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PHANTOM OF THE OP'RY — THE MINI-MUSICAL

Phantom of the Op'ry — The Mini-Musical

**A one-act version of the
original musical melodrama**

**Book by
Tim Kelly**

**Music by
Gerald V. Castle**

**Lyrics by
Michael C. Vigilant**



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**A one-act version of the
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CAST OF GRAND ARTISTS
(Some are grander than others!)

- ERIK** — *Phantom of the Op'ry House. Beware!*
- GUPPY GOPHER** — *Cleaning woman, good screamer*
- MINERVA HOTCHKISS** — *Kissing the op'ry good-bye*
- 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*
- SMOKEY FISH** — *A walking symphony*
- FELICITY VAN LOON** — *Culture vulture*
- FLUFFERDUFF CHINSTRAP** — *Make that two*
- SALOME DIBBLE** — *A fatal postcard*
- OPTIONAL OTHERS** — *Stagehands and citizens*

PRODUCTION NOTES

PROPS:

Act I

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 On-stage: Pail, mop (Guppy); vest with rubber stamps, tin star, holster with toy pistol (Junior); pencil and clipboard (Chester); sack, club, rubber [toy] rat (Humphrey); dummy on a rope; suitcases or costumes on hangers, makeup (Chorus Girls); suitcases, hatboxes (Dora); big bass drum, cymbals, trombone, jingle bells, kazoo, other small musical items (Smokey); letter in envelope, bottle of red liquid (Erik, the Phantom).

Act II

Add: Costumes to dressing room racks.

Brought On-stage: Flowers (Felicity, Flufferduff); dressing gown (Carlotta); Carlotta's performance costume (Dora); broom (Guppy); sack and club (Humphrey); postcard (Salome); whistle (Chester); a second mask (Erik); table with phonograph, records (in "dungeon"); lantern (Farleigh); small black box (Erik); cape, hat, mask (Acidtongue as Phantom #2); toy gun (Junior); plastic sword (Farleigh); grenade (Erik).

SOUND:

Organ music, storm effects, optional crash of chandelier, door slam, 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 mirror: 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 a reaction, good or bad, will only slow down the pacing. Treat 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. Combine Flufferduff and Felicity into one also. 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. Swanson* might become *Mr. Swanson*, *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” On-stage. Something is always happening. Pick up cues, *no pauses.*

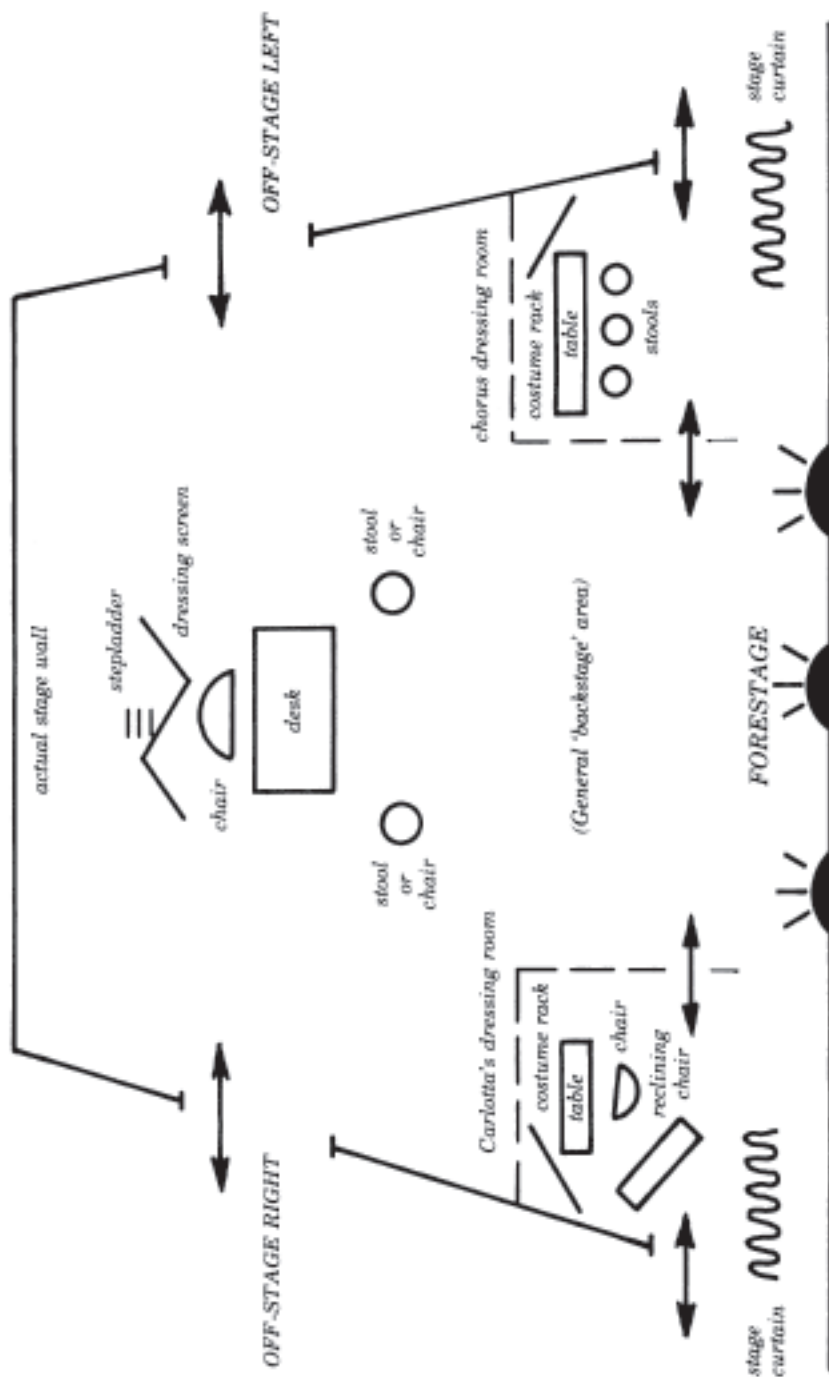
Behind the mask: If having a second mask behind the first (dungeon scene) proves awkward, have the actor simply make an exaggerated “funny face” at the unmasking.

Rat scurries across dungeon floor: A cardboard cutout on a roller skate, 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 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 OP'RY"



MUSICAL NUMBERS
(In order of appearance)

ACT I

1. “Overture” 2
2. “I Enjoy Being a Ghoul” (*Erik and Company*) 2
3. “Too Good to Be True” (*Christine and Chorus*) 13
4. “I Enjoy Being a Ghoul (Reprise)” (*Erik and Company*) 29

ACT II

5. “Patrons of the Arts” (*Flufferduff, Felicity, and Minerva*) 31
6. “One Man Military Industrial Complex”
(*Farleigh and Company*) 49
7. “Too Good to Be True (Reprise)” (*Farleigh,*
Christine, and Company) 53

1 *ACT I*

2
3 **SETTING:** Skunk Creek Op'ry House

4 **AT RISE:** We see different “playing areas.” Down Right is the
5 “star” dressing room. This consists of a makeup table with
6 mirror, chair, or stool. On the table is a decanter of water and
7 a glass. A comfortable lounging chair (footstool) is also in the
8 room, along with a rack for costumes.

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

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

17 The dressing rooms are set behind the curtain line.

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

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

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

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

29 “Footlights” dot the edge of the Forestage.

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

33
34
35

1 *1. Overture*

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

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

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

16
17 *2. I Enjoy Being a Ghoul*

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

25
26 *(GUPPY and CHESTER enter from opposite ends of stage.*
27 *GUPPY carries a mop and bucket.)*

28 **GUPPY:** **We have a mad man on the loose**
29 **So you must take care!**

30 **CHESTER:** **Better take a hike,**
31 **Pretty soon he'll strike**

32 **GUPPY/CHESTER:** **Who knows when or where!**

33 **ERIK:** **I make women scream in terror**

34 *(GUPPY screams in terror.)*

35 **Make grown men lose their cool**

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

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