

HARRY'S HOTTER AT TWILIGHT

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By Jonathan Dorf

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## Cast of Characters

EUPHORIA, female, bloodthirsty vampire  
FIRST TO GO, male or female, the first to get killed, repeatedly  
RANDOM LUNATIC, female, something of an authorial representative  
UPTIGHT KNOW IT ALL WIZARD, female, companion to our young hero wizard  
HARRY, male, aka Important Post-Pubescent Guy Wizard, one of our heroes  
ROB, male, aka Silly Sorta Sexy Guy Wizard  
STELLA, female, aka Sulky Boring Chick, hopelessly in love with a vampire  
HOT SHIRTLESS GUY, male, a heroic werewolf in love with Stella  
EDWARD COHEN, aka Tortured Sexy Vampire, male, hopelessly in love with Stella  
OFFSTAGE VOICE, male or female  
ROAST CANARY, female but pretending to be male daughter of powerful vampire Don Canary  
MARY CANARY, female, one-eyed but more feminine daughter of Don Canary  
DONNA CANARY, female, wife to Don Canary  
DON CANARY, male, leader of the Canary vampire family  
FIRST HENCHMAN, male or female, Canary henchman  
SECOND HENCHMAN, male or female, Canary henchman  
VAMPIRE IN TRAINING, male or female, human recently turned vamp  
JACK, teenage boy trying to put the moves on his date  
MARILYN, teenage girl, not looking to go too far on her date  
SARA, female, friend of Teenage Girl  
MARCIE, female, friend of Teenage Girl  
TEEN GIRLS, friends of Sara, Marcie and the Teenage Girl, played by ensemble members  
LATKES COHEN, sister of Tortured Sexy Vampire, a visionary  
LOXY COHEN, sister of Tortured Sexy Vampire, dating Corney Cohen  
CORNEY COHEN, tough guy vampire brother of Edward Cohen  
STROMBO COHEN, vampire brother of Edward Cohen  
VILLAGERS, male or female, played by ensemble members  
THE FINE DINER, female, the ultimate evil wizard  
PROFESSOR BAKE, male or female, follower of The Fine Diner  
FIRST FINE DINER, male or female, follower of The Fine Diner  
SECOND, THIRD and FOURTH FINE DINERS, male or female, followers of The Fine Diner, played by ensemble members  
DUFUS MCFLY, male, follower of The Fine Diner  
WACKO MCFLY, male, son of Dufus McFly  
NEVILLE CHAMBERLAIN, female, not a student at Pigskins  
ALICES ONE, TWO, THREE, FOUR and FIVE, female, played by members of the ensemble  
NARRATOR, either gender  
DELIVERY GUY, either gender  
THE DORMOUSE, female, half-brother - yes, you read that right - to Headmaster Harvey Lapin  
RADIO ANNOUNCER, either gender  
STORE P.A., either gender  
STORK, either gender, delivery person for Stella's baby

It is expected that most productions will use multiple casting. With some creativity, it's possible to stage the play with an ensemble of roughly 12 actors (5 males, 7 females). Of course, it's just as easy to use a cast of 50 or more, as in addition to the named speaking roles above, there are many opportunities for additional Fine Diners, Alices, Villagers, etc.

It is possible to cut Strambo Cohen and give his lines to Corney. Similarly, it is possible to cut the Fourth Fine Diner and give the lines to Dufus McFly.

### **Production Notes**

The references to *Vogue* and *Esquire* may be updated as appropriate.

In the case of a production taking place outside of the US, the line in Scene 1 that refers to American actors can be changed to Canadian, Australian, etc. In the case of a British production, the response to the line can be changed to "Of course we're still British. Queen and country. Hip hip!"

In the Alhambra HS production, they used a minimal set which they flew in and out. If your production doesn't have use of a fly system, alternatives could include area staging or putting set pieces on rollers/wheels. In all cases, feel free to be creative and minimalist with your set. For example, Alhambra HS turned the poppy field into a single box. The more ridiculous, the better.

### **Acknowledgments**

***Harry's Hotter at Twilight*** was first produced by Alhambra High School (Alhambra, CA) in May 2011.

ACT I

SCENE 1

Lights up. A sign says, "Welcome to Spork, Washington." Somewhere outside in a lonely looking place. EUPHORIA, bloodthirsty female vampire, backs the FIRST TO GO into a corner. The First to Go screams.

EUPHORIA  
(advancing)  
There's no one to hear you scream.

FIRST TO GO  
Wait!

EUPHORIA  
I'm a vampire. I need to feed.

FIRST TO GO  
This isn't fair. I get like a minute of stage time.

EUPHORIA  
This is a one-act. It's important that they establish me as a threat right away.

FIRST TO GO  
But you're not even the main-

Euphoria grabs the First to Go by the throat, cutting him off.  
Enter the RANDOM LUNATIC, female.

RANDOM LUNATIC  
Actually, we're going full-length. Way too much material to squeeze into 30 minutes.

EUPHORIA  
Who are you?

RANDOM LUNATIC  
(exiting, in a maniacal sing-song)  
I killed Serious White, I killed Serious White...

The Random Lunatic exits.

Euphoria closes in for the bite/kill.

Wait! FIRST TO GO

What? EUPHORIA

I don't even have a name. FIRST TO GO

Sure you do - you're First to Go. EUPHORIA

Euphoria attacks, biting First to Go's neck and feeding until First to Go collapses - and Euphoria drags him off. Enter a trio of teen wizards: UPTIGHT KNOW IT ALL GIRL WIZARD, SILLY SORTA SEXY GUY WIZARD, and IMPORTANT POST-PUBESCENT GUY WIZARD. Euphoria returns to hide out of their sight.

I don't think we're in England anymore. UPTIGHT KNOW IT ALL GIRL WIZARD

Gloomy like England. SILLY SORTA SEXY GUY WIZARD

Welcome to Spork. IMPORTANT POST-PUBESCENT GUY WIZARD  
(reading the sign)

Are we still British? SILLY SORTA SEXY GUY WIZARD

American actors can't do British accents. It would be a disaster. UPTIGHT KNOW IT ALL GIRL WIZARD

(beat)  
A spork is a dining utensil. Very suspicious.

People are disappearing everyday. IMPORTANT POST-PUBESCENT GUY WIZARD

I wouldn't be surprised if someone disappeared from this very spot. SILLY SORTA SEXY GUY WIZARD

All the signs point to You Know UPTIGHT KNOW IT ALL GIRL WIZARD  
(always done by everyone in a falsetto akin to "yoo hoo")

Who-oo.

Wands out.

IMPORTANT POST-PUBESCENT GUY WIZARD

They pull out their wands.

What is it?

UPTIGHT KNOW IT ALL GIRL WIZARD

Does your wedgie hurt?

SILLY SORTA SEXY GUY WIZARD

Blood.

IMPORTANT POST-PUBESCENT GUY WIZARD

He points at the blood left by  
Euphoria.

IMPORTANT POST-PUBESCENT GUY WIZARD  
(CONT'D)

But first, some back story.

The Silly Sorta Sexy Wizard turns  
his back to the audience.

UPTIGHT KNOW IT ALL GIRL WIZARD

No, silly, back story is all the things that happened before  
we got here.

SILLY SORTA SEXY GUY WIZARD

I knew that.

(beat as he turns around)

This is awkward.

UPTIGHT KNOW IT ALL GIRL WIZARD

Yes, conveying the back story is often awkward.

Important Post-Pubescent Guy  
Wizard clears his throat  
purposefully.

UPTIGHT KNOW IT ALL GIRL WIZARD  
(CONT'D)

Sorry. I'm secretly attracted to this Silly Sorta Sexy Guy  
Wizard, so sometimes my mouth gets so nervous that it just  
won't stop, which makes people think I have the hots for a  
certain Important Post-Pubescent Guy Wizard because they're  
practically joined at the hip, but that's a Princess Leia-  
Luke Skywalker thing.

(beat)

Carry on.

IMPORTANT POST-PUBESCENT GUY WIZARD

Sorry. All the nervous talking made me lose my train of  
thought.

UPTIGHT KNOW IT ALL GIRL WIZARD

Were you about to tell us that when you were a baby, a powerful evil wizard led a bunch more evil wizards called the Fine Diners, and they tried to enslave the world in their kitchens, making outrageously complex dishes, sauces that simmered for days on end, baking a neverending parade of unpronounceable pastries...

SILLY SORTA SEXY GUY WIZARD

(cringing)

Sfogliatelle. Kaiserschmarrn. Charlotte russe.

UPTIGHT KNOW IT ALL GIRL WIZARD

Or were you going to skip all that and tell us that You Know Who-oo killed your parents, but your mother's love for you was so strong that it's left you with a permanent wedgie?

IMPORTANT POST-PUBESCENT GUY WIZARD

Her *grip*. Her *grip* was so strong.

SILLY SORTA SEXY GUY WIZARD

(to audience)

I always wondered 'bout that wedgie. When I was a first-year wizard, I was always getting hung by my shorts, but once you get let down, you just give a yank, maybe a shake or a good pull and you're good as new.

(beat)

Sometimes I give a little look-see in the change room or when it's near lights out, 'cause we're roommates - not 'cause I'm checkin' it out - not that there's anything wrong if my wand did swing that way, but I have a secret crush on a certain Uptight Know It All Girl Wizard. I just want to know how the wedgie works. Like when he puts on a fresh pair of undies, does it magically crawl up?

IMPORTANT POST-PUBESCENT GUY WIZARD

Did you just say you've been-

SILLY SORTA SEXY GUY WIZARD

No.

IMPORTANT POST-PUBESCENT GUY WIZARD

Good. That would be weird.

SILLY SORTA SEXY GUY WIZARD

Yeah. I only told the audience about that.

IMPORTANT POST-PUBESCENT GUY WIZARD

(beat)

This blood is fresh. Or it was before you both delivered long monologues.

UPTIGHT KNOW IT ALL GIRL WIZARD

And look at the artistic arrangement.

EUPHORIA

(aside - as are all her  
remarks in this scene)

I guess I'm just an artiste.

UPTIGHT KNOW IT ALL GIRL WIZARD

This is the work of You Know Who-oo and the Fine Diners.

EUPHORIA

Excuse me?

SILLY SORTA SEXY GUY WIZARD

Do you have to say it that way?

UPTIGHT KNOW IT ALL GIRL WIZARD

What way?

SILLY SORTA SEXY GUY WIZARD

You Know Who-oo. It's annoying.

IMPORTANT POST-PUBESCENT GUY WIZARD

We don't have time for this. We must tell the Order what  
we've seen.

SILLY SORTA SEXY GUY WIZARD

Well, first we saw blood. Next, I said it looks like-

IMPORTANT POST-PUBESCENT GUY WIZARD

No. Tell the Order of the Kleenex.

The Random Lunatic pokes her head  
out from offstage.

RANDOM LUNATIC

You can't say that. It's trademarked.

The Random Lunatic disappears.

IMPORTANT POST-PUBESCENT GUY WIZARD

Order of the Facial Tissue doesn't have much of a ring.

UPTIGHT KNOW IT ALL GIRL WIZARD

Order of the White Hanky?

IMPORTANT POST-PUBESCENT GUY WIZARD

That means surrender.

UPTIGHT KNOW IT ALL GIRL WIZARD

Silver Hanky. Silver is noble.

SILLY SORTA SEXY GUY WIZARD

Yes, but what order? There's no order.



UPTIGHT KNOW IT ALL GIRL WIZARD  
Obviously, we have to start one.

IMPORTANT POST-PUBESCENT GUY WIZARD  
Hurry - there's no time to lose!

They exit running. Euphoria now  
has the stage to herself.

EUPHORIA  
You are so dead, you little stick-wavers. My boyfriend is  
such a good tracker, there's nowhere in the world you can  
hide. We'll find you and when we get there we're gonna walk  
all dangerous sexy, with the lighting just right, like it's  
twilight, 'cause everyone looks hotter at twilight...

(demonstrating)

And we'll walk with weird camera angles so you can hardly see  
us moving, 'cause not moving while you're moving is one of  
the five hottest things you can do - along with not talking  
while you're talking, not listing the five hottest things you  
can do while you're listing them, not talking about Fight  
Club, and saying a lot of rules seriously as if they mean  
anything at all.

She sees something in the  
distance.

EUPHORIA (CONT'D)  
He's coming. I can see him because of my amazing vision,  
which isn't quite as amazing as his, but it's still amazing.  
My yummy killing machine, running at superspeed the way a  
super hot vampire does...in seconds... Just saying seconds  
is making me tingly...seconds...

There's the SOUND of something  
really large hurtling through the  
air.

EUPHORIA (CONT'D)  
What the-

A CRASHING SOUND. All goes  
black. Lights up to reveal  
STELLA FORSTAR, sulky and  
generally boring, carrying a  
suitcase. On the edge of the  
stage, a house. Feet stick out  
from underneath it. Beat.  
Euphoria inspects the feet.

EUPHORIA (CONT'D)  
This is your house?

Uh huh.

STELLA

Your house just crushed my boyfriend.

EUPHORIA

Sorry.

STELLA

You're sorry.

EUPHORIA

Yeah.

STELLA

You're sorry?!

EUPHORIA

What do you want me to say? It's not my fault I had to move here.

STELLA

Your house just cut his freakin' head off!

EUPHORIA

OK...

STELLA

His head! You cut my boyfriend's head off!

(beat)

Do you understand that moving means moving yourself - you don't move the house, you idiot!

EUPHORIA

You think I even want to be here?

STELLA

I can take care of that.

EUPHORIA

Euphoria advances on her, but at almost the same time, from opposite sides of the stage, enter HOT SHIRTLESS GUY, heroic werewolf and not shirtless, and EDWARD COHEN, tortured sexy vampire.

EUPHORIA (CONT'D)

I'm leaving, but this is only the start of my bloody quest for revenge against

(points at Euphoria, Hot Shirtless Guy and Stella)

EUPHORIA (CONT'D)

you, you, you, those stick wavers, and so many other people that I'm going to need to raise a vampire army. What a great idea - I'm leaving to raise a vampire army, and then I'll be back.

Euphoria exits.

STELLA

What's her problem?

EDWARD

Go away.

HOT SHIRTLESS GUY

Don't worry - I'll protect you.

EDWARD

Wait - stop. I meant I'm Edward.

STELLA

(coming back to him)

Stella. Stella Forstar.

HOT SHIRTLESS GUY

Stella Forster, he's going to do this all play long.

EDWARD

Don't listen to him - I'll protect you.

STELLA

It's Stella Forstar.

EDWARD

(to Stella)

I'm attracted to you, but I find that attraction repulsive, and the more I try to repel my attraction, the more attractive my repulsion becomes.

STELLA

(to Edward)

Could I die in your place?

EDWARD

(beat - ignoring her, to Hot Shirtless Guy)

So beat it.

HOT SHIRTLESS GUY

Beat it yourself.

EDWARD

(to Stella)

I'm mysterious because I've lived here for 40 years and everyone still thinks I'm in high school.

HOT SHIRTLESS GUY

I'm mysterious because I'm the Hot Shirtless Guy.

Beat, as the others consider his shirt.

EDWARD

I'm more mysterious because all of my brothers and sisters are dating each other.

HOT SHIRTLESS GUY

Still going with hot and shirtless.

STELLA

So...your brothers and sisters are dating?

EDWARD

Do you like that?

STELLA

Sometimes, when I was little, I'd wish I was a boy so I could be just like Oedipus.

ALL

(even those offstage)

Ewww...

STELLA

I don't actually say that, but wouldn't it have been totally weird and uncomfortable if I did, and then all of the parents in the audience would have to have these awkward conversations with their kids after the show?

(beat)

Oh - I guess I did say that. Let's pretend I didn't.

HOT SHIRTLESS GUY

I love you.

EDWARD

Our love is everything. I should go now and never see you again.

HOT SHIRTLESS GUY

We can make a life together.

EDWARD

We can have eternal life together. But don't ever do that. I'd hate myself.

STELLA

Do what?

EDWARD

You mustn't!

I want it. STELLA

No. EDWARD

Yes. STELLA

No. EDWARD

Yes. STELLA

No. EDWARD

Maybe? STELLA

Yes. EDWARD

Yes? STELLA

No - maybe. EDWARD

OK. STELLA

No. He can never keep you warm. He's-  
HOT SHIRTLESS GUY

The Hot Shirtless Guy makes fang  
gestures - almost like in  
charades - but comes off looking  
like a rabbit.

A bunny...? STELLA

No, a- HOT SHIRTLESS GUY

The Hot Shirtless Guy tries  
again.

A dancer? STELLA

ALL

What?

HOT SHIRTLESS GUY

It doesn't matter. Let me go back to saying cliché lines like I can keep you warm.

EDWARD

Because you're-

This time, Edward tries to make his own gestures, but comes off similarly looking like a bunny.

STELLA

A bunny...?

ALL

No!

HOT SHIRTLESS GUY

No. Because I'm hot. And shirtless.

Beat as everyone takes another moment to figure out how Hot Shirtless Guy is shirtless.

STELLA

(singing to the famous song to neither of them in particular)

Wild thing, you make my-

Enter the Random Lunatic.

RANDOM LUNATIC

Stop.

STELLA

What?

RANDOM LUNATIC

You can't sing that. It's copyrighted.

STELLA

Don't sing that. Don't go with him. Don't land your house here. Why can't everybody stop telling me what to do?!

RANDOM LUNATIC

(prancing madly offstage as she speaks in a sing-song:)

I killed Curious Blue, I killed Curious Blue...



She starts to faint. Both Edward and Hot Shirtless Guy are there to catch her as she goes limp. They hold her up.

HOT SHIRTLESS GUY  
I've got her.

EDWARD  
I've got her.  
(beat)  
What's that weird baby oil smell?

HOT SHIRTLESS GUY  
What's that...weird...dead body smell?

EDWARD  
I may be dead, but I'm immaculately groomed and my hair is perfect.

HOT SHIRTLESS GUY  
Yeah, if today's opposite day.

EDWARD  
I'm not holding her with you.

HOT SHIRTLESS GUY  
I'm not holding her with you either.

EDWARD  
So don't.

HOT SHIRTLESS GUY  
Don't make me drop her.

EDWARD  
I'll drop her first.

HOT SHIRTLESS GUY  
Not if I drop her firster.

EDWARD  
Firster?

HOT SHIRTLESS GUY  
Whatever. When she finds out what you are...

EDWARD  
I love her more than you ever could.

HOT SHIRTLESS GUY  
I love her more than I ever could more.



What? EDWARD

What? HOT SHIRTLESS GUY

Stella starts to revive.

Where am I? STELLA

They ignore her.

Me and my pack of hot shirtless guys will tear you limb from limb. HOT SHIRTLESS GUY

My family will rain down apocalypse. EDWARD

Edward shoves Hot Shirtless Guy with his free hand.

Oh no you didn't. HOT SHIRTLESS GUY

Oh yes I did. EDWARD

The Hot Shirtless Guy shoves back with his free arm. A one-armed shoving match breaks out. They forget about her completely, dropping her on the ground and knocking her unconscious again as they get in each others' faces. Beat. They edge toward the exits.

This isn't over. EDWARD (CONT'D)

Count on it. HOT SHIRTLESS GUY

The Hot Shirtless Guy makes a "two fingers to eyes" gesture that says he'll be watching Edward. Edward returns the gesture, as they both exit, leaving Stella alone on stage. Beat. She revives, slowly picking herself up and wandering offstage as...

## SCENE 2

The three young wizards enter.

IMPORTANT POST-PUBESCENT GUY WIZARD  
Professor? Professor...?

SILLY SORTA SEXY GUY WIZARD  
(to Uptight Know It All Girl)  
Who's he talking to?

(to Important Post-Pubescent  
Guy Wizard)  
Who are you talking to?

IMPORTANT POST-PUBESCENT GUY WIZARD  
Professor, sir, something's happened.

UPTIGHT KNOW IT ALL GIRL WIZARD  
There's no one there, Important Post-Pubescent Guy Wizard.  
That's going to get clunky. I need something shorter to call  
you when I ask you things like "who are you talking to?"

SILLY SORTA SEXY GUY WIZARD  
I like Larry.

UPTIGHT KNOW IT ALL GIRL WIZARD  
But he's always in a hurry.

SILLY SORTA SEXY GUY WIZARD  
Larry can't be in a hurry?

UPTIGHT KNOW IT ALL GIRL WIZARD  
(beat)  
I know - we'll put them together.

SILLY SORTA SEXY GUY WIZARD  
Harry. See? I'm not so dumb.

UPTIGHT KNOW IT ALL GIRL WIZARD  
Harry, there's no one there.

HARRY  
Are you two blind? Headmaster Harvey Lapin has watched over  
me - over all of us - since I got my wedgie.

SILLY SORTA SEXY GUY WIZARD  
Mate, you're talking to air.

HARRY  
A six-foot-tall white rabbit is a little hard to miss.

UPTIGHT KNOW IT ALL GIRL WIZARD  
(beat)  
Oh yes - my apologies, Professor.

SILLY SORTA SEXY GUY WIZARD  
 What?!

HARRY  
 (pointing)  
 He's over there.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 Of course he is.

SILLY SORTA SEXY GUY WIZARD  
 (sotto)  
 Have you gone bonkers?

UPTIGHT KNOW IT ALL GIRL WIZARD  
 Would you and the headmaster excuse us for a moment?

SILLY SORTA SEXY GUY WIZARD  
 What are you doing?

UPTIGHT KNOW IT ALL GIRL WIZARD  
 He's cracking under the strain of being the chosen one.

SILLY SORTA SEXY GUY WIZARD  
 Cracking.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 I've read that the worst thing you can do under the  
 circumstances is confront the person.  
 (to Harry and "the  
 headmaster")  
 Carry on, you two.

SILLY SORTA SEXY GUY WIZARD  
 If I ever start seeing a six-foot tall white rabbit, you have  
 my permission to confront me.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 What if he's really there? What if the Headmaster's using an  
 invisibility charm, so that only Harry can see him?

SILLY SORTA SEXY GUY WIZARD  
 But our headmaster isn't a six-foot tall white rabbit,  
 visible or invisible.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 How do you know?

SILLY SORTA SEXY GUY WIZARD  
 If he was a six-foot tall- I know he's not a-

UPTIGHT KNOW IT ALL GIRL WIZARD  
 Have you ever seen the headmaster?



Who are you talking to?  
 You and the headmaster.  
 But he left.  
 Yeah - anybody can see that.  
 Harry pulls out a carrot.  
 And left us this.  
 A carrot?  
 Magical weapon.  
 Looks like a carrot.  
 What does it do?  
 Dunno.  
 Sometimes a carrot is just a carrot.  
 The headmaster always talks in riddles.  
 Maybe if we eat it-

The Silly Sorta Sexy Guy Wizard reaches for the carrot, but Harry pulls it out of the way.

“Remember what the Dormouse said.” That’s what he told me.  
 But what does it mean?  
 Maybe we need to find a dormouse.

HARRY  
*The Dormouse.*

SILLY SORTA SEXY GUY WIZARD  
 How do we know which one is *the* Dormouse?

HARRY  
 Alice.

SILLY SORTA SEXY GUY WIZARD  
 Who's Alice?

HARRY  
 No idea. But the headmaster said "Go ask Alice" right before he left and put the magical weapon-

SILLY SORTA SEXY GUY WIZARD  
 The carrot-

HARRY  
 In my hand.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 This is after the Dormouse?

HARRY  
 Yes.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 OK. So to make sure everyone is clear on the plot, we are now going to exit energetically to search for Alice, who holds the key to finding the Dormouse and unlocking the power of the mysterious carrot weapon.

SILLY SORTA SEXY GUY WIZARD  
 Don't forget to say the bodies are piling up.

A bunch of ensemble members enter and fall down dead in a pile.

UPTIGHT KNOW IT ALL GIRL WIZARD  
 Right. The bodies are piling up, and it's only a matter of time before You Know Who-oo returns at full force.

HARRY  
 I'm ready to exit energetically now.

The Uptight Girl Wizard gestures toward the carrot, which Harry has allowed to dangle in his hand. He lifts it, brandishing it like a sword.

HARRY (CONT'D)

There's no time to lose!

They exit. Enter Euphoria.

EUPHORIA

I'm back, and I'm going to need an action sequence underscored with inspirational music while I create my army.

Long pause.

EUPHORIA (CONT'D)

Cue the music.

Long pause.

OFFSTAGE VOICE

You have to take the first step without the music.

EUPHORIA

I already took the first step. Opening scene.

OFFSTAGE VOICE

That doesn't count.

EUPHORIA

Of course it counts.

OFFSTAGE VOICE

That was before you asked for music.

EUPHORIA

That's not fair.

OFFSTAGE VOICE

I don't make the rules.

EUPHORIA

(beat)

Are you going to send out my first Vampire in Training, or do I have to file an application?

OFFSTAGE VOICE

Actually, you have to create two V.I.T.s before you qualify for an action sequence underscored with inspirational music.

EUPHORIA

You just said one.

OFFSTAGE VOICE

I said first step. I was being metaphorical.

Long pause.

EUPHORIA  
 Can't do the first two if you won't send out the first one.  
 (beat)  
 Don't make me come back there.

Pause. The First to Go enters.

EUPHORIA (CONT'D)  
 Finally.

FIRST TO GO  
 They said they needed somebody out here stat.  
 (sees the audience)  
 Wow. This is like a total actor's nightmare.

EUPHORIA  
 Don't worry. You can just ad lib.

She attacks, biting the First to Go's neck. First to Go thrashes around.

FIRST TO GO  
 Ahhh! Ahhhh! Nooooo!  
 (sotto)  
 How's that?

EUPHORIA  
 Great.

FIRST TO GO  
 It doesn't come off as false?

EUPHORIA  
 I totally believe you.

FIRST TO GO  
 Nooooo! I'm turning into a vampire - aaaaah!

EUPHORIA  
 Are you?

FIRST TO GO  
 Not yet.

EUPHORIA  
 Let me know.

She goes back to biting. The First to Go crumples to the ground. Beat. The First to Go sits up and makes exaggerated vampire noises.



Kidding. Not yet. FIRST TO GO

The First to Go falls over again.  
Beat. The First to Go hops up.

OK. I'm a vampire now. FIRST TO GO (CONT'D)

My first V.I.T. One more and I get my action sequence. EUPHORIA

They exit.

## SCENE 3

A stereotypical dark Italian restaurant. The CANARY family - DONNA CANARY, the matriarch of the family; ROAST CANARY, the eldest daughter but pretending to be a son, and MARY CANARY, the younger, much more "girly" daughter - except for her eye patch. Random HENCHMEN ring the room.

ROAST CANARY  
Don't say nothing.

MARY CANARY  
I'm not saying nothing.

ROAST CANARY  
I mean about the thing.

MARY CANARY  
I never say nothing - anything - about the thing.  
(beat)  
He's going to find out sooner or later.

ROAST CANARY  
He ain't noticed for this long.

DONNA CANARY  
Mamma mia.

Enter wheelchair-bound DON CANARY, the family patriarch, pushed on by the FIRST HENCHMAN.

DON CANARY  
(in a raspy voice)  
My son.

ROAST CANARY  
Papa.

Mary coughs.

DON CANARY  
You have returned to the bosom of the family.

MARY CANARY  
Uh...back in the bosom here too.

DONNA CANARY  
Don't talk about your bosoms. It's unseemly.

MARY CANARY

But-

DON CANARY

Listen to your mother.

(beat)

What news?

The First Henchman wheels Don Canary to a table on which there is a plate with a single meatball, and tries to tuck a napkin under his chin. Don Canary slaps at him helplessly.

DON CANARY (CONT'D)

I can do it.

FIRST HENCHMAN

Don Canary, you don't want another acci-

Don Canary waves his hand, and instantly the First Henchman has trouble breathing; his throat is being constricted a la Darth Vader.

DON CANARY

What news?

ROAST CANARY

We are keeping an eye on the situation.

DON CANARY

There's a situation? There's a situation?!

DONNA CANARY

Of course there's no situation. Eat your meatball, Papa.

(to Roast Canary)

Shame on you, *boy*, getting Papa all worked up.

The First Henchman continues to make universal choking signs.

DON CANARY

Every time, it's always the same thing. Wheel me out, tell me to talk in this raspy voice, and I never get to finish my meatball.

MARY CANARY

Papa, your blood pressure.

Don Canary waves his hand. The First Henchman stops choking.

DON CANARY

Do not underestimate the Force.

DONNA CANARY

Who said anything about the Force? Eat your meatball - before it gets cold.

Don Canary slowly goes for his fork. He's back to being infirm.

DON CANARY

So you got one eye on the situation?

ROAST CANARY

Yes, Papa.

MARY CANARY

Me too, Papa.

DON CANARY

Leave it to your brother. You don't got an eye to spare.

MARY CANARY

But I can-

DON CANARY

Shame about your other eye. Isn't it a shame about your sister's eye?

ROAST CANARY

Cryin' shame.

DON CANARY

I'll buy you a dog. You want a dog? I'll bet you'd forget all about that eye if you had a dog.

ROAST CANARY

Maybe, if it was the right kind of dog, the dog would look for the eye and see it. Then it'd be a seeing eye dog - get it? A seeing eye dog.

(beat)

What?

DON CANARY

I'm going to eat my meatball now.

DONNA CANARY

Eat your meatball.

DON CANARY

I just said I'm going to. Don't hound me.

DONNA CANARY

No one is hounding you.

There is the SOUND of HOWLING.

MARY CANARY

There's another situation.

DON CANARY

Another sit-

ROAST CANARY

(to Mary)

Look what you done now.

DONNA CANARY

It's not important.

DON CANARY

It's a situation. How can it not be important?

(beat)

What was the first situation?

DONNA CANARY

It'll keep for one meatball.

DON CANARY

I was about to eat my meatball.

DONNA CANARY

Let Papa eat his meatball.

DON CANARY

But now I can't.

DONNA CANARY

Yes, you can. The situation'll keep.

DON CANARY

I wouldn't enjoy it.

MARY CANARY

Papa, it's OK. Eat your meatball.

DON CANARY

Nah. It's ruined now.

DONNA CANARY

Why can't you be more like your brother?

MARY CANARY

But she's - he's-

DONNA CANARY

(picking up the meatball and  
making train noises)

Choo choo. Into the tunnel... Choo choo...

DON CANARY  
(fending her off)  
Tell me the situation.

DONNA CANARY  
(making airplane noises)  
Coming in for a landing.

DON CANARY  
I am not a child. Tell me the situation!

ROAST CANARY  
Euphoria is raising an army of vampire fetuses.

ALL  
Ewww...

FIRST HENCHMAN  
I can't believe he said the F word.

ROAST CANARY  
What?

DONNA CANARY  
Roast, don't be common.

MARY CANARY  
He means vampires in training.

ROAST CANARY  
But they mean the same thing.

SECOND HENCHMAN  
(sotto)  
She's trying too hard.

FIRST HENCHMAN  
(sotto)  
You mean he.

SECOND HENCHMAN  
(sotto)  
I mean what I mean.

DON CANARY  
Boys will be boys, Mama.  
(to Roast)  
But we are more enlightened now.

DONNA CANARY  
I loved the Enlightenment - Papa would take us to salons and  
art galleries and beheadings and-

DON CANARY

A man could eat a meatball during the Enlightenment.

DONNA CANARY

To say fetuses now only exposes your ignorance.

DON CANARY

Boys will be boys.

MARY CANARY

Speaking of exposure...

FIRST HENCHMAN

Look at that segue.

SECOND HENCHMAN

She's the smart one.

FIRST HENCHMAN

Even if she's only got one eye.

SECOND HENCHMAN

(a little too loud)

Kinda sexy if you ask me.

Everyone looks at the Second  
Henchman. Beat.

MARY CANARY

What shall we do about Euphoria? Her vampires in training  
are running amok. People are beginning to notice.

Lights up on a VAMPIRE IN  
TRAINING attacking First to Go as  
JACK, a teenage boy, tries to  
kiss MARILYN, a teenage girl.

JACK

Baby, you look so good.

MARILYN

Is that an evil vampire biting that person on the ground?

JACK

Vampires don't exist.

(back to trying to kiss her)

I am so into you.

FIRST TO GO

Help! I'm being attacked by an evil vampire!

JACK

Are you into me too?

MARILYN  
I think we should do something.

FIRST TO GO  
Help! I'm not kidding!

JACK  
(trying to kiss her)  
But I love you.

MARILYN  
Jack, stop! That's totally a vampire.

JACK  
No it's not.

FIRST TO GO  
Yes it is!

MARILYN  
I'm just not ready - OK?

JACK  
But I said I love you.

Marilyn pulls out a cell phone  
and dials a friend. Lights up on  
EMILY, another teen girl.

MARILYN  
Emily? Jack is like totally trying to molest me.

EMILY  
Oh my God. When?

MARILYN  
Right now.

EMILY  
He's such a pervert.

MARILYN  
I know.

(to Jack)  
Emily says you're a pervert.

(to Emily)  
And there's like this vampire trying to eat this person on  
the sidewalk, and Jack isn't doing a thing to help.

EMILY  
OMG. Hold on.

Lights up on SARA, another teen  
girl on the phone.



SARA

Hello, it's me. Leave a message. Beep.

EMILY

Sara, it's like a total sleeze alert. Jack is totally trying to rape Marilyn. And there's this vampire eating a person right next to them, and he's doesn't even care.

FIRST TO GO

This is getting old.

First to Go dies - again. Lights up on more TEEN GIRLS. No speaker should say two lines in a row.

TEEN GIRL CHORUS

They were like totally screaming.  
 And Jack's like "Die, pig, die."  
 Jack called Marilyn a pig?  
 No, he called the person on the ground-  
 Why was Marilyn on the ground?  
 Jack threw Marilyn to the ground?  
 No, it was a vampire.  
 A vampire was attacking Marilyn?  
 Jack's a vampire?  
 OMG. Jack was perving on a vampire.

Lights down on the Teens, and  
 back up on the Canary family.

DON CANARY

Why have we not stopped this?

ROAST CANARY

The Cullens.

Mary Canary gestures frantically  
 to Roast Canary to be quiet.

FIRST HENCHMAN

(coughs over the word)

Lawsuit.

MARY CANARY

He means the-

ROAST CANARY

Mullens.

Mary Canary shakes her head.

ROAST CANARY (CONT'D)

Bullens?

MARY CANARY

It's a parody...

(beat)

The Cohens.

ROAST CANARY

Right. The Cohens.

DON CANARY

Those Jewish deli-owning vegetarians...

MARY CANARY

Don't be anti-Semitic, Papa.

DON CANARY

Who's being anti-Semitic? I just said they're Jewish deli-owning vegetarians.

(beat)

How do you own a deli and not eat meat? That's like a slap in the face of mother nature. That's like a slap in the face of mothers everywhere. I need to slap someone.

Don Canary uses his Force-like powers to slap the First Henchman without touching him, sending him sprawling.

DON CANARY (CONT'D)

But oh what a matzah ball soup - like little fluffy meatballs...

MARY CANARY

If Euphoria's army attacks the Cohens, it'll be war. People will talk...

Lights up on Edward, with his brothers, CORNEY and STRAMBO, and his sisters, LATKES and LOXY.

LATKES

Why don't you just ask Dad to adopt another girl?

EDWARD

But I want *this* one.

LOXY COHEN

Corney, is that a salami in your pants, or are you just happy to see me?

EDWARD

Without her, I could spiral into a deep depression.

Corney pulls a salami out of his pants.

CORNEY COHEN

I couldn't help it. Every day, nothing but tofu and seitan.

EDWARD

I might have to go the Canaries and...expose myself.

LOXY COHEN

Corney Cohen, I can't believe you're hiding the salami.

LATKES

No, Edward.

EDWARD

Yes. I might go to the Canaries and sing.

Enter the Random Lunatic.

RANDOM LUNATIC

The expression is sing like a canary.

LATKES

Who are you?

RANDOM LUNATIC

But hiding the salami? Nailed it.

Corney and Loxy high-five.

LATKES

I'm sorry, I didn't catch your-

RANDOM LUNATIC

What he means is that-

EDWARD

Hey! Don't just tell people.

RANDOM LUNATIC

Sorry, gorgeous. Too slow. What he means is that he would go to the village which serves as a front and blood bank for the Canary family, the most feared of all vampire families, and ask them to destroy him. When they refuse him, he will expose himself to the sunlight. At which point-

EDWARD

Come on.

LATKES

Only I can see into the future.

RANDOM LUNATIC

Honey, I'm connected directly to the author. At which point...

Sunlight floods the stage. The Cohen family breaks into a few notes of a musical theatre number. It could be awful. It lasts until the lights go back to normal.

RANDOM LUNATIC (CONT'D)

...the entire village will know they've got vamps, and everybody will go bat guano.

VILLAGERS run across the stage acting like lunatics, yelling, doing the **Home Alone** face. Projected could be pictures of cats and dogs getting familiar, etc. The Random Lunatic skips off maniacally.

RANDOM LUNATIC (CONT'D)

I killed Hilarious Plaid, I killed Hilarious Plaid...

LOXY COHEN

Does anyone know who that was?

End of scene.

## SCENE 4

The camp of the FINE DINERS, who could be of almost any number and gender breakdown. Dressed mostly in chef coats, they polish plates and silverware, fuss with pots and pans, etc. PROFESSOR BAKE, Pigskins professor, stares over the shoulder of DUFUS MCFLY, holding a pan with food, while other FINE DINERS gather around them.

PROFESSOR BAKE

Plate it, Dufus.

FIRST FINE DINER

Our Master could return any second.

DUFUS MCFLY

I've been making this same dish for the last 15 years.

FIRST FINE DINER

And let's say you skip a day. You says to yourself, I can sneak in one day of slack. That won't be the day. But what if it *is* the day? The day you cut that corner, and you go frozen instead of fresh.

SECOND FINE DINER

Store bought instead of scratch made.

THIRD FINE DINER

Microwaved instead of oven roasted.

FIRST FINE DINER

Then where will you be?

FOURTH FINE DINER

Professor, did he give any specifics about his return?

PROFESSOR BAKE

Specifics...?

FOURTH FINE DINER

A time, a place?

PROFESSOR BAKE

The Dark Lord does not give out times and places.

(beat - picking up a pot)

The rest of you, get to polishing. When the master comes back, you do not want to be...criticized.

Professor Bake gasps and nearly jumps out of her shoes at the sight of a now uncovered cookbook with a bookmark sticking out.

DUFUS MCFLY

What?

PROFESSOR BAKE

Nothing.

(beat)

McFly, that sauce is separating.

Dufus McFly goes back to cooking, the others to polishing. Professor Bake pulls the First Fine Diner aside, but can't seem to get any words out.

FIRST FINE DINER

What?

PROFESSOR BAKE

The lost ritual.

FIRST FINE DINER

What about it?

PROFESSOR BAKE

It's...it's...

FIRST FINE DINER

Who uses a ritual as a bookmark?

Professor Bake struggles to find the words.

FIRST FINE DINER (CONT'D)

Surely it wasn't-

PROFESSOR BAKE

Stuffed in the Joy of Cooking for 15 years?

FIRST FINE DINER

Page 666: Molten Devil's Food Cake. Everyone knows I don't bake. Do you bake, Professor Bake?

PROFESSOR BAKE

Running back and forth between here and Pigskins, pretending to be on everyone's side, naturally I can't be expected to keep track of every little piece of paper.

FIRST FINE DINER

(beat)

Does anyone else know?

PROFESSOR BAKE

We'll need a scapegoat.

They both give a long and obvious  
look at Dufus McFly. Beat.

PROFESSOR BAKE (CONT'D)

Needs of the many.

(beat - to all in the camp)

Your attention, please. The recipe for victory is at hand.

(beat)

Service is nigh.

FIRST FINE DINER

Is what?

PROFESSOR BAKE

Nigh.

(beat)

Now!

End of scene.

## SCENE 5

Harry, Rob and Uptight Know It All Girl Wizard run onto the stage, looking high and low for Alice.

Stop. SILLY SORTA SEXY GUY WIZARD

What? UPTIGHT KNOW IT ALL GIRL WIZARD

Do you see that? SILLY SORTA SEXY GUY WIZARD

See what? UPTIGHT KNOW IT ALL GIRL WIZARD

The light. SILLY SORTA SEXY GUY WIZARD

It's called twilight. UPTIGHT KNOW IT ALL GIRL WIZARD

There's something about Harry in the light. SILLY SORTA SEXY GUY WIZARD

Come on. HARRY

One sec. SILLY SORTA SEXY GUY WIZARD

We have Alice and the Dormouse to find, and Fine Diners to- HARRY

Just stop for one second. SILLY SORTA SEXY GUY WIZARD

Harry stops walking.

What is it? HARRY

Silly Sorta Sexy Guy Wizard sidles up to him.

SILLY SORTA SEXY GUY WIZARD

(beat)

The light, it - and I'm only saying this from a scientific standpoint - you're hotter in this light.



HARRY

(beat)

I thought you had a secret crush on a certain uptight know-it-all girl wizard!

SILLY SORTA SEXY GUY WIZARD

I do.

(beat)

This is science.

HARRY

Since when have you had any interest in science?

SILLY SORTA SEXY GUY WIZARD

I'm maturing.

HARRY

Oh, like *that* wasn't a double entendre.

SILLY SORTA SEXY GUY WIZARD

What - I'm not allowed to grow up?

UPTIGHT KNOW IT ALL GIRL WIZARD

I'll just sit here and pretend to tie my shoes, but I'll say it out loud so that no one wonders what I'm doing during this scene.

HARRY

I've seen you peeking in the changing room.

SILLY SORTA SEXY GUY WIZARD

It's scientific.

HARRY

Checking me out when I take off my shorts is scientific?

SILLY SORTA SEXY GUY WIZARD

Yes!

HARRY

You need a name, so that I can say, "Name, I don't like you in that way."

SILLY SORTA SEXY GUY WIZARD

Bob?

HARRY

No. Safe, but dull.

UPTIGHT KNOW IT ALL GIRL WIZARD

I'm tieing my shoes.

HARRY

Ron? No. For some reason, that name seems dangerous.

SILLY SORTA SEXY GUY WIZARD

Rob?

UPTIGHT KNOW IT ALL GIRL WIZARD

That's the same as Bob.

HARRY

I like it. It's Ron, but with the safety of Bob.

(beat)

Rob, I don't like you in that way.

ROB

Hello! I have a girlfriend, or I will if I can ever get it together to ask her.

HARRY

Maybe that's why you've never-

ROB

It's the wedgie. OK? I don't understand it, and for some weird reason it bothers me that I can't figure it out. I can't sleep at night.

HARRY

Why didn't you say something?

ROB

Uh, Harry, can I see your wedgie? Awkward.

HARRY

When we're done fighting evil, I don't mind.

ROB

(beat)

You'd do that for me?

HARRY

You're my best mate.

(beat)

Hug it out?

They get into position for a manly hug. Awkward.

UPTIGHT KNOW IT ALL GIRL WIZARD

So...uh...Alice.

HARRY

Right - Alice.

ROB

Alice. Looking for Alice... The Alicemeister... Alice-Alice-fo-falice.

UPTIGHT KNOW IT ALL GIRL WIZARD  
I don't know what to say after that.

ROB  
We have to do *something*. We're just stuck here looking awkward.

UPTIGHT KNOW IT ALL GIRL WIZARD  
I *feel* awkward.

ROB  
What if we ran off stage looking really determined, yelling "Alice!"?

HARRY  
I just feel weird right now.

ROB  
(beat)  
What do we do?

HARRY  
Hope for a blackout.

Long, long pause.

UPTIGHT KNOW IT ALL GIRL WIZARD  
I have an idea.

Blackout.

UPTIGHT KNOW IT ALL GIRL WIZARD  
(CONT'D)

Wait! Not now!

End of scene.

## SCENE 6

Stella wanders across the stage  
talking to people we don't see.

STELLA

Hi - are you busy? If you've got a sec, could I die for you?  
(to someone else)  
I'd like to die in your place. Like really, really like it.  
(to someone else)  
Is it cool if I sacrifice myself for you?  
(beat)  
Doesn't anyone need somebody to die in their place?  
(beat)  
People in Spork are so weird.

Enter Hot Shirtless Guy.

HOT SHIRTLESS GUY

You're my destiny.

STELLA

Look what I made.

She holds up her "emotion board,"  
a blank white board.

HOT SHIRTLESS GUY

Come live with me and my pack of hot shirtless guys, and we  
can live together forever and have hot shirtless babies.

STELLA

It's my emotion board. When I have one, I just write it  
here.

HOT SHIRTLESS GUY

If we hurry, we can get away before that tortured  
(purposely coughs on the  
words)  
sexy vampire-

STELLA

What?

HOT SHIRTLESS GUY

I said you complete me.

She writes "happy" on her emotion  
board.

STELLA

You complete me too.

HOT SHIRTLESS GUY

Then come away with me.

STELLA

But what if Edward Cohen completes me too? What if he completes me more?

She writes "confused" on her emotion board.

STELLA (CONT'D)

Is it possible to be completed by two people?

(beat)

All of these emotions are getting too complicated for me.

She pulls out another board, or flips this one over. This one has a big happy face on one end and a big sad face on the other, with a needle that she can move to one side or the other.

STELLA (CONT'D)

This is my "like" board.

She pushes the needle to the middle.

HOT SHIRTLESS GUY

I'm not complicated. I'm hot and shirtless and you know we're meant for each other.

Enter the Random Lunatic.

RANDOM LUNATIC

Stop! You can't be the hot shirtless guy if you never take your shirt off.

STELLA

Excuse me. We're in the middle of a cliché moment here.

RANDOM LUNATIC

Boo hoo. When you're called the Hot Shirtless Guy, the audience expects you to be shirtless - and hot, but obviously the local acting pool is a tad shallow.

HOT SHIRTLESS GUY

Hey-

STELLA

Aren't you the one that-

RANDOM LUNATIC

I like your emotion board.

Really?

STELLA

Stella writes "angry" on her emotion board.

STELLA (CONT'D)

That's for interrupting me - again.

RANDOM LUNATIC  
(to Hot Shirtless Guy)

The end of the first act is nigh.

STELLA AND HOT SHIRTLESS GUY

Nigh?

RANDOM LUNATIC  
(to Hot Shirtless Guy)

It's coming.

(beat)

OK - shirt off. Chop chop. Fate of the world, all that jazz.

STELLA

Don't ignore me.

RANDOM LUNATIC

There are girls in those seats - and possibly up to ten percent of the boys - who are only here to see you without a shirt.

STELLA

I said don't ignore me.

Stella writes "angry" repeatedly on her emotion board.

HOT SHIRTLESS GUY

I could act shirtless.

RANDOM LUNATIC

You're not here for your acting.

HOT SHIRTLESS GUY

That's hurtful.

STELLA

I'm important.

RANDOM LUNATIC

Cry me a river.

HOT SHIRTLESS GUY

I'm not just a piece of meat.

RANDOM LUNATIC  
Lose the shirt or leave the play.

HOT SHIRTLESS GUY  
You can't tell me what to do - I'm the Hot Shirt-

RANDOM LUNATIC  
Not me. The author.

HOT SHIRTLESS GUY  
(beat)  
The author...?

RANDOM LUNATIC  
Did you think this play was written by monkeys?

HOT SHIRTLESS GUY  
(beat)  
Maybe a wifebeater...?

RANDOM LUNATIC  
That's a hateful suggestion.

HOT SHIRTLESS GUY  
No, I meant-

RANDOM LUNATIC  
Save it, Mike Tyson.  
(to Stella)  
Don't let go of this one - he's special.

HOT SHIRTLESS GUY  
It's an undershirt!

RANDOM LUNATIC  
On or off?

The lights flicker very  
intentionally.

HOT SHIRTLESS GUY  
I am a serious actor.

He takes his shirt off.

RANDOM LUNATIC  
Was that so hard?

HOT SHIRTLESS GUY  
(beat)  
Can I put it back on now?

RANDOM LUNATIC

The end of Act I is nearly upon us. Soon, everyone will be on stage.

The Random Lunatic starts to skip off.

RANDOM LUNATIC (CONT'D)

I killed Spurious Pink, I killed Spurious Pink...

She exits.

HOT SHIRTLESS GUY

I feel so naked. So exposed. So vulnerable.

(beat)

Does this mean I'm acting?

Enter Edward.

EDWARD

You're still the same no talent hack you were at the start of the play. And cover up. There are people who have eaten recently around here - some of them at Cohen's Deli: all the treats, without the meat.

(to Stella)

I can't live without you.

HOT SHIRTLESS GUY

You're already dead.

STELLA

(beat)

Edward, what does he mean?

HOT SHIRTLESS GUY

Yeah. Tell her what I mean by that.

STELLA

OMG. Are you a zombie? Are you gonna get all stinky and moany and parts of you will start to fall off?

EDWARD

No. I'm a vampire.

STELLA

I'm having an emotion.

She sets her meter to "happy."

STELLA (CONT'D)

I love vampires. They're so cuddly and Goth-looking and-

HOT SHIRTLESS GUY

I'm a-



STELLA  
 I know. A bunny. Those are cuddly too.  
 (to Edward)  
 Spin me.

Long silence. Confusion.

STELLA (CONT'D)  
 Isn't that where you make me a vampire too?

EDWARD  
 Turn you.

HOT SHIRTLESS GUY  
 You don't need to change for me. I love you just the way you are.

STELLA  
 Don't make me choose.

HOT SHIRTLESS GUY  
 Vampire.

EDWARD  
 Bunny.

HOT SHIRTLESS GUY  
 Yeah. Laugh it up, Fangorn.

EDWARD  
 Making bad Lord of the Rings puns nobody gets looks ugly on you, werewolf. Oops.

STELLA  
 Werewolf?  
 (to Hot Shirtless Guy)  
 You're a werewolf? Why didn't you tell me? Werewolves are so adorable. I always wanted a baby werewolf.  
 (beat)  
 What if I became a vampire and a werewolf? Like a little bit country, a little bit rock 'n roll.

EDWARD  
 You're no match for me without your pack of hot shirtless guys. Not that I think you're hot.

HOT SHIRTLESS GUY  
 (to Edward)  
 We'll see about that.

Edward and Hot Shirtless Guy fight. Well, actually, they just circle, feint at each other and make noises.

Then they freeze, move a little -  
as if it's a fighting montage.  
MUSICAL UNDERSCORING begins.

HOT SHIRTLESS GUY (CONT'D)

Grrr...

EDWARD

Aargh...

STELLA

Stop! You're hurting me.

HOT SHIRTLESS GUY

She looks fine to me.

EDWARD

She actually looks really beautiful.

HOT SHIRTLESS GUY

Grrr...

EDWARD

Aargh...

STELLA

I meant you're hurting me inside.

Enter Euphoria.

EUPHORIA

Wait - how come they get an underscored action sequence?

OFFSTAGE VOICE

They're the heroes. Heroes automatically get underscoring.

EUPHORIA

They haven't done anything heroic.

HOT SHIRTLESS GUY

Hey - we're having a fight here.

EDWARD

Yeah. We're making fighting noises and moving around but letting the music carry the scene so we don't have to.

EUPHORIA

(to Offstage Voice)

Do you know how angry this makes me?

HOT SHIRTLESS GUY

Grrr...

Aargh...

EDWARD

I'm so angry I could-

EUPHORIA

A stuffed animal comes flying on stage. Euphoria chokes it.

STELLA

I get it. You're like a voiceover, Offstage Voice.

OFFSTAGE VOICE

A voiceover is very, very powerful. I'm only a voice, just offstage.

HOT SHIRTLESS GUY

Grr...

EDWARD

Aargh...

EUPHORIA  
(looking up from her feast)

That's victim number two, baby.

Enter the Canaries, possibly with their entourage of Henchmen - depending on how many actors you have. They are dressed like stereotypical tourists to a tropical island (e.g. Hawaii).

DON CANARY

Everybody blend.

STELLA

Offstage Voice, I find you very comforting.

OFFSTAGE VOICE

Thank you. I try to be mellifluous.

STELLA

I don't know what that means-

EUPHORIA

Guess who gets an underscored action sequence now.

STELLA

-but could I stay with you for a while?

OFFSTAGE VOICE

Sure. You have 15 minutes before Act Two.

EUPHORIA

I don't want to wait 15 minutes!

STELLA

It's so hard sometimes.

EUPHORIA

I want my underscored action sequence now!

STELLA

I just want to sacrifice myself for someone, and no one will let me.

OFFSTAGE VOICE

I know.

Enter Professor Bake and the First Fine Diner, hooded to protect their identities, along with Dufus and Wacko McFly (and possibly other Fine Diners), wheeling on a large fake cake which could be made out of paper or cardboard or whatever's clever.

PROFESSOR BAKE

McFly, if this fails, the Dark Lord will blame you.

DUFUS MCFLY

But-

EUPHORIA

I'm going to kill a lot more people next act. Me and my army of vampires in training.

FIRST FINE DINER

You and little Wacko over there.

EUPHORIA

You'll see.

Enter Harry, Rob and Uptight Know It All Girl Wizard with their wands drawn.

HARRY

Stop right there!

The Fine Diners draw their wands. The Canaries look all menacing and vampy, and Edward and Hot Shirtless Guy look like they're ready to battle everyone to protect Stella, who isn't paying attention to them. It's turning into a stand-off.

STELLA

Why are people so mean?

OFFSTAGE VOICE

Don't worry - Act Two will be better.

Stella follows the sound of the Offstage Voice toward the exit. As she does, THE FINE DINER (aka the Dark Lord) explodes from the cake, very much in the tradition of a bachelor party surprise.

THE FINE DINER

Mama's home.

She pulls a really large serving spoon from her apron. Sounds of magic as the lights dim. End of Act I.

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