

HARRY'S HOTTER AT TWILIGHT

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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
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.

If necessary, it's possible to cut Strambo Cohen and give his lines to Corney.

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!"

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. First to Go tries to speak, but it's hard when a super strong vampire has her hand around your throat.

EUPHORIA
(beat)

What?

Elaborate signing from First to Go. Beat. Euphoria loosens her grip on First to Go's throat.

EUPHORIA (CONT'D)
This better be important.

FIRST TO GO
It's a full-length - we have time.

EUPHORIA
I guess we do.
(beat)
But somebody's gotta be the first to go.

Euphoria closes in for the bite/kill.

FIRST TO GO
Wait!

EUPHORIA
Now what?

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

EUPHORIA
Sure you do - you're First to Go.
(beat)
Don't sweat it. You'll probably come back as another minor character later.

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.

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

SILLY SORTA SEXY GUY WIZARD
Gloomy like England.

IMPORTANT POST-PUBESCENT GUY WIZARD
(reading the sign)

Welcome to Spork.

SILLY SORTA SEXY GUY WIZARD

Are we still British?

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

(beat)

A spork is a dining utensil. That's suspicious.

IMPORTANT POST-PUBESCENT GUY WIZARD
People are disappearing everyday.

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

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

Who-oo.

IMPORTANT POST-PUBESCENT GUY WIZARD
Wands out.

They pull out their wands.

UPTIGHT KNOW IT ALL GIRL WIZARD
What is it?

SILLY SORTA SEXY GUY WIZARD
Does your wedgie hurt?

IMPORTANT POST-PUBESCENT GUY WIZARD
Blood.

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 more of 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 but 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 just tell us that You Know Who-oo, which is what we call him because nobody remembers his real name, 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.

SILLY SORTA SEXY GUY WIZARD

When I was a first-year wizard, I was always getting hung by my shorts, and sure, it smarts and you turn seven different shades of red, 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. Like a composed dish at a fine dining restaurant...

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 so annoying.

IMPORTANT POST-PUBESCENT GUY WIZARD
We don't have time for this.

UPTIGHT KNOW IT ALL GIRL WIZARD
How would you say it?

SILLY SORTA SEXY GUY WIZARD
You Know Who-oo.

UPTIGHT KNOW IT ALL GIRL WIZARD
That's exactly what I said.

SILLY SORTA SEXY GUY WIZARD
That's not what I meant to say.
(beat)

You Know Who-oo. You Know Who-oo - why can't I say-

IMPORTANT POST-PUBESCENT GUY WIZARD
He's obviously cast a "bug the crap out of everyone" spell
around the name.

SILLY SORTA SEXY GUY WIZARD
There's a spell called-

IMPORTANT POST-PUBESCENT GUY WIZARD
As I was saying, this is clearly the work of...
(same intonation as "you Know
Who-oo")

Uh Uh Uh. The Fine Diners could be anywhere, licking their
lips at their latest kill.

EUPHORIA
I'll give you fine dining.

IMPORTANT POST-PUBESCENT GUY WIZARD
We must tell the Order what we've seen.

SILLY SORTA SEXY GUY WIZARD
What order?

UPTIGHT KNOW IT ALL GIRL WIZARD
Well, first we saw blood. Next, I said it looks like-

IMPORTANT POST-PUBESCENT GUY WIZARD
No. Tell the Order of the Kleenex.

UPTIGHT KNOW IT ALL GIRL WIZARD
You can't say that. It's trademarked.

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 that'll make us even hotter. 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.

(beat)

And this time, I'm going to suck you dry. I don't care if I have to go through the rest of the day looking bloated.

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...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.

I just moved here. STELLA

This is your house? EUPHORIA

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)

you, you, you, those stick wavers, and possibly 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.

STELLA

(walking away from him)

Attitude much?

HOT SHIRTLESS GUY

Don't worry - I'll protect you.

EDWARD

Wait - stop. I meant I'm Edward Cohen.

STELLA

(coming back to him)

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 really awkward
 conversations with their kids after the show?
 (beat)
 Oh - I guess I did say that. Well, let's pretend I didn't.
 (to Tortured Sexy Vampire)
 I have such strong feelings for you that I'll have to speak
 in cliché dialogue whenever you're near me.

STELLA (CONT'D)

And everyone within the sound of my voice will be sucked into my black hole.

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!

STELLA

I want it.

EDWARD

No.

STELLA

Yes.

EDWARD

No.

STELLA

Yes.

EDWARD

No.

STELLA

Maybe?

EDWARD

Yes.

STELLA

Yes?

EDWARD

No - maybe.

STELLA

OK.

HOT SHIRTLESS GUY

No. He can never keep you warm. He's-

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

STELLA

(beat)

A bunny...?

HOT SHIRTLESS GUY

No, a-

The Hot Shirtless Guy tries again.

STELLA

A dancer?

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 gesture, 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?!

EDWARD

(to Random Lunatic)

Isn't it fair use?

RANDOM LUNATIC

Wouldn't take a chance. Author would probably kill you rather than risk being sued.

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

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

HOT SHIRTLESS GUY

Who was that?

EDWARD

No idea.

STELLA

(yelling after the Random
 Lunatic)

Fine. Are you happy now?

(spoken, intentionally
 unintelligible)

Wild thing,

(understandable now, but not
 clearly to either one)

I think I love you.

HOT SHIRTLESS GUY AND EDWARD

Who?

STELLA

You. And you. Or you. I don't know. My house just crash-landed five minutes ago. I think I have a concussion.

(beat)

Which is why I should make the most important decision of my life right now and cling to it obsessively for the rest of the play.

HOT SHIRTLESS GUY

(la grande geste)

Join my pack of hot shirtless guys.

STELLA

Isn't it a flock?

HOT SHIRTLESS GUY

No, it's-

(talking to the Pack Leader,
who is invading his mind)

Not now.

(starts rubbing tummy and
patting his head)

Yes, pack leader.

EDWARD

Join my co-op.

HOT SHIRTLESS GUY

No.

Hot Shirtless Guy stands on one
foot.

STELLA

Actually, it's a gaggle.

EDWARD

No don't. Go away.

STELLA

What?

HOT SHIRTLESS GUY

What?

STELLA

No, that's geese.

EDWARD

No stay.

HOT SHIRTLESS GUY

What?

EDWARD
What?

STELLA
A giggle. That's it. I think I need to lie down.
(beat - to Hot Shirtless Guy)
When I feel better, could I sacrifice myself for you?

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 powder smell?

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

EDWARD
No - baby oil. And I may 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
Yeah, well, 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.

EDWARD

What?

HOT SHIRTLESS GUY

What?

Stella starts to revive.

EDWARD

She must be regaining consciousness. We're starting to talk in cliché dialogue again.

STELLA

Where am I?

They ignore her.

HOT SHIRTLESS GUY

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

(to the Pack Leader)

Your pack. Your pack.

EDWARD

My co-op will rain down apocalypse.

HOT SHIRTLESS GUY

Bring it.

EDWARD

Don't say I didn't warn you.

Edward shoves Hot Shirtless Guy with his free hand.

HOT SHIRTLESS GUY

Oh no you didn't.

EDWARD

Oh yes I did.

The Hot Shirtless Guy shoves back with his free arm. A one-armed shoving match breaks out.

STELLA

I think I'm going to hurl.

Now look what you did.

EDWARD

Me?

HOT SHIRTLESS GUY

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

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 all the time.

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
(correcting Uptight Girl
Wizard, 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?

SILLY SORTA SEXY GUY WIZARD

Well, if you can see the rabbit too, that would be different.

UPTIGHT KNOW IT ALL GIRL WIZARD

No - I mean what if he's really there now? 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?
 SILLY SORTA SEXY GUY WIZARD
 Sure. Lots of times.
 UPTIGHT KNOW IT ALL GIRL WIZARD
 When?
 SILLY SORTA SEXY GUY WIZARD
 I can't recall exactly- But I have. I think. I must have
 seen - all these years...
 UPTIGHT KNOW IT ALL GIRL WIZARD
 What if he's right?
 SILLY SORTA SEXY GUY WIZARD
 We've been at Pigskins for a really, really long time.
 UPTIGHT KNOW IT ALL GIRL WIZARD
 I'm embarrassed.
 SILLY SORTA SEXY GUY WIZARD
 All those first day of school ceremonies...
 UPTIGHT KNOW IT ALL GIRL WIZARD
 Graduations...
 SILLY SORTA SEXY GUY WIZARD
 Special dinners...
 UPTIGHT KNOW IT ALL GIRL WIZARD
 Sporting events...
 SILLY SORTA SEXY GUY WIZARD
 Special dinners...
 UPTIGHT KNOW IT ALL GIRL WIZARD
 You said that already.
 SILLY SORTA SEXY GUY WIZARD
 Lunches then. Tea with the headmaster.
 (beat)
 All those long speeches. Who gave all the speeches?
 UPTIGHT KNOW IT ALL GIRL WIZARD
 Doesn't say much for our powers of observation.

HARRY

"Remember what the Dormouse said." That's what he told me.
But what does it mean?

UPTIGHT KNOW IT ALL GIRL WIZARD

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 at this
point, 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-

SILLY SORTA SEXY GUY WIZARD

Uh Uh Uh-

UPTIGHT KNOW IT ALL GIRL WIZARD
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 V.I.T., or do I have to file an application?

OFFSTAGE VOICE

Actually, you have to create two Vampires in Training 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?

Not yet. FIRST TO GO

Let me know. EUPHORIA

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.

Enter the Random Lunatic.

RANDOM LUNATIC

You're here because it's OK to make fun of the Mafia. They've become lovable buffoons, and they're a safe choice for villains, because you can pick on them without being accused of racial stereotyping. In fact, they're kind of our go-to guys.

(beat - in a sing-song)

I killed Glorious Green, I killed Glorious Green...

The Random Lunatic exits skipping.

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.

ROAST CANARY (CONT'D)

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 a bloodthirsty vampire!

MARILYN
I think we should do something.

JACK
Are you into me too?

FIRST TO GO
Help! I'm not kidding!

MARILYN
Wait - this person so needs our help.

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.

FIRST TO GO
Last chance!

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.

Oh my God. When? EMILY

Right now. MARILYN

He's such a pervert. EMILY

I know. MARILYN

(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.

OMG. Hold on. EMILY

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

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

EMILY
Sara, stop pretending. 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.

PERSON ON GROUND
This is starting to get 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...

FIRST HENCHMAN
(to the Second Henchman)
Moron.

SECOND HENCHMAN
(to the First Henchman)
I'm chokin' - my foot's in my mouth.

MARY CANARY
(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?

DON CANARY (CONT'D)

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? You know he would.

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

But 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.

Hurry.

PROFESSOR BAKE

Plate it, Dufus.

FIRST FINE DINER

Our Master could return any second.

PROFESSOR BAKE

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

DUFUS MCFLY

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.

FIRST FINE DINER

Store bought instead of scratch made.

SECOND FINE DINER

Microwaved instead of oven roasted.

THIRD FINE DINER

Then where will you be?

FIRST FINE DINER

Professor, did he give any specifics about his return?

FOURTH FINE DINER

Specifics...?

PROFESSOR BAKE

A time, a place?

FOURTH FINE DINER

Don't look at me.

FIRST FINE DINER

PROFESSOR BAKE

Open to that page for 15 years?

FIRST FINE DINER

Only a baker would look at page 666. 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

The master will be...

PROFESSOR BAKE

critical.

FIRST FINE DINER

(beat)

Does anyone else know?

PROFESSOR BAKE

We'll need a scapegoat.

FIRST FINE DINER

A scapegoat. Good idea. When the master returns, we can be casually snacking on some goat. Invite him to partake. After all this time, he's sure to be hungry. And then we just casually slip in-

PROFESSOR BAKE

You've been betrayed!

FIRST FINE DINER

More goat?

They both turn and gesture not so subtly at Dufus McFly.

FIRST FINE DINER (CONT'D)

It'll look natural.

PROFESSOR BAKE

Wholesome.

FIRST FINE DINER

Needs of the many.

PROFESSOR BAKE

(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!

The lights dim on them, and up on Stella, wandering 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? That would be like the coolest thing ever.

(beat)

Doesn't anyone need somebody to die in their place?

(beat)

People in Spork are so weird.

She exits. 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 or something. 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

Harry stops walking.

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

What is it? HARRY

Silly Sorta Sexy Guy Wizard
sidles up to Harry.

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.

Enter the Random Lunatic.

RANDOM LUNATIC

Harry's Hotter at Twilight. Title reference accomplished. I'd stop now.

HARRY

I'm sorry - but who are you?

RANDOM LUNATIC

I killed Furious Gray, I killed Furious Gray...!

She skips off merrily.

SILLY SORTA SEXY GUY WIZARD

Well, you heard her. Onward and upward.

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?

Yes!

SILLY SORTA SEXY GUY WIZARD

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 never-

ROB
It's the wedgie. OK? I just 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. Look at these circles around my eyes.
(beat)
It's like this puzzle, where you're missing one piece, and it's just all wrong.

HARRY
Why didn't you say something?

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

HARRY
When we're done fighting evil, if you want to see, 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.

HARRY
I'm lost.

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
I think we hope for a blackout.

Long, long pause.

I have an idea.

UPTIGHT KNOW IT ALL GIRL WIZARD

Blackout.

Wait! Not now!

UPTIGHT KNOW IT ALL GIRL WIZARD
(CONT'D)

End of scene.

SCENE 6

Hot Shirtless Guy and Stella.

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

You should come live with me and my giggle of hot shirtless
guys, and we can live together forever and have hot shirtless
babies.

(talking to Pack Leader)

Your giggle. Your giggle.

STELLA

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

Hot Shirtless Guy stands on one
leg, not of his own volition.

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

(getting his leg down)

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

Well, 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 little shallow.

HOT SHIRTLESS GUY

Hey-

STELLA

Aren't you the one that-

RANDOM LUNATIC

I like your emotion board.

STELLA

Really?

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.

HOT SHIRTLESS GUY
But I'm a serious actor.

RANDOM LUNATIC
There's no time to lose.

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 being 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
Fine. You can have my body, but you'll never get my soul.

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 Gray. I killed Spurious Gray.

She exits.

HOT SHIRTLESS GUY

I feel so naked. So exposed. So vulnerable.

(beat)

Does this mean I'm acting?

Enter Edward.

EDWARD

Not a chance. 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. One convenient location to serve you.

(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?

HOT SHIRTLESS GUY

I couldn't. The giggle- pack leader has us sworn to secrecy.

STELLA

Werewolves are so cute and cuddly. 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.

STELLA
It's a giggle.

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.

OFFSTAGE VOICE
Well...uh...they will.

EUPHORIA

When?

(silence)

It's because they're men, isn't it?

OFFSTAGE VOICE

Gender has nothing-

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 that makes me?

HOT SHIRTLESS GUY

Grr...

EDWARD

Aargh...

EUPHORIA

I'm so angry I could-

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 more like a poor man's voiceover.

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 try to 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 nobody 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.

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.

Want to read the entire script? Order a free
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