

Book, Music and Lyrics by
Denver Casado & Betina Hershey



DIRECTOR BOOK

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ACCOMPANIMENT CD TRACK LIST

TRACK	SONG TITLE	CHARACTERS
1	Prelude	Instrumental
2	We Are Monsters	All Monsters
3	Change to Scene 2	Instrumental
4	Monster Secrets	Humans
5	Change to Scene 3	Instrumental
6	Howl at the Moon	Werewolves
7	Change to Scene 4	Instrumental
8	We Love Lettuce	Vampires
9	Change to Scene 5	Instrumental
10	Oozy Lumpa Reprise	Oozy Lumpa
11	Change to Scene 6	Instrumental
12	Werewolf Howl-Off	Werewolves
13	Change to Scene 7	Instrumental
14	Monster Secrets Reprise	Humans
15	Change to Scene 8	Instrumental
16	My Fangs Always Get in the Way	Vampires
17	Change to Scene 9	Instrumental
18	Be in Touch	Oozy Lumpa
19	KC & Oozy Lumpa Reprise	KZ & Oozy Lumpa
20	Stand Up and Fight	Vampires and Werewolves
21	Be in Touch Reprise	All
22	We Are Monsters Reprise	All
23	Curtain Call	Instrumental

CASTING CENTRAL

Successful casting is about selecting the right actors for the appropriate roles to best tell the story.

CAST A WIDE NET

Advertise throughout your school and/or community. Aside from newspapers and flyers consider emails to parents, Facebook announcements, and online message boards.. Going digital can extend your reach and create buzz for your show.

FORM A CASTING TEAM

Collaborate with the director, assistant director, music director and choreographer. Different perspectives and opinions will help cast a well-rounded group. Find a common ground in casting. Be familiar with all the roles that are being cast and the different demands of each part.

CASTING CHECKLIST

- ☐ Advertise and send out a casting notice with a show summary and breakdown of each role
- ☐ Have signups for each role
- ☐ Create an audition schedule based on signups
- ☐ Organize audition sides and songs for each role
- ☐ Provide audition sides and songs to the actors
- ☐ Provide the casting team scoring forms for the actors you'll be seeing each session
- ☐ Review all scoring forms with the team and make a call back list
- ☐ Notify actors on call backs
- ☐ Organize call back sides, songs and choreography for each role (if necessary)
- ☐ Provide call back scoring forms and review call backs with casting team
- ☐ Announce roles and provide a reminder of all rehearsals and production schedule

PROVIDE THE CASTING SCHEDULE

Actors and parents appreciate a production timeline. Provide important dates including signups, audition scheduling notices, callbacks, cast announcements, rehearsals and production dates.

MAKE THE AUDITION FUN

Young actors may be intimidated by the process so make them comfortable and relaxed. Remind them that you're there to help them be the best they can be. Have them sing a song they selected or ask them to show you a hidden talent. Always be positive, smile and thank them for coming in.

CASTING LINGO

BREAKDOWN - Character description of all roles in the production

CALLBACKS - Second or additional rounds of audition sessions

SIDES - A short portion of the script the actor will use to audition for a specific character

UNDERSTUDY - A role for when another actor is unable to perform

Additional Notes:

Most roles can be played by a boy or a girl. The most important relationship is that between OOZY LUMPA and KC, where having different genders is encouraged. Consider casting your older actors in the HUMAN/ VAMPIRE roles and your youngest actors as WEREWOLVES.

BBB Tip:

If you're having a tough time choosing between two people for a lead role, often times the student who naturally has the respect of his/her peers is a good choice. A lead part is best served by someone who can be a positive leader. as well.

CASTING BREAKDOWN

HUMANS

KC is Sunny's older, cooler brother/sister.

- Initially not into the "monster thing"
- Secretly desires to connect with his/her long lost monster friend
- Strong actor and singer
- Can portray longing

Range: B3 - C#5

Songs: Song 3, 8, 11 (duet), 13, 14

Scenes: Scene 2, 7, 9

of lines: 20

JADE is the leader of the humans and the biggest monster fanatic.

- Dreams to be the leading director in the first monster documentary film
- Eccentric, overdramatic, tries to imitate reality TV
- Willing to go over the top
- Good comedic timing and physical comedy skills
- Encourages KC to find his/her long lost friend

Range: B3 - C#5

Songs: Song 3, 8, 13, 14

Scenes: Scene 2, 7, 9

of lines: 16

Costume Suggestions

- KC: Jeans, T-shirt, letterman jacket or leather jacket
- Jade: T-shirt, long sleeve shirt under, jeans, directors hat
- Westerly: Collared shirt, lab coat, glasses, pocket protector
- Sunny: T-shirt sweatshirt, jeans, sneakers

WESTERLY is the brainy and scientific monster expert.

- Eager to find the next big scientific monster discovery
- Speaks like a scholar

Range: B3 - C#5

Songs: Song 3, 8, 13, 14

Scenes: Scene 2, 7, 9

of lines: 14

SUNNY is KC's little brother/sister that tags along.

- Good comedic timing and physical comedy skills
- Frightened by monsters but wants to impress the team

Range: B3 - D5

Songs: Track 3, 8, 7, 13, 14

Scenes: Scene 2, 4, 5, 9

of lines: 20

Relationship Casting

KC and Oozy Lumpa are searching for their long lost best friend so audition multiple pairs that would convey this tight bond and longing connection.

KC and Sunny are siblings so audition multiple pairs that share similar physical features that would convey this familial relationship.

Jade and Westerly are contrasting characters. Jade is obsessed with monster film making and Westerly is tomorrow's leading monster research expert. Consider casting physically contrasting actors: boy/girl, tall/short.

VOCAL SONG LIST

- | | | |
|-----------------------|-----------------------------------|--|
| 2. We Are Monsters | 7. Werewolf Howl-Off | 12. Standup and Fight |
| 3. Monster Secrets | 8. Monster Secrets Reprise | 13. I'd Just Like to Be in Touch Reprise |
| 4. Howl at the Moon | 9. My Fangs Always Get in the Way | 14. We Are Monsters Reprise |
| 5. We Love Lettuce | 10. I'd Just Like to Be in Touch | |
| 6. Oozy Lumpa Reprise | 11. KC Oozy Lumpa Reprise | |

CASTING BREAKDOWN

OTHER MONSTERS

TARGOYLE AND FARGOYLE are the monster hosts of the cabaret.

- Not afraid to speak directly to the audience
- Clear, loud and strong speaking voice
- Ability to rally a crowd
- Strong stage presence
- Look for actors that can hold neutral body position
- FARGOYLE: easily frightened, tries hard to be a good host but more sensitive

Range: C4 - C5

Songs: Song 2, 12

Scenes: Scene 1, 8

of lines: Targoyle 14, Fargoyle 12

OOZY LUMPA is the weird-looking monster with a beautiful heart.

- Very strong singer
- Can deliver songs with sincerity
- Unafraid to show vulnerability
- Conviction and inner beauty
- Audience is sympathetic towards him/her
- Oozy has a hard time being a monster
- Delighted when he/she meets a new friend

Range: B3 - C#5

Songs: Song 6 (solo), 10 (solo), 11 (duet)

Scenes: Scene 5, 9,

of lines: 20

Costume Suggestions

Targoyle and Fargoyle: Evening wear such as an evening gown or dress, suit or collared shirt and slacks with spooky accessories like wigs and face paint

Oozy Lumpa: Ratty wig, light green makeup, oversized and grungy pants and shirt and jacket, attach trailing green pieces of cloth to represent green goo

VOCAL SONG LIST

- | | | |
|-----------------------|-----------------------------------|--|
| 2. We Are Monsters | 7. Werewolf Howl-Off | 12. Standup and Fight |
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CASTING BREAKDOWN

WEREWOLVES

Range: C4 - Eb5

Songs: Song 2, 4, 7, 14

TOOTH is a leader of the werewolves.

- Great singing voice (Solo in Song 7)
- Ability to rally a crowd
- A natural host
- Not afraid to speak directly to the audience
- Comes up with the ingenious idea of a monster howl off

Scenes: Scene 3, 6

of lines: 6

MOONFACE is the drill sergeant of the werewolves.

- Unafraid to be in charge
- Not afraid to speak directly to the audience

Scenes: Scene 3

of lines: 5

FURR-BALL longs for his/her moment in the spotlight.

Scenes: Scene 3, 6

of lines: 2

SNARLEY stands up for his/her fellow werewolf Furr-Ball.

- Willing to challenge authority
- Ability to rally a crowd

Scenes: Scene 3, 6

of lines: 3

GROWLY motivates Puffy to stand up for him/herself.

- Master howler

Scenes: Scene 3, 6

of lines: 3

Costume Suggestions

Wolf wig (not mask), very light face paint/makeup w/ whiskers, werewolf nose piece or paint, brown shirt and pants, wolf gloves

PUFFY is the smallest of the werewolves.

- Not afraid to speak directly to the audience

Scenes: Scene 3

of lines: 3

GRIZZLY loves howl-offs.

Scenes: Scene 6

of lines: 1

WEREWOLVES 1-3, we overhear them discussing their monster outrage.

- One line each

Scenes: Scene 6

SINGING SOLOS 1-6:

The solos should go to werewolves with strong singing voices, regardless of whether they have a speaking role.

SOLO 1 should go the WEREWOLF with the most powerful singing voice. **SOLOS 2-6** are short solos that show off different types of howls.

VOCAL SONG LIST

- | | | |
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CASTING BREAKDOWN

VAMPIRES

Range: C4 - D5

Songs: Song 2, 5, 9, 12, 14

VLADIMIR is the spokesperson and leader of the VAMPIRES.

- Tries to keep VAMPIRES straight and not ruin their image
- Not afraid to speak directly to the audience
- Tries to keep public opinion positive
- Keeps composure until he discovers that humans are amongst them

Scenes: Scene 4, 9

of lines: 7

VAZEL is confident of his/her VAMPIRE looks.

- Not afraid to speak directly to the audience
- Well mannered, confident

Scenes: Scene 4, 8, 9

of lines: 6

VALEXA is the hip, cool and trendy VAMPIRE.

- In tuned with the latest trends
- Tries to get the VAMPIRES in with the times

Scenes: Scene 4, 8, 9

of lines: 7

VANK is deeply bothered by humans and their influence, can express big emotions.

- Difficulty coping with new lifestyle
- Leads the rebellion/revolution for revenge
- Vank singing solo: Song 12, Standup and Fight

Scenes: Scene 4, 8, 9

of lines: 12

VREDDY and VARAH

- Strong singers
- Ability to show contrasting emotions
- Singing solos describe their before and after transformation in Song 9

Scenes: Scene 8

of lines: VREDDY 2, VARAH 5

VAMPIRES 1-4 cannot hold back their urge when they see food.

- Should show determination to pursue their craving
- Great for featured role for not the strongest singers

Scenes: Scene 9

of lines: 2 each

VANNY and VALISSA have singing solos for “My Fangs Always Get in the Way”

Scenes: Scene 8

- Can double for any of the VAMPIRES
- Strong singers but not strongest actors

of lines: VALISSA - 2

•

Costume Suggestions

Black cape, light white face paint, red/black vampire lips, dark eye lines/circles, black pants, white shirt

VOCAL SONG LIST

- | | | |
|-----------------------|-----------------------------------|--|
| 2. We Are Monsters | 7. Werewolf Howl-Off | 12. Standup and Fight |
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| 6. Oozy Lumpa Reprise | 11. KC Oozy Lumpa Reprise | |

SCENE DESIGN and PROPS

Successful scene design sets the stage to clearly indicate where the story takes place.

UTILIZE THE CURTAINS

Utilize the space in the front of the curtain downstage as well as mid curtains to pull off quick scene changes.

The front of the curtain is where the hosts make introductions to the audience. The front of the curtain can also be used for the “back stage” Ooozy Lumpa scenes.

MAIN STAGE

The main stage of the Annual Monster Cabaret can be filled with spooky decorations. Decorations can easily be found in the Halloween section at your local party supply store or an online party supply site.

SUGGESTED PROPS

All props in the show are easy to find everyday items or common items in the theater. Try to use an old unused camcorder or keep expensive electronics stored safely.

PROP TABLE

A props table should be located off-stage and organized by labeling props by the scene it is used in and by which character handles the prop. This ensures that props are present in the same location before every performance and are easily accessible to the actors for their usage. Organize the prop table with masking tape by making a grid on the table and labeling each prop accordingly.

Suggested Scenery

- ☐ Stretchable spiderwebs
- ☐ Glowing Eyes
- ☐ Fake, Decrepit Wood-Paneling
- ☐ Dark colored cloth
- ☐ Hanging bats
- ☐ Skeleton (from Science department)
- ☐ Plastic spiders

Prop List

- ☐ Host microphones
- ☐ Camcorder or hand held flip camera
- ☐ Magnified glass
- ☐ Handkerchief
- ☐ Comb
- ☐ Top hat
- ☐ Lettuce leaf

Suggested Online Party Supply Websites

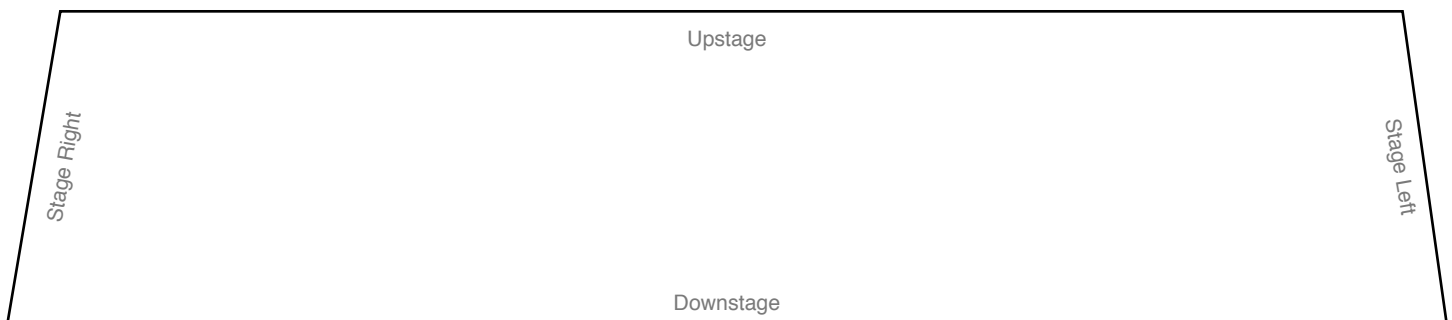
www.orientaltrading.com

www.partycity.com

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CONGRATULATIONS

You have been
cast in a
MUSICAL!

MUSICAL THEATRE is the art of storytelling through



acting,



singing,



and dancing.

In a musical, strong emotions and ideas
are expressed in song and movement.

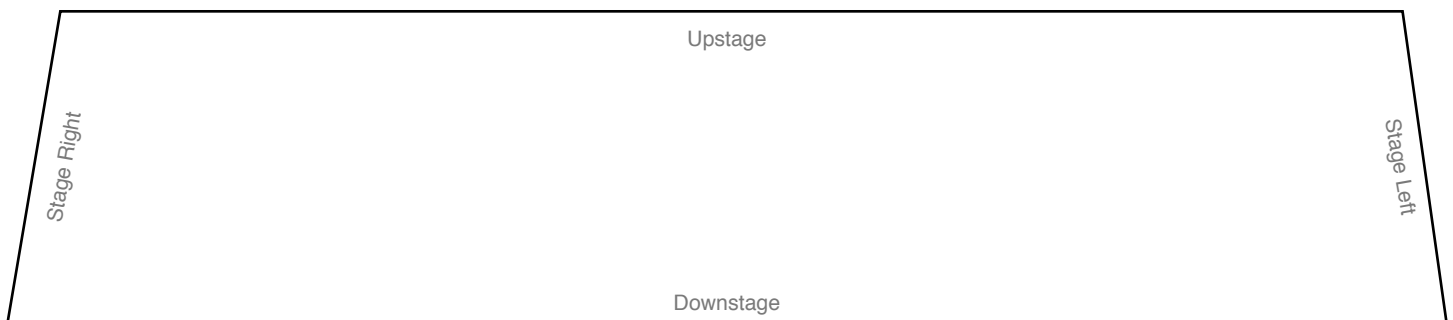
The next pages will guide you through
the magical world of musical theatre.

Music is useful in showing feelings.

Can you think of a song and
describe how it makes you feel?

Happy? Sad? Excited?

3

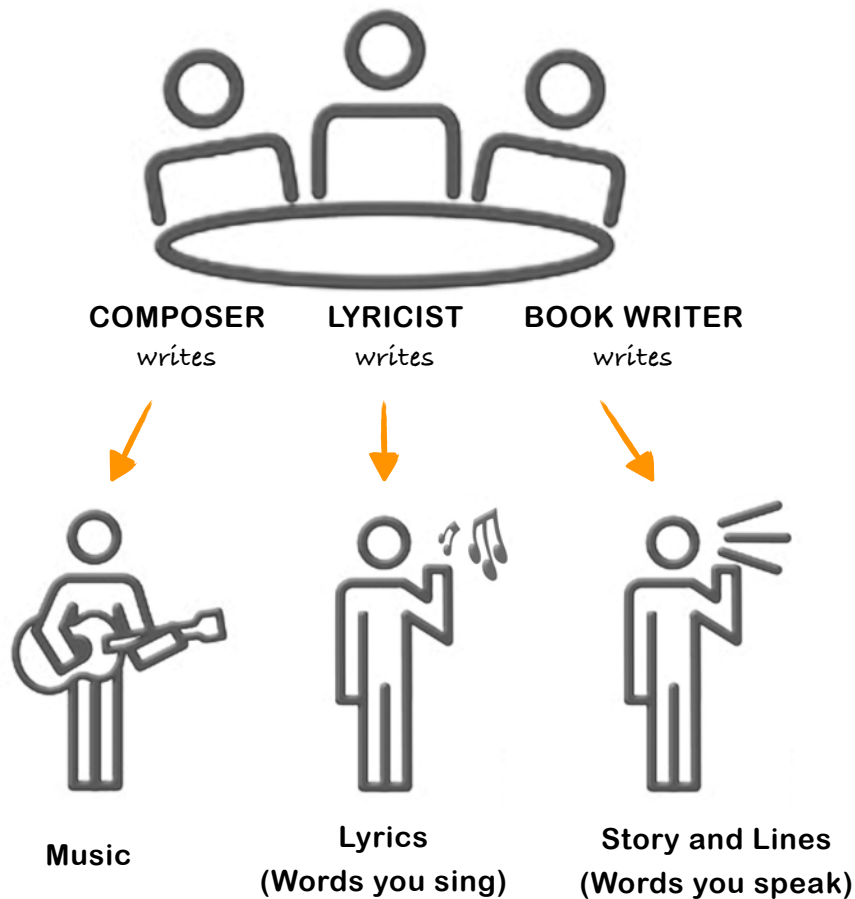


COLLABORATION

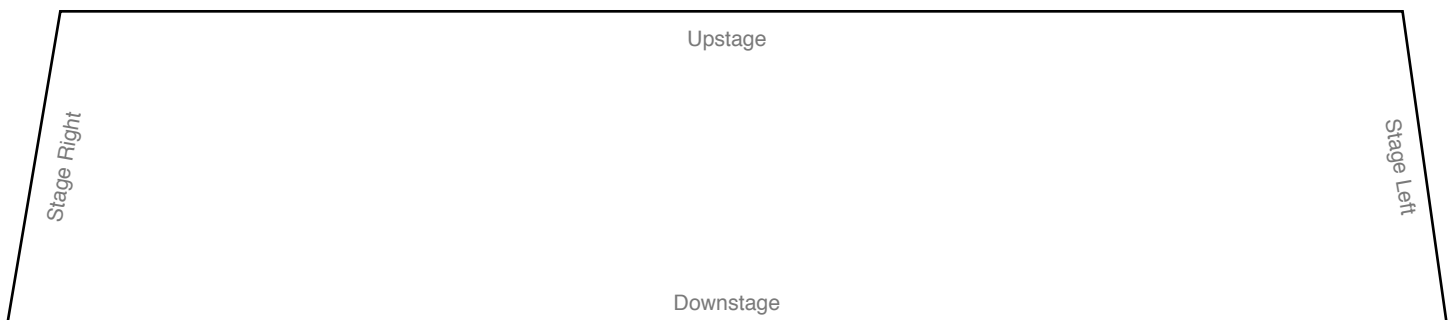
Musical theatre is fun because it involves **COLLABORATING** with many people.

Collaboration means **working with others**.

First, the **AUTHORS** collaborate to write the show.



4




CAST and CREW

Next, the **CAST AND CREW** collaborate to rehearse and perform the show.

DIRECTOR - The director oversees the whole production and teaches blocking. Blocking is where you stand on the stage.




"Walk downstage..."



"The melody is do, re, me..."

MUSIC DIRECTOR - The music director teaches the songs.

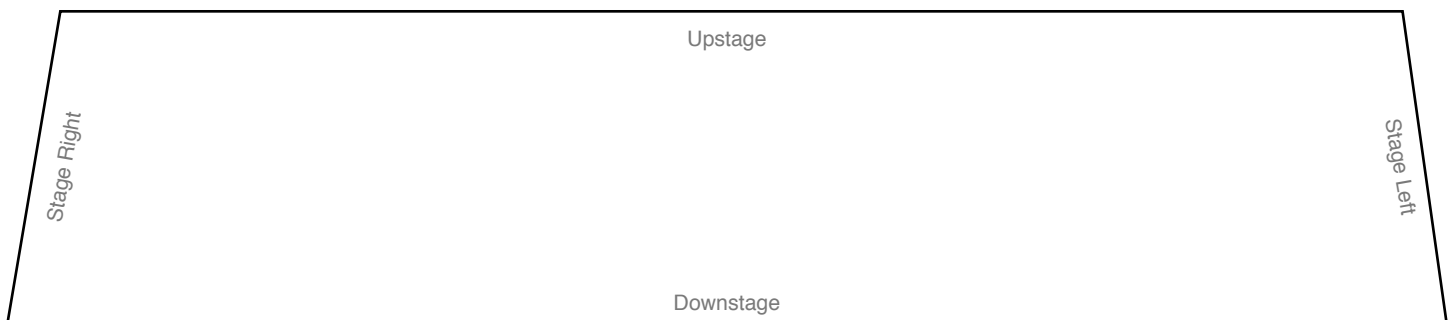
CHOREOGRAPHER - The choreographer teaches the dances.



"Right foot forward, left foot back..."

ACTOR - The actor acts, sings and dances. (That's you!)

5



CAST and CREW

The **DESIGN CREW** collaborates to create the visual setting for the show.

The **SET DESIGNER** builds the scenery for the show.



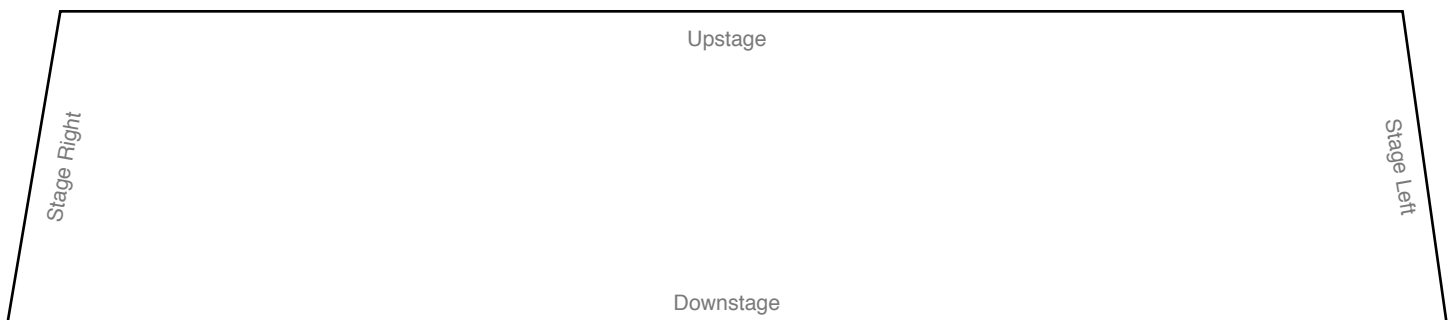
The **COSTUME DESIGNER** creates the costumes for the show.

The **PROP MASTER** finds or makes the objects actors hold on stage.



The **LIGHTING DESIGNER** lights the stage and actors for the show so the audience can see them.

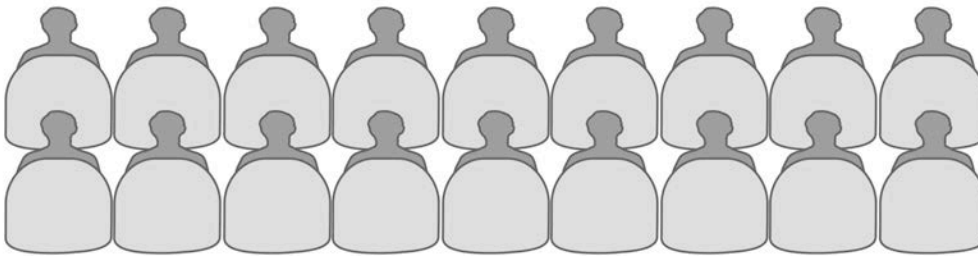
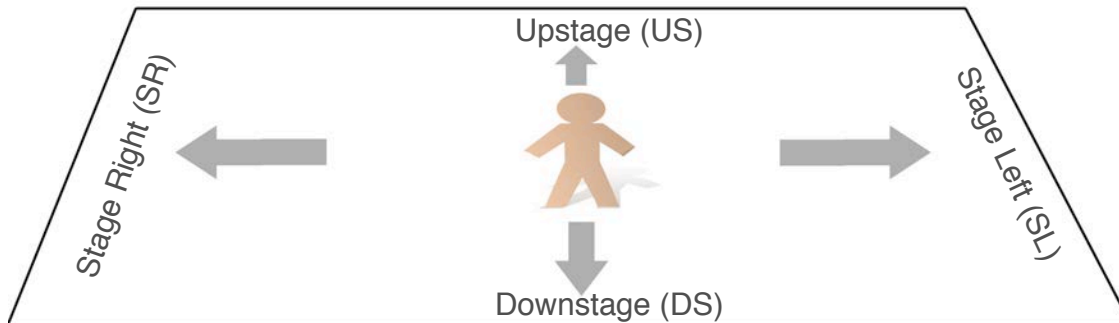
6



STAGE DIRECTIONS

The director says key words to you during rehearsal so you know where to stand on stage.

“LEFT” and “RIGHT” are always from the actor’s point of view facing the audience.



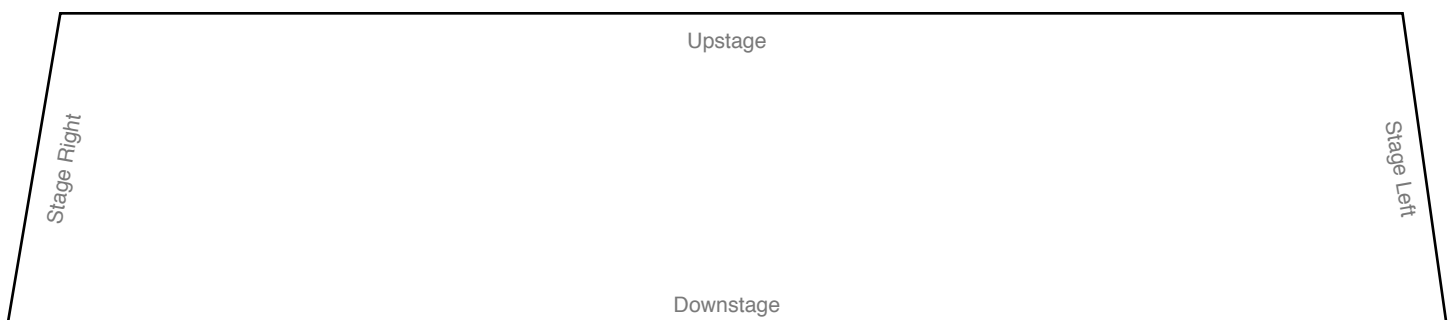
Other Helpful Terms

CHEAT OUT - face the audience

OFFSTAGE - off the stage and out of the audiences view

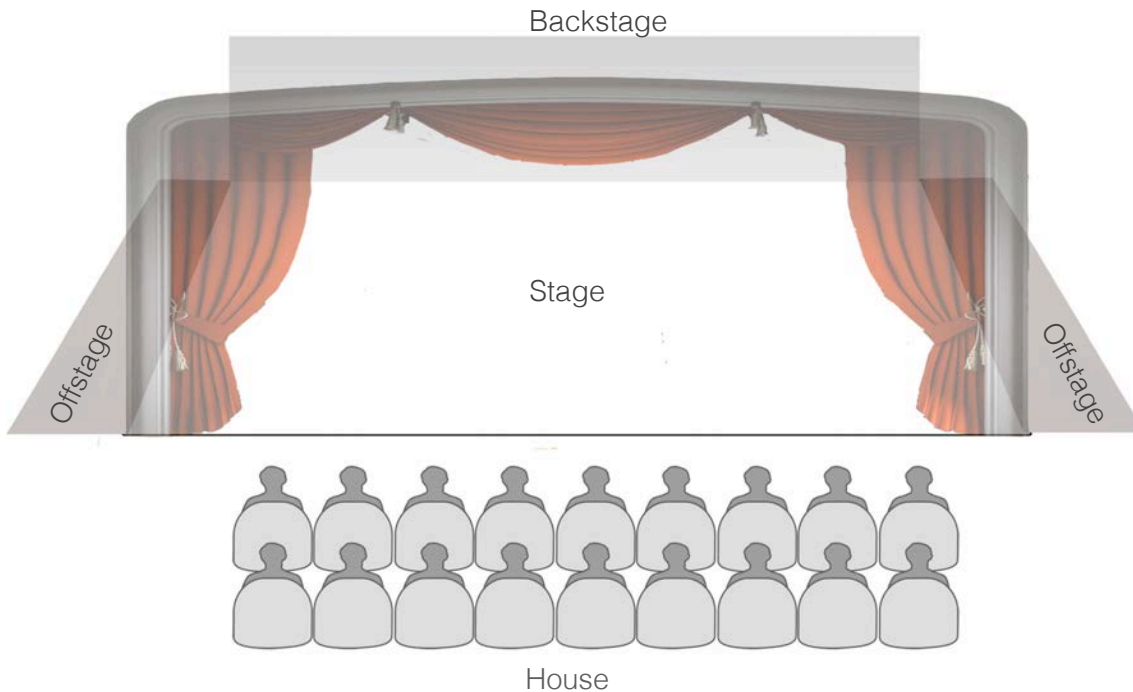
CUE - an action or word or music that signals what happens next

7



THEATER

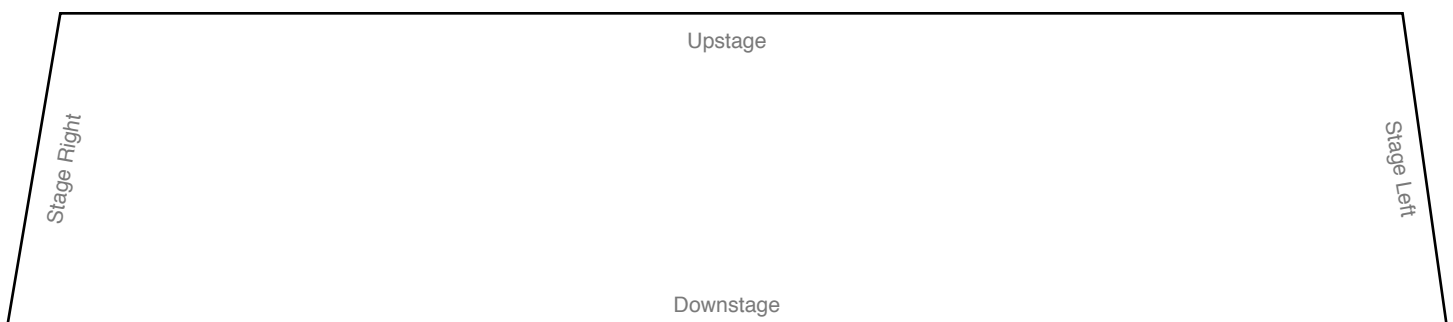
A **THEATER** is where the show is performed.
(**THEATRE** is the art of performing on stage.)



The **HOUSE** is the area where the audience sits and watches the show.

BACKSTAGE and **OFFSTAGE** are where the actors wait. The audience should only see the actors onstage and not the actors offstage.

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SCRIPT

A **SCRIPT** is the written lyrics, lines and stage directions of the show.

A **SCORE** is the written music of the show.

CHARACTER names are in ALL CAPS.

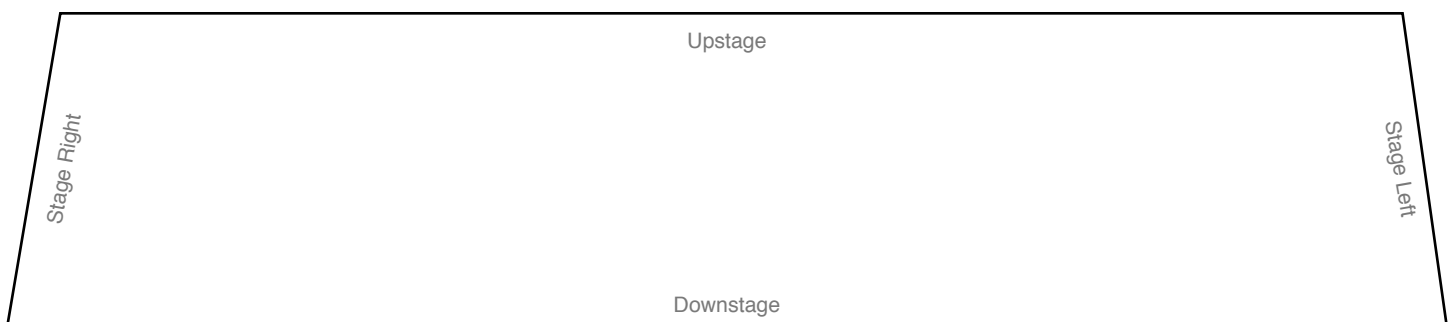
○ **LINES** are in regular type.

STAGE DIRECTIONS are in *italics*.

The sample script page is enclosed in a black rectangular border. At the top, the character name **VLADIMIR** is centered. Below it, the line "But that's bollywash! Ever since our switch our lives have taken a turn for a better. Just listen to some of our success stories!" is written in regular type. Further down, the page number "107" is on the left, and the character name **ALL VAMPIRES:** is centered above a musical staff. The staff contains a melody with lyrics "Now I'm hap - py with greens and dill. She loves lettuce!" written below it. At the bottom of the page, the stage direction "(PUFFY rushes onstage.)" is written in italics. Orange arrows point from the text blocks above to these elements: one to the line, one to the lyrics, and one to the stage direction.

○ **LYRICS** are below the music.

9



Guide to a Fun and Successful Show



Always come to rehearsal on time and be prepared with your script and a pencil.



When you are onstage always stay “in character”.



Perform your lines and songs with energy so that people in the back row of the audience can hear you.



When you are backstage and offstage, be quiet and don't let the audience see you.



Practice everything you learn during rehearsal - memorize your lines, songs and dances.



Remember that every part is a BIG part and important in telling the story.

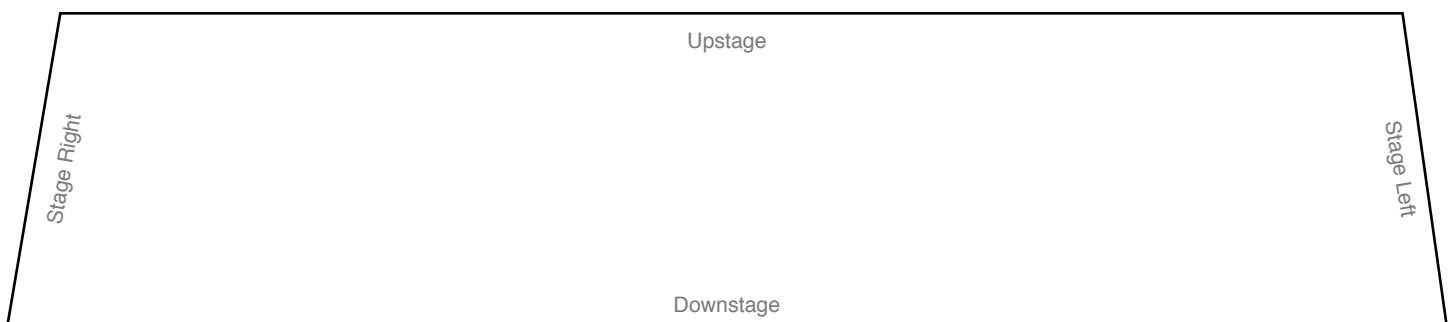


Collaborate with everyone - you're all on the same team.

And most importantly...

Relax, be creative, and have fun!

10



WE ARE MONSTERS

CHARACTERS

Humans

Jade
KC
Westerly
Sunny

Monsters

Targoyle
Fargoyle
Oozy Lumpa

Werewolves

Tooth
Moonface
Furr-ball
Snarly
Growly
Puffy
Grizzly
Werewolf 1-5
(Werewolf Ensemble)

Vampires

Vladimir
Vazel
Valexa
Vank
Vreddy
Varah
Valissa
Vanny
Vampires 1-5
(Vampire Ensemble)

11



PLOT SUMMARY

In an old abandoned theatre, Targoyle and Fargoyle enthusiastically welcome monsters far and wide to the annual Monster Cabaret! Here the monsters are safe to freely express themselves without any humans around (WE ARE MONSTERS).

This year, four human kids have snuck into the cabaret. Westerly, Jade and Sunny all have hopes of revealing monster secrets to the world (MONSTER SECRETS). KC, the oldest of the group, breaks from his tough exterior to reveal that he longs to find his childhood monster friend, Oozy Lumpa.

Unaware of humans lurking around, the Werewolves, led by Tooth and Moonface, perform their signature Rock n' Roll number showing off their passionate and powerful howls (HOWL AT THE MOON).

The Vampires are next, but this year they're singing a different tune. Due to humans consuming too many processed foods, they've made a significant change to their diet. Vladimer, Vazel, Valexa, Vank and the rest of the Vampires reluctantly profess their new love of vegetables (WE LOVE LETTUCE).

Backstage, Sunny, in monster disguise, runs into Oozy Lumpa, a sweet but slimy monster who is longing for her childhood human friend, KC (OOZY LUMPA REPRISE). Sunny runs off, frightened.

During the next cabaret act, the Werewolves enter a friendly competition to see who has the best howl (WEREWOLF HOWL-OFF).

Meanwhile, Jade and Westerly continue excitedly filming their documentary in disguise. When KC enters, they realize they've lost Sunny! Jade and Westerly split up to go find him while KC thinks again about his long lost monster friend, Oozy (MONSTER SECRETS REPRISE).

During the Vampire's second cabaret number, they tunefully lament on one of the everyday difficulties of being a vampire in a rousing Broadway number (MY FANGS ALWAYS GET IN THE WAY).

When Sunny runs into Oozy for the second time backstage, he panics and runs away again. Oozy, left alone, sings about how it feels scaring people away and being alone (BE IN TOUCH). This grabs the attention of KC, who finally reunites with his long lost friend! (KC & OOZY LUMPA REPRISE). But now the humans have been revealed as spies! The Vampires, who's tempers have already been on the edge due to their new diet, explode into a rock anthem calling all monsters to take a stand against the humans! (STAND UP AND FIGHT)

In front of the entire Monster Cabaret, the human kids confess that their initial motives for sneaking in were selfish, but have since changed upon learning that the monsters deal with the same issues as humans. As the curtain falls, the cabaret celebrates a monster/human world no longer separated by fear but now joined in understanding and friendship! (WE ARE MONSTERS REPRISE).

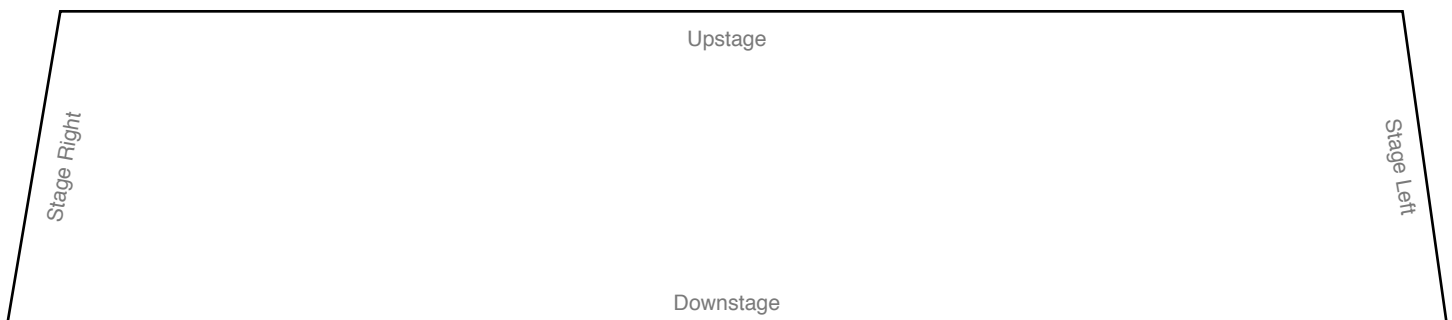


A note about the Notes:

The Director and Choreography notes throughout the script are only *suggestions* to help give you ideas when rehearsing your show. Don't feel restricted by them. After all, it's *your* production!

Remember, we're always an email or phone call away if you have any questions.

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(646) 481-2224
hello@bbbpress.com



SCENE 1

SETTING: We're at a monster cabaret in an old abandoned theater. The stage is decorated with monster-like decorations (glowing eyes, cobwebs, etc.). The curtain is closed. In front stand our two monster hosts, TARGOYLE and FARGOYLE. Lights up.

TARGOYLE

Vampires, werewolves, goblins and ghouls, welcome to the annual Monster Cabaret!

FARGOYLE

Once again we gather in this abandoned theater to put on a show where we can freely be our monster-selves...without any humans around!

TARGOYLE

So feel free to let out your monster roar if you see something you like, or your monster hiss if you see something you don't like. Shall we practice? Let's hear your monster roar!

(Audience roars.)

Come on, you can do better than that! Let's hear your monster roar!

(Audience roars louder. FARGOYLE jumps behind TARGOYLE.)

FARGOYLE

(Shivering as he emerges.)

Frightening! Now, let's hear your monster hiss!

(Audience hisses.)

TARGOYLE

Ooohh, sounds like we have an incredible monster audience in the housse tonight! We have a wonderful evening planned for you, so sit back...

FARGOYLE

...fold down your tentacles...

TARGOYLE

...and relax as we celebrate the fact that...

TARGOYLE and FARGOYLE

WE ARE MONSTERS!



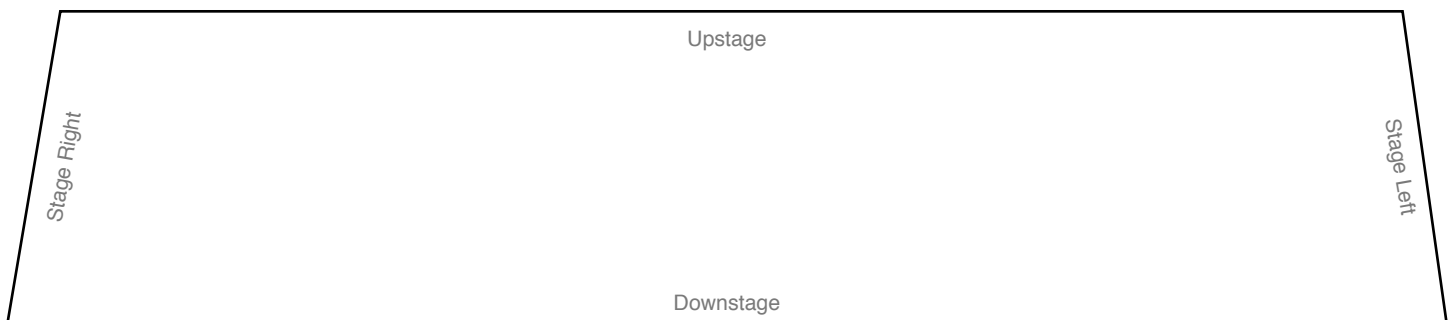
Music Cue - TRACK 1
Cue - House lights down.



Director's Note
If possible, try having TARGOYLE and FARGOYLE start the show in front of the curtain with a spotlight on them.



Music Cue - TRACK 2
Cue - TARGOYLE and FARGOYLE: We are **Monsters!**



(CURTAINS OPEN. Throughout the song, the monster cast gradually creep up onto stage.)

WE ARE MONSTERS

Energetic ♩ = 128

ALL:

4

Dark - ness has de - scen - ded u - pon our se - cret haunt.

9

Ev - 'ry - bod - y here can be ex - act - ly who they want. No one from the out -

14

- side will ev - er see this place. So you can let your guard down and

19

show your scar - y face! We are mon - sters, so they

24

call us, but we did - n't choose this at all. They say horr - ors should be -

28

fall us and they wish we'd leave or we'd fall. We're sca - ry we're diff - 'rent we're

32

quick and we're slow. We're strange ga - lore. We are

35

mon - sters, but we wan - na be more.



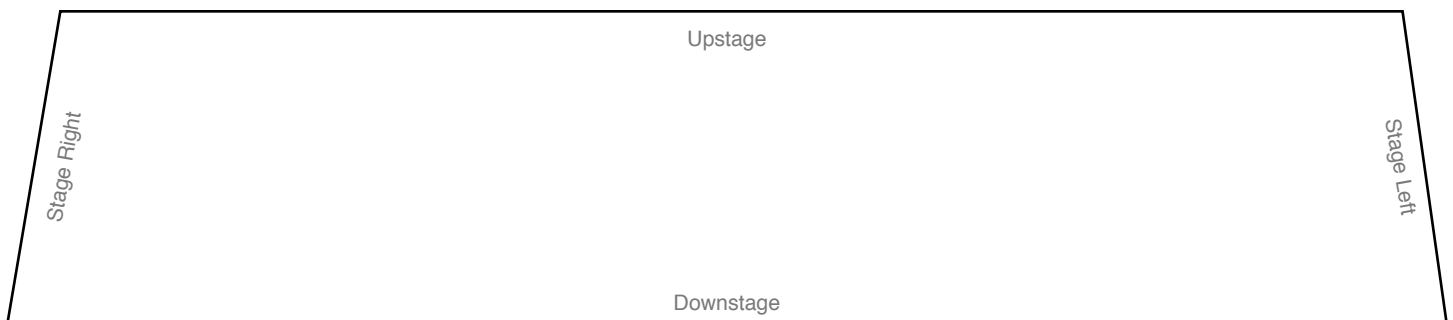
Choreography Note

Try having some MONSTERS on stage at a crouch, slowly rising with scary expressions during this first section.

Have the rest of the MONSTER cast start at the back of the house creep through the aisles a la "Thriller" on to the stage.

At the chorus "We are monsters, so they call us, but we didn't choose this at all..." the MONSTERS should express their sweet, vulnerable side.

14



39



43



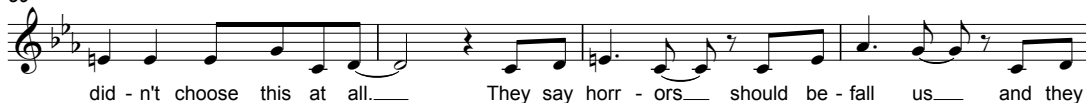
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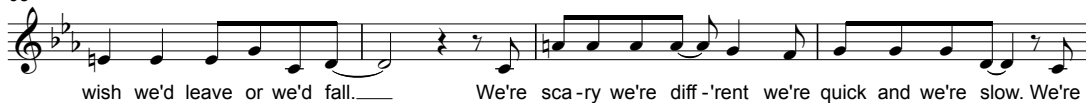
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59



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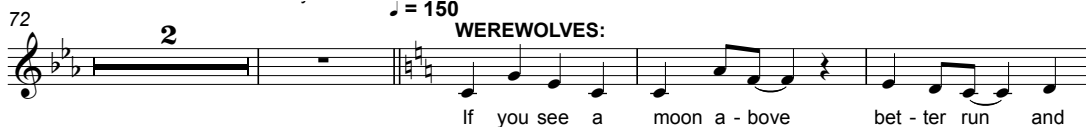
67



TARGOYLE & FARGOYLE

Magical creatures, monsters and fiends
Gather around and share who you are!

72



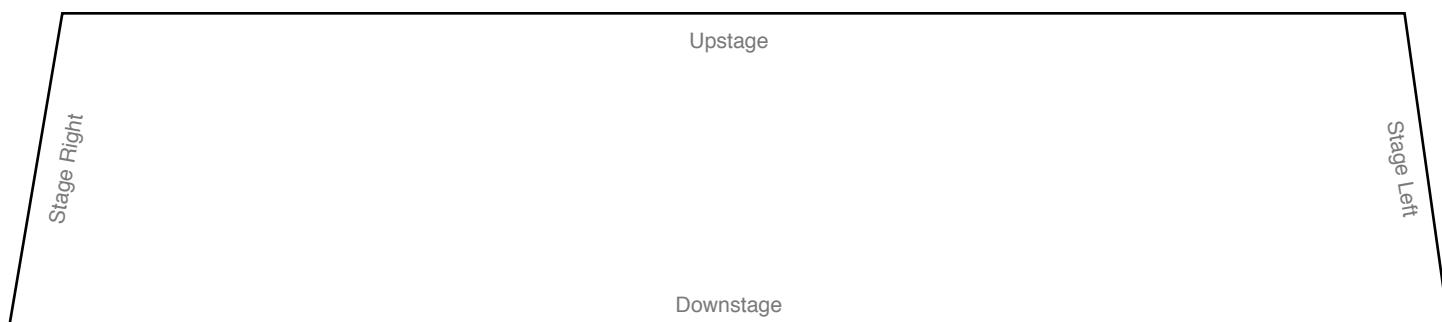
78



Choreography Note

Have all MONSTERS on stage at this point. For the WEREWOLVES and VAMPIRES group sections, find a way for them to be downstage before they sing their section so they can be seen and heard. The group that is not singing should be behind them.

15



84 **Pop Rock** **VAMPIRES:**

You might think we're cold and mean, think you've read our

88 book. Still you have -n't seen it all___ so take a clos - er look!

93 **OOZY:**

I'm still look - ing for one good friend. Some - one to stick with me right

99 **ALL:** **WERE-WOLVES:**

to the end. We're ev - 'ry - thing you've dreamed of. We're

104 **VAMPIRES:** **OOZY:** **ALL:**

cute. We're fierce. We're poor. Get read - y for your heart to swell and o - pen up for more!

110 We are mon - sters so they call us___ but we did - n't choose this at all.

114 They say horr - ors___ should be - fall us___ and they wish we'd leave or we'd fall.

118 We're sca - ry we're diff - 'rent we're quick and we're slow___ We're strange ga - lore___

122 We are mon - sters, but we wan - na be more.___

126 Yea, we wan na be more!___ **Upstage**



Choreography Note
Try having a big semicircle formation of MONSTERS on stage. The shorter ones in front kneeling, others behind crouching, tall ones in the back standing. This way the opening number will end with gusto and show the audience the full array of monsters. Remind the MONSTER's to hold their final pose until the applause dies down.

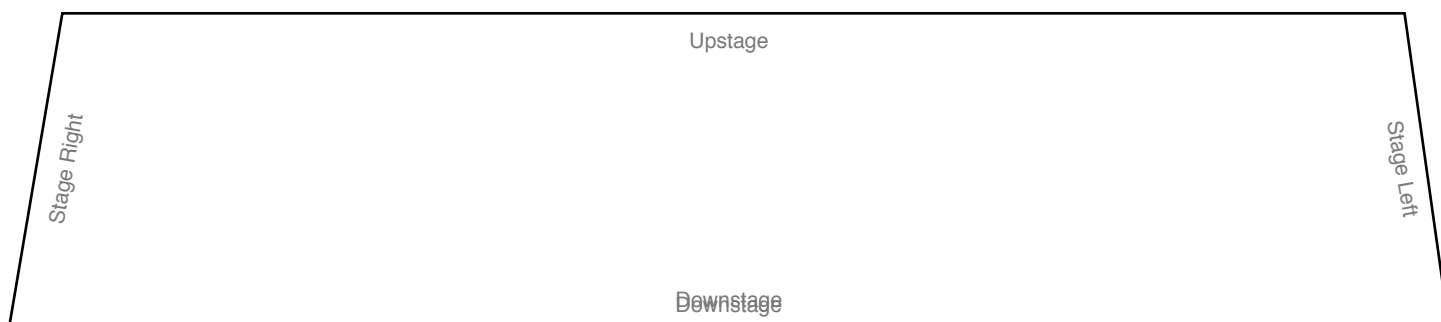


Director's Note
Transition: As MONSTERS hold their pose, close curtains. Have the HUMANS enter from the side of the curtain.



Music Cue - TRACK 3
Cue - Audience Applause.

16



SCENE 2

(In front of the curtain. We see JADE, KC, WESTERLY and SUNNY, a group of kids that are obviously humans dressed up in very poor monster disguise. This scene is not part of the "cabaret".)

JADE

(Holding a tiny camera-like device, overdramatic.)

Welcome to Monsters Making Music, Behind the Scenes! - the first documentary to ever take you inside the legendary Monster Cabaret, where no human has ever dared to go!

KC

Jade, you've really gotta stop watching reality TV.

JADE

(Away from the camera.)

Never!

(Back to the camera.)

Let me introduce you to our Monster Expedition Crew. Over there we have our monster expert, Westerly Temperfield. She's *(he's)* been preparing for this documentary for three years, ever since we heard that a Monster Cabaret might exist!

WESTERLY

(Picking up a tiny particle from a footprint.)

Wimpering wombat! The dirt particle resting on this footprint indicates that a pack of tiny werewolves passed through here about seventeen minutes ago!

JADE

Well done Westerly. And here we have Sunny. He's *(she's)* a...um...monster-expert in training!

SUNNY

(Picking up some goo with a handkerchief and going toward Westerly.)

Westerly! Westerly! Look at this! Rare monster slime!

WESTERLY

Oh, very interesting!

(Westerly realizes what it really is. Leading him on...)

Sunny, you've managed to find a handkerchief with an authentic sample of...my runny nose.

SUNNY

Oh. Sorry. I thought it could have been from the Slimer!

WESTERLY

I only wish. If my memory serves, the Slimer releases a large volume of harmless ooze that scares everyone away.



Director's Note

This scene sets up the HUMAN characters. Have all the HUMANS active with a physical task even when they are not speaking. Shooting camera footage, studying monster objects and surveying the area for monster clues. Have them physically show who they are and why they are there.

JADE should be overdramatic and over the top and physically indicate as he/she speaks.

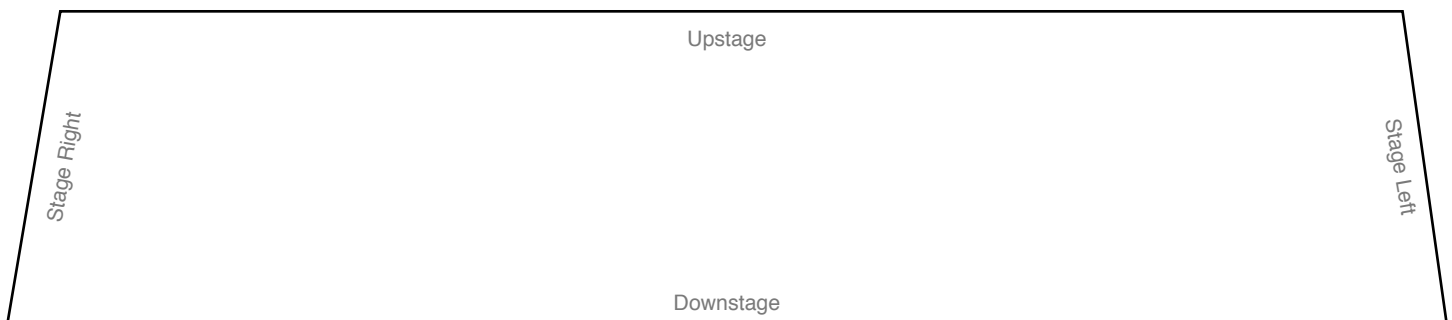
KC should be annoyed, disengaged or bored in the beginning. Have him physically preoccupied, perhaps with an electronic gadget.

WESTERLY should be fervent about knowledge, brainy. He/she should speak scientifically, as if quoting from research papers and be passionate about monsters.

SUNNY should be an eager beaver. Excited about doing well with the team. SUNNY's enthusiasm often causes him/her to be a klutz. SUNNY is in awe about searching for monsters, but also the only one that is scared of monsters.

This scene can take place in front of the curtain as not much space is needed.

17



KC

Ew. Look, I did my part and drove you guys here. But now, if you don't mind, I'm going to go sit in the car, turn up some music and play my DS until you "monster experts" are finished doing whatever it is you came here to do.

(He begins to leave.)

JADE

No way!

SUNNY

You can't leave now!

KC

Chill! I'll drive you back when you're done. It's just that, personally, I find this whole monster stuff kind of boring.

WESTERLY

Boring? Boring?! How could you find monsters boring?!

MONSTER SECRETS

4 WESTERLY:

Just take a look at the foot - print we found.

7

It's like a claw stick - ing right in the ground. It means this mon - ster is dog - like,

11

it's a wolf_ or worse! And way up there on the hill there's a cave.

15

To go in - side it you'd have to be brave. There's flap - ping sounds_ and

18

let - tuce leaves per - haps a vam - pire's curse! It's a world of won -



Director's Note

Encourage KC to be apathetic but not too mean. This is his first scene and we want the audience to like him.



Music Cue - TRACK 4

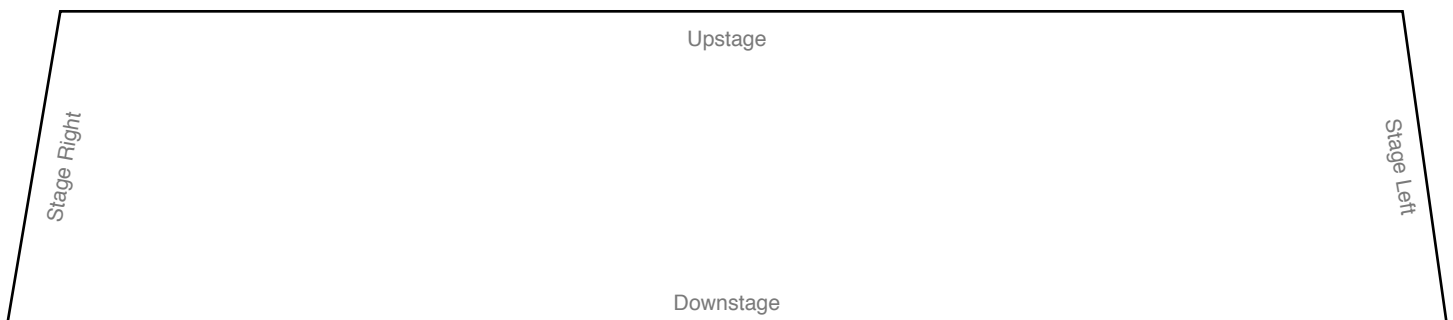
Cue - KC: I find this whole monster stuff kind of boring.



Director's Note

Have WESTERLY and JADE paint a picture of an exciting, adventurous and unknown world of monsters to KC. Their passion should come through. They must convince KC that uncovering monsters can lead them to glory, recognition and fame.

18



22



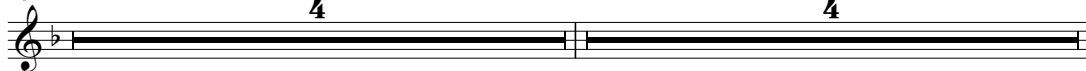
KC

Uh, sounds great guys. (*Mockingly.*) Scary wolves and vampires...
 (*Heading off...*)
 Have fun!

JADE

No, wait! Can't you see we could be part of history!

28

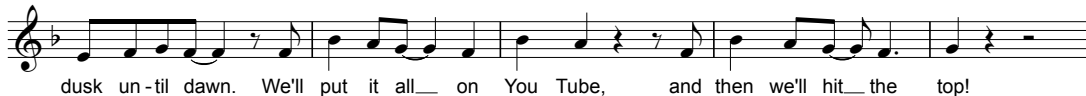


36

JADE:



39



44



47

SUNNY:

JADE:



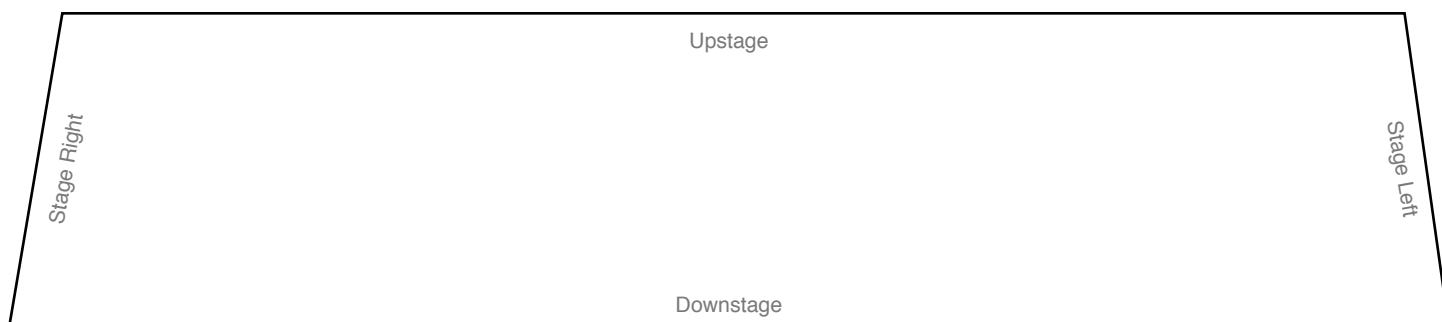
51

JADE, WESTERLY,
SUNNY:

55



19



KC

Sure, maybe you'll get famous for the film footage, and Ms. Sci-Fi over there for her samples, but me...

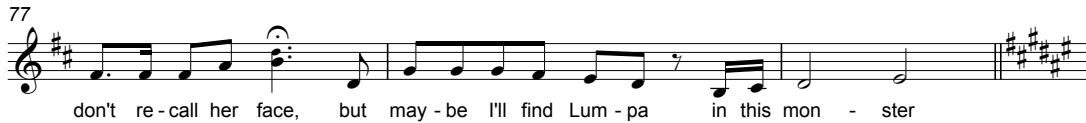
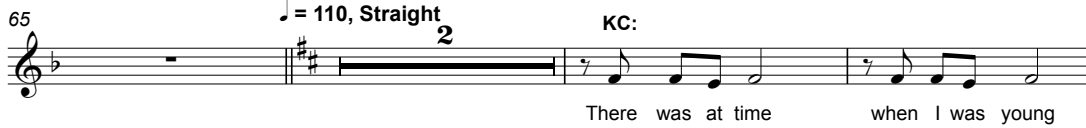
(Starting to get emotional.)

I'll be ridiculed by all my friends...just like before!



SUNNY:
What are you talking about?

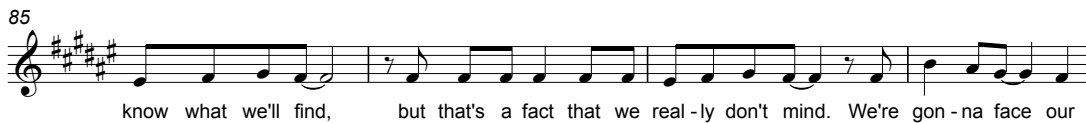
KC:
It seems like just yesterday...



♩ = 170, Swing

KC: Alright, I'll come along! For Lumpa!

ALL: For Lumpa!



Director's Note

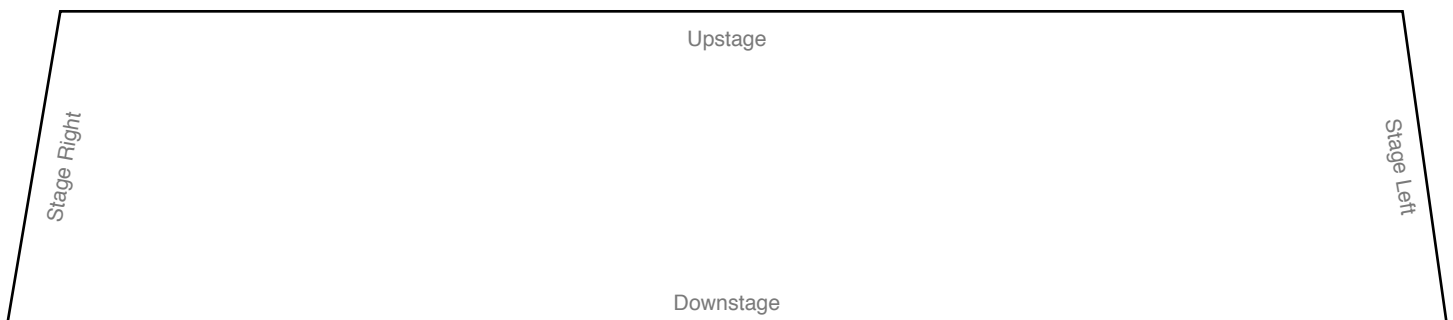
Have WESTERLY, JADE and SUNNY hold, dim the lights and have a spotlight on KC. The mood on the stage should change. This is when KC reveals his softer side, that he wants more than anything to find his childhood monster friend.



Choreography Note

Cue: "We'll be a team of the slyest of spies"
Have each HUMAN dress up in a monster disguise putting on one simple and distinct costume piece. Werewolf fur or hands, vampire cape, monster wig.

20



[illegible]

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a quarter note G4, followed by a quarter note A4, then a quarter note B4, and a quarter note C5. This is followed by a half note D5, then a quarter note E5, a quarter note F#5, and a quarter note G5. The melody then descends: a quarter note F#5, a quarter note E5, a quarter note D5, and a quarter note C5. This is followed by a half note B4, then a quarter note A4, a quarter note G4, and a quarter note F#4. The melody ends with a half note E4 and a quarter note D4. The score is marked with a '1' in a box at the beginning and a '2' in a box at the end, indicating two different versions or endings of the song.

Use simple and strong movements and gestures to convey that the HUMANS are in agreement by the end of the song. Use handshakes, hi-fives, nods.

As they EXIT have them excitedly embarking on their adventurous exploration.



Music Cue - TRACK 5
Cue - Audience Applause.

What other stories have monsters as their main characters?

Upstage

21

Upstage

Stage Right

Stage Left

Downstage

SCENE 3

(Curtain opens. We see the werewolves preparing for their first cabaret number. They are currently disorganized.)

TOOTH

Did everyone comb their whiskers?

MOONFACE

I didn't see anyone practicing their dance steps. Remember, we just changed the moves for "When the moon is full, I really feel it's pull."

(Doing the moves while singing. FURR-BALL moves in front of everyone else.)

And Furr-Ball, you are NOT supposed to be in front of the line!

FURR-BALL

You said I could get to do something special this year!

(MOONFACE points to the line. Furr-Ball moves to the back line with a whimper.)

MOONFACE

Now let's get our lines straight! Come-on, werewolves, what do you think this is? Some cheap amateur night? This is our chance to shine!

SNARLY

Aw, what's the big deal? We've done this every year for the past 400 years! We could do this in our sleep!

GROWLY *(dozing off)*

Sleep...that sounds good right about now...

MOONFACE

That, my young were-pups, is exactly the kind of attitude that will get us all in trouble.

FARGOYLE *(Running onstage)*

Werewolves, hope you're ready, you're up next!

PUFFY *(running to center stage)*

We're on! We're on! Places!

MOONFACE

Snarl those fangs werewolves, here we go!

(ALL WEREWOLVES hold hands and face UPSTAGE. Together they take a few steps UPSTAGE then immediately turn around and walk DOWNSTAGE to the cabaret "audience".)

TOOTH

Wow, wow, what a crowd! We're gonna start things off with a couple questions.



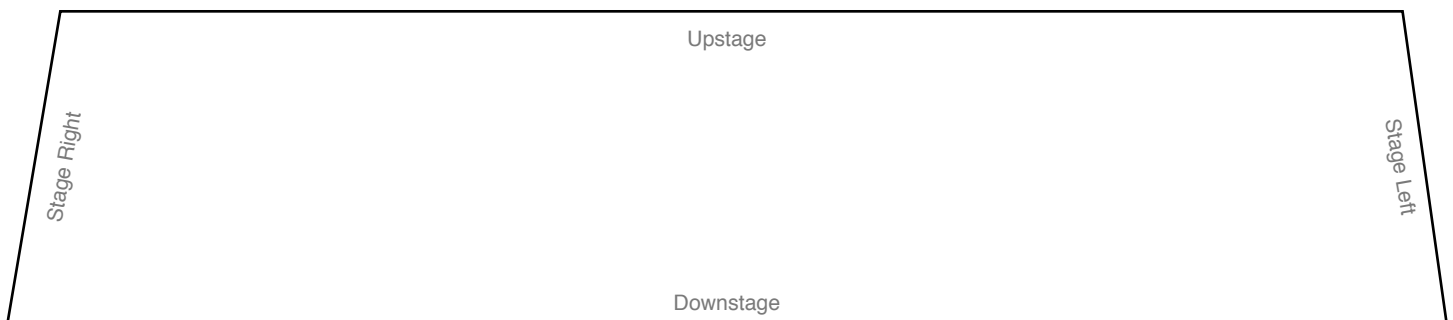
Director's Note

Have your younger set of performers as WEREWOLVES.

MOONFACE should be a natural leader directing the rest of the WEREWOLVES into their proper places.

PUFFY should be the smallest of the group.

MOONFACE, TOOTH, SNARLY should be comfortable speaking directly to the audience.



SNARLY

How many of you out there like to stare at the sky?

PUFFY

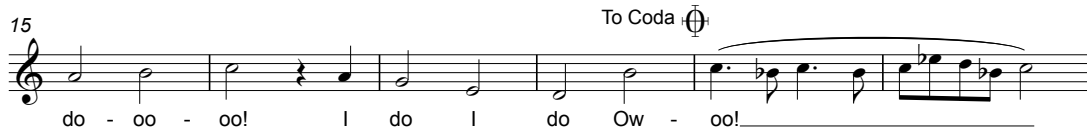
And how many of you like to gaze at the stars?

MOONFACE

Well we're here to show you how to howl at the moon! Hit it boys, a one, two, three, four!

HOWL AT THE MOON

8th Note Rock a la "The Beatles", ♩ = 160



(Blackout.)



Music Cue - TRACK 6
Cue - MOONFACE: Hit it boys, a one, two, three, **four!**



Choreography Note
Use simple formations with your younger performers. Straight or staggered lines. Use easy movements. Cupping ears, cupping mouth as they howl up towards the sky. Pointing to themselves. Swaying together.

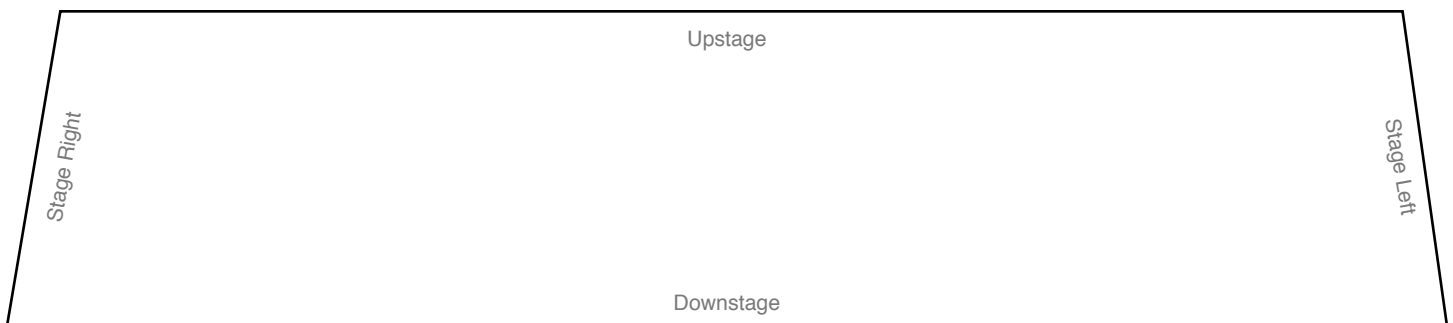


Director's Note
The "Bridge" section, measures 21-27, can be designated as solos if desired.



Music Cue - TRACK 7
Cue - Audience applause.

23



SCENE 4

(TARGOYLE, FARGOYLE and the VAMPIRES are on stage for their first cabaret number.)

TARGOYLE & FARGOYLE

Goblins and Ghouls, puts your hands together for the never dull, always entertaining Vampires of Valoria!

VLADIMIR

Good evening. We're the Vampires from Valoria, known for our progressive, calm lifestyle...

VAZEL

Stylish looks...

VALEXA

And immaculate grooming.

VLADIMIR

As you may have heard, this past year has been a unique one for us.

VAZEL

Yes, our top vampire nutritionists discovered that the consumption of our favorite beverage, bl...

(As he's about to say "blood" the whole group tenses up. He catches himself, and whispers:)

...the "B" word...

(They relax.)

...was not healthy for us anymore because humans consume too many processed foods.

VANK

Blast those humans!

ALL VAMPIRES

Blast those humans!

VLADIMIR

So for the past year we've been on a strictly vegetarian diet. And we've never felt better!



Choreography Note

This is the VAMPIRES first scene. They should at first appear calm, cool and collected. But gradually we begin to see their pent up frustration.

Have them focus on one body part they can't stop moving: a shoulder, hand, foot.



Director's Note

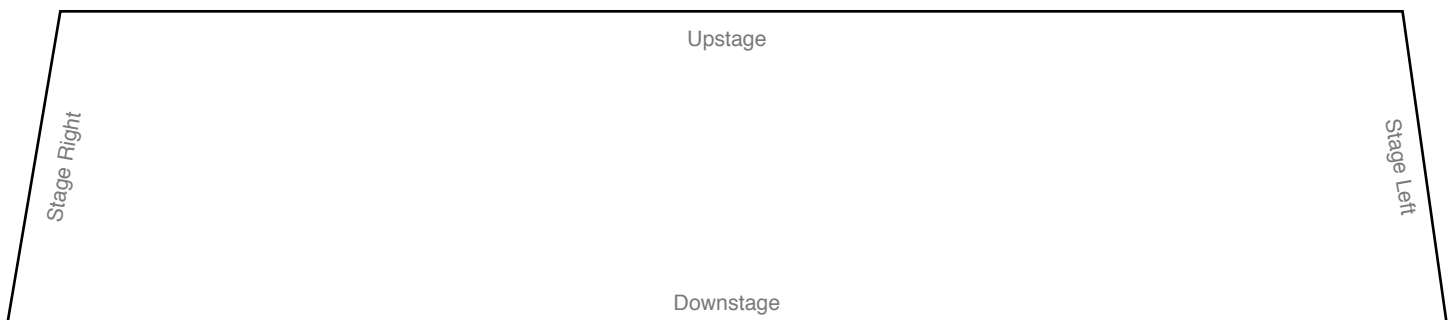
VLADIMIR should be the leader/ spokesperson of the group working to maintain the VAMPIRES public image. He constantly reminds the other VAMPIRES to keep their composure under their difficult circumstances. VLADIMIR should always have a polished smile on his/her face.

VANK has the most difficulty adapting to their new lifestyle. Have VANK be "larger-than-life", silly in the way he always challenges the status quo.



Music Cue - TRACK 8

Cue - VLADIMIR: So for the **past** year we've been on a...



WE LOVE LETTUCE



Choreography Note

Have the VAMPIRES in a two row formation, bouncing up and down and alternating sways side-to-side. VAMPIRES should start with polished smiles on their faces. Have them overcompensate and try hard to convince everyone that they love lettuce. As the song progresses, its more difficult and uncomfortable for the VAMPIRES to hold their cheery smiles.

♩ = 182 **8** **ALL VAMPIRES:**

Noth-ing's bet-ter than leaves of green with their health y or-gan-ic

sheen. I can see you know what we mean. We love lett-uce!

We'll be fine if we ne-ver eat an-y-thing that's at all like meat.

Yes a sal-ad's a per-fect treat. We love lett-uce! If you

need a meal that's new try some beans and smooth to-fu.

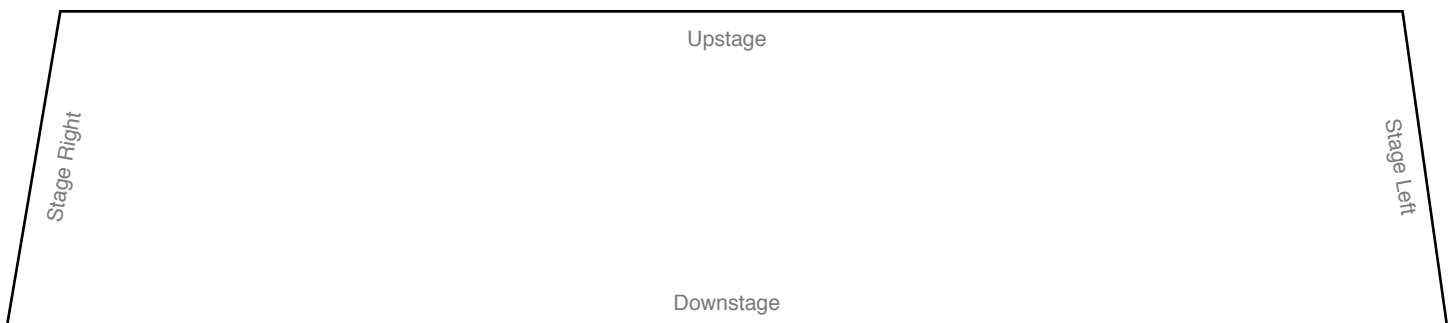
Gin-ger, bas-il spi-ces, help! Yes, we're eat-ing sal-ty kelp.

57 Rit. 2 A tempo

All or-ga-nic's the way to go. Eat your brocc-'li and

car-rots slow. All those crunch-y foods help the flow We love let-tuce!

25



VANK


Ahhh, the light!!! It's so bright, make it stop, MAKE IT STOP!!
(Other vampires try to calm VANK down.)


VAZEL


Ahem...yes, some have complained that our new diet has put us all on edge and made us prone to anger outbreaks.


VLADIMIR


But that's bollywash! Ever since our switch our lives have taken a turn for the better. Just listen to some of our success stories!

75  **4** [Repeat 3x]

81  **VREDDY:**
I was ne-ver a pepp - y guy. I was ner-vous and oh so shy.

91  **ALL VAMPIRES:** **VARAH:**
Now I'm sure I could touch the sky. He loves let-tuce! Ev-'ry

100  **ALL VAMPIRES:**
night when I'd drink my fill.. Feel-ing bad, I would get a chill.

107  **ALL VAMPIRES:**
Now I'm hap-py with greens and dill. She loves lettuce!
(PUFFY rushes onstage.)

PUFFY

Help! Help! I'm being chased by a funny-looking werewolf!


(SUNNY enters in werewolf disguise.)

SUNNY

Who you calling funny looking?!

(SUNNY runs for PUFFY, tries to pluck a hair sample but trips and falls.)

OUUCH! I scraped my knee!

114 

VAMPIRE #1

Oh boy, can you SMELL that? Someone hold me back!



Choreography Note

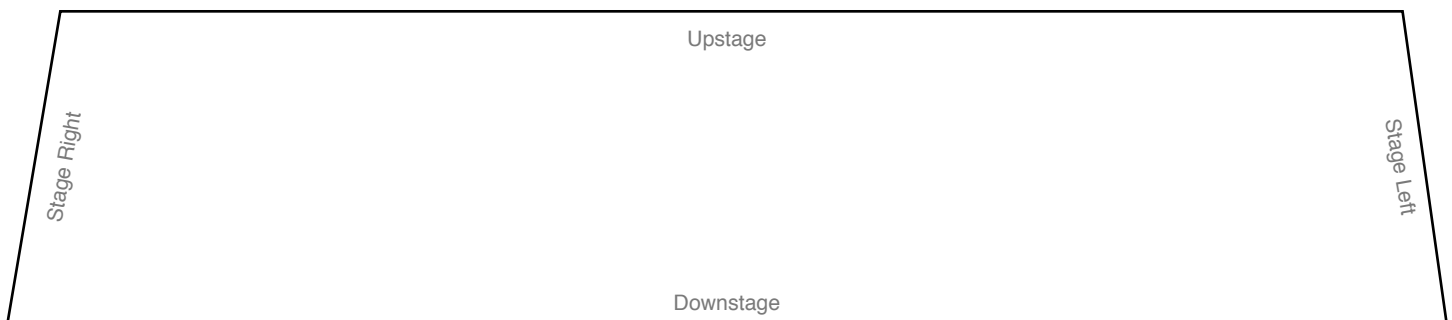
The actor playing VANK should be overdramatic and good with physical comedy. Have VANK fall to the floor and beg and plead as he shouts his line.

VREDDY and VARAH are soloists and should be front and center when they sing their respective parts. The other VAMPIRES should be behind the soloists doing simple sways from side-to-side, chiming in when it's their turn.



Director's Note

VREDDY and VARAH should show contrast while telling their "before and after testimonials" in their solos. Low energy in the beginning and full of life in the second part (like a cheesy infomercial.)



VAMPIRE #2

Hold you back? Someone had better hold ME back!
(ALL VAMPIRES begin to get more and more worked up.)

SUNNY

Does anyone have a band aid? I'm starting to bleed!

VAMPIRE #3

Oh, I'll give you a band aid!

VAMPIRE #4

I've got loads of band aids! Just come here!

(ALL VAMPIRES start slowly marching in step towards SUNNY and PUFFY. They become frightened and hold each other.)

VLADIMIR

Come on, guys, snap out of it!

119 $\text{♩} = 150$ **4** **C+** **3**

127 **ALL VAMPIRES:**

Hung ry, hung-ry just a lit-tle drop! Hun gry, hung-ry please don't make me stop.

131 **VLADIMIR:**
Remember our vow!

Hung-ry, hung-ry, I don't have the will. Please let me feast un - til I've had my fill! _____

136 $\text{♩} = 150$ **ALL VAMPIRES:**

Though we long for the smell of blood. We would rath - er eat

143

bowls of mud. Since our ther - a - pists said we "shud", We love

151 **Rit.** **A tempo** **3**

lett - uce! We love let - tuce.



Choreography Note

Cue - From "Hungry hungry..." to "...til I've had my fill"
Have the VAMPIRE group take one big step towards SUNNY at the beginning of each line. This will heighten the drama.

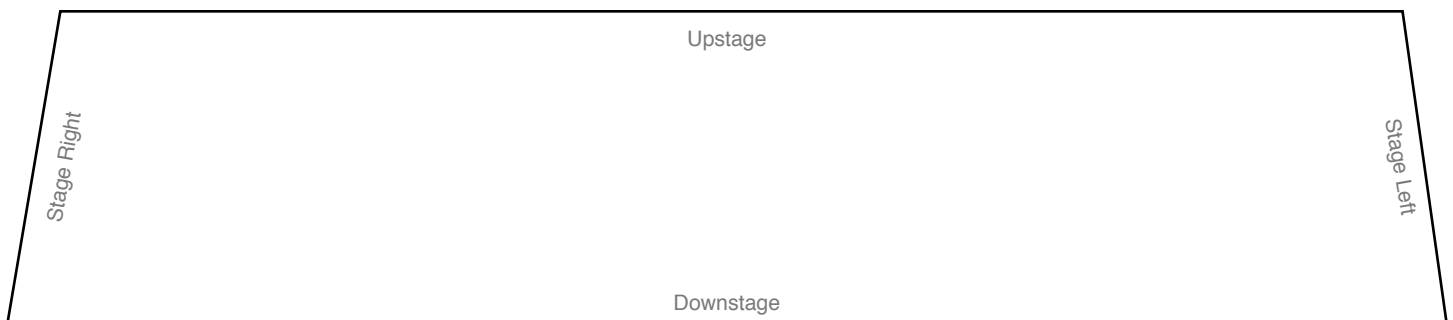
Cue - VLADIMIR: "Remember our **vow!**" Have the VAMPIRES rush back to their original spots. They put on their most awkward, polite, restrained smiles.

At the end of the song, try having one or two VAMPIRES fall to their knees and sob, while the rest of the VAMPIRES fight to maintain their composure. The last musical "bump" should be a frozen picture of forced smiles.



Music Cue - TRACK 9
Cue - Audience applause.

27



SCENE 5

(Front of the curtain. This scene takes place “behind the scenes” of the cabaret. OOZY LUMPA is standing alone, practicing her dance with a top hat. A few werewolves walk by.)

OOZY LUMPA

Hi, does anyone want to practice with me?

(The werewolves give a disgusted look, laugh to themselves, and keep walking. LUMPA sadly puts her head down. SUNNY runs by dressed as a werewolf.)

SUNNY

Westerly, where are you?

(Looking around, not seeing LUMPA)

I almost got attacked by some hungry vampires and I’ve got the fur sample and....

(He trips and falls at LUMPA’s feet.)

OOZY LUMPA

Hello!

SUNNY

(Caught off guard, unsure of what to do.)

Ahh! I mean, hey, what’s up?! Um, I mean...

(He suddenly remembers he’s in werewolf disguise, and starts talking like a werewolf.)

Owwoooo. Do you knooow which way the werewoolves went?

OOZY LUMPA

(Sadly.)

They went that way.

SUNNY

Thanks! Hey, what’s wrong? I’m Sunny!

OOZY LUMPA

I’m Oozy Lumpa! But everyone just calls me Oozy. Oh, it’s so nice to meet you!

SUNNY

Nice to meet you, too, Oozy Loozy! Can I call you that? Oozy Loozy?

OOZY LUMPA

You can call me anything you want.



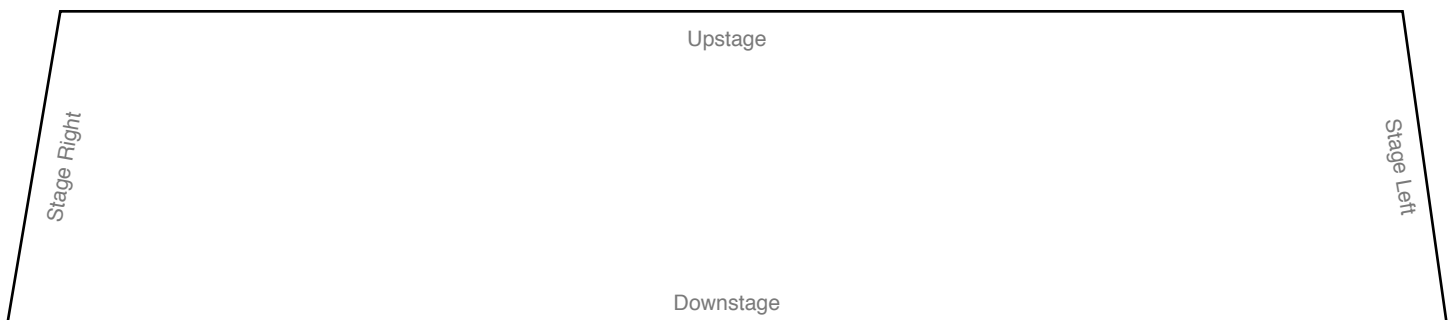
Director’s Note

OOZY is on her own in the cabaret. Any connection she can make with others brings her joy. OOZY should be a strong singer.



Choreography Note

Have OOZY physically show excitement when she encounters other characters.



SUNNY

Can I call you Pizza-Face?

(He laughs. Lumpa looks a little sad)

I'm just kidding around...Oozy.

(She smiles.)

OOZY LUMPA

Do you want to practice my top hat routine with me?

SUNNY

Um, well, I kinda have to...

OOZY LUMPA

Great! Take this.

(She comes closer and hands him her hat, but a glob of slime gets on him.)

SUNNY

Ew! What IS that?

OOZY LUMPA

Oh - it happens when I get a little nervous, or when I'm really happy!

SUNNY

Is it poisonous?

OOZY LUMPA

Oh, no, I would never poison you! It's so nice to finally be making another friend. I had one, a long time ago, but ever since then I've been so lonely.

SUNNY

(Kind of scared and grossed out, getting out of there quick.)

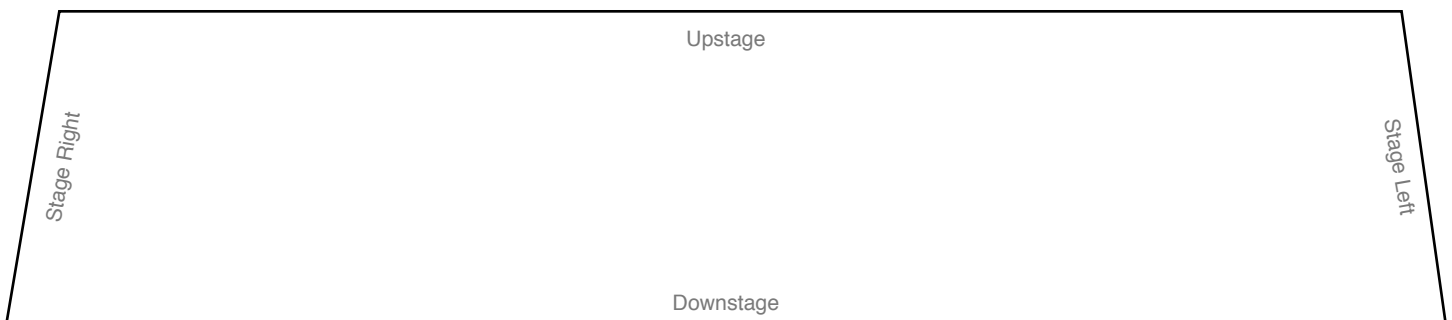
Yeah, well, um, good luck with that hat thingy...I gotta catch up to the werewolves...bye!

OOZY LUMPA

Wait! What's your name? Do you want to meet up later?



Music Cue - TRACK 10
Cue - OOZY: Do you want to meet up later?



OOZY LUMPA REPRISE

$\text{♩} = 110, \text{Freely}$

2 **OOZY:**

There was at time when I was young I thought I made a

6

hu-man friend. His name was K. C. The oth-ers laughed. It brought our friend-ship

10

to an end. It was a long time a-go and I don't re-call his face, I

13

know I'll ne-ver find him in this mon-ster place.



Director's Note

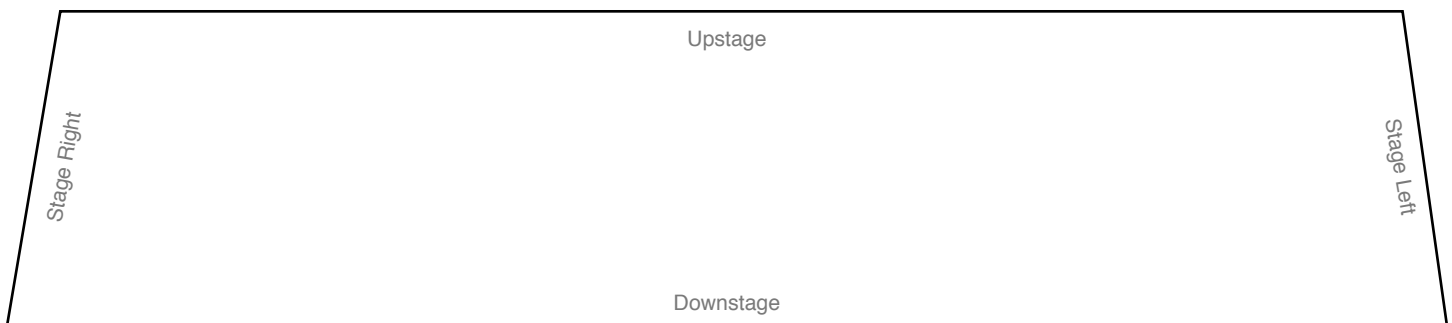
Have a spotlight on OOZY as she sings her solo. Oozy should express yearning and longing.



Music Cue - TRACK 11
Cue - Audience applause.

In a musical, a song usually takes place when a character is feeling a strong emotion. What emotion is Oozy Lumpa feeling right now?

30



SCENE 6

(Curtains open. ALL WEREWOLVES are on stage. They're hanging out in groups before their next number.)

WEREWOLF #1

Did you guys hear the vampires are now on a lettuce only diet?!

WEREWOLF #2

Yea, but now they walk around hungry *all* the time!

WEREWOLF #3

Tell me about it. This morning one of them tried to eat Puffy!

(PUFFY shyly nods.)

SNARLY

That's crazy! Since when do vampires eat werewolves?

FURR-BALL

Is that even legal?

GROWLY

Puffy, why didn't you just howl to scare him off?

PUFFY

I tried to howl but he just kept coming toward me!

GROWLY

Maybe your howl just needs some practice? Let's hear what you've got.

(PUFFY howls. It's not very good.)

GROWLY

You call that a howl?! Puffy, no wonder they attacked you! I could howl better than that in my sleep!

(GROWLY howls.)

WEREWOLF #4

I could howl better than that with my eyes closed!

(WEREWOLF #4 howls.)



Director's Note

Divide the WEREWOLVES into groups and have them doing different activities. Fixing whiskers, practicing choreography, doing downward dog yoga.

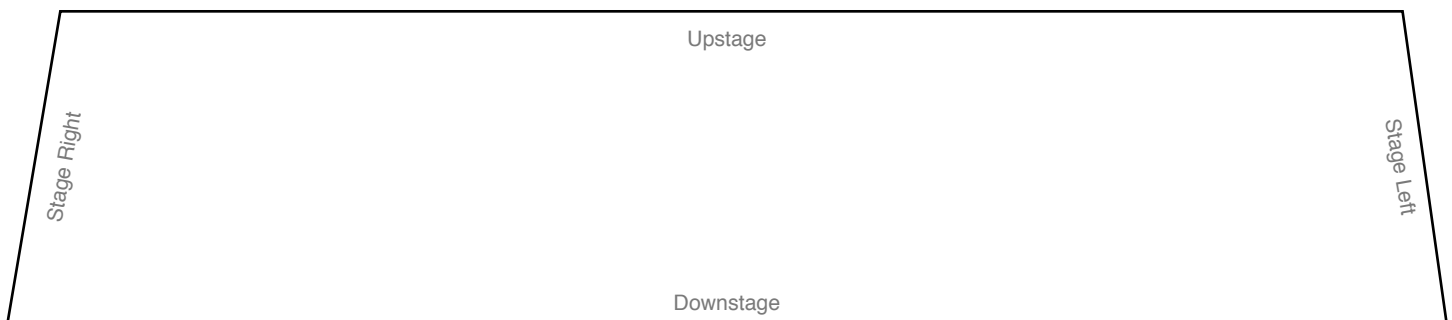
As WEREWOLF #1 enters he/she announces the latest news to the group.

WEREWOLF #2 and #3, in separate groups join in on the conversation as the rest of the WEREWOLVES slowly stop what they were doing and listen in on the conversation.

The WEREWOLVES should show surprise and shock as they hear about PUFFY's encounter.

PUFFY should try to win over the WEREWOLVES sympathy.

GROWLY should be a natural motivator, encouraging.



WEREWOLF #5

I could beat that!

(WEREWOLF #5 begins to howl...)

TOOTH

Um, guys, I hate to bother you but...it's time!

ALL WEREWOLVES

Time for what?

TOOTH

Our second act! Look!

(Everyone looks at the audience, smiles, poses, puts on their actor faces. PUFFY waves.)

GRIZZLY

But we were just seeing who could howl the best!

TOOTH

Wait, I have an idea! Follow my lead!

(To the audience.)

Well, Monsters and Fiends, how are you doing out there? I said, how are you doing out there?!!

(She gets the audience to applaud and shout.)

Alright! Glad to hear it. As you already know, we're Werewolves, and we love to howl at the moon.

(ALL WEREWOLVES howl).

In fact, each of us has developed our own special howl, as you will soon see, because we're about to have the world's first WEREWOLF HOWL-OFF!

ALL WEREWOLVES

A werewolf howl-off?!

TOOTH

Yes, a werewolf howl-off! Everyone will get a chance to give their greatest howl, then we'll vote on a winner! I'll start!



Director's Note

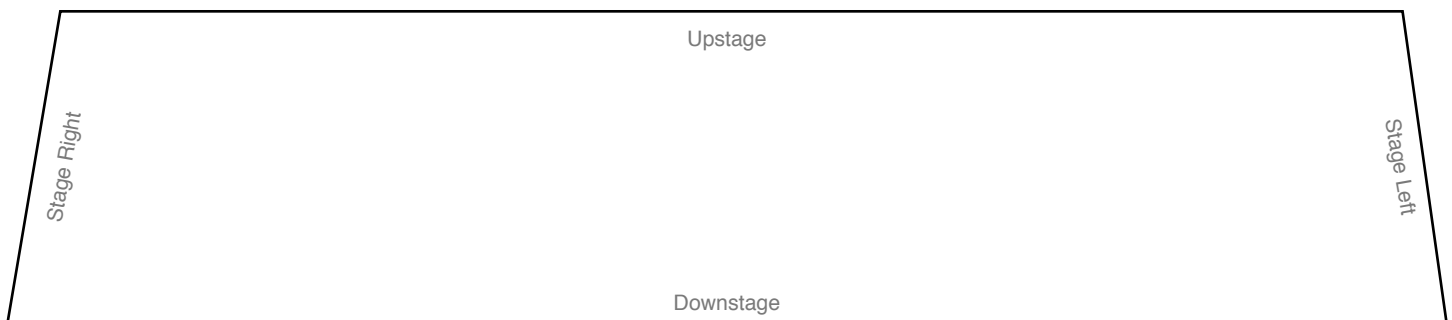
Have TOOTH get the WEREWOLVES in order.

TOOTH should be comfortable rallying the audience during this call and response.



Music Cue - Track 12

Cue - TOOTH: I'll **start!**



WEREWOLF HOWL-OFF



Choreography Note

This song has a square dance feel. Try having the WEREWOLVES swinging their partners from right arm to right arm, left to left each time they sing "The world's first werewolf howl-off".

Start with just a couple of WEREWOLVES/SOLOISTS and as the song progresses, more join in along the way.



Director's Note

When SUNNY sneaks on he should be noticeable, but not take too much attention away from the WEREWOLVES.

TOOTH: (verse 1)
SOLO 1: (verse 2)

$\text{♩} = 80$

4

I learned from the best of the best... Passed each trick - y
I learned from a bel - ter so loud... how to mas - ter

8

howl - ing test... Ev - 'ry one was so im - pressed... So
work - ing the crowd. Gon - na make my mom - ma proud! So

13

here I go, nice and slow, from the chest... (Howl)
hold your ears, not your cheers, that's al - lowed...

(On the 2nd repeat, SUNNY sneaks on in werewolf disguise, trying to grab a piece of fur off of a werewolf. He awkwardly tries to fit in.)

$\text{♩} = 110$

18 **ALL:**

The world's first were - wolf howl - off! We'll show you

25

just how it's done... The world's first were - wolf howl - off! We're

$\text{♩} = 80$

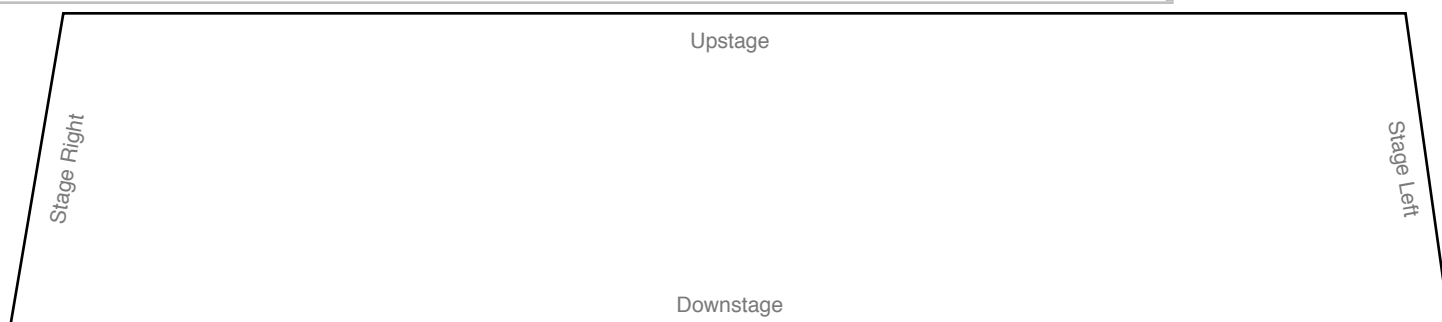
32 **SOLO 2:**

all so diff - 'rent and fun. I'll sing out a real - ly big shout!

38 **SOLO 3:**

2 (Howl) I can't wait it's gon - na be great! 2 (Howl)

33



44 **SOLO 4:**

Now let me, I'll howl for three! (Howl) It's my turn to let it all burn! (Howl)

52 **SOLO 6:**

You'll love this it sounds like a kiss!___

55 **SUNNY:** rit.

Let's all rock I'll give you a shock!___

(SUNNY howls like a rockstar, never-ending. He stops, the other werewolves stare at him. Embarrassed, he sneaks offstage.)

59 $\text{♩} = 110$ **ALL:**

The world's first were - wolf howl - off! We showed you

66

just how it's done.____ The world's first were - wolf howl - off! There's

73

no be - gin - ners, we're all win - ners in the world's first

78

were - wolf howl - off!_____



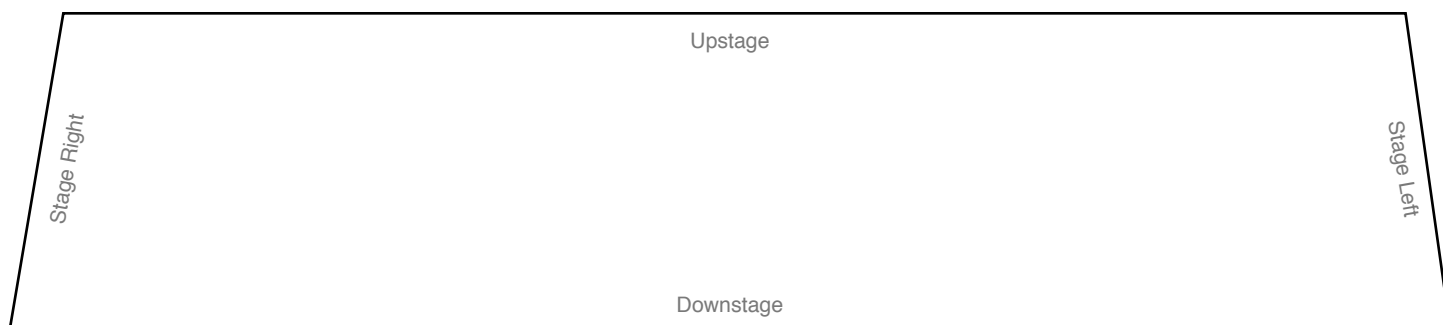
Director's Note

SUNNY's chance to be a rockstar; air guitar, eyes closed, let him go crazy!



Music Cue - TRACK 13
Cue - Audience applause.

34



SCENE 7

(Front of Curtain. JADE and WESTERLY are on stage.)

JADE

(Camera self-shot.)

We're here, inside the secret lair of the monsters, and we are STILL ALIVE! We never thought we'd make it this far! In fact, pinch me.

(Giving his arm to WESTERLY, who just looks at it.)

PINCH ME!

(WESTERLY shrugs and pinches him.)

OWWWWWW! Yup, I'm still alive! And you are about to get the scoop of a lifetime! Westerly, what have you got for us?

WESTERLY

Wimpering wombat, I found this wilted piece of *lactuca sativa* in the vampire refuse depository!

JADE

In English?

WESTERLY

(Dryly.)

I found a chewed up piece of lettuce in the vampires' garbage can.

JADE

Amazing! And what does that tell us?

WESTERLY

It means the vampires must have recently changed their diet! They're now vegetarian!

JADE

(To the camera. Zooming in and out really fast.)

Vegetarian vampires! Ahhhhhh! Remember, folks, you saw it here first!

WESTERLY

(Noticing KC offstage.)

Hey look, here's comes KC!

(KC enters, JADE runs up to him with the camera.)

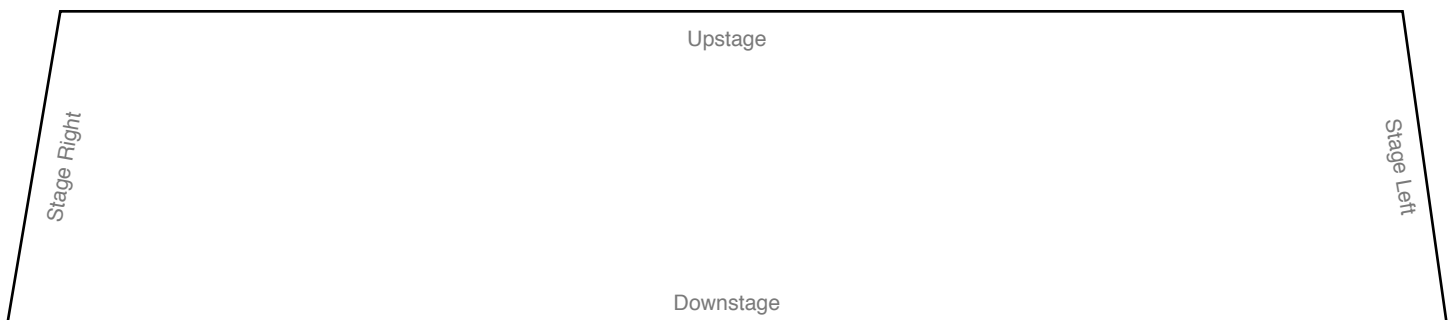


Director's Note

Have JADE and WESTERLY start the scene with physical activities. They have made it into the MONSTER cabaret and are uncovering, studying and revealing their findings.

JADE should be reporting into the camera. WESTERLY should be showing off her scientific monster knowledge.

35



JADE

KC, what monster secrets have *you* revealed so far!?

KC

None. I'm ready to get out of here. I've looked everywhere for Lumpa but it's no use. Let's grab Sunny and get out of here.

WESTERLY

Sunny! Wimpering wombat! I haven't seen him since I asked him to go off and collect werewolf samples.

KC

You let Sunny go off on his own? Have you ever seen Sunny go anywhere alone without getting lost or confused or into trouble?

WESTERLY

You're right...We've got to find him.

JADE

(To the camera.)

Could it be!? Could KC's brother be lost forever, eaten by a rogue werewolf!

KC

Stop it! Can you turn off that camera for just one second! You're talking about my brother!

WESTERLY

I feel horrible.

KC

It's not your fault. Besides, I'm sure he's fine!

JADE

Look, let's split up and start to look for him. I'll go north! Westerly, you go south! And KC, you stay right here.



Director's Note

Have KC express weariness and defeat. He's been searching for LUMPA for a while with no luck.

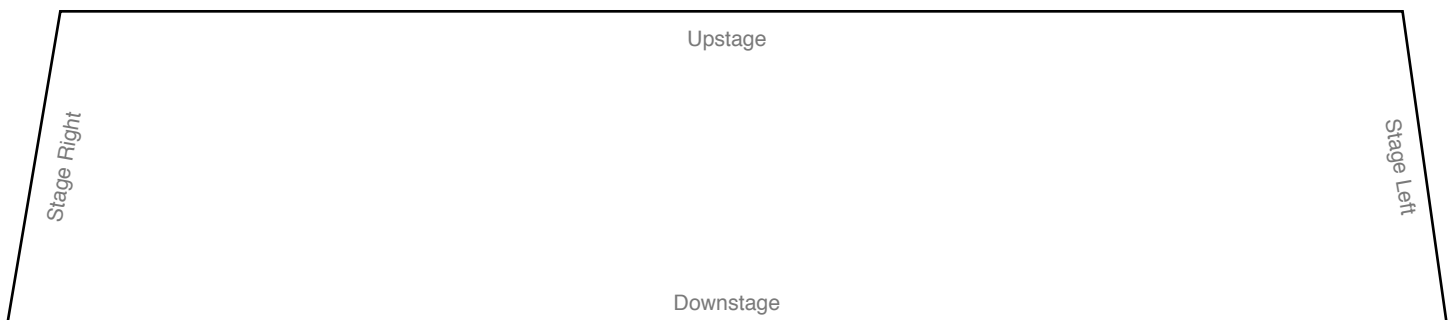
Have KC snap into search mode for SUNNY.



Music Cue - TRACK 14

Cue - JADE: Look let's split up and start to look for him!

36



MONSTER SECRETS REPRISE

Hip-Hop (Swing 8ths) ♩ = 174

JADE &
WESTERLY:



We'll be a team of the sly - est of spies. Each with our own sneak - y



mon - ster dis guise. We'll res - cue Sun - ny, find__ more mon - sters. We will find__ it



all! In their world of won - ders strange but real._____ All their

KC:
Sunny? (A sound.) Lumpa?



mon - ster se - crets we'll re - veal!_____

♩ = 90, Straight



It was a long time a - go__ and I



don't re-call her face, if on - ly I could find her in this mon - ster



place!



Director's Note

The HUMANS should have more gusto than at the top of the show.



Choreography Note

JADE and WESTERLY should be on their way out to search for SUNNY as they sing "reveal", almost fading out.

KC, left alone, hears a noise and calls out to see who's there at "Sunny? Lumpa?"



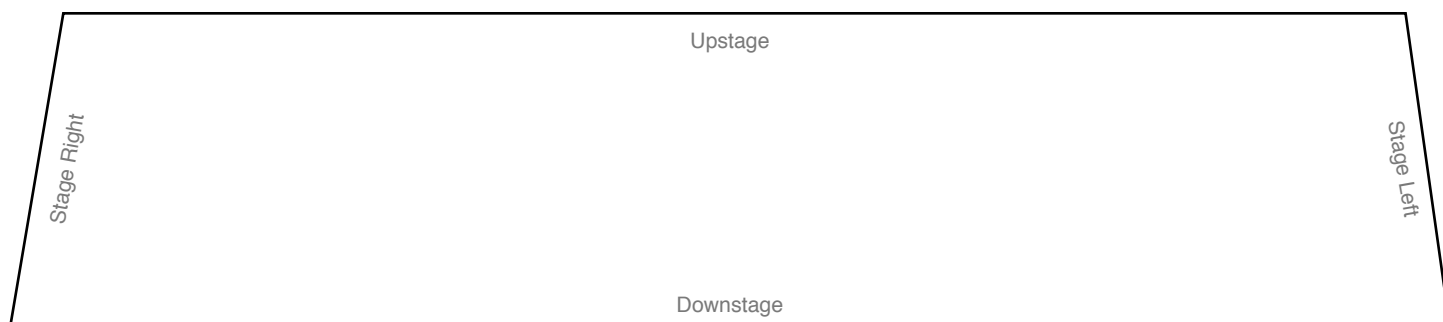
Director's Note

Have the lights fade and spotlight focus on KC before the next transition. This a very still moment. KC should express longing.



Music Cue - TRACK 15
Cue - Audience applause.

37



SCENE 8

(Curtains open. VAMPIRES are preparing for their second cabaret number. FARGOYLE and TARGOYLE are on stage to introduce them.)

FARGOYLE

And now, the very pale...

TARGOYLE

The very talented...

FARGOYLE

The very lettuce-loving vampires will present...

FARGOYLE & TARGOYLE

...their second cabaret number!

(FARGOYLE and TARGOYLE exit.)

VALEXA

Hey guys.

VARAH

Hey Valex. What's new?

VALEXA

So I went to the dentist the other day.

VARAH

Dr. Vampivian?

VALEXA

Yep, I'm tired of getting made fun of for my small fangs, so I'm considering getting enhancements.

VANK

Fang enhancements! You know that goes against the vampire ethic code, right?!

VALEXA

And eating lettuce doesn't? Come on, it's 2011, everyone's doing it nowadays.



Director's Note

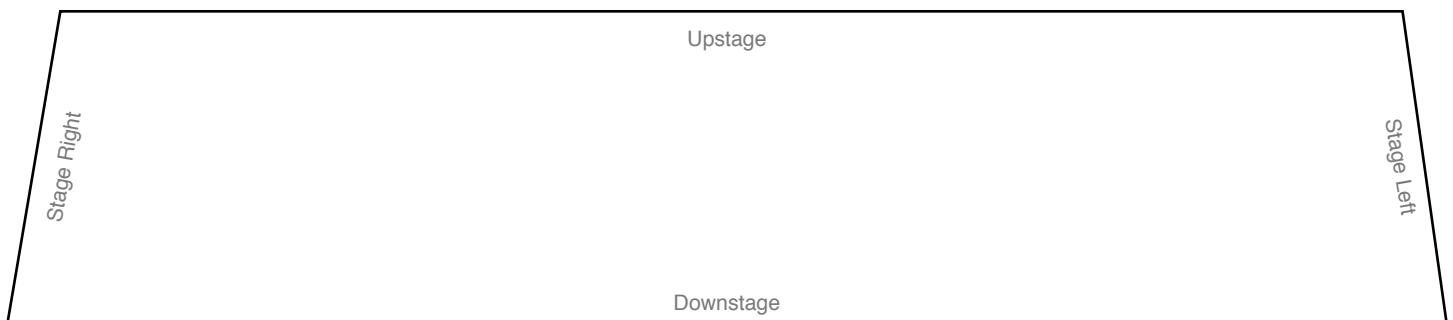
Try having FARGOYLE and TARGOYLE in front of the curtain, or at mid curtain, on the opposite side of the stage from where KC exits.



Director's Note

This VAMPIRE scene should start out as slapstick comedy. Loud, overdramatic, lots of emphasis.

38



VREDDY

It's true, I can't open a magazine now without seeing a star who hasn't had his fangs enhanced.

VAMPIRE #5

I have an appointment with my dentist next week.

VARAH

I would never alter my natural beauty.

VANNY

Yea, you guys are crazy! In fact, I sometimes wish these things would just go away completely.

VALISSA

Amen! They're nothing but a burden.

VARAH

But life would be boring without fangs!

VANNY

Boring? Without fangs I'd finally be able to whistle properly.

VANK

And talk without a lisp!

VALISSA

And be able to blow up balloons without popping them!

VARAH

I still don't understand.

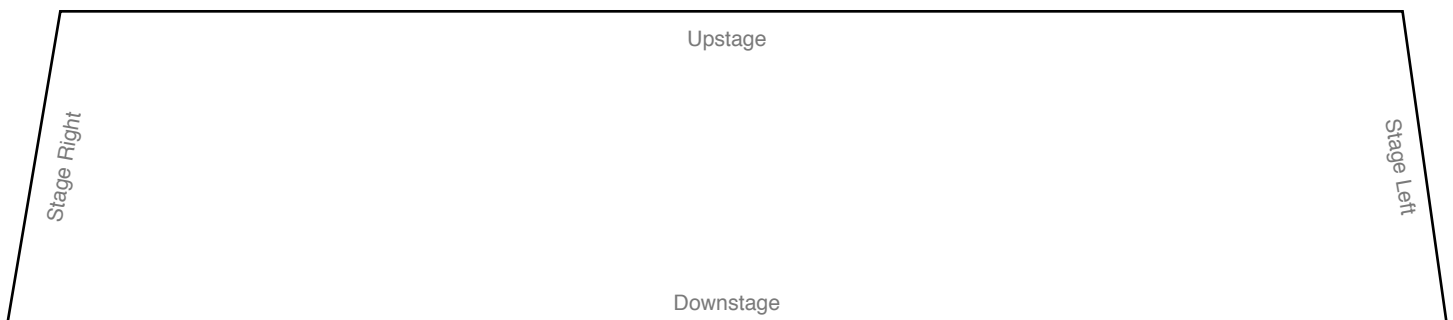
VANNY

Well, Varah, let me tell you a little story.



Music Cue - TRACK 16
Cue - VARAH: I still don't understand.

39



MY FANGS ALWAYS GET IN THE WAY



Choreography Note

Full open curtain at the top of the song to reveal the chorus. Try having the chorus in lines behind the soloist, doing back up choreography.

Swing ♩ = 135

VANNY:
VALISSA:

4

I go to vis - it grand - ma, ev - ry oth - er Sun - day night.
I like to play the trum - pet. I practice sev 'ral times a week.

8

She cooks home - made la - sag - na. Tucks me in and turns out the light.
In spring we have a con - cert, where we all dress up real_ sleek.

12

And I am in bliss, I give her a kiss, but then she jumps back in
And when my so - lo comes up_ I blow in the cup, but all that's heard is a

16

ALL VAMPIRES:

fright! 'Cause my fangs al - ways get in the way. My fangs al - ways get in the way.
"Squeak!"

20

VANNY:
VALISSA:

ALL:

And my grand - ma al - ways shouts "Hey"! 'Cause my
And no mat - ter how hard I play! my

23

1. 2. Straight

GROUP SOLO 1:

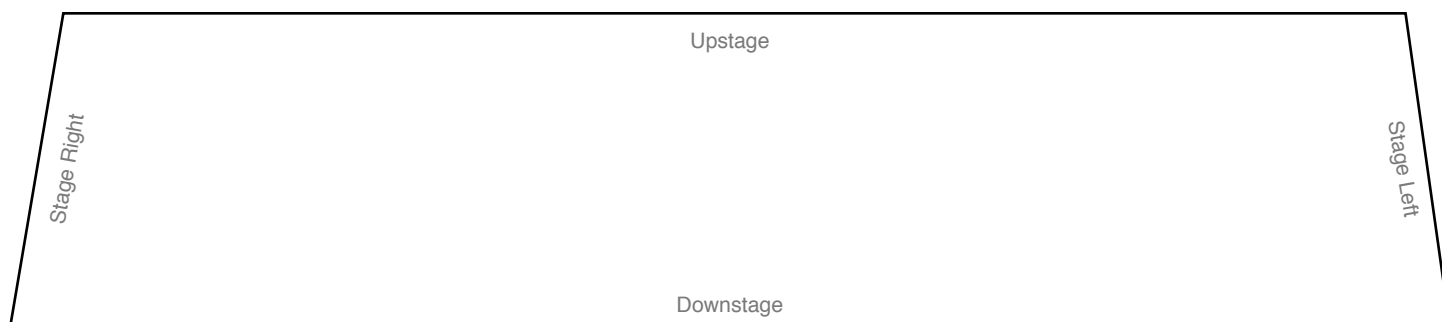
fangs al - ways get in the way. How I

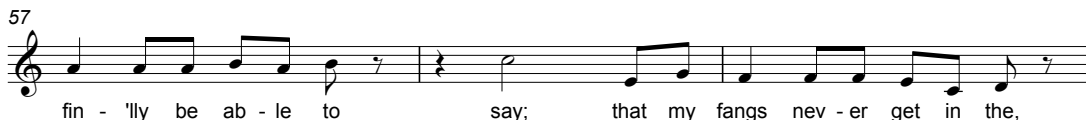
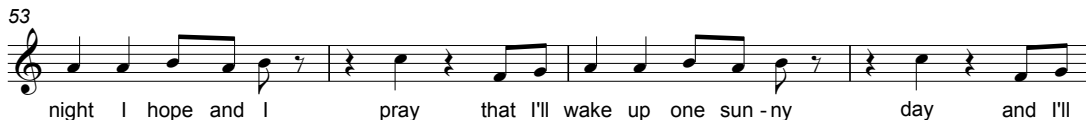
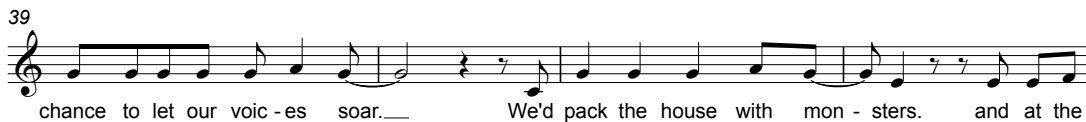
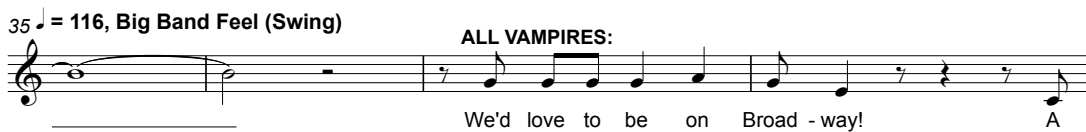
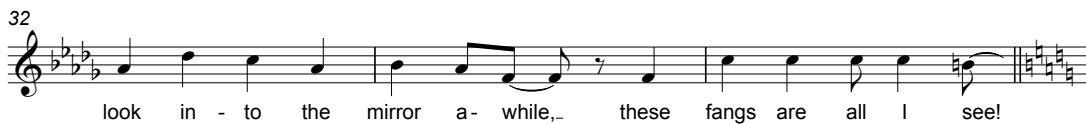
28

GROUP SOLO 2:

wish I had a pret - ty smile like the peo - ple on T. V. But when I V.S.

40





Choreography Note

At "We'd love to be on Broadway" the music has a traditional Broadway big band sound - a perfect opportunity for a kick-line. Try having the VAMPIRES do traditional Broadway chorus moves like high kicks and jazz hands.



Director's Note

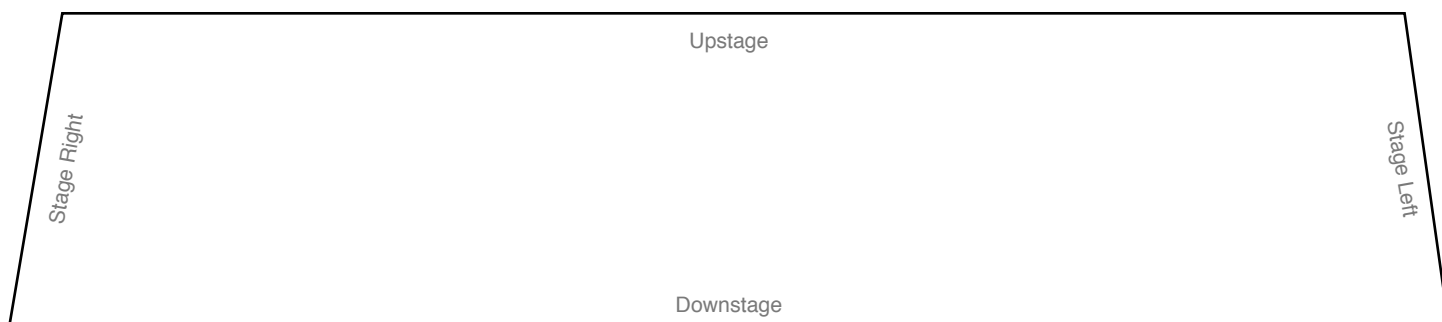
Cue - "Ev' ry night I hope and I pray..." The VAMPIRES should express their greatest hope and dreams at this point in the song.

At "Ouch!", the VAMPIRES have accidentally bit their tongues, reminded of their plight.



Music Cue - TRACK 17
Cue - Audience applause.

41



SCENE 9

(In front of the curtain. Again, LUMPA is rehearsing alone, nervously, for her cabaret number. SUNNY enters, frantically, at first not noticing LUMPA.)

SUNNY

Westerly! Jade! KC!!!! Where did you go? I got the werewolf fur! I wanna go home. These monsters are wierd and scary and....

OOZY LUMPA

Hello!

SUNNY

(He sees LUMPA, jumps back and falls over.)

Ahhhhh!!!

OOZY LUMPA

Oh, boy, I'm so glad I found you!

SUNNY *(getting up)*

Look, you seem nice and all, but please quit following me! You're giving me the creeps!

OOZY LUMPA

But I thought you could help me practice for the...

(She tries to hand him the top hat.)

SUNNY

Look, I don't want to touch you or be near you or anything! I just have to go...

(SUNNY runs off. LUMPA looks after him.)

OOZY LUMPA

But...I

(TARGOYLE enters.)

TARGOYLE

Lumpa, you ready for your number?

OOZY LUMPA

(Sadly.)

I guess so.

(LUMPA takes a breathe. She faces upstage, takes a few steps, then immediately turns and steps downstage toward the "audience".)

TARGOYLE

And now for our final performance of the night...please help me welcome, OOZY LUMPA!



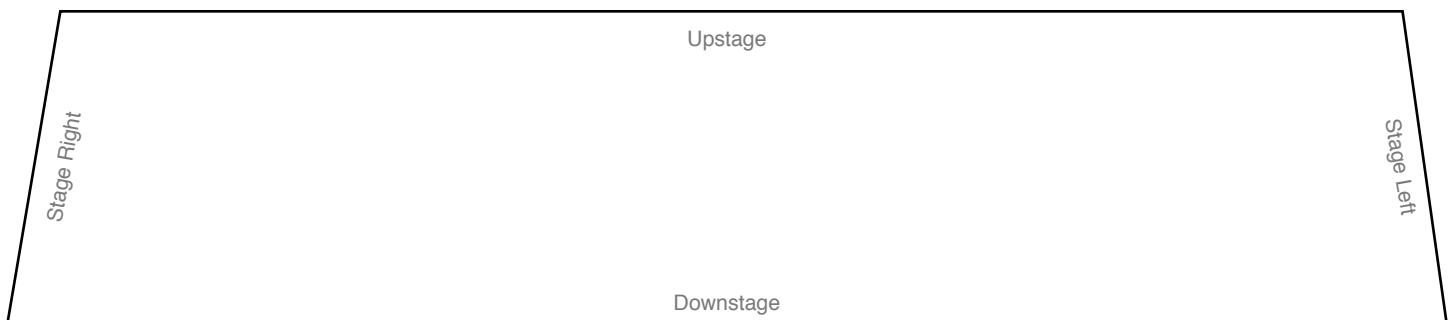
Director's Note

SUNNY has been missing for a while now and should be frantically looking for a way out.



Music Cue - TRACK 18
Cue - TARGOYLE: OOZY LUMPA!

42



BE IN TOUCH

Swing ♩ = 110

3 OOOZY LUMPA:

Laugh and run a-way. Make a face and hide...
some-one nice like you.

7

Ev-ry sin-gle day. Don't you see I'm lone-ly in -
It will ne-ver end. None of what you're think-ing is

12 To coda

side. It's not like I'm ask-ing for much, I'd just like to be in touch.
true. I'm not try'n-a cling or to clutch. I'd just like to be in touch.

17

Just a lit-tle smile. We could ev-en talk.

21

Stay out here a- while. Why does ev-ry-bod-y just gawk? It's

26

not like I'm talk-ing in Dutch. I'd just like to be in touch.

30

Just 'cause you think that I'm ug-ly. just cause you think that I'm scar-y. V.S.



Director's Note

LUMPA should start off dejected at the top of the song and slowly become more confident transforming into a polished stage performer by the second chorus.



Choreography Note

Have an ensemble member hand OOOZY a top hat and cane for her choreography.

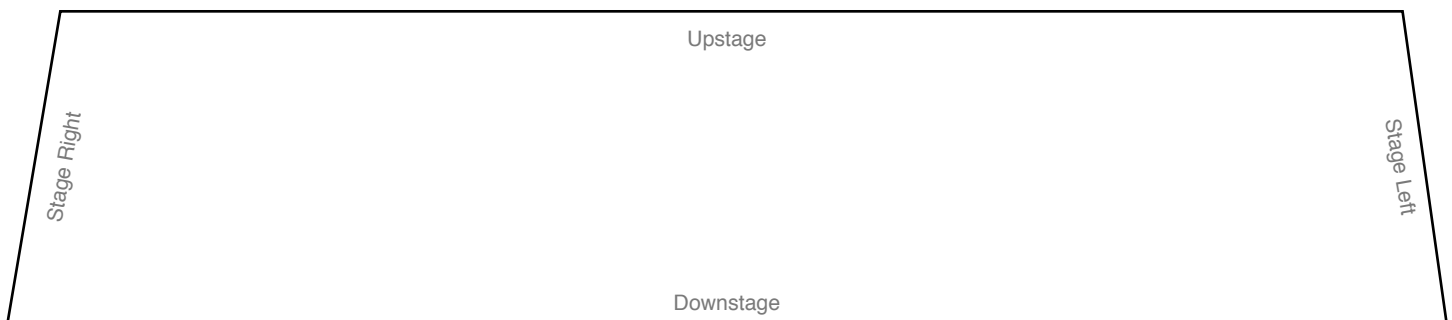
OPTIONAL: "Just a little smile..." The curtain could open and reveal the rest of the ensemble in top hats doing backup chorus line choreography. This would add a dramatic and performance feel to the song.



Director's Note

With the energy of the MONSTER ensemble behind her LUMPA should perform like a star of the show.

43



34

Just cause you think that I'm loud, a lit-tle smel-ly and hair - y.

38

Straight

I ooze when I see you come 'round but my

43

Swing

heart won't stop mak-ing that thump - ing sound. I just want a friend

48

CODA

tou - - ch. I'd just like to be in

52

E6

touch.

(After applause, KC rushes on.)

KC

Lumpa? Oozy Lumpa?!

OOZY LUMPA

KC? My long lost friend?!

KC & OOZY LUMPA

It's you!!

(They run slow-motion to each other, they embrace. KC gets noticeably slimed.)

OOZY LUMPA

Sorry!

KC

That's OK! I miss your slime!



Choreography Note

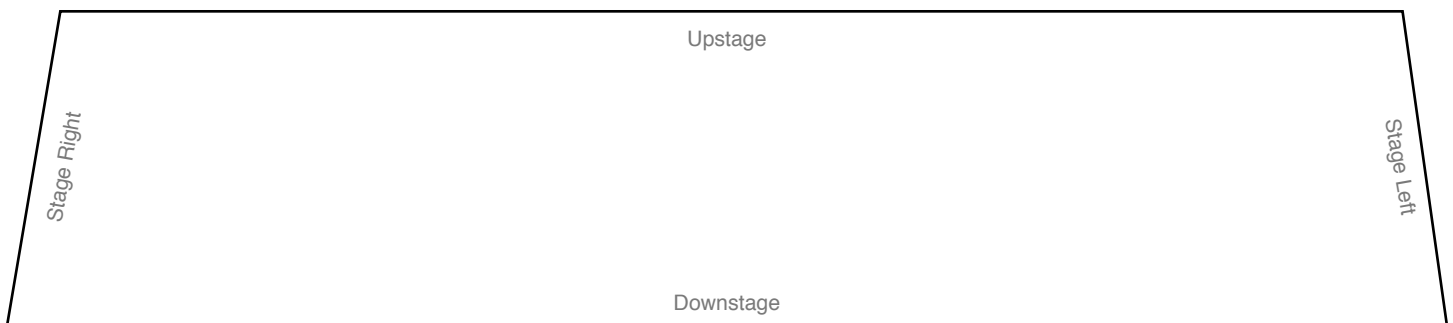
If you choose to use the MONSTER ensemble/chorus, have them exit during the applause to leave OOZY alone before KC enters.



Music Cue - TRACK 19

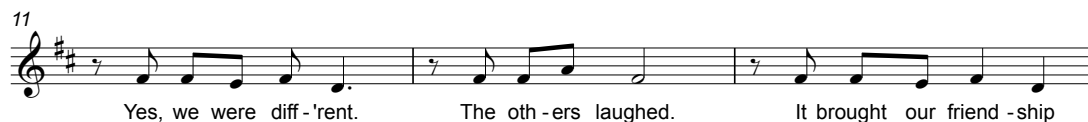
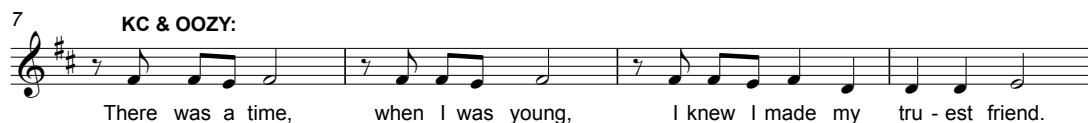
Cue - KC and OOZY: It's **you!**

44



KC AND OOZY LUMPA REPRISE

♩ = 120

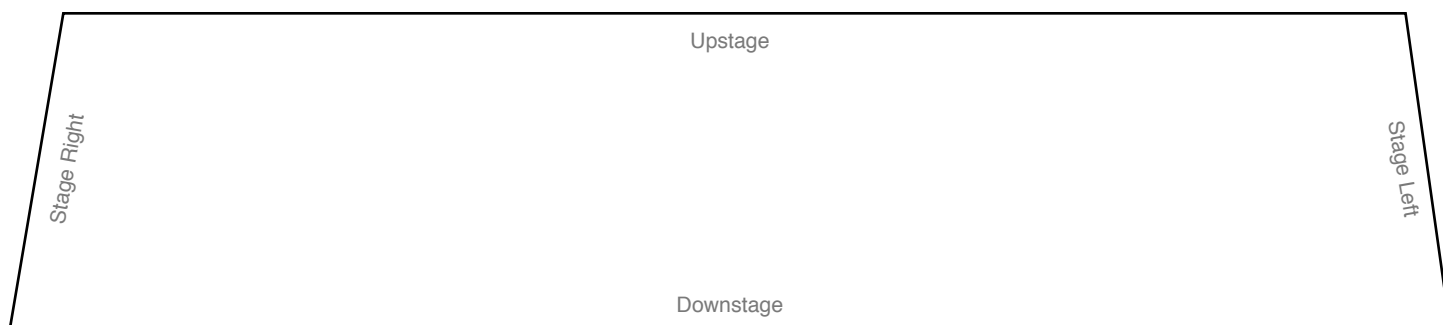


Director's Note

KC and OOZY should beam with joy now that they've finally found each other!

Have you ever made a good friend that moved away?
What was his or her name?
What did you like about this friend and how did he/she make you feel?

45



KC

I'm sorry I let the kids make fun of you and chase you away when we were young. I've wondered about you ever since.

OOZY LUMPA

And I have wondered about you! I think you can take off your disguise now, KC.

KC

(Taking it off.)

Ha, yeah! I can't believe I found you! I can't wait to tell all of my human friends.

VLADIMIR

(Suddenly jumping onstage.)

Wait! Did someone say...human?

KC

Um...yep.

VLADIMIR

You're a....human?!

KC

Uh oh.

VAMPIRE #1`

(Jumping onstage.)

Where's the human?!

VANK

(Running onstage.)

Blast the humans!

ALL VAMPIRES

Blast the humans! Ahhhhhh!

(ALL VAMPIRES run onstage and begin to surround KC.)

VALEXA

(Dragging Sunny onstage.)

Look what I found.

SUNNY

Please, please don't hurt me! I'm sorry I made fun of your small fangs.

VALEXA

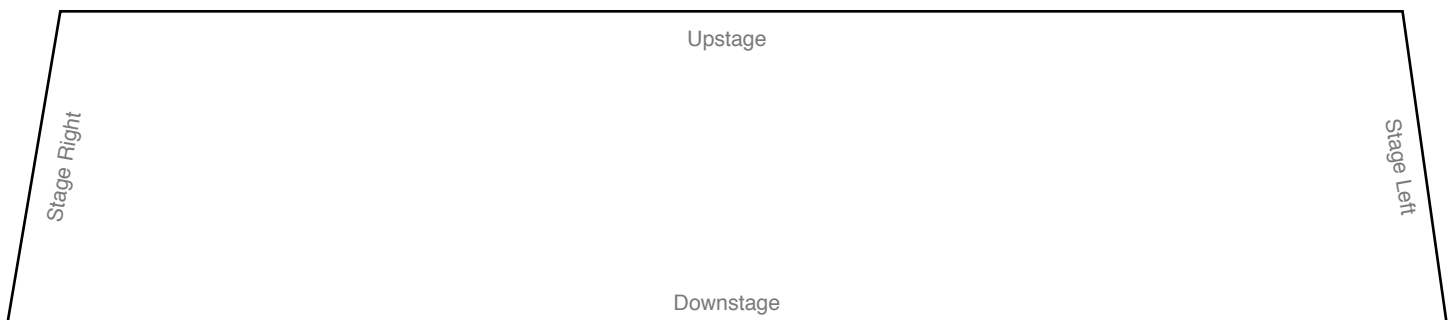
My fangs were insulted by this human! I told you I should get enhancements.



Director's Note

When each VAMPIRE enters it should be an over-exaggerated, dramatic entrance. The energy should begin to build from here to the start of "Stand Up and Fight", make sure there are no gaps between dialogue.

46



VAMPIRE #2

(Dragging in WESTERLY)

This isn't the only spy amongst us. Look what else we found! She was trying to steal our lettuce!

WESTERLY

I am so honored to meet you! And I was *not* trying to steal your lettuce. I was simply examining the perfectly aligned bite marks on the outer surface of the....

VANK

Enough! Stop all of this nonsense!

VAMPIRE #5

We do have beautiful bite marks.

(ALL VAMPIRES hiss at VAMPIRE #5)

VLADIMIR

If there are three, then there might be more!

JADE

(Jumping onstage.)

There are! Did I miss the party? Man, this has been the craziest cabaret I've ever...

(ALL VAMPIRES stare with menace.)

VANK

This is a conspiracy! The end of the monster world as we know it! First the humans eat too many processed foods that force us onto a lettuce diet!

ALL VAMPIRES

Yea!

VANK

Then they waltz into our monster-only cabaret to reveal our secrets!

ALL VAMPIRES

Yea!

VANK

And now they're filming us, trying to disgrace us in front of the world!

ALL VAMPIRES

Yea!

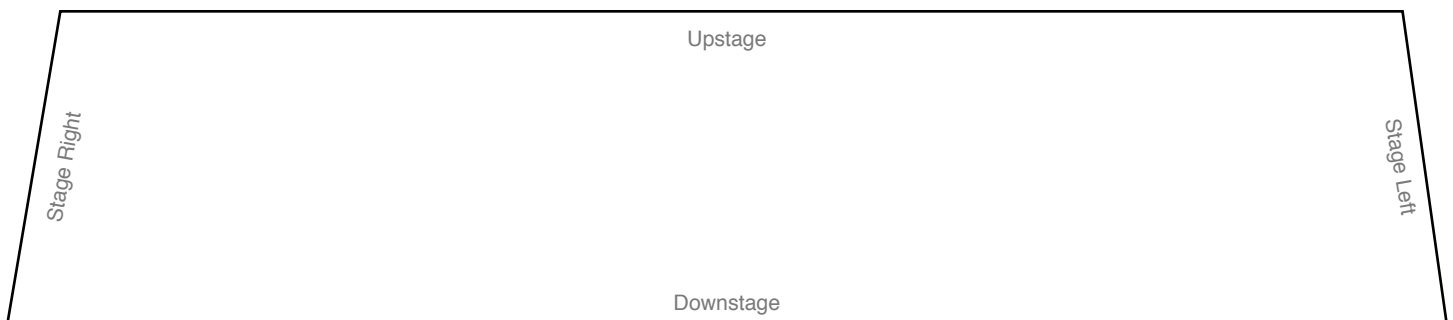
VANK

Well it's time for some change! Fellow monsters, for too long we have sulked in the shadows while the humans have had their way. It's time to take a stand!



Music Cue - TRACK 20
Cue - VANK: Well it's time for some **change!**

47



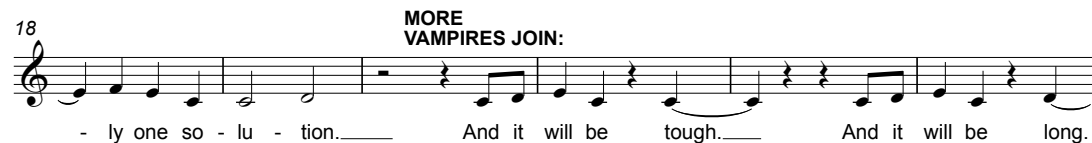
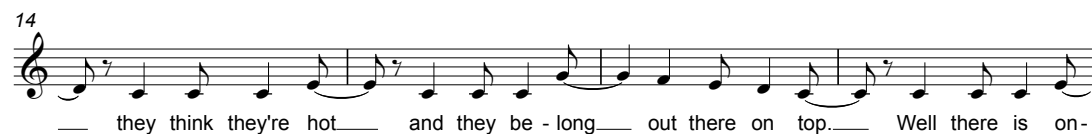
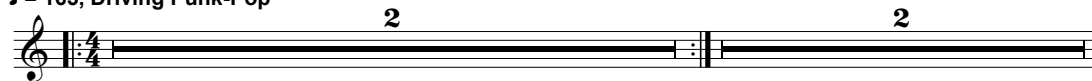
STAND UP AND FIGHT



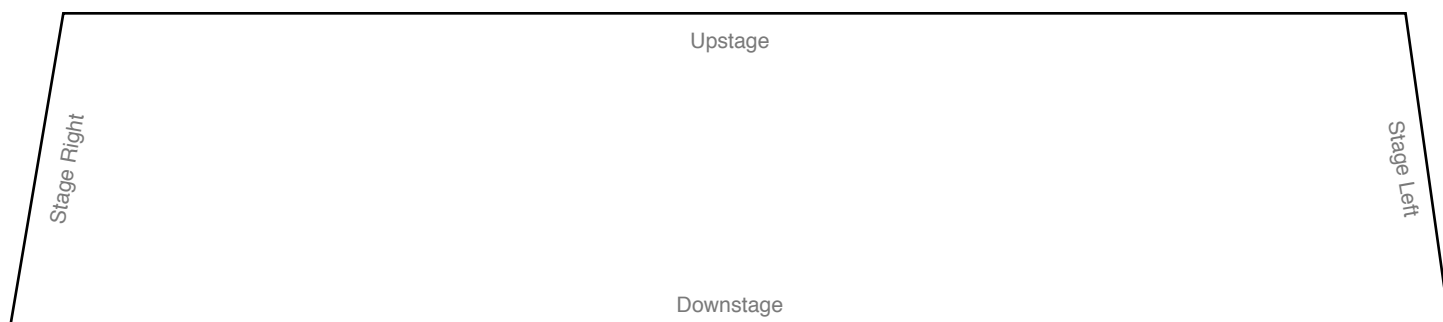
Director's Note

This is the MONSTER's revolution song. Have them sing with determination and passion.

♩ = 165, Driving Punk-Pop



48



41

 peace - ful de - sires___ won't put out the fires.___ So stand up, stand up and

VANK:
 Calling all monsters! Come join our cause!
(The WEREWOLVES begin to join the Vampires onstage.)

47

 fight! They ne-ver stop,___ they've got their spies,

ALL MONSTERS:

53

 ___ and they all hope___ for our de - mise.___ Well this is fin - al - ly our ho - ur.

58

 They walked right in.___ They messed a - round.___ And now with - out

62

 ___ a - noth - er sound___ it's time to show___ our mon - ster pow - er. And they

67

 might seem small.___ And they might look weak.___ But we know their kind.

72

 ___ How they lie and sneak.___ They'll rob us mon - sters blind.___

78

 ___ So stand up! Stand up and fight!___ Put your hands up!

84

 With all your mon - ster - ly might.___ Your peace - ful de - sires___ won't

89

 put out the fires.___ So stand up, stand up and fight!



Choreography Note
 Have the MONSTER ensemble enter in from both sides of the stage.

49



94 **GROUP 1:**

So stand up! Stand up and fight! Put your

GROUP 2:

Mon - sters so they call us. But we

99

GP1: hands up! With all your mon - ster - ly might. Your peace - ful de - sires

GP2: did - n't choose this at all. They say horr - ors

104

GP1: won't put out the fires. So stand up, Come on and

GP2: should be - fall us. So stand up! Come on and

109

GP1: stand up! You've got to stand up and

GP2: stand up! You've got to stand up

113

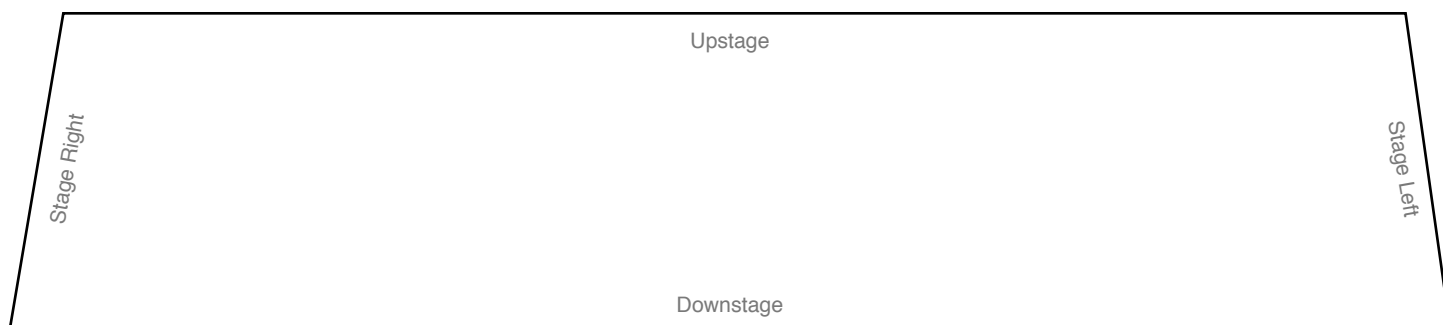
GP1: fight!

GP2: Mon - sters so they call us!



Choreography Note
Group 1 and Group 2 of the MONSTERS should have distinct choreography. Try using different levels to emphasize the dramatic effect of this song.

50



(TARGOYLE enters, nervously.)

TARGOYLE

Well, folks, I think it's just about time to wrap things up...

(FARGOYLE runs on and whispers something in TARGOYLE's ear.)

No...there's no way...it's not possible!

(FARGOYLE points to the audience.)

Fargoyle just told me that there are humans in the audience as well!

(ALL MONSTERS gasp.)

FARGOYLE

(Stepping to the edge of the stage)

Everyone in the audience, raise you're your hand if you are a human!

(All audience hands go up, of course.)

ALL MONSTERS

Nooooooooo!!!

VLADIMIR

On the count of three, let's get them! One..two....

ALL HUMANS

Wait!!!

KC

You've got us all wrong. We didn't come here to hurt you...but to glorify you! Right guys?

JADE

It's true. I admit I originally came here for selfish reasons, but after being around you I've realized that you're dealing with some of the same problems that we are.

KC

Everyone sometimes has the feeling of being left out and different.

WESTERLY

And technically we're not even *that* different. Only .097 percent of our aggregated DNA displays any sign of noticeable differentiation...

(WESTERLY notices that this is too scientific...)

We're your biggest fans! And we came here because we're all looking for the same thing.



Choreography Note

CUE - When the audience raise their hands, have the MONSTER ensemble jump back in fright.

CUE - VLADIMIR: "One...two..."
Have the MONSTERS prepare to launch forward to attack the audience.



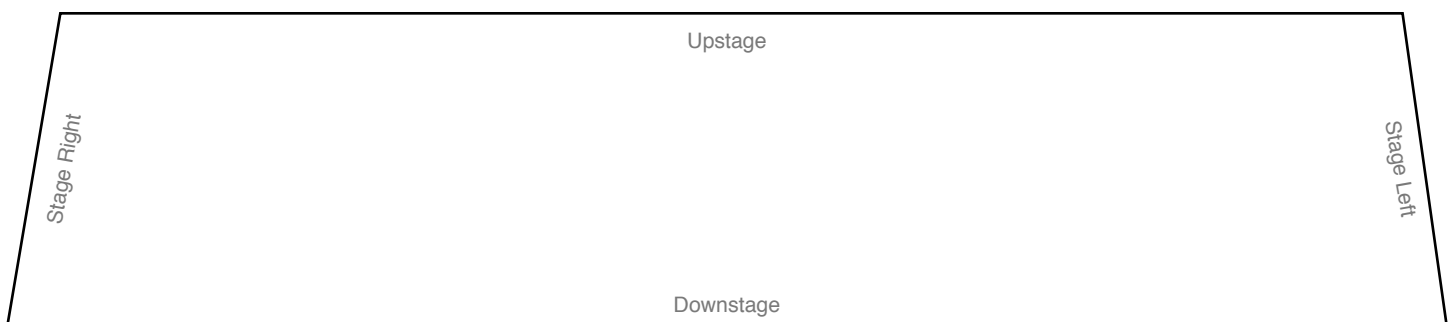
Director's Note

The HUMANS should show that they are now sympathetic toward the monsters, genuinely wanting to help them.



Music Cue - TRACK 21

Cue - WESTERLY: And we came here because we're all looking for the same **thing**.



BE IN TOUCH REPRISE

♩ = 120, Swing

ALL HUMANS:

We just want a friend... Some - one nice like you...

6 Let your wor - ries mend... None of what you're think - ing... is true. It's

11 not like we're ask - ing for much we'd just like to be in touch.

15 **ALL MONSTERS:**

But don't you think that we're ug - ly... And don't you think that we're scar - y...

19 **HUMANS:**

And don't you think that we're loud, a lit - tle smel - ly... and hair - y... We

24 **Straight**

just think... you seem real - ly neat... And if

28 we were a team we could not be beat.



Director's Note
MONSTERS should begin to show signs of understanding toward the HUMANS.

52



KC

Listen, we may not have come here for the right reasons, but now we've discovered...
(*Looking at LUMPA.*)
...more friends. Isn't that right?

WESTERLY, SUNNY & JADE

Yeah!

JADE

And we want to help! We'll use our film footage and our scientific samples to raise monster awareness so that everyone understands exactly who you are!

OOZY LUMPA

Maybe this is the start of a whole new monster and human world that is no longer separated by fear...

(*She puts her arms around the humans.*)

...but instead, joined by friendship.

FARGOYLE (*starting to weep*)

That's just...so...beautiful. (*He buries his head in Targoyle's shoulder.*)

TARGOYLE

Ladies and Gentleman, Monster and Ghouls, you saw it happen before your eyes - a new chapter in monster/human relations! I can't think of a better way to end this special cabaret than with a song about new friends. Humans, would you join us for this last number?

ALL HUMANS

Yeah!!!

FARGOYLE & TARGOYLE

Goodnight everyone! Hope enjoyed the show! Creep home safely!



Choreography Note

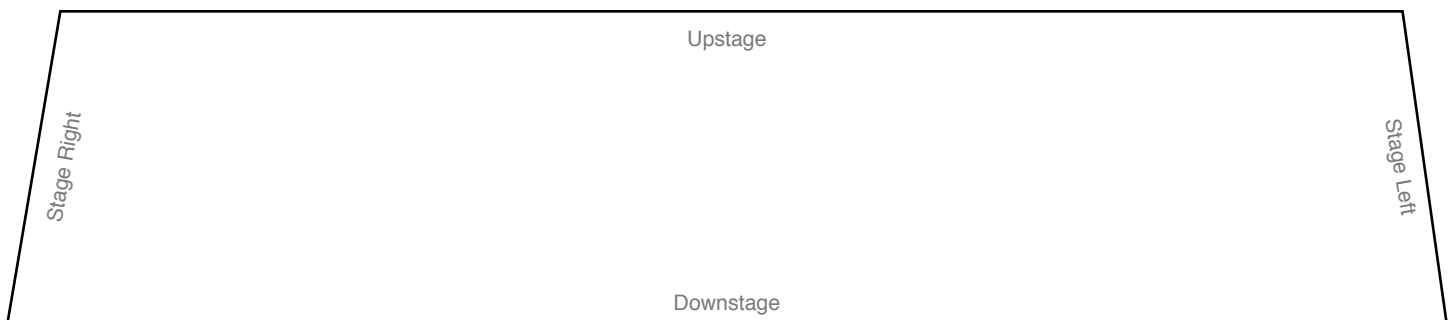
Consider having the MONSTERS look to each other showing their consideration and eventual acceptance of the humans.



Music Cue - TRACK 22

Cue - TARGOYLE: ...than with a song about new friends.

53



WE ARE MONSTERS REPRISE

$\text{♩} = 130$

6

7 $\text{♩} = 140$ **HUMANS:**

Though we may seem diff - 'rent. From the way you are.

12 **MONSTERS:**

If you real - ly knew us. You'd know we're not so far. Hu - mans from the out -

17

- side snuck in - to our place. But we will let our guard down and

22 **MONSTERS:** **HUMANS:**

share our scar - y face! We are mon - sters. And we're

27 **ALL:**

hu - mans. And we're real - ly al - most the same. We are gen - tle and we're

31

lov - ing and when things get tough who's to blame? We're scar - y we're diff - 'rent we're

35 **MONSTERS:** **HUMANS:**

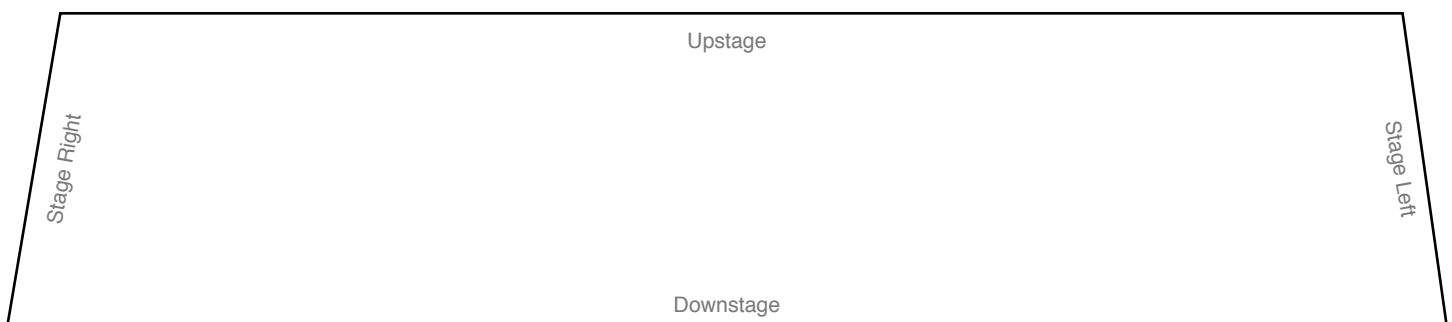
quick and we're slow. We're strange ga - lore. We are mon sters. We are hu - mans.

V.S.



Choreography Note
Consider starting your curtain call at this point starting with each group going up one at a time. WEREWOLVES, VAMPIRES, HOSTS then HUMANS and OOZY.

54



40 **ALL:**
but we wan - na be more.____ Now I'm fin' - lly learn - ing____

45
how to un der - stand.____ Sep - 'rate's not the an - swer. I off - er

50
you my hand. Though we all have pro - blems____ more than you could know____

55
we can come to geth - er____ and help our fu - ture grow!____ We are

61
mon - sters. And we're hu - mans. And we're real - ly al - most the same.____ We are

65
gen - tle____ and we're lov - ing____ and when things get tough who's to blame?____ We're

69 **MONSTERS:**
scar - y we're diff - 'rent we're quick and we're slow. We're strange ga - lore.____ We are

73 **HUMANS:** **ALL:**
mon - sters. We are hu - mans. We were strang - ers____ But we wan na be more,

77
____ Yea we wan na be more!____



Music Cue - TRACK 23
Cue - Audience applause.

55

