
Royalty Notice

A royalty fee must be paid to Contemporary Drama Service, PO Box 7710, Colorado Springs, CO 80933-7710 in advance of any performance of this play. The applicable royalty fee for this play is listed in our catalog or may be determined by calling our customer service department at 719-594-4422.

The royalty must be paid whether the play is presented for charity or profit and whether or not admission is charged. A play is considered performed each time it is acted before an audience, except for rehearsals when only cast and production crew are present.

When this play is performed, each cast member must have their own script copy purchased from us. It is a violation of copyright law to copy or reproduce any part of this play in any manner. The right of performance is not transferable, and performance without advance permission constitutes copyright infringement punishable by law.

All other rights, including professional or equity performance, TV, radio, film, videotape and recording, are reserved. Fees for these rights will be quoted on request.

On any programs, playbills or advertising for productions of this play the following information must appear: 1. The full name of the play and the playwright. 2. This notice: "Produced by special arrangement with Contemporary Drama Service, Colorado Springs, Colorado."

Copyright © MCMXCII Meriwether Publishing Ltd.

Printed in the United States of America

All Rights Reserved

WOLF AT THE DOOR

WOLF ^{AT} THE _{DOOR}

by
TIM
KELLY

A spoof with a bite in two acts



MERIWETHER PUBLISHING LTD.
Contemporary Drama Service
BOX 7710 COLORADO SPRINGS, CO 80933

STORY OF THE SPOOF

LAFFS, CHILLS and THRILLS (not to mention slobbering) when that Louisiana werewolf known as the *Loup-garou* takes up residence in a foggy bayou. Actually, he's been around a long time. His descendant Wolf, a likeable Indiana Jones type, is a zoologist for Harvard University. To pay taxes on the ancestral estate, (the family motto is: "I Hold a Wolf by the Ears") he rents the house on a weekly basis to the strange Cunningham clan. They're intent on driving their wealthy young relative Stella bananas by preying on her fears. By the time Wolf catches on to the dirty deeds, the house has been visited by a phony nurse, a quack doctor, a sheriff who wrestles critters at Bubba's Alligator Farm, a carnival geek, an escapee from a Finnish prison, a Swamp Woman, a befuddled real estate agent and a hit woman from the New Orleans underworld. To complicate matters, Wolf and Stella fall for each other.

One werewolf in the old house is weird enough, but when the audience discovers there may be two — even three (!) — well, you get the idea. It's HAIRY! The many small roles are a hoot and easy to rehearse. Simple set. No production problems. The outrageously goofy plot is loaded with nonstop action, hilarious dialog and genuine off-the-wall suspense. If you're looking for a HOWLING success, you can't miss when there's a — WOLF AT THE DOOR. Y'all come!

Suitable for all groups. Recommended for the entire family.

Playing time: 90 minutes.

CAST OF CHARACTERS

(In Order of Speaking)

- AUNTIE EM Grand dame type, ruthless.
- NORMA CUNNINGHAM Mid-20s. Intelligent, but cold.
- CHESTER CUNNINGHAM Norma's young brother.
Lazy, selfish.
- PEGGY Young maidservant, 18.
- ROCHELLE HOYT Real estate agent, mid-20s.
- WOLF MARTIN Owns the house. A zoologist. About 24.
- LUCY BELLE Lives in the swamp and looks it. Ancient.
- DOCTOR WARREN Treats Stella, sinister.
- JOHNNY JOHNSTONE ... Young Sheriff, wrestles alligators.
- STELLA Heiress, about 18.
- NURSE NIGHTINGALE No diploma.
- WEREWOLF GEORGE Carnival headliner.
- GENERAL ROMULUS
 REMUS MARTIN Louisiana werewolf known as
 Loup-garou. Over two hundred
 years old!
- VOLCANA SMITH Works for the Mob.
- RUTHIE Stella's older sister, recently paroled
 from a Finnish prison.

PRODUCTION NOTES

STAGE PROPERTIES

French doors with practical drapes, optional tree branch with hanging moss or vines, wall shelves (or cabinet) for books, knickknacks, brandy bottles. Small table or cabinet with glasses and ice bucket. Bell cord, light switch, hallway table with (swamp) flowers in vase. Another small table with lamp. Dressing screen. Sofa, sofa table, desk with desk chair, lamp, telephone. Wing chair, chair by library entry. Wall sconces. Rug(s).

Additional stage dressing as/if desired. Pillows, vases, pictures, chandelier, etc.

Brought on (or placed prior to curtain), Act One, Scene One: Tray with silver coffeepot, cup and saucer. Cup and saucer (AUNTIE EM, CHESTER); long string of pearls (AUNTIE EM); wristwatch (CHESTER); flight jacket, battered hat (WOLF); luggage, cigar-sized box (WOLF).

Brought on, Act One, Scene Two: Tinted eyeglasses, pen, prescription pad (DOCTOR WARREN); book (WOLF); holster and gun (JOHNNY); portrait of General Romulus Remus Martin (CHESTER); basket with napkin (LUCY BELLE); sweater (PEGGY).

Brought on, Act One, Scene Three: Tray with hypo and cotton swab (PEGGY); thin blanket, flashlight (NURSE NIGHTINGALE).

Brought on, Act Two, Scene One: Test tube with cotton stopper (WOLF); microscope (from desk — WOLF); folded paper (JOHNNY); envelope (from desk — WOLF); pistol (VOLCANA).

Brought on, Act Two, Scene Two: Brandy snifter (WEREWOLF GEORGE); flashlight and pistol (JOHNNY); flashlight (WOLF — from desk drawer).

Brought on, Act Two, Scene Three: Pistol (JOHNNY); suitcase (PEGGY); rifle (LUCY BELLE).

SOUND

Mysterioso mood music, wolf howl, door knocker. Approaching storm, thunder. Optional bayou noises — birds, wind, LUCY BELLE singing, etc.

STYLE AND STAGING TIPS

The acting should be broad and somewhat overdone. However, actors should perform the farce as if it were a serious play. This way it will be much funnier to the audience.

Don't allow the pacing to drag. With the exception of Scene One of Act Two, the stage picture should be shadowy. Mood is all-important. Sound effects will add greatly to atmosphere, but they will take practice. It's always storming or about to — but the sound effects must NEVER overpower the dialog. Best to establish the storm and then ease off, bringing it in when it will prove effective.

A stool or chair can be placed behind the standing screen so LUCY BELLE can appear over the top of it. If you don't want the actress "waiting" for her appearance, then the dressing screen can hide an opening in the back wall for the actress to enter in time for her cue. Same for THE GENERAL in Act One, Scene Three.

The werewolf fight between GEORGE and THE GENERAL will prove a highlight, but will also take practice. Same for fight between WOLF and GEORGE. This battle, for comical effect, might be done in "slow motion."

Don't rush the old vaudeville classic of running into the audience. Viewers always love this.

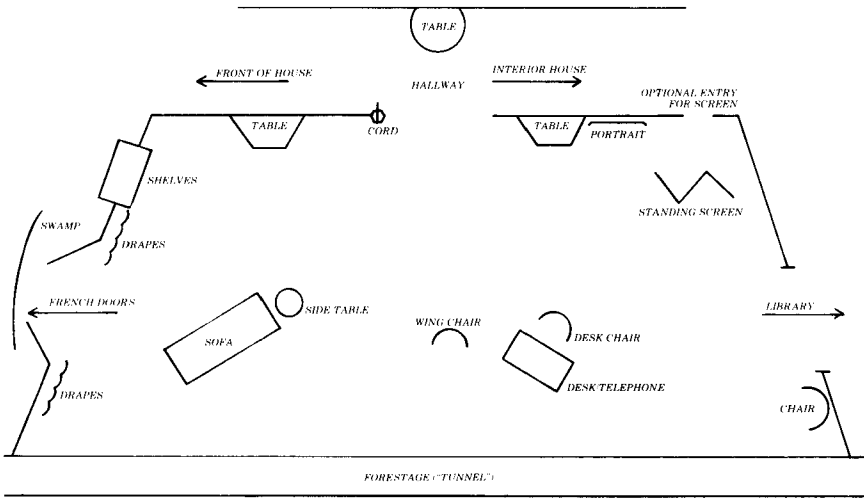
No pauses between scenes because this will slow the pacing. One scene ends. Curtain. A second or two later the curtain is up.

Remember — once the fact is established we're dealing with a real *Loup-garou*, just about anything goes.

About the Werewolf Make-up: Use your imagination. But the more "bushy" the face, the bigger the laugh. It's only the face we're dealing with. Although you might wish to use make-up for the hands, too. Gloves can be substituted or magic/joke store wolf hands. THE GENERAL's costume is a tattered military uniform. GEORGE wears rags. The werewolves have to speak, so make certain they're comfortable in their hairy make-up. Paint the tip of the nose black. Make the ears pointy. Work on the wolf lope.

This howl of a play has one thing in mind for cast and audience —
A FUN TIME!

BASIC FLOOR PLAN



SYNOPSIS

The mad action of the spoof takes place in an old mansion located on the shore of a foggy bayou in Louisiana.

ACT ONE

Scene 1: Evening.

Scene 2: Next day.

Scene 3: Minutes later.

ACT TWO

Scene 1: Following afternoon.

Scene 2: That night.

Scene 3: Shortly following.

1 elegant place, the old mansion suffers badly from neglect.
2 **PRIOR TO CURTAIN:** MUSIC. Atmospheric. Creepy, foreboding,
3 hinting of menace. It builds to a CRESCENDO.
4 Silence, then —
5 The HOWL OF AN ANIMAL. Coyote? Wild dog? Wolf?
6 **AT RISE:** Night. The room is SOFTLY-LIGHTED. The French
7 doors stand open.
8 Three people are observed. NORMA CUNNINGHAM
9 stands at the French doors looking off into the night. She looks
10 to be in her late twenties. Intelligent, stylishly dressed. Cold
11 personality. CHESTER, her younger brother, is seated on the
12 sofa. He holds a cup and saucer. Coffee. In decades past,
13 CHESTER would be referred to as a — “lounge lizard.” Lazy,
14 selfish, narcissistic. NORMA and CHESTER’s aunt, AUNTIE
15 EM, sits in the wing chair. She, too, is drinking coffee. Napkin
16 on her lap. On the desk there’s a tray with a silver coffeepot
17 and another cup and saucer. AUNTIE EM is a haughty relic.
18 She is wearing a floor-length dressing gown and is terribly regal
19 in her bearing and attitude. Long string of pearls. In her own
20 way, she’s a bit terrifying.
21 Nothing for a moment or two. CHESTER sips. AUNTIE
22 EM sips.
23
24 **AUNTIE EM:** Are you sure you won’t have coffee, Norma?
25 **NORMA:** You know I’ve given up coffee. Caffeine stimulates
26 the central nervous system.
27 **CHESTER:** Not another lecture on good nutrition and
28 healthy living. It’s depressing.
29 **NORMA:** A little healthy living wouldn’t hurt you, Chester.
30 You don’t eat right. You don’t get enough sleep. You never
31 exercise.
32 **CHESTER:** I’m happy.
33 **NORMA:** You only think you are.
34 **AUNTIE EM:** Children, children. Don’t argue. (To CHESTER)
35 Your sister is quite right. Caffeine is bad for one.

1 **However, at my age little vices can't harm.** (*Puts cup, saucer*
2 *and napkin on desk.*) **Better not stand there too long,**
3 **Norma. The vapors from the bayou aren't healthy.**

4 **CHESTER:** **Now you're doing it. First caffeine and now**
5 **vapors from the bayou. If you ask me, that bayou is**
6 **enough to give anyone gooseflesh.** (*NORMA closes the*
7 *French doors.*) **At night it's filled with crazy sounds and**
8 **noises. During the day it burps and gurgles. I'm always**
9 **expecting "The Swamp Thing" to turn up.**

10 **AUNTIE EM:** **Ring for Peggy, will you, dear.** (*NORMA crosses*
11 *for the bell pull and gives it a yank. To CHESTER*) **You're**
12 **imagining things. There's nothing unnatural with the**
13 **bayou and this house is —** (*Hidden meaning*) **— "perfect."**

14 **NORMA:** **Perfect.** (*CHESTER holds up his coffee cup as if in*
15 *salute. Repeats*)

16 **CHESTER:** **Perfect.** (*He drinks, puts cup and saucer on side table.*)

17 **NORMA:** **Maybe I ought to call the clinic. See if everything's**
18 **all right.**

19 **CHESTER:** **I'm the one who drinks coffee and she's the one**
20 **who's over-anxious.**

21 **AUNTIE EM:** **Understandable, Chester. Understandable.**

22 **NORMA:** **We're going to need all our wits.**

23 **CHESTER:** **I'm going to need some money. Soon. Otherwise,**
24 **I'm going to be visited by some unpleasant gentlemen**
25 **from New Orleans.**

26 **AUNTIE EM:** **A man should never gamble unless he**
27 **"occasionally" wins.**

28 **CHESTER:** **I wish I had a pencil, Auntie Em. I'd like to write**
29 **that down.**

30 **AUNTIE EM:** (*Snaps*) **Don't be impudent.** (*PEGGY, a young*
31 *maid, appears in hallway, from left. NORMA sees her.*)

32 **NORMA:** **There you are, Peggy, You can take the tray.**

33 **PEGGY:** **Sure.**

34 **NORMA:** **Don't say "sure." Say — "Yes, miss."**

35 **PEGGY:** **OK.**

**Thank you for reading this
copyrighted free sample.**

**You may order this play online
or by phone or fax at:**

**Contemporary Drama Service
PO Box 7710
Colorado Springs, Colorado 80933-7710**

**Toll Free: 800-93PLAYS (937-5297)
Toll Free Fax: 888-594-4436**

www.contemporarydrama.com