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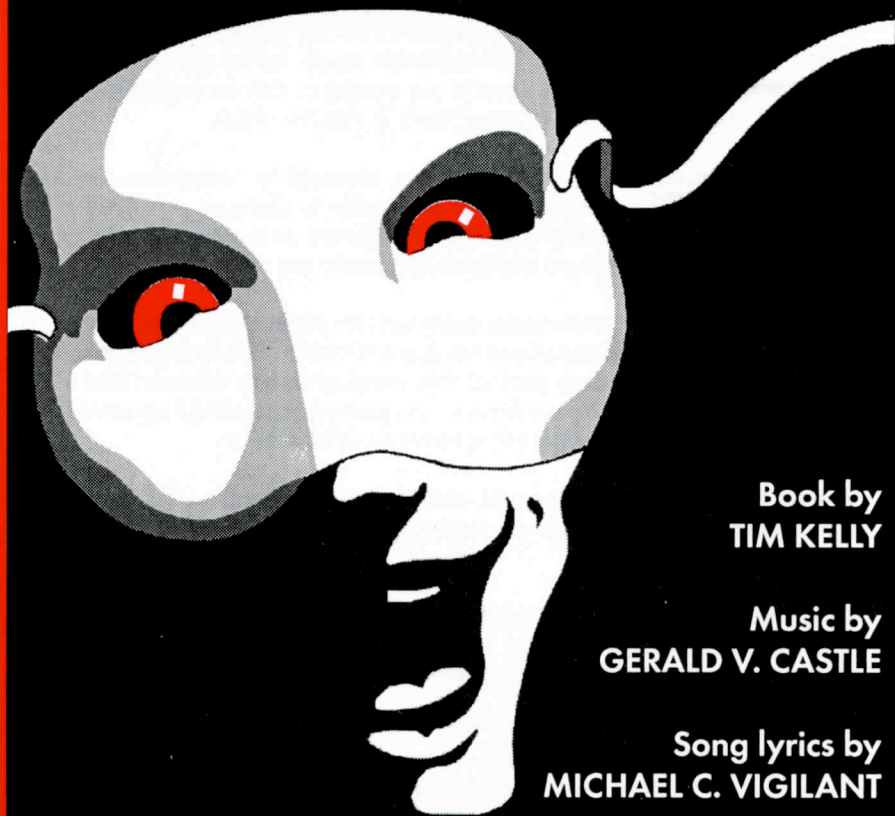
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PHANTOM OF THE OP'RY

Phantom of the Op'ry

The Musical



Book by
TIM KELLY

Music by
GERALD V. CASTLE

Song lyrics by
MICHAEL C. VIGILANT

Piano/vocal arrangements by
RICHARD THREET



Meriwether Publishing Ltd.

Contemporary Drama Service

PO Box 7710 • Colorado Springs, CO 80933-7710

CAST OF GRAND ARTISTES
(and some grander than others)

- ERIK Phantom of the Op'ry House. Beware!
- GUPPY GOLPHER Cleaning woman, good screamer
- MINERVA HOTCHKISS Kissing the op'ry goodbye
- LOUISA PAMPERMOUSE She should have bought
a chicken ranch
- JUNIOR HAMSTER One day he could be governor
— one day is enough
- SILKY ACIDTONGUE Music critic. A sour note
- CHESTER BROOMHANDLE His favorite expression
is "Five minutes!"
- ZAZA A lovely young performer
- MIMI More loveliness
- LULU And still more
- CHRISTINE SWANSONG An enchanting human canary
— and the Phantom is the cat!
- MRS. SWANSONG Christine's mother, nice lady
- MADAME BARRACUDA Carlotta's mother, a dragon
- CARLOTTA BARRACUDA A really BIG opera star
She's almost as large as her ego
- HUMPHREY RAINWATER Knows a lot about rats
because he's a pest
- LT. FARLEIGH GOOD In love with Christine
A junior John Wayne (or so
he'd like to think)
- DORA A maid who's a maid
- SMOKY FISH A walking symphony
- FELICITY VAN LOON Culture vulture
- FLUFFERDUFF CHINSTRAP Make that two
- SALOME DIBBLE A fatal postcard
- OPTIONAL OTHERS Stagehands and citizens

MUSICAL NUMBERS
(In Order of Appearance)

ACT I

1. Overture
2. I Enjoy Being a Ghoul . . . Erik with Guppy and Chester
3. He Who Can Creates (He Who Can't Writes Reviews) . .
Minerva, Louisa and Company
4. Too Good To Be True Christine and Chorus
5. Absent Without Leave Farleigh with Christine
6. I Enjoy Being a Ghoul (Reprise) Erik and Company

ACT 2

7. Patrons of the Arts . . Flufferduff, Felicity and Minerva
8. When the Fat Lady Sings Carlotta and Chorus
9. Time Wounds All Heels Christine with
Farleigh and Junior
10. One Man Military Industrial Complex Farleigh
and Company
11. Too Good To Be True (Reprise) Farleigh, Christine
and Company

PRODUCTION NOTES

Act One

ON STAGE:

Star Dressing Room: Table with mirror, decanter with water, glass, chair or stool. Lounging chair with optional footstool, optional section of wall, costume rack.

Chorus Dressing Room: Long table with mirror, bench or three chairs or stools, optional wall section, costume rack.

Theatre Office: Desk or table with lamp, legal papers, ledger, pen, ink pot, desk chair, stools (2). Dressing screen masking small stepladder.

For Theatre Atmosphere: Scenery flats, ropes, hanging lights, costumes, assorted props, footlights.

Brought Onstage: Pail, mop (GUPPY); vest with rubber stamps, tin star, holster with pistol (JUNIOR); pencil and clipboard (CHESTER); sack, club, rubber [toy] rat (HUMPHREY).

Act Two

ON STAGE:

Add: Costumes to dressing room racks.

Brought Onstage: Flowers (FELICITY, FLUFFERDUFF); dressing gown (CARLOTTA); Carlotta's performance costume (DORA); teacup and saucer (MRS. SWANSONG, MRS. BAR-RACUDA); hanky (CHRISTINE); broom (GUPPY); sack and club (HUMPHREY); postcard (SALOME); hacksaw (THE PHANTOM); fan (CARLOTTA); whistle (CHESTER); a second mask (ERIK, THE PHANTOM); table with phonograph, records (in "dungeon"); lantern (FARLEIGH); small black box (ERIK); cape, hat, mask (ACIDTONGUE as Phantom #2), and grenade (ERIK).

Sound: Organ music, storm effects, lovely overture, optional crash of chandelier, chase music, optional explosion for hand grenade.

Costumes: As indicated in script. Since the spoof is an *anything goes* type of entertainment, use your imagination. The wilder, the better. Basically, what works with any *melodrama* will work here. Don't be afraid to *mix up* periods. However, do give special attention to ERIK's long cape, floppy hat, and mask. Although everything is farcical and silly in the show, *THE PHANTOM should look genuinely scary*.

MISCELLANEOUS:

Dressing table mirrors: If table mirrors present a problem, substitute hand mirrors.

ERIK rises above dressing screen: The dressing screen must be high enough and wide enough to conceal THE PHANTOM.

Some steps, even a small stepladder or platform are placed behind the screen. THE PHANTOM simply *climbs into view* as if he were *rising* from the depths of the Op'ry House.

JUNIOR's chaps: For a funny touch, sew a furry, fluffy bathroom rug to each trouser leg.

Footlights: Half of a large juice can, painted black, works nicely. Supposedly, the half-can is masking a candle or an oil lamp which was the main source of stage light in a bygone era.

CARLOTTA's chair: A chaise lounge instead of a comfortable chair and footstool will look great if you can find one.

The jokes: Don't treat the jokes as jokes. That is, don't wait for the audience to laugh. Some of the gags are groaners and waiting for reaction, good or bad, will only slow down the pacing. Treat the gags, puns, and jokes as straight dialog, moving right along. The audience will get some, miss some. It doesn't matter. It's the overall comic madness that counts.

The acting, the staging, the set, the costumes — everything should be corny and exaggerated.

Flexible casting: For a smaller cast, you might combine the characters of ZAZA, MIMI, and LULU into just one chorus girl. FLUFFERDUFF and FELICITY into one. You might cut the character of SMOKEY FISH, etc.

For a larger cast, you might add more chorus girls and divide the lines.

Some roles can be changed from female to male: MINERVA could become *Mike Hotchkiss*, GUPPY could become *George*, MRS. SWANSONG might become *Mr. Swansong*, FELICITY might change to *Fred*, SALOME could become ERIK's brother *Sol*, etc.

Some roles can change from male to female: ACIDTONGUE could be *Silvia*, HUMPHREY could be *Henrietta*, etc.

An altered line here and there to accommodate the changes may be necessary, but this is minor.

Adjust the casting to fit your production needs.

The pacing: *Keep the spoof moving.* There must never be a "dead spot" onstage. Something is always happening. Pick up cues, *no pauses.*

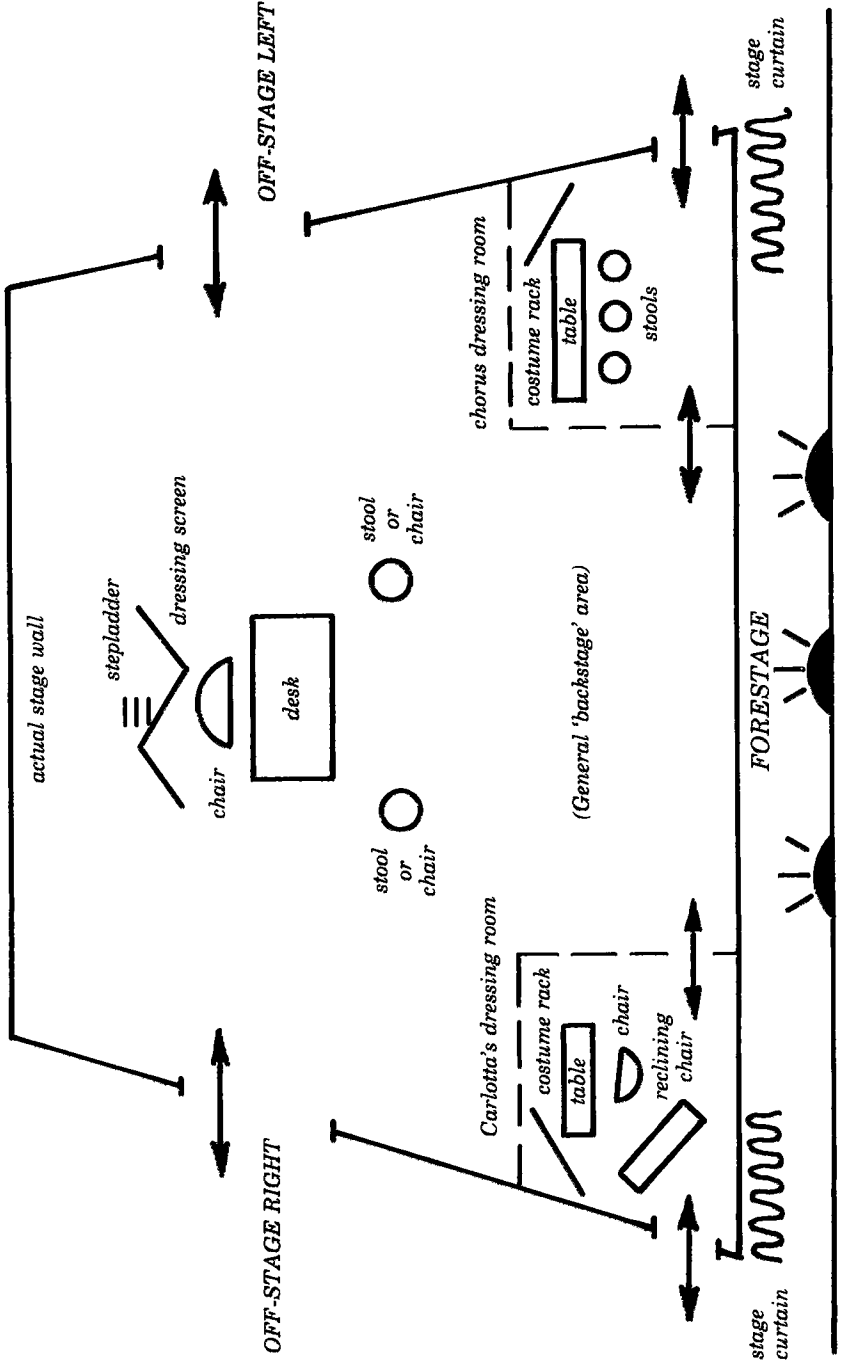
Behind the mask: If having a second mask behind the first (dungeon scene) proves awkward, have actor simply make an exaggerated "funny face" at the unmasking.

Rat scurries across dungeon floor: A cardboard cutout on a rollerskate, either pulled by a string or shoved across, works easily.

Crazy extras: Now and again, something wild-looking might make a stage cross. Supposedly, it's one of the loony tunes LOUISA has hired for the opening. Clown, gorilla, actor in an Uncle Sam costume, etc.

The dressing screen: It can also be a couple of scenery flats angled together. The back side might be painted to suggest a brick wall. This *reverse side* is for the dungeon scene.

SUGGESTED SETTING FOR "THE PHANTOM OF THE OPRY"



THE PHANTOM OF THE OP'RY (THE MUSICAL) premiered at the Baldwin Theater in Royal Oak, Michigan with the following credits:

Erik	Mark Hammell
Guppy Golpher	Jammie Richards
Minerva Hotchkiss	Holly Hellsten
Louisa Pampermouse	Maureen Cook
Junior Hamster	Joey Johnson
Silky Acidtongue	Mark Sawson
Chester Broomhandle	Harold Landis
Zaza	Renee Sawson
Mimi	Mary Jo Kulhanek
Lulu	Kristine Stewart
Christine Swansong	Carol Lee Castle
Mrs. Swansong	Cheri Pobst
Carlotta Barracuda	Lisa McDaniel
Madame Barracuda	Kim Marlinga
Humphrey Rainwater	David Pobst
Lt. Farleigh Good	Tim Reinman
Dora	Meg Filiatrault
Smoky Fish	Ken Fuelling
Felicity Van Loon	Wyn Landis
Salome Dibble	Carolyn Deighan
Chorus	Lisa Jesswein, Shirley Fager
Producer	Craig Juleff
Director	Dan Castle
Assistant Director	Bill Haycook
Music Director	Greg Weipert
Stage Manager	Brian Juleff
Choreographer	Renee Sawson
Piano Man	Matt Kell
Vocal Director	Sally Castle
Lighting Design	Eric Luttermoser
Wardrobe	Tracy Murrell

1
2
3 **ACT I**

4 **SETTING:** Skunk Creek Op'ry House

5 We see different "playing areas." Down Right is the "star"
6 dressing room. This consists of a make-up table with mirror,
7 chair or stool. On the table is a decanter of water, glass. A
8 comfortable lounging chair (footstool) is also in the room, along
9 with a rack for costumes.

10 An *optional* "wall" or section of a "wall" is behind the
11 dressing table. An "imaginary" door is Left. Other areas of this
12 dressing room are Off Right.

13 The dressing room for the ladies of the chorus is Down
14 Left. It consists of a long dressing table with mirror — with a
15 bench or three chairs or stools in front of it. Behind the dressing
16 table is another *optional* "wall" or section of a "wall." There is
17 also a costume rack.

18 The dressing rooms are set behind the curtain line.

19 The wide, deep area between the two dressing rooms
20 reveals the office of the Op'ry House owner-manager Stage
21 Center. A desk or table with a lamp or candelabrum, legal
22 papers, pen, ink pot, ledger.

23 A dressing screen is behind the desk and desk chair.
24 Concealed behind screen is a small stepladder.

25 Two stools or chairs, one Left and one Right, are positioned
26 in front of the desk/table.

27 Against the (real) back wall of the stage are placed
28 atmospheric "touches" — scenery flats, lights, ropes, costumes,
29 various props.

30 "Footlights" dot the edge of the Forestage.

31 **NOTE:** The preceding indicates the *basic* stage picture.
32 For suggestions on how to "dress up" the staging and manage
33 the various effects, consult Production Notes.
34
35

1 **OVERTURE:** *Permeating the darkness, a spotlight picks out a figure*
2 *with its back to the audience, Center. The figure is wrapped in*
3 *a cloak, wears a floppy hat and black gloves. The figure turns*
4 *around. It's wearing a mask.*

5 *The FIGURE stands motionless for a moment — horrific*
6 *sight. FIGURE advances on the audience, measured step by*
7 *measured step. When he's almost to the floodlights, the FIGURE*
8 *stops, extends an accusing finger to the audience. The FIGURE*
9 *stands like an evil statue and then, it speaks!*

10
11 **ERIK:** *(The PHANTOM) Beware. (Louder) Beware! (Pause)*
12 **Beware — The Phantom of the Op'ry House!** *(Clutches his*
13 *throat as if to strangle himself.) Hahahahahahaha! (The*
14 *PHANTOM begins singing.)*

15
16 *I Enjoy Being A Ghoul*

17
18 **A body dang'ling from a rope**
19 **always makes me smile.**
20 **Sticking knives in backs, causing**
21 **heart attacks.**
22 **What a great lifestyle!**
23 **I'm the number one supporter**
24 **of mortuary school.**
25 **Call me cold, call me heartless,**
26 **But I enjoy being a ghoul.**

27
28 *(GUPPY and CHESTER enter from opposite ends of stage.*
29 *GUPPY carries a mop and bucket.)*

30 **GUPPY:** **We have a mad man on the loose.**
31 **So you must take care.**

32 **CHESTER:** **Better take a hike,**
33 **Pretty soon he'll strike.**

34 **GUPPY/CHESTER:** **Who knows when or where?**

35 **PHANTOM:** **I make women scream in terror,**

1 *(GUPPY screams in terror.)*
2 **Make grown men lose their cool,**
3 *(CHESTER loses his cool.)*
4 **Call me strange, call me silly,**
5 **But I enjoy being a ghoul.**
6
7 **GUPPY:** *(Moving into bridge)*
8 **He's standing in the shadows.**
9 **He's hiding from the lights.**
10 **PHANTOM:** **I want to take you in my arms**
11 **and sing you the last rights!**
12 **CHESTER:** *(To GUPPY)*
13 **He could be around the corner,**
14 **I think you'd better check.**
15 **PHANTOM:** **Or you might find a space between**
16 **your noggin' and your neck!**
17 *(During instrumental half verse the PHANTOM chases*
18 *CHESTER and GUPPY around the stage. The PHANTOM*
19 *continues singing at the 2nd half of verse.)*
20 **I make women scream in terror,**
21 **Make grown men lose their cool.**
22 **Call me rank, call me rotten,**
23 **But I enjoy being a ghoul.**
24
25 **GUPPY:** *(Moving into 2nd bridge)*
26 **He's positively frightful,**
27 **The worst of all my fears.**
28 **PHANTOM:** **The sound of people panicking**
29 **is music to my ears.**
30 **CHESTER:** **He could knock 'em dead on**
31 **Broadway,**
32 **Or kill 'em at the Met.**
33 **PHANTOM:** **But since I'm here I'll treat you to**
34 **a show you won't forget!**
35 *(Moving into last verse)*

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