

DRACELSTEIN

By David J. LeMaster

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CAST LIST

Jack – (m) a young man
Jane – (f) his young bride
Steinfeld – (either) the hunchback butler
Dracelstein – (m) an evil monster
Wolfie – (either) a werewolf
Ghost – (either) a spirit
Madame Chutzpah - (either) a fortune-telling gypsy/cook
Bride of Dracelstein – (f) a smelly mess
Delilah – (f) Succubus
Solome – (f) Succubus
Amber – (f) Succubus
Dr. Von Helling – (either) Jane's father (or mother), a vampire hunter
Lucy Von Helling – (f) Jane's sister, a DNA researcher
The Creature - (either) one of Dracelstein's creations
The Mummy - (either) one of Dracelstein's assistants

SETTING

In and around a dark, dreary castle. The company may use an elaborate set if desired, but the play may be performed on bare or near-bare stage. The laboratory requires operating tables. The dining room requires a dining table. The car requires chairs.

ACT ONE

Scene One – In the dark forest, just outside the castle
Scene Two – In the castle
Scene Three – In Jack and Jane's bedroom (in the castle)
Scene Four – In the dining room (in the castle)
Scene Five – In Dracelstein's laboratory (in the castle)

ACT TWO

Scene One – In the castle
Scene Two – In the forest and at the car
Scene Three – In the castle
Scene Four – In the laboratory
The setting may be as elaborate or as small as the company requires.

PROPS

Jack – suitcase with clothing, etc., cell phone, pill bottle, bib, bottle of barbecue sauce, fork and butter knife
Steinfeld – alarm control, keys with lock and bolts on door, etc., vials of blood

Dracelstein – newspaper, a cape, a dress for Jane and a ring for Jack,
hair on his palms, a hand-mirror, a cup of wine with blood in it, cup of
coffee

Wolfie – a piece of meat, a pipe

Madame Chutzpah – steak knife, bloody apron, crystal ball, plates with
dinner

Dr. Von Helling – wooden stake, garlic cloves, mallet, a reference book,
a candy bar

Lucy Von Helling – syringe, bag with reference book and vial of DNA

The Mummy – a removable bandage

SOUND EFFECTS

Wolf sounds

Thunder and storm sounds

Explosion sounds

Laboratory sounds

NOTES FROM THE PLAYWRIGHT

There are various possibilities for double casting. Delilah, Solome, Amber, the Mummy, and the Ghost are all easily double cast with any combination of characters. The Creature and Madame Chutzpah are also possible to double-cast. It is possible, depending on the makeup scheme, to double-cast Wolfie with another cast member; i.e. Delilah, Solome, Amber, or the Ghost.

The company should have lots of fun with props and makeup. Wolfie's transformation at the beginning of the second act should be through the physical work of the actor rather than an attempt to change any kind of makeup. Wolfie looks like a werewolf all the time, whether he is a werewolf or not. Jack has the same problem in the latter part of the second act.

For Von Helling's transformation in the last act, if a rabbit suit is not possible, then rabbit makeup, long ears, buckteeth and a cotton tail will do. Furry paws and feet and whiskers will also help establish the effect.

Dracelstein disappears at the end of the play. The effect may be accomplished through pyrotechnics, a trapdoor, or something as simple as a blackout or light change.

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(The opening action is played either in front of a curtain or in front of a dark stage. Enter JACK and JANE, an attractive young couple, both scared out of their wits. We hear the sounds of wolves howling and an approaching storm)

JACK: I'm so sorry about all this, Jane, darling. I never meant to endanger you. I only wanted to take you down this beautiful, twisting stretch of road on our way to the hotel for our honeymoon.

JANE: Save it for the annulment hearing.

JACK: Please, don't be angry.

JANE: Why should I be angry? I told you to check the tire pressure before we left. But did you?

JACK: Yes, darling. I did.

JANE: No, John, sweetheart. You didn't. Otherwise we wouldn't be broken down in the middle of nowhere!

JACK: But we're not broken down.

JANE: You could've fooled me.

JACK: All right. We're broken down. But it's not my fault. Someone threw a bucket of nails across the road.

JANE: I should have listened to Daddy. He said you were wimpy and too bookish. No help around the house. I should have held out for Bart Watson, who makes six figures a year with an oil company.

JACK: That's not fair -

JANE: At least Bart can change a flat.

JACK: One flat. Not four.

JANE: There's always something, isn't there? **(A wolf howls.)** Did you hear that?

JACK: Nothing to be afraid of. Just a little dog.

JANE: It sounded like a wolf. A werewolf, maybe.

JACK: Don't be ridiculous. Werewolves are just figments of the imagination. Fairy tales to keep kids in line.

JANE: **(frightened)** And those dark, luminous clouds are getting closer.

JACK: We can beat the storm. We're almost to that old house.

JANE: Looks like a castle to me.

JACK: You've watched too many horror movies.

JANE: Didn't you find it just a little weird that those nails were scattered next to the only clearing in the trees - so we had direct view of this castle!?

JACK: We're lucky to find shelter from the storm.

JANE: It's creepy. I want to go to the four-star hotel Daddy reserved for our honeymoon night, and where we're supposed to be, and where we'd be already IF SOMEBODY HAD CHECKED THE TIRES!!!!

(Pause.)

JACK: What's a house like that doing in the woods anyway?

JANE: Thank you.

JACK: It's not exactly a house...

JANE: It's a castle.

JACK: A cottage.

JANE: A castle. A Transylvania castle!

JACK: Maybe it's a cottage made of gingerbread, and the old woman who lives there will eat us while we sleep.

JANE: Look, if we don't get to the hotel by six, we'll lose the reservation.

JACK: We'll call from the house. Castle. And tell them we broke down.

JANE: Try your cell again.

JACK: I did.

JANE: Still out of range?

JACK: Strangely not working, yes.

JANE: Even on roam?

JACK: Afraid not.

JANE: I thought those things worked everywhere. Give it to me. **(JACK fishes out his phone. SHE puts it to ear.)** Can you hear me now? **(pause)** It's not even turned on!

JACK: Okay. It's not out of range. The battery is dead.

JANE: Great. You -

JACK: Forgot to charge it, right.

JANE: Genius.

JACK: Thanks.

JANE: I'm adding that to the annulment papers.

(They arrive at the giant house.)

JACK: Well. Here it is.

JANE: This place is huge. Maybe they're rich.

JACK: Here goes... **(knocks; pause; no answer; knocks again)**

JANE: It's so big, they can't hear you.

JACK: Hello! **(points)** Look. There's a light on way up there.

JANE: **(shouting)** Hello up there!?

JACK: Isn't there a doorbell?

JANE: For a castle?

JACK: It's not a castle. **(JACK pounds on the door. They make lots of noise. Pause.)** Let's climb in a window.

JANE: What if they have an alarm?

JACK: In a castle?

JANE: I thought you said -

JACK: All right, all right, it's a castle! And castles don't have alarms. **(HE disappears; noises as JACK tries to get in the castle; pause; an alarm goes off; enters)** Crap.

JANE: Brilliant, genius. Now you're three for three.

JACK: How was I supposed to know -

JANE: Let's get out of here before the cops come.

JACK: Maybe they'll help with my car.

JANE: You idiot! They'll charge you for breaking and entering.

JACK: Oh, dear. I hadn't thought of that.

JANE: I told you -

A VOICE: You there! Don't move.

JANE: Oh!

JACK: It's all right.

JANE: I'll spend my honeymoon in jail.

JACK: Don't be ridiculous.

JANE: I've seen movies like this.

JACK: **(looking off stage)** Gee. That guy looks kind of -

JANE: Creepy!

JACK: Shh. Don't stare at his -

JANE: How can I not?

JACK: Just don't look.

JANE: He's so -

JACK: Jane...

(Enter STEINFELD. HE has a giant hump, only one eye, green hands, fangs, pink hair, and claws for fingernails. HE is grotesque, horrible, misshapen, and horrifying. JACK and JANE both try not to look at him. (HE pauses and listens to the alarm sounds. STEINFELD pulls a clicker from his clothing and clicks off the alarm. Pause.)

STEINFELD: Trying to break into the Master's house, are you?

JACK: No! No, we -

STEINFELD: Then why did you set off the alarm?

JANE: We didn't mean to!

JACK: It was her idea.

JANE: It was not!

JACK: It was. She -

STEINFELD: Silence! **(pause)** The master will want to meet you.

JACK: Master?

STEINFELD: Are you staring at my hump?

JANE: What?

JACK: Oh. No! We weren't staring at your hump!

STEINFELD: No?

JACK: No!

STEINFELD: Oh. All right. **(pause)** Were you staring at my bad eye?

JACK: What bad eye?

STEINFELD: This one! This bad eye.

JANE: I didn't notice.

JACK: Amazing what plastic surgery can do -

STEINFELD: **(pointing to it)** You weren't staring at my eye?

BOTH: No!

STEINFELD: Oh. **(pause)** Are you staring at my hands?

BOTH: No.

STEINFELD: My feet?

BOTH: No.

STEINFELD: My fingernails?

BOTH: No.

STEINFELD: The horrible, disfiguring scar across my forehead?

BOTH: No.

STEINFELD: Listening to the lilt in my voice?

BOTH: No.

STEINFELD: Overwhelmed by my flatulent breath?

JANE: A little.

STEINFELD: What?

JACK: No! No! We didn't notice!

STEINFELD: Oh. Very well. Because if I thought you were...

JACK: Yes?

STEINFELD: Well, I'd be very embarrassed, actually. I don't much care for my appearance.

JACK: Oh.

JANE: Please, sir. Can you help us? We ran over a bunch of nails in the road -

STEINFELD: Oh! They worked, did they?

JACK: You put the nails in the road?

STEINFELD: Why, they, I - **(dramatic pause)** I don't know what you're talking about.

JANE: **(pulling JOHN, whispering)** This guy is really creeping me out.

(A wolf howls.)

STEINFELD: The wolves are out tonight. Perhaps you'd like to come inside.

JANE: No! No! We're fine out here!

STEINFELD: But there's a storm brewing.

JANE: No problem.

STEINFELD: And there are mosquitoes.

JANE: No, I -

STEINFELD: Besides. The master is expecting you.

JACK: He is?

STEINFIELD: Oh, yes. Yes, he most certainly is.

SCENE 2

(We reveal the rest of the set - lights up on a castle. There are two floors and a number of doors. Three doors exist on the second floor. There is a giant entrance door upstage center. There are also entrances from the wings on right and left. STEINFIELD brings them in the front door. HE closes the door and locks an entire series of locks, bolts, switches, padlocks, etc. JANE and JACK watch him lock everything. Pause.)

STEINFIELD: Comfy?

JANE: Really, I think we can walk back to town.

STEINFIELD: But it's fifty miles away.

JANE: Well. Nothing like a good walk.

STEINFIELD: The Master wants you for dinner.

JANE: I beg your pardon?

STEINFIELD: I mean. The Master expects you to dine with him.

JACK: Where is this – master - of yours?

STEINFIELD: Out. Making the rounds, if you will. But he always returns before sunrise.

JACK: Well, we don't want to stay that long -

STEINFIELD: I'll show you to your room. It's already prepared for you.

JANE: How did you know we'd be coming?

STEINFIELD: Well...

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