbean" films,

**BOTH:** They began to rumble with discontent...

*Narrators exit.*

**ZOMBIES:** Rumble, rumble, rumble...

**VAMPIRES:** Discontent, discontent, discontent...

**A ZOMBIE:** Hey, you guys, why can't we have the kind of fun humans have?

**A VAMPIRE:** Right on, man.

*All murmur in agreement.*

**LEAD VAMPIRE:** I want to taste a Big Mac!

**ALL:** Yeah!

**LEAD VAMPIRE:** With loads of ketchup!

**ALL:** Ketchup! Ketchup! Ketchup!

**LEAD ZOMBIE:** I want to go on my own TV show.

**A ZOMBIE:** Wotcha gonna call it?

**LEAD ZOMBIE:** I'm A Zombie – Get Me Outta Here!

*All roar approval.*

**A VAMPIRE:** We all want to get outta here.

**A ZOMBIE:** Yeah, but how we gonna do that? You know we've been sealed in for ages.

**LEAD VAMPIRE:** There's only one way. We have to summon the Master!

*All gasp.*

**A VAMPIRE:** Count Dracula! But we only call him in emergencies.

**A ZOMBIE:** We haven't summoned him for over 100 years.

**A VAMPIRE:** But isn't this an emergency? I say we summon the Master!

**LEAD ZOMBIE:** We summon the Master! All those in favour say "Aye".

**ALL:** Aye!

**LEAD VAMPIRE:** Then let us incant the summons.

**ALL:** *(Chanting, starting softly, getting louder and louder)*

Master, master, sleeping sound.

In your coffin underground,

Show once more your every feature.

You're the ultimate Night Creature.

Come to us, all gathered here,

Master, master, now appear!

**TRACK 2:**

**SFX THUNDER AND LIGHTNING**

*Enter DRACULA. He is dressed in traditional style: black dinner suit, with either black or slightly florid waistcoat, white shirt, bow tie, and long black cloak with scarlet lining; and, of course, the slightly pale face, with red-rimmed eyes, and fangs (but only if they don't interfere with singing!).*

**TRACK 3:****THE MASTER (SONG)**

**DRACULA:** LOOK AT ME IN ALL MY GLORY, THE GORY COUNT DRACULA!  
 ARE YOU READY TO ADORE ME?  
 YOU WON'T SEE ANY LEADER MORE SPECTACULAR!  
 YOU NEED ME, REQUIRE ME,  
 AND, MAN, DO YOU DESERVE ME!  
 CONVINC ME, INSPIRE ME,  
 BY THE WAY YOU WORSHIP AND SERVE ME!  
 ARE YOU FEELIN' DOWN?

**CHORUS:** YEAH!

**DRACULA:** WANNA HIT THE TOWN?

**CHORUS:** YEAH!

**DRACULA:** WELL, BABY, I'M YOUR FIXER.  
 TELL ME THE TRUTH, DO YOU WANT ETERNAL YOUTH?  
 WELL, BABY, HAVE I GOT AN ELIXIR!

'COS I'M THE MASTER,  
 I SURE DO LOVE THE ROLE OF THE MASTER,  
 THE MASTER OF YOUR SOUL!  
 I'M THE KING! AND ONE MORE THING,  
 I'M THE MASTER OF ROCK'N'ROLL!

**CHORUS:** YES, HE'S THE MASTER,  
 HE SURE DOES LOVE THE ROLE OF THE MASTER,  
 THE MASTER OF OUR SOUL!  
 HE'S THE KING! AND ONE MORE THING,  
 HE'S THE MASTER OF ROCK'N'ROLL!

**CHORUS:** YOU'RE THE NUMBER ONE! SHOW US HOW IT'S DONE!  
 WE WANT TO BE HOW YOU'LL BE.  
 WE ARE AT YOUR CALL, AND, TO CAP IT ALL,  
 YOU'RE SO VERY GROOVY!

**DRACULA:** WELL, I'M THE MASTER,  
 I SURE DO LOVE THE ROLE OF THE MASTER,  
 THE MASTER OF YOUR SOUL!  
 I'M THE KING! AND ONE MORE THING,  
 I'M THE MASTER OF ROCK'N'ROLL!

**CHORUS:** YES, HE'S THE MASTER,  
 HE SURE DOES LOVE THE ROLE OF THE MASTER,  
 THE MASTER OF OUR SOUL!  
 HE'S THE KING! AND ONE MORE THING,  
 HE'S THE MASTER OF ROCK'N'ROLL!

**DRACULA:** *(With an Elvis hip-gyration)* UH-HUH-HUH!

**DRACULA:** You summon me from a hundred-year sleep.

**A VAMPIRE:** And twenty five days.

**LEAD ZOMBIE:** Where did they come from?

**THE VAMPIRE:** Leap years.

**DRACULA:** But in my sleep, I still see all, hear all. Both in the human world and here in the underworld. And what I hear are rumbles of discontent.

**ZOMBIES:** Rumble, rumble, rumble...

**VAMPIRES:** Discontent, discontent, discontent...

**DRACULA:** Silence when you speak to me! How can you want more of what you haven't got? More discos. More junk food. More computer games.

**A ZOMBIE:** More brains!

**ZOMBIES:** Brains!

**DRACULA:** Brains I can't supply. As for the rest, well, I can't just go up to the humans and say "Send us down truckloads of goodies." Forget it.

**ZOMBIES:** Bigger rumbles, bigger rumbles...

**VAMPIRES:** More discontent, more discontent...

**DRACULA:** You dare defy me? It seems you've grown more militant in the last century. What is it you do want?

**LEAD VAMPIRE:** We want to go – upstairs!

**ALL:** Upstairs!

**DRACULA:** You mean to bed?

**LEAD ZOMBIE:** No – to the surface.

**A VAMPIRE:** The world of the humans.

*A roar of approval.*

**DRACULA:** But remember what happened last time you mixed with humans. You ate them.

**LEAD ZOMBIE:** That was over a hundred years ago. Lost our taste for them.

**LEAD VAMPIRE:** Yes – we've got used to our diet of unmentionable things.

**DRACULA:** But the big problem is – how do you mingle with humans without being noticed? Where is it that people dress as weirdly as you lot? The only thing I can think of is as spectators at a Test cricket match.

**A VAMPIRE:** But we want to join the living, not the dead.

**DRACULA:** I didn't think it would appeal. So it's time for some lateral thinking.

**A ZOMBIE:** Duh – what's that?

**DRACULA:** The opposite of straight thinking.

**THE ZOMBIE:** No, I mean what's thinking?

**DRACULA:** Forgive me, friends, I'd forgotten Zombies are brainless. But first, you must all promise not to harm the humans - horrible though they are. Do you give me your solemn oath not to eat human flesh or suck their blood?

**ALL:** We do.

- LEAD VAMPIRE:** What about you, master? Will you still sink your fangs into the necks of maidens?
- ALL:** Aye!
- DRACULA:** That's different. That's expected of me. Ah, I have an idea. Humans enjoy themselves by going to rock concerts and musicals and suchlike. And they often dress in weird costumes for the occasion.
- A ZOMBIE:** You want to take us to the Glastonbury Festival?
- DRACULA:** No, I will create my own rock band – one so bizarre it makes Iron Maiden look more like Maiden Aunt. And its fans will dress and look just as hideous as you bunch of deadbeats. I will need three backing girl singers dressed as Vampires, and a front man who looks like a Zombie.
- LEAD VAMPIRE:** You don't mean?...
- DRACULA:** Yes – A Mick Jagger look-alike! Friends, your troubles will soon be over. **(All cheer)** I will ascend to the surface and assemble a rock group. Its followers will be encouraged to dress like yourselves, and once it's up and running, I will send for you. **(All cheer)**.
- LEAD ZOMBIE:** But where will you get the rock group from?
- DRACULA:** Easy. Auditions. Plenty of wannabe rock stars around. And once the band's playing, so will you be. You can mix with the audiences, and no-one will be any the wiser. And after the shows, you can go out clubbing, no questions asked. What do you say to that?
- LEAD VAMPIRE:** Let's rock'n'roll! **(All cheer)**.



**TRACK 4:                    EVERYBODY GOTTA ROCK (SONG)**

**DRACULA:**            EVERYBODY GOTTA ROCK!  
 EVERYBODY GOTTA ROLL!  
 ROCK, ROCK, ROCK, BY DAY AND NIGHT.  
 ROLL, ROLL, ROLL, WAY OUT OF SIGHT!  
 THIS IS WHAT YOU GOT TO DO:-  
 A-WA, BA-BA-LOO-BA, A-WA-BAM-BOO!

***Rock 'n' Roll dance.***

**CHORUS:**            EVERYBODY GOTTA ROCK!  
**DRACULA:**            YOU GOTTA ROCK!  
**CHORUS:**            EVERYBODY GOTTA ROLL!  
**DRACULA:**            COME ON AND ROLL!  
**ALL:**                 ROCK, ROCK, ROCK, BY DAY AND NIGHT.  
 ROLL, ROLL, ROLL, WAY OUT OF SIGHT!  
**DRACULA:**            THIS IS WHAT WE GOT TO DO:-  
**ALL:**                 A-WA, BA-BA-LOO-BA, A-WA-BAM-BOO!  
**DRACULA:**            EVERYBODY SHOUT YEAH-YEAH!  
**CHORUS:**            YEAH-YEAH!  
**DRACULA:**            YEE-HA!  
**CHORUS:**            YEE-HA!  
**DRACULA:**            *(With Elvis wiggle)* UH-HUH-HUH!  
**CHORUS:**            *(With Elvis wiggles )* UH-HUH-HUH!  
**ALL:**                 A-WA, BA-BA-LOO-BA, A-WA-BAM-BOO!

***All exit.******End of Scene One.******Enter THE NARRATORS.***

**NARRATOR 1:**        And so Count Dracula, having been summoned from his long sleep,  
**NARRATOR 2:**        Was naturally very hungry  
**NARRATOR 1:**        And – *thirsty!*  
**NARRATOR 2:**        He emerged into the 21<sup>st</sup> century, a world vastly different from the  
 Victorian society he was accustomed to.  
**NARRATOR 1:**        Fortunately, the Queen of the Night was on hand to guide him,  
 otherwise he would have been rumbled straight away.  
**ZOMBIES:**            *(Off-stage)* Rumble, rumble, rumble...  
**NARRATOR 2:**        Nevertheless the Count resumed his normal practices.  
**NARRATOR 1:**        Or should one say abnormal? He surfaced through the hidden tunnels  
 that led to a multi-storey car park in Dewberry.  
**NARRATOR 2:**        Soon after, the first sign of bizarre happenings in the neighbourhood  
**NARRATOR 1:**        Were brought to the attention of Detective Inspector Shirley Holmes, of

the Dewberry police force

**NARRATOR 2:** Just as she and her team were returning from Crown Court, celebrating the successful prosecution of a notorious serial criminal.

**NARRATOR 1:** A motorist who regularly drove at 32 miles per hour in a 30 zone.

***Exit the Narrators.***

**SCENE TWO:****A STREET IN DEWBERRY**

***Enter INSPECTOR HOLMES and Police team (minimum 4), male and female.***

- HOLMES:** Well done, everyone. Fine team work.
- POLICE 1:** Thank you, ma'am.
- HOLMES:** In fact, a splendid year all round. How many burglars have we arrested?
- POLICE 2:** None.
- HOLMES:** And how many householders have we prosecuted for assaulting burglars?
- POLICE 3:** 254.
- HOLMES:** And that, ladies and gentlemen, is why we've just won the award, three years running, for the Police Team most Distrusted by the Public... Congratulations – and keep up the good work.
- POLICE 4 OR 5:** Just one question, ma'am. Why are we walking back to the nick?
- POLICE 1 OR 6:** It's all of a quarter of a mile.
- POLICE 2 OR 7:** We could go in the Police cars.
- POLICE 3 OR 8:** I've been stuck behind a desk so long, I've forgotten how to walk.
- HOLMES:** But it's such a lovely day. The fresh air will do us good. And it will remind us all of how we started in the force.
- POLICE 4:** You mean walking the beat? Don't remind me.

**TRACK 5:****WALKIN' THE BEAT (SONG)**

**ALL** WALKIN' THE BEAT IS HARD ON THE FEET,  
BUT AIN'T IT A TREAT WHEN YOU STOP?  
**POLICE 1:** DOIN' THE ROUNDS IS AS BAD AS IT SOUNDS,  
**ALL:** IT'S ALL PART OF BEING A COP.  
**POLICE 2:** YOUR BOOTS WERE MADE FOR WALKIN'.  
**POLICE 3:** YOUR MOBILE'S MADE FOR TALKIN'.  
**POLICE 4:** YOUR SWEATER WILL KEEP OUT THE CHILL.  
**ALL:** WALKIN' THE BEAT, PATROLLIN' THE STREET,  
AIN'T YOU GLAD YOU JOINED THE BILL?  
WALKIN' THE BEAT, WALKIN' THE BEAT,  
WALKIN' THE BEAT, WALKIN' THE BEAT!

**HOLMES:** THEY SAY THAT BEIN' IN THE FORCE  
IS GROUNDS FOR DIVORCE  
FOR YOU'RE NEVER EVER HOME AT NIGHT.  
**POLICE 1 OR 5:** WHILE THE CRIMINALS RIOT,  
**POLICE 2 OR 6:** IN THE NICK THERE'S PEACE AND QUIET,  
**POLICE 3 & 4:** YOU'RE FILLIN' IN FORMS LEFT AND RIGHT!  
(or 7 & 8)

**DANCE – which ends with them all saying “Evenin’, all!” whilst doing a constabulary knees-bend.**

**ALL:** WALKIN' THE BEAT, PATROLLIN' THE STREET,  
AIN'T YOU GLAD YOU JOINED THE BILL?  
WALKIN' THE BEAT, WALKIN' THE BEAT.  
WALKIN' THE BEAT, WALKIN' THE BEAT!

**POLICE 1:** Look who's coming, ma'am.  
**POLICE 2:** It's the pathologist.  
**HOLMES:** He probably wants to consult me. Alright, team, you can get back to the nick – and order me a bacon sandwich.

**The Police exit as DOCTOR WATSON enters.**

**WATSON:** Ah, there you are, Holmes.  
**HOLMES:** Doctor Watson. What can I do for you?  
**WATSON:** I've just been examining a series of baffling cases. I need your help.  
**HOLMES:** You mean?...  
**WATSON:** Yes. All your special deductive and intuitive skills.  
**HOLMES:** In that case, I need to reduce my stress factor and relax.  
**WATSON:** In your customary style?  
**HOLMES:** In my customary style. **(She calls out)** Constable!

***One of the Police team enters with a violin and bow, which he/she hands to Holmes, then exits.***

**TRACK 6:**

**SFX VIOLIN**

***Holmes puts the violin to her shoulder, and “plays” to the recording. She finishes with a flourish.***

**HOLMES:** That’s better. Watson, would you care to...? (***She offers the violin to Watson.***)

**WATSON:** No thanks. I’m trying to give it up. Holmes, I’ve just examined several teenage girls who were sent to me by various doctors in Dewberry. They are all suffering from identical strange symptoms.

**HOLMES:** Which are?

**WATSON:** They all have acute anaemia. Their blood count is so low; it’s almost as if they’ve been drained.

**HOLMES:** Very odd.

**WATSON:** Even odder. They all have two puncture marks on their neck. And they all display an alarming tendency to try and hang from the ceiling.

**HOLMES:** Say no more. I have the solution.

**WATSON:** You have?

**HOLMES:** It’s elementary, my dear Watson. They’ve all been attacked by – a Vampire!

**TRACK 7:**

**SFX HORROR CHORD**

***Exit Holmes & Watson.***

***End of Scene Two.***

***Enter the NARRATORS.***

**NARR 1:** And so the first strands of this strange tale began to unravel.

**NARR 2:** Shirley Holmes and Doctor Watson began their investigations, glad to have a case they could get their teeth into. Oops! Slipped in a joke there. Sorry.

**NARR 1:** You call that a joke? Meanwhile, on the outskirts of Dewberry, a strange team were conducting experiments of a somewhat bizarre nature.

**NARR 2:** The team were not connected with law enforcement.

**NARR 1:** Quite the reverse. They were headed by a master criminal, and arch enemy of Shirley Holmes...

**NARR 2:** None other than...

**BOTH:** Professor Moriarty!

**NARR 1:** In his private laboratory and criminal emporium, his housekeeper...

**NARR 2:** Mrs Peterson...

**NARR 1:** Was tidying up.

***Exit the Narrators.***

**SCENE THREE: PROFESSOR MORIARTY'S LABORATORY**

*An untidy, cluttered, laboratory, with a bench on which are various phials of liquid, a Bunsen burner, a hands-free intercom, and a remote control device. On the floor are a silver sphere or cylinder, and a skeleton.*

*Enter MRS PETERSON, the housekeeper, a severe, excessively plain figure. She wields a feather duster, which she flicks over several pieces of equipment.*

**MRS P:** He's so untidy. Look at this...*(She picks up the cylinder)* ...he's left an atom bomb lying around. A person could trip over it and hurt themselves. *(She throws it into the wings)* And the floor is no place for any self-respecting skeleton. I've told him time and time again, skeletons belong in the closet. *(She either picks it up and throws it into the wings, or puts it in a closet, if one is on the set, then goes to the skull)*... More bones. I don't remember this. The handyman will know. *(She calls out)* Quasimodo! Come here!

**TRACK 8: SFX DOOR UNBOLTING ETC.**

*There is a long sound effect of a door being unbolted, followed by limping footsteps, another door unbolted several times then creaking open, more footsteps, a loo being flushed, and more footsteps. All the while Mrs P is drumming her fingers impatiently.*

**MRS P:** Well, come in, come in.

*QUASIMODO shuffles in, a hunched retainer, in army boots, ragged trousers, and an equally ragged fleece-like jacket, apparently made of yak-skin (long hair).*

**QUASI:** You rang, mistress?

**MRS P:** No, I didn't ring, I shouted. Do you see any bells round here?

**QUASI:** *(Demented)* The bells! The bells!

**MRS P:** Enough of that! I won't stand for any paranoid behaviour.

**QUASI:** *(Calm again)* How about anti-social?

**MRS P:** Oh, alright, but in small doses. It's about time the Professor showed up. He's punctual to a 't'.

**QUASI:** I've never known a 'T' to be punctual.

**MRS P:** Well, this T is. *(She looks at her watch)* T minus 3, T minus 2, T minus 1, zero.

*Enter PROFESSOR MORIARTY. Though dressed in a standard white lab coat, there is a sinister air about him.*