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RICHARD O'BRIEN'S
The
ROCKY HORROR SHOW

SAMUEL FRENCH, INC.

16 WEST 70TH STREET. NEW YORK, N.Y. 10023
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RICHARD O'BRIEN
THE ROCKY HORROR SHOW

Book, Music and Lyrics by
RICHARD O'BRIEN
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CAST
(In order of appearance)

USHERETTE/MAGENTA
BRAD
JANET
NARRATOR
KIKI RAFF
COLUMBIA
FRANK 'N' FURTER
ROCKY
EDINE/DR. SCOTT
4 PHANTOMS—TRANSYLVANIANS

Notes:
1. Usherette can be doubled with Magenta.
2. Dr. Sralet and Edine can be doubled.
3. Phantom can be increased to six.
   They are used onstage & off in backup singing as well as understudies.
PHANTOMS: (Enter from Audience.) Welcome, we're glad you could come tonight.

Prologue

(USHERETTE enters with tape)

[Song: "SCIENCE FICTION DOUBLE FEATURE"]

USHERETTE:
MICHAEL ENNIE WAS ILL
THE DAY THE EARTH STOOD STILL
BUT HE TOLD US WHERE WE STAND
AND FLASH GORDON WAS THERE
IN SILVER UNDERWEAR.
CLAUDE RAINS WAS THE INVISIBLE MAN
THEN SOMETHING WENT WRONG
FOR FAY WRIAY AND KING KONG
THEY GOT CAUGHT IN A CELLULOID JAM
THEN AT A DEATHY PACE
IT CAME FROM OUTER SPACE
AND THIS IS HOW THE MESSAGE RAN.

(CHORUS)
(USHERETTE do the Hokey-cokey)

SCIENCE FICTION – DOUBLE FEATURE
Dr. X WILL BUILD A CREATURE
SEE ANDROIDS FIGHTING BRAD AND JANET
ANNE FRANCES STARS IN FORBIDDEN PLANET
OH—AP THE LATE NIGHT DOUBLE FEATURE
PICTURE SHOW.

I KNEW LEO G. CARROL
WAS OVER A BARREL
WHEN TARANTULA TOOK TO THE HILLS
AND I REALLY GOT HOT
WHEN I SAW JANETTE SCOTT
FUGHT A TRUDID THAT SPUTS POISON AND KILLS
DANA ANDREWS SAID PRUNES
USA Premiere of the Rocky Horror Show

Broadway Opening March 1975 at the Belasco Theatre

Lew Adler
The Michael White Production

Tim Curry
THE ROCKY
HORROR SHOW

Jamie Donnelly
Adrian Rosen
Kiki Milford
William Newman
Richard O'Brien

Musical Direction by
Robbie Thorpe

Set Design
Pete Harmony

Costume Design
D'Vegan Hensley

Productions Stage Manager
David H. Burke

Musical Supervision
Richie Moore

Boom Operator
Joey Caraballo

Lighting by
Electricity

Lighting Supervisor
J. C. Blaire

Piano
Steve Pressman

Jordan
Robert Shivers

CAST (in order of appearance)

The Belasco Popcorn Girl (Trailer) ......... JAMIE DONNELLY
Janet .................................................. ABIGAIL HANFESS
Brad .................................................. BILL MILLER
Narrator ............................................. WILLIAM NEWMAN
Rocky .............................................. JITZ O' BRIEN
Columbia .......................................... SHARON ENSEN
Magenta ............................................ JAMIE DONNELLY
Frank ................................................ TIM CURRY
Rocky .............................................. RON MILFORD
Edith .............................................. MEATLOAF
Doctor Scott ..................................... MEAT LOAF
GIVE US THE RHYMES
AND PASSING THEM LOTS OF SKILLS
AND WHEN WORLDS COLLIDE
SAY GEORGE BYE TO HIS WIFE
I'M GOING TO GIVE YOU SOME TERRIBLE THRILLS
LIKE A —

(CHOIR)

SCIENCE FICTION — DOUBLE FEATURE
Dr. X WILL BUILD A CREATURE
SEE ANDROIDS FIGHTING BRAD AND JANET
ANNE FRANCIS STARS IN FORBIDDEN PLANET
OH — AT THE LATE NIGHT DOUBLE FEATURE
PICTURE SHOW.

I WANT TO GO
AT THE LATE NIGHT DOUBLE FEATURE PICTURE SHOW
BY 11:00
AT THE LATE NIGHT DOUBLE FEATURE PICTURE SHOW
IN THE BACK ROW
AT THE LATE NIGHT DOUBLE FEATURE PICTURE SHOW.

Scene One

(Roading, boys are singing—PHANTOM theme, PHANTOMS create arch through which BRAD and JANET enter, boys are brilliant)

JANET: Oh, isn't it wonderful—didn't Betty look radiantly beautiful — I can't believe it — just as soon as she was plain Betty Munroe
BRAD: Yes, Janet — Ralph's a lucky guy.
JANET: Yes.
BRAD: Everyone knows Betty's a wonderful little cook.
JANET: Yes.
BRAD: And Ralph himself will be in line for promotion in a year or two.
JANET: Yes, dear.

[Sing: "DAMN IT JANET!"]

BRAD.
HEY, JANET.
RICHARD O’BRIEN’S THE ROCKY HORROR SHOW

JANET.

YES, BRAD.

BRAD.

I’VE GOT SOMETHING TO SAY.

JANET.

YES.

BRAD.

I REALLY LOVED THE SELLUS WAYS YOU BEAT THE OTHER GIRLS TO THE BRIDE’S BOUQUET.

THE RIVER WAS DEEP BUT I SWAM IT.
THE FUTURE IS Ours SO LET’S PLAN IT.
SO PLEASE DON’T TELL ME TO CAN IT.
I’VE ONE THING TO SAY AND THAT’S...
DAMN IT — JANET — I LOVE YOU.

THE ROAD WAS LONG BUT I RAN IT.
THERE’S A FIRE IN MY HEART AND YOU WANT IT.
IF THERE’S A FOOL FOR YOU THEN I AGREE.
I’VE ONE THING TO SAY AND THAT’S
DAMN IT — JANET — I LOVE YOU.

HERE’S A KING TO PROVE I’M NOT A JOKER.
Don’t worry.
THERE ARE WAYS THAT LOVE CAN GROW
THAT’S GOOD — BAD — OR MEDIocre
A-N-EL.
I LOVE YOU SO.

JANET.

OH IT’S NICE, THAN PETTY MURDOCH HAD
NOW WE’RE ENGAGED AND I’M SO GLAD.
THAT YOU’VE MET MOM AND YOU KNOW DAD.
I’VE ONE THING TO SAY AND THAT’S...
BRAD — I’M MAD — FOR YOU TOO.

OH BRAD.
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

BRAD. OH DAMN IT.

JANET. I'M MAD.

BRAD. OH JANET.

JANET. FOR YOU.

BRAD. I LOVE YOU TOO - THERE'S ONE THING LEFT TO DO AND THAT'S... GO SEE THE MAN THAT BEGAN IT WHEN WE MET IN HIS SCIENCE EXAM IT MADE ME GIVE YOU THE EYE AND THEN PANIC. NOW I'VE ONE THING TO SAY AND THAT'S... DAMN IT - JANET - I LOVE YOU.

JANET. DAMN IT JANET.

BRAD. OH BRAD I'M MAD.

JANET. DAMN IT JANET.

BRAD. I LOVE YOU.

JANET. (Sings and Black out.)

(BRAD, JANET and PHANTOMS exit)

(Spectators cut)

NARRATOR: I would like to take you on a strange journey. It seemed a fairly ordinary night when Brad Majors, and his fiancée Janet Weiss, (two young, ordinary, healthy kids) left Denver for a Rocky Mountain evening to visit a Dr. Frank-N-Furter and make love to both of them. In the car there were dark storm clouds, heavy - black and ominous toward which they were driving. In true Rocky Horror they were carrying an extra body, in case of some air - but they being normal
RICHARD O'HERIEN'S THE ROCKY HORROR SHOW

(idle and on a night out – well – they were not going to let a storm spoil the
evening of their evening. On a night out. (Thunder) It was a night out they
were to remember. (Thunder) For a very – long – time.

Scene Two

(Sound of a car approaching through a stormy night)

(Headlights)

(Car stops)

BRAD: Hello.

JANET: What's the matter, Brad darling?

BRAD: I think we took the wrong fork a few miles back there. We'd
better go on ahead on the road and see if we can find our way back. (They
move off. (LOUD MUSIC) Oh dear, I don't think we can.

JANET: What was that bang?

BRAD: We seem to have a blow-out in the front left-hand tire.

JANET: Oh...

(Pause. Lightning and thunder)

BRAD: You'd better stay here and keep warm while I go for help.

JANET: But where will you go? We're in the middle of nowhere.

BRAD: Didn't we pass a castle back down the road a few miles?

JANET: I think there might be a telephone I might use.

BRAD: There's no point in both of us getting wet.

JANET: I'm coming with you. Besides, during the storm of the

place may be a beautiful woman, and you may never come back.

BRAD: Ha, Ha, Ha.

(Phantoms take up the laughter – They exit with me.)

(End. "OVER AT THE FRANKENSTEIN PLACE")

JANET:

IN THE VELVET DARKNESS

OF THE BLACKEST NIGHT

SUNRISE SHOT – THERE'S A GUIDING STAR

NO MATTER WHAT OR WHO YOU ARE.

BRAD & JANET:

THERE'S A LIGHT...
PHANTOMS.
OVER AT THE FRANKENSTEIN PLACE

BRAD & JANET.
THERE'S A LIGHT

PHANTOMS.
BURNING IN THE FIREPLACE

JANET.
THERE'S A LIGHT... LIGHT IN THE DARKNESS OF EVERYBODY'S LIFE

BRAD.
I CAN SEE THE FLAG FLY
I CAN SEE THE RAIN
JUST THE RAIN... THERE HAS GOT TO BE SOMETHING BETTER HERE... FOR YOU AND ME.

BRAD & JANET.
THERE'S A LIGHT

PHANTOMS.
OVER AT THE FRANKENSTEIN PLACE

BRAD & JANET.
THERE'S A LIGHT

PHANTOMS.
BURNING IN THE FIREPLACE

BRAD.
THERE'S A LIGHT... LIGHT IN THE DARKNESS OF EVERYBODY'S LIFE

(a light pin spots RIFF RAFF.)

RIFF RAFF.
THE DARKNESS MUST GO
DOWN THE RIVER OF NIGHTS DREAMING
FLOW MEMPHIS SLOW LET THE SUN AND LIGHT
COME STREAMING INTO MY LIFE

INTO MY LIFE
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

JANET & BRAD.
THERE'S A LIGHT

PHANTOMS.
OVER AT THE FRANKENSTEIN PLACE

JANET & BRAD.
THERE'S A LIGHT

PHANTOMS.
BURSTING IN THE FIREPLACE
THERE'S A LIGHT -- LIGHT

JANET & BRAD.
IN THE DARKNESS OF EVERYBODY'S LIFE

(Song ends.)

(Lighting)

JANET. Goodnight.

BRA.D. It's all right, Janet.

JANET. Oh, Brad. let's go back. I'm cold and I'm frightened.

BRA.D. Just a moment, Janet. they may have a whip in there.

(Phantoms enter -- want a door.)

(Jumps the wall...) No answer... rings again... At last the door opens.)

(Door crawls.)

RIFF RAFF. (Lurking past them as if for others, or someone else.)

Hello.

BRA.D. Mr. Uh! Ahh! Hello, we're in a bit of a spot. I wonder could you help us -- our car is broken down about two miles back -- do you have a telephone we might use... ?

RIFF RAFF. (Coquettishly) You're wet.

JANET. Yes -- she said last been very heavy.

BRA.D. Yes.

RIFF RAFF. Yes -- (Lightening and Slumbering.) I think you better both come inside.

JANET. You're too kind.

RIFF RAFF. (Musingly.) You're too kind.

(Stays door.)

(Blurm.)
NARRATOR. (Spotlight on.) And so — after braving the inclement weather and standing in the rain for a bit — it seemed that fortune had smiled on Brad and Janet and that they had found the assistance that their plight required — or had they? — There was certainly something about this house (to which a far drizzle had brought them) that made the bolts of them weary — but, if they were to reach their destination that night, they would have to ignore such feelings and take advantage of whatever help was offered.

Scene Three

(Interior dimly lit.)

(Phantoms scold the various experimental surgical elements — in a bower in bristles.)

RIFF RAFF. Wait here.

JANET. (To RIFF RAFF as he writes.) Enslave me.

JANET. (Looking around.) Oh Brad what sort of a place is this — I'm frightened.

BRAD. It's probably some sort of hunting lodge for rich whores — but you're scaring me.

JANET. Yes I'm wet.

BRAD. Look that this — there's hot air coming from this grille in the wall — take off your sweater and dry it here. I'll keep a look out for the Undertaker.

JANET. (Sinisterly, as she walks across the floor by hand through grille.) Yes.

BRAD. For God's sake keep a grip on yourself Janet. I've been there's nothing to worry about. (She smiles.) Here dry my cold toes.

JANET. O.K. (RIFF RAFF, COLUMBIA, and MAGENTA enter. JANET scowls.) Aagh!!!

BRAD. It's alright Janet. Expose me, hi, look if I could just use your phone, we'll move right along. I'm sure we've got a lot of things to do and a great evening ahead.

RIFF RAFF. Oh yes, you've arrived on a rather special night, the master is having one of his affairs.

JANET. Lucky for him.

MAGENTA. Yeah - he's lucky - I'm lucky — you're lucky — we're all lucky.

COLUMBIA. All except Eddie.

RIFF RAFF. Sshhh.

JANET. Eddie?
RIFF RAFF & MAGENTA, SSSSHH!!!
MAGENTA, The devilish boy.
COLUMBIA, His devilry wasn't good enough.
RIFF RAFF, The master only wanted to help the boy better hit
problems.
BRAD, That's very commendable ...
RIFF RAFF, Yes, it seems Blu only yesterday since he went ...
JANET, What?
MAGENTA, To pieces.
RIFF RAFF & MAGENTA, Ha! Ha.

(MAGENTA, COLUMBIA and RIFF RAFF sing. PHANTOMS join after
first verse.)

(Song: "THE TIME WARP")

RIFF RAFF.
I'M ASTRAL PROJECTION - TIME IS FLEETING
MADNESS TAKES US ALL
BUT LISTEN CLOSILY -
MAGENTA & COLUMBIA.
NOT FOR VERY MUCH LONGER

RIFF RAFF.
I'VE GOT TO KEEP CONTROL.
I REMEMBER DOING THE TIME WARP
DRINKING THOSE MOMENTS WHEN
THE BLACKNESS WOULD HIT ME -
AND THE VOYD WOULD BE CALLING
ALL.
LET'S DO THE TIME WARP AGAIN.
LET'S DO THE TIME WARP AGAIN.

(CHOIRS)

NARRATOR, (MR. BASSHAM)
IT'S JUST A JUMP TO THE LEFT.
ALL.
AND THEN A STEP TO THE RIGHT.
NARRATOR,
WITH YOUR HANDS ON YOUR HIPS.
ALL.
YOU BRING YOUR KNEES IN TIGHT

BUT IT'S THE PELVIC THRUST
THAT STARTS TO DRIVE YOU INSANE

LET'S DO THE TIME WARP AGAIN
LET'S DO THE TIME WARP AGAIN

MAGENTA.
IT'S SO DREAMY - OH FANTASY FREE ME
SO YOU CAN'T SEE ME - NO NOT AT ALL
IN ANOTHER DIMENSION - WITH YOUR FRISTIC INTENTION
WELL SECLUDED - I'LL SEE ALL

WITH A BIT OF A MIND FLIP - YOU'RE THERE IN
THE TIME SLIP NOTHING CAN EVER BE THE SAME
YOU'RE SPACED OUT ON SENSATION

RIFF RAFF & MAGENTA
LIKE YOU'RE UNDER SEDATION

ALL.
LET'S DO THE TIME WARP AGAIN
LET'S DO THE TIME WARP AGAIN

(CHORUS)

NARRATOR (DR. BRIDGMAN)
IT'S JUST A JUMP TO THE LEFT

ALL.
AND THEN A STEP TO THE RIGHT

NARRATOR.
WITH YOUR HANDS ON YOUR HIPS

ALL.
YOU BRING YOUR KNEES IN TIGHT

BUT IT'S THE PELVIC THRUST
THAT STARTS TO DRIVE YOU INSANE
Let's Do the Time Warp Again
Let's Do the Time Warp Again

Columbia
Well, I was walking down the street
Just having a think
When a snake of a guy gave me an evil wink
Well it shook me up, it took me by surprise
He had a pick up trick and the devil's eyes
Oh, he stared at me and I felt a change
Time meant nothing — never would again

ALL
Let's Do the Time Warp Again
Let's Do the Time Warp Again

(Columbia — Top break)

Let's Do the Time Warp Again
Let's Do the Time Warp Again

(Chorus)

Narrator (Mr. Bassman)
It's just a jump to the left

ALL
And then a step to the right

Narrator
With your hands on your hips

ALL
You bring your knees in tight
But it's the pelvic thrust
That starts to drive you insane

Let's Do the Time Warp Again
Let's Do the Time Warp Again

(Song ends; Riff kites; Magenta, Columbia move menacingly toward Brad and Janet.)
JANET. Say something Brad.

BRAD. Uh... say, do you guys know how to handle? Janet - out, out, step back, step back.

(Reps. Kevin, Monica, Columbia and Phantoms break off and prepare for incantation.)

JANET. Brad, let's get out of here. It seems too unhealthy here - I want to go.

BRAD. Well we can't go anywhere until I get to phone.

JANET. This isn't the usual Chamber of Commerce, Brad.

BRAD. They're probably supernatural with ways different to our own, they may do some more full dancing.

JANET. Look, I'm cold, I'm wet, and I'm just plain scared.

BRAD. I'm hot, Janet, there's nothing to worry about.

(Frank appears.)

[Song: "SWEET TRANSVESTITE"]

FRANK.

HOW DO YOU DO?

I SEE YOU'VE MET MY FAITHFUL HANDYMAN

HE'S A LITTLE BROUGHT DOWN

BECAUSE WHEN YOU KNOCKED

HE THOUGHT YOU WERE THE CANDYMAN

(Spoken) Didn't you Frankie.

DON'T GET STRUNG OUT BY THE WAY THAT I LOOK

DON'T JUDGE A BOOK BY IT'S COVER

I'M NOT MUCH OF A MAN

BY THE LIGHT OF DAY

BUT BY NIGHT I'M ONE WELL OF A LOVER

I'M JUST A SWEET TRANSVESTITE

FROM TRANSMENIA.

TRANSMENIA.

LET ME EXPLAIN YOU AROUND, MAYBE PLAY YOU A SOUND

YOU LOOK LIKE YOU'RE BOTH PEPPY AND GROOVY

OR IF YOU WANT SOMETHING VISUAL THAT'S NOT

TOO ABYRMAL

WE COULD TAKE IN AN OLD STEVE REEVES MOVIE
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

BRAH.
I'M GLAD WE CAUGHT YOU AT HOME.
YOU COULDN'T USE YOUR PHONE.
WE'RE BOTH IN A BIT OF A HURRY.
WE'LL JUST SAY WHERE WE ARE
THEN GO BACK TO THE CAR.
WE DON'T WANT TO BE ANY WORRY.

FRANK.
YOU GOT CAUGHT WITH A PLAY.
WOULDN'T WANT HIM TO THINK
WE'LL BABIES DON'T YOU PANIC.
BY THE LIGHT OF THE NIGHT
IF IT ALL SEEMS ALRIGHT
I'LL GET YOU A SATANIC MECANIC.

I'M JUST A
SWEET TRANSVESTITE
FROM TRANSEXUAL
TRANSYLVANIA.

WHY DON'T YOU STAY FOR THE NIGHT?

RIFF RAFF, MAGENTA & COLUMBIA.
NIGHT.

FRANK.
OR MAYBE A BITE.

RIFF RAFF, MAGENTA & COLUMBIA.
BITE.

FRANK.
I COULDN'T SHOW YOU MY FAVOURITE OBSESSION
I'VE BEEN MAKING A MAN
WITH BLOND HAIR AND A TAN
AND HE'S GOOD FOR RELIEVING MY TENSION.

I'M JUST A SWEET TRANSVESTITE
FROM TRANSEXUAL
TRANSYLVANIA.

RIFF RAFF, MAGENTA & COLUMBIA.
HIT IT, HIT IT!
FRANK.
I'M JUST A SWEET TRANSVESTITE FROM TRANSSEXUAL TRANSYLVANIA

SO COME UP TO THE LAB
AND SEE WHAT'S ON THE SLAB
I SEE YOU SHIVER IN ANTICIPATION
BUT MAYBE THE RAIN
IS REALLY TO BLAME
SO I'LL REMOVE THE CAUSE BUT NOT THE SYMPTOM

(FRANK exits. The SERVANTS address JANET and BRADF. They are reduced to 50s underwear.)

BRADF. (Aside to JANET.) It's all right, Janet, everything's gonna be all right, we'll just play along for now - and we'll pull out the nudes when the time's right.

JANET. (To COLUMBIA, MAGENTA and RIFF RAPP.) Oh, hi there - I'm Brad Majors, this is Janet Weiss - any fandel -

COLUMBIA. You're very lucky to be invited up to Frank's laboratory, a lot of people would give their right arm for the privilege.

BRADF. People like you, maybe.

COLUMBIA. I've seen 'em.

JANET. Do you... does Frank... your husband?

RIFF RAPP. The master is not yet married, nor do I think ever will be - we are simply his servants.

(RIFF RAPP exits with their alphabet, FRANK enters.)

Scene Four

FRANK. Unlock a mind - unhook a lock - it's the same as the beginning of the end - do you follow?

JANET. No.

BRADF. It's an anagram, Janet.
FRANK. I wonder why I like you something refreshing?
BRAD & JANET. No.
FRANK. No. You're right. I won't — how delightful to have fresh
faces around. MEGGIE — Columbia — go and main Riff Raff — I will
entertain — Ahh.
BRAD. Bug Mejors.
FRANK. Brad Mejors.
BRAD. And this is my favorite Janet Weiss.
(He pronounces it "Vee").
FRANK. Weiss.
BRAD. Weiss.
FRANK. Dishonest. How else — and what charming under-clothes
you both have — but here, put these on. (He hands JANET a lab coat and
helps BRAD on with his, laughing gently.) They'll make you feel less
vulnerable. We don't often receive visitors here, but alone show these
hospitality...
BRAD. Hospitality! All we wanted was to use your phone, a
reasonable request which you have chosen to ignore.
JANET. Don't be ungrateful, Brad.
BRAD. Ungrateful?
FRANK. How fortunate you are, Brad, what a perfect example of
masculinity — so dominant — you must be very proud, Janet.
JANET. Yes.
FRANK. Tell me Brad, do you have any tattoo?
BRAD. Certainly not.
FRANK. Oh well ... (To JANET) How about you?
(Enter RIFF RAFF)
RIFF RAFF. Everything is in readiness, Master, we merely wait for
you to give the word.
FRANK. Tonight Brad and Janet, you are to witness a new
break-through in Biological research and parodies as to be mine ...
JANET. Oh how wonderful for you.
FRANK. Yes, it was strange the way it happened ... one of those
quirks of fate really ... one of those moments when ... everything looks
black, the chips are down, your back is against the wall. You panic — you're
mugged — there's no way out and even if there was it would probably be a
one way ticket to the bottom of the well. And then suddenly you get a break
— all the pieces seem to fit into place — what a matter you'd been — what a
fool — the answer was there all the time — it took a small accident to make
it happen. (All look at FRANK in amazement.) An accident.
MAGNETA & COLUMBIA. An accident.

FRANK. That's how I discovered the secret — that elusive ingredient — that spark that is the breath of life. Yes, I have that knowledge, I hold the key to life itself, you see. And now you see, you are fortunate for tonight is the night my beautiful creature is destined to be born. (Music) Throw open the window on the Sonic Oscillator and tip up the Booster Power Input... three more points.

(The box has a series of mechanisms that can be changed according to its design.)
(The lights brighten up in stages throughout the following.)
(Chorus: 1, 2, 3.)

JANET. Brad!
BRAD. Its alright Janet.
FRANK. Balls

(3 Chords.)

JANET. Brad!
BRAD. Its alright Janet.
FRANK. Tubes

(3 Chords.)

JANET. Brad!
BRAD. Its alright Janet.
FRANK. Orange

(3 Chords.)

(ROCKY is revealed in crumpled clothes.)

FRANK. Well done, kid. Going the right way.

[Song: "THE SWORD OF DAMOCLES"]

ROCKY.
THE SWORD OF DAMOCLES IS HANGING OVER MY HEAD
AND I'VE GOT THE FEELING SOMEONE IS GONNA BE CUTTING
THE THREAD
OH WHO IS ME — MY LIFE IS A MESS
OH CAN'T YOU SEE I'M AT THE START
OF A PRETTY BIG DOWNER
I WOKE UP THIS MORNING WITH A START WHEN
I FELL OUT OF THE BED
ALL
THAT AIN'T NO CRIME

ROCKY,
AND LEFT FROM MY DREAMING WAS A FEELING
OF UNAMENABLE DREAD

ALL
THAT AIN'T NO CRIME

ROCKY,
MY MIND IS LOW - I'M DRESSED UP WITH NO PLACE
TO GO AND ALL I KNOW IS I'M AT THE
START OF A PRETTY BIG DOWNER

ALL
(SHA LA LA LA THAT AIN'T NO CRIME)
(SHA LA LA LA THAT AIN'T NO CRIME)
(SHA LA LA LA THAT AIN'T NO CRIME)
(THAT AIN'T NO CRIME)

NARRATOR,
ROCKY HORIZON YOU NEED PEACE OF MIND - AND I
WANT TO TELL YOU THAT YOU'RE DOING JUST FINE,
YOU'RE THE PRODUCT OF ANOTHER TIME AND
FEELING DOWN WELL THAT'S NO CRIME

ALL
THAT AIN'T NO CRIME

ROCKY,
THE SWORD OF DAMOCLES IS HANGING OVER MY HEAD

ALL
THAT AIN'T NO CRIME

ROCKY,
AND I've GOT THE FEELING THAT SOMEONE'S GOING TO BE
CUTTING THE THREAD

ALL
THAT AIN'T NO CRIME

ROCKY,
OH WOE IS ME - MY LIFE IS A MYSTERY
OH CAN'T YOU SEE THAT I'M AT THE START OF A PRETTY BIG DOWNER.

ALL
SHA LA LA THAT AIN'T NO CRIME
SHA LA LA THAT AIN'T NO CRIME
SHA LA LA THAT AIN'T NO CRIME

SHA LA LA THAT AIN'T NO CRIME
SHA LA LA THAT AIN'T NO CRIME

(SHA LA LA THAT AIN'T NO CRIME)
SHA LA LA

(Song ends)

FRANK. Well, really - that's no way to behave on your first day out, ROCKY. Well, everybody's perfect - but I do think you make a pretty good job of the body work.

FRANK. You see the result of many hours of toil - and now my beautiful creature you've ready for the ultimate test.

ROCKY. Oh, dear.

FRANK. But first meet the family. Will I tell Reiff what do you think? REIFF RAFF. He's a credit to his precious gender.

FRANK. Magenta?

MAGENTA. A triumph of the will.

FRANK. What do you think, Columbia?

COLUMBIA. He's OK.

FRANK. OK! I think we can do better than that. Well, Brad and Janet, what do you think?

JANET. I don't like men with the many muscles.

FRANK. I didn't make him for you. He carries the Charles Atlas seal of approval, Mareno..

[Song "I CAN MAKE YOU A MAN"]

A WEAKLING WORTHING 98 POUNDS
GETS LAID IN HIS FACE WHEN KICKED
TO THE GROUND
AND MOON IN THE GYM
WITH A DETERMINED CHIN.

THE SWEAT FROM HIS FOREHEAD
AS HE WORKS FOR HIS CAUSE.
WILL MAKE HIM GLISTEN AND GLEAM
AND WITH MASSAGE AND JUST A BIT OF STEAM
HE'LL BE PINK, BUT QUITE CLEAN
HE'LL BE A STRONG MAN

ALL
BUT THE WRONG MAN

FRANK
HE'LL EAT NUTRITIOUS HIGH-PROTEIN
AND SWALLOW RAW EGGS
TRY TO BUILD UP HIS SHOULDERS
CHEST, ARMS AND LEGS
SUCH AN EFFORT
IF ONLY HE KNEW OF MY Plan
WHEN IN JUST SEVEN DAYS
I CAN MAKE YOU A MAN

HE'LL DO PULL UPS AND CHIN UPS
THE SNATCH CLEAN AND JERK
DYNAMIC TENSION
MUST BE AWFULLY HARD WORK
SUCH STRENUOUS LIVING
I JUST DON'T UNDERSTAND
WHEN IN JUST SEVEN DAYS
I CAN MAKE YOU A MAN

COLUMBIA, Edie!

(A coke machine is revealed. EDDIE is lush.)

[Song: "Hot Patootie"]

EDDIE
WHATEVER HAPPENED TO SATURDAY NIGHT
WHEN YOU DRESSED UP Sharp AND YOU FELT ALRIGHT
IT DON'T SEEM THE SAME SINCE COSMIC LIGHT
CAME INTO MY LIFE AND I THOUGHT I WAS DIVINE
I USED TO GO FOR A RIDE WITH A CHICK WHO'D DO
AND LISTEN TO THE Music ON THE RADIO
A SAXOPHONE WASH BLOWING ON A ROCK AND ROLL SHOW
AND YOU CLEARED IN THE BACK AND YOU REALLY
HAD A GOOD TIME
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

ALL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL

EDIT
MY HEAD USED TO SWIM FROM THE PERFUME I SMELLY
MY HANDS KIND OF JUMBLE WITH HER WHITE PLASTIC
BELT
I'D TASTE HER BABY PINK LIPSTICK AND THAT'S
WHEN I'D MELT
AND SHE'D WHISPER IN MY EAR TONIGHT SHE REALLY
WAS MINE

GET BACK IN FRONT AND PUT SOME HAIR OIL ON
BUDDY HOLLY WAS SINGING HIS VERY LAST SONG
WITH YOUR ARM AROUND YOUR GIRL YOU'D TRY TO
SING ALONG
YOU FELT PRETTY GOOD 'CAUSE YOU'D REALLY HAD
A GOOD TIME

ALL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL.
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL.
HOT PATOOTIE BLESS MY SOUL
I REALLY LOVE THAT ROCK AND ROLL.

(EDDIE is forced back into costume.)
(COLUMBIA is livid.)

FRANK: One from the vaults. (He transforms her mood.) Columbia ROCKY. Why do you keep him in there? He's so ugly.

FRANK: A certain naïve charm. But no muscle. We had a mental relationship—

(Song: "I CAN MAKE YOU A MAN" continued)

FRANK,
BUT A DELTOID AND A BICEP
A HOT GROIN AND A TRICEP
MAKES ME SHAKE
MAKES ME WANT TO TAKE
CHARLES ATLAS BY THE HAND

PHANTOMS,
IN JUST SEVEN DAYS I CAN MAKE YOU A MAN

FRANK,
I DON'T WANT NO DISSENSION
JUST DYNAMIC TENSION

JANET,
"I'M A MUSCLE FAN"

ALL,
IN JUST SEVEN DAYS I CAN MAKE YOU A MAN

FRANK,
DIG IN IF YOU CAN

ALL,
IN JUST SEVEN DAYS I CAN MAKE YOU A MAN
(Band plays "WEDDING MARCH").

MAGENTA and COLUMBIA give BRANK a bouquet and veil.

PHANTOMS throw confetti.

(Wedding procession takes place.)

(BRANK throws the bouquet.)

(DUFF KITY catches it.)

(Curtain)

END OF ACT I
ACT II

ENTER

(NARRATOR enters on last bar of "TimeWarp")

NARRATOR: Welcome back, (name of city). Do my dreamers. There are those who say life is an illusion. And equally as we know it, is simply a fragment of our imagination. If this is so, Frank and Janet are quite safe.

But there are those who have a far more physical philosophy - those who would stop at nothing to satisfy their lustful desires. It could be that Frank and Janet are among those who hold the earth's reins.

Some Five

"JANET'S ROOM"

(Toons to Brian's)

(Door to both rooms should be exactly the same)

JANET'S: Oh, Frank - Oh Yes - You say darling - What if -

FRANK: It's all right, Janet - everybody's going to be all right.

JANET'S: Oh I hope so my darling, I'm so fit... (Lights up. Some played in symphony.) Yeah!

FRANK: I'm afraid to hurt, but maybe it's nice...

JANET: You beast - you murderer - what have you done with Brian?

FRANK: Mmm - nothing - why, do you think I should?

JANET: You tricked me - I don't have - I've never - Oh my God - never.

(Frank removesVanishing and brings it back.)

FRANK: I know - but it wasn't just, and was it? Not really even half bad - is that? I think perhaps you found a quirk - pleasant - Mmm - so so - sensual.


FRANK: She, Brian's probably safe by now - oh, you want him to see you like this?

JANET: Like this? Like that?

FRANK: Like this.

JANET: It's your fault, you've been... I was... saving myself.
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

FRANK. Well I'm sure you've not spent yet and it was an enjoyable experience was it not? (Light's dim.) You did like it didn't you? There's no crime in giving yourself over to pleasure - is there? We could try for an action replay - Oh Janet you've waited so much time already - Brad needs it now, I won't tell him, Mamie.

(Flashlight)

JANET. Are you sure you want to tell him, Oohh ...

Scene Six

"BRAD'S ROOM"

(Voices in背景.)

JANET'S: Oh Brad — Oh yes — Yes my darling, but what if ...
BRAD'S: It's all right Janet, everything's going to be all right.
JANET'S: I hope so my darling.

(Light up.)

(Shot played in silhouette.)

BRAD. Yes?
FRANK. I'm afraid so Brad — but wasn't it nice ...
BRAD. You told you needed — What have you done with Janet?
FRANK. Hmm — nothing — why, do you think I should?
BRAD. You tricked me, I wouldn't have — I've never — Oh my God —
never.

(Frank removes condom from Brad.)

FRANK. I know — but it wasn't all bad was it? Not really even half bad, in fact, I think you found it quite pleasantable — Oh so soft — so sensual.
BRAD. Ah — Help — No — stop. I mean — Janet — Ohh — Janet:
FRANK. Ohh — Janet's probably asleep by now — Do you want her to see you like this?
BRAD. Like this — like how —
FRANK. Like this.
BRAD. If it's your fault, You're to blame — I thought it was the real thing.
FRANK. Oh come on Brad admit it, It was enjoyable wasn't it? You liked it didn't you? There's no crime in giving yourself over to pleasure — is there? (Lights dim.) We could try for an action replay. Oh Brad you've
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

wasted as much time already - Janet needs to know. I won't tell her -
Mmm...

(Blockend)

BRAD. Are you sure you won't tell her - Oohh...

РИФКА, (On lanterns.) Master - The laboratory is empty. Rocky
has vanished - the new playmate is loose and somewhere in the building.

FRANK. Oh - Wow - What is - Mmm - Oh - Coming.

Scene Seven
LABORATORY

(Enter JANET)

JANET. What's happening here?

BRAD. Where's Brad? - Where's anybody? If only we hadn't made this
journey - if only the car hadn't broken down - if only we were amongst friends or some people

NARRATOR. If and only - two small words that kept repeating
themselves again and again in Janet's thoughts, but it was too late to go
back now. When she was riding a giant tidal wave, it would be folly
to fight against it - her only chance would be to ride it out - adapt - and
perhaps also - survive.

(Enter ROCKY)

ROCKY. Oh, yes - you - look, I'm trying to hide from my creator and
lab mission - they scare me - I feel that I am not well here. I have been
thinking a lot about - (ESCAPE) I have a feeling of forlornness.

JANET. It's all like some terrible dream.

ROCKY. Is it true that you don't like me with too many muscians?

JANET. Well...

ROCKY. Have you got any lip gloss?

JANET. I'm engaged to Brad, just as soon as Betty Monroe was to
Ralph Hupphabit. But Brad's ideas overrode me with an energy I had
never dreamed of before - her burning desire - I could see Brad's face
before me, and my blood screamed - No! - but my lips were too
hungry - I wanted to believe, and lived completely - my body drooled
enviously - Oh Brad, that my dying wish could I have done this to you.

ROCKY. This room is a womb to me.

JANET. Yes - once you see, it's indiscutable - you relaxed here for
one thing - security. Oh where's Brad - (She fiddles with TV monitor.)
What have they done with him?
NARRATOR. Just a foggy mind - not practically manipulated. 

The remote switch in the TV room - The screen shows up images of 

empty rooms and corridors - Fiesta she stopping - in Phoebe's bedroom.

(Shear FRANK calling BILLY)

JANET. Audible?

NARRATOR. Audible!

ROCKY. Oh, you can't say she anyone.

JANET. Oh Brad - How could you?

(They all stand up, trying to walk at position on camera)

NARRATOR. If one is suffering from the pangs of remorse for a 

sexual indiscretion - it would seem logical that the transgressor would be 

sympathetic toward a long one-fingered containing a similar misbehavior - 

But, question in an impulsive and powerful manner - and from what Janet 

witnessed on the monitor - there seemed little doubt that she was indeed in 

love.

(MAGENTA and COLUMBIA enter and watch, quietly.)

MAGENTA & COLUMBIA. Tell us about it, Janet.

[Song: "TOUCH A TOUCH A TOUCH ME"]

JANET.

I WAS FEELING DONE IN

COULDN'T WIN

I'D ONLY EVER KISSED BEFORE

MAGENTA & COLUMBIA.

YOU MEAN I'D ONLY EVER KISSED

JANET.

AHA

I THOUGHT THERE'S NO USE GETTING

INTO HEAVY PETTING

IT ONLY LEADS TO TROUBLE

AND SEAT PETTING

NOW ALL I WANT TO KNOW

IS HOW TO GO

I'VE TASTED BLOOD AND I WANT MORE
MAGENTA & COLUMBIA
MORE, MORE, MORE

JANET:
I'LL PUT UP NO RESISTANCE,
I WANT TO STAY THE DISTANCE.
I'VE GOT AN EYE TO ROB A BACCHUS,
AND I NEED ASSISTANCE.

(CHORUS)
TOUCH-A TOUCH-A TOUCH-A TOUCH ME
I WANT TO BE DIRTY
THRILL ME, CHILL ME, FULFILL ME.
CREATURE OF THE NIGHT

THEN IF ANYTHING GROWS
WHEN YOU POSE,
I'LL OIL YOU UP AND RUB YOU DOWN.

MAGENTA & COLUMBIA
DOWN, DOWN, DOWN

AND THAT'S JUST ONE SMALL FRACTION
OF THE MAIN ATTRACTION.
YOU NEED A FRIENDLY HAND
AND I NEED ACTION.

JANET:
TOUCH-A TOUCH-A TOUCH-A TOUCH ME
I WANT TO BE DIRTY
THRILL ME, CHILL ME, FULFILL ME.
CREATURE OF THE NIGHT

TOUCH-A TOUCH-A TOUCH-A TOUCH ME
I WANT TO BE DIRTY
THRILL ME, CHILL ME, FULFILL ME.
CREATURE OF THE NIGHT

TOUCH-A TOUCH-A TOUCH-A TOUCH ME
I WANT TO BE DIRTY
THRILL ME, CHILL ME, FULFILL ME.
CREATURE OF THE NIGHT
CREATURE OF THE NIGHT
CREATURE OF THE NIGHT
(Blackout)

Scene Eight

(RIFF RAFF enters, fleeing from FRANK.)

RIFF RAFF, staggered. — Mercy! Master
FRANK. (Rush whispering) How did it happen? I understood you were to
be watching.
RIFF RAFF. I was only away for a moment, Master...
FRANK. See if you can find him on the monitor. Oh, Magenta. Oh
Rocky. Oh, Rocky. Oh, Rocky.

(Click — BRAD's empty room — switch — switch — switch — JANET's room.)

RIFF RAFF. I've located him in the female's quarters, Master.
FRANK. Rocky! I think I'm going to...

(FRANK sits.)

RIFF RAFF. Fhlsh. MAGENTA: Master.

(They laugh as they carry him off.)

BRAD. (Scurry, into TV.)互动! How could she? That's it. It's over.
NARRATOR. Over? What was over? Not the night that was certain.
Brad and Janet's engagement? Their love for one another? Who could say —
for questions such as these are not to be answered by the academic, they
must be left for the heart to solve and Brad you may be sure, had plenty of
beats.

[Song: "ONCE IN A WHILE"]

BRAD.
ONCE IN A WHILE
SHE DON'T WANT TO CALL YOU
SPEAKING ON THE TELEPHONE
AND ONCE IN YOUR LIFE
SHE DON'T WANT TO KNOW YOU
YOU LOOK AROUND
THE ONE YOU FOUND
SHE IS DONE

NARRATOR
HUMMINAH HUMMINAH HUMMINAH HUMMINAH HUM

(PHANTOMS appear as back-up singers dressed as JANET)

BRAD
AND THAT'S ALL THE TIME
THAT IT TAKES
FOR A HEART TO TURN TO STONE
THE SWEATER/ THE WINE
THE BANDER TO MAKE THE BREAK
YOU HEAR SOMETHING
ABOUT SOMEONE YOU THOUGHT YOU'D KNOWN

SO BABY DON'T CRY
LIKE THERE'S NO TOMORROW
AFTER THE NIGHT THERE'S BRAND NEW DAY
AND THERE'Ll BE NO PAIN
AND NO MORE SORROW
SO WASH YOUR FACE
AND PHONE MY PLACE, IT'LL BE OKAY

AND THAT'S ALL THE TIME
THAT IT TAKES
FOR A HEART TO BEAT AGAIN
SO GIVE ME A SIGN
THAT A LOVER MAKES
YOU LOOK AROUND THE ONE
FOUND IS BACK AGAIN ... IS BACK AGAIN

PHANTOMS.
IS BACK AGAIN

BRAD & PHANTOMS.
IS BACK AGAIN
IS BACK AGAIN
IS BACK AGAIN
IS BACK AGAIN
BRAD. IS BACK AGAIN

(FRANK and RIFF RAFF enter.)

FRANK. How macabre — how pathetic — Your carriage has dared to defile my beautiful creations — Oh, Rocky how could you?

RIFF RAFF. (Ricketts with Tyranitar.) Master — we have a visitor.

FRANK. Oh, sir.

BRAD. Grease Scott — Scary — Dr. Everett Scott.

RIFF RAFF. Yes sir, you know the rest.

(FRANK steps RIFF RAFF.)

FRANK. This person.

BRAD. Yes, sir. He's an old friend of mine.

FRANK. I see — so this wasn't simply a chance meeting — you came here with a purpose.

BRAD. That's not true — my car broke down — I told you.

FRANK. I know what you tell me, Brad — but this Dr. Everett Scott, his name is not unknown to me.

BRAD. He was a science teacher at Dothan High.

FRANK. And now he works for your Government — doesn't he, Brad? He's attached to the Bureau of the Investigation of the which you call UFO's — that's right, isn't it, Brad?

BRAD. He might be — I don't know.

RIFF RAFF. The intruder is nearing the building, Master.

FRANK. Ask for the Zen room. Seal off all exits — and all doors — except for those that lead here — Riff Raff — bring Rocky and leave here — I think we should make this a social occasion. The three uninvited guests shall entertain us with a floor show — which I shall direct.

(FRANK makes a sign and does open revealing DR. SCOTT.)

Scene Nine

(Enter DOCTOR SCOTT in wheelchair — COLUMBIA pushing him.)

COLUMBIA. HU! — HU — Silver.

BRAD. Dr. Scott!

SCOTTY. Brad — what are you doing here?

FRANK. Don't play games, Dr. Scott! It was part of your plan, was it not, that Brad Moran and his friends should check the layout for you —
unfortunately for you all there is to be a change of plans — I’m sure you’re adaptable, Dr. Scott — I know Brad is.

SCOTTY. I can assure you that Brad’s presence here comes as a complete surprise to me. As do the set ups you have here — I didn’t expect it to be quite so...

(He goes to inspect laboratory.)

FRANK. Sophisticated — Dr. Scott? Or should I say Dr. You Scott?

BRAD. What exactly are you implying?

SCOTTY. They didn’t prove anything.

Ah — this machine here...

BRAD. What do you think it is, Doc?

SCOTTY. At this precise moment it’s hard to tell — but it seems to be made of a metal that is not of this earth... I would say it was from another planet.

(JANET and ROCKY are revealed in lab.)

(The following dialogue should be repeated exactly the same each time.)

JANET. Brad?

SCOTTY. Janet!

FRANK. Rocky!

JANET. Dr. Scott! Brad!

SCOTTY. Janet!

FRANK. Rocky!

JANET. Dr. Scott!

FRANK. Oh Rocky, Oh Rocky!

ROCKY. Fuss off!

FRANK. Listen — I made him and I can break him just as easily. I’ll pull his plug out.

SCOTTY. I suppose you intend to do with us as you did for Eddie,

PHANTOMS. Shhh!

COLUMBIA. Eddie!

MAGENTA & RIFF RAPP. Soap!

BRAD. Eddie — I’ve seen him, he looks terrible.

PHANTOMS. Shhh!

FRANK. What do you know of Eddie, Dr. Scott?

SCOTTY. I happen to know a great deal about a lot of things — you see Eddie happens to be my niece.

BRAD. Dr. Scott!

SCOTTY. Yes, Brad — my niece’s boy, I knew he was in with a bad crowd, but I was wrong then I imagined...
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

BRAD. Tell them, Doc.

[Song: "TODDIE'S TROUBLE"]

SCOTTY.
FROM THE DAY HE WAS BORN, HE WAS TROUBLE
HE WAS THE THORN IN HIS MOTHER'S SIDE
SHE CRIED IN PAIN

NARRATOR.
BUT HE NEVER CAUSED HER NOTHING BUT PAIN

SCOTTY.
HE LEFT HOME THE DAY SHE DIED A BLOCK TILL
FROM THE DAY SHE WAS GONE
ALL HE WANTED
WAS A ROCKIN' ROLL FORN AND A MOTOR BIKE
SHOOTIN' UP JUNK

NARRATOR.
HE WAS A LOW DOWN CHEAP LITTLE PUNK

SCOTTY.
TAKING EVERYONE FOR A RIDE

ALL.
WHEN TODDIE SAID HE DIDN'T LIKE HIS TEDDY
YOU KNEW HE WAS A NO-GOOD KID
BUT WHEN HE THREATENED YOUR LIFE
WITH A SWITCH BLADE KNIFE

FRANK.
WHAT A GUY

COLUMBIA.
MADE YOU CRY

SCOTTY.
AND I DID

COLUMBIA.
EVERYBODY SHOVED HIM
I VERY NEARLY LOVED HIM
I SAY HEY LISTEN TO ME
STAY SANE INSIDE INSANITY
BUT HE LOCKED THE DOOR AND THROW AWAY THE KEY

SCOTTY,
BUT HE MUST HAVE BEEN DRAWN INTO SOMETHING
MAKING HIM WARN ME IN A NOTE WHICH READ

ALL
WHAT'S IT SAY, WHAT'S IT SAY?

SCOTTY
I'M OUT OF MY MIND

NARRATOR
HURRY OR I MAY BE DEAD

SCOTTY
THEY MUSTN'T CARRY OUT THEIR EVIL DEEDS

ALL
WHEN EDDIE SAID HE DIDN'T LIKE HIS TEDDY
YOU KNEW HE WAS A NO GOOD KID
BUT WHEN HE THREATENED YOUR LIFE
WITH A SWITCH BLADE KNIFE

WHEN EDDIE SAID HE DIDN'T LIKE HIS TEDDY
YOU KNEW HE WAS A NO GOOD KID
BUT WHEN HE THREATENED YOUR LIFE
WITH A SWITCH BLADE KNIFE

FRANK
WHAT A GUY

SCOTTY
WHAT A GUY

COLUMBIA
AND I DID

ALL
BY HER KEY

FRANK
WHAT A GUY
SCOTTY, MAKES YOU CRY
COLUMBIA, AND I DID
ALL, HEY HEY HEY
FRANK, WHAT A GUY
SCOTTY, MAKES YOU CRY
COLUMBIA, AND I DID
ALL, YEAH YEAH YEAH
FRANK, WHAT A GUY
COLUMBIA, MAKES YOU CRY
SCOTTY, AND SHE DID
ALL, YES SHE DID
SCOTTY & COLUMBIA, AND WE DID
ALL, YES WE DID
EDDIE

FRANK, Say a prayer for little, I just decapitated him. (He pulls out a
bag of blood and gives it to Brad in his bag.
BRAD, Why you...
FRANK. *(Kneels a switch.)* There, that should restrain you all.

MAGENTA. *[To the gang]* I'll put him down the waste disposal.

FRANK. Clever girl.

JANET. My feet — there's something wrong with my feet.

SCOTTY. My whiskers! My God! I think I moved my whiskers.

BRAD. It's us if we're going to staghunt.

FRANK. You see, to quake with fear you tiny feet — O.K., it's筌 prisoners — Riff Raff set the sonic transducer on program 6; assume all levels at zero.

MAGENTA. Relax.

SCOTTY. You won't find much people quite the easy mark that you imagine — this mode transducer! It is I suppose some type of audio vibratory pleuromechanical transport device?

FRANK. You'd better believe it, baby.

BRAD. You need... ?

SCOTTY. Yes, Brad — it's something we ourselves have been working on. But we note our friend here has found a way of perfecting it — a device that is capable of breaking down the solid matter and then projecting it through space and who knows, perhaps even time itself?

JANET. You mean he's going to send us to another planet?

[Song: "PLANET SCHMANET... WISE UP JANET WEISS"]

FRANK.

PLANET-SCHMANET JANET

TELL YOU ONCE

DON'T TELL YOU TWICE

YOU'D BETER WISE UP JANET WEISS

Y'APPY HIR

DON'T TASTE TOO NICE

YOU'D BETER WISE UP JANET WEISS

I'VE LAD THE SEED

IT SHOULD BE ALL YOU NEED

YOU'RE AS SENSUAL

AS A PENCIL

WOUND UP LIKE AN 'E' OR FIRST STRING

WHEN WE MADE IT

DID YA HEAR A BELL RING?
Y'GET A BLOCK
TAKE MY ADVICE
YOU'D BETTER WISE UP - JANET WHISS

THE TRANSLATOR
WILL REDUCE YAM
IT'S SOMETHING YOU'LL GET USED TO
A MENTAL MIND-FUCK CAN BE NICE

YOU'D BETTER WISE UP - JANET WHISS
YOU'D BETTER WISE UP
BUILD YOUR THINGS UP
YOU'D BETTER WISE UP

NARRATOR
AND THEN SHE CRYS OUT

JANET
STOP!

FRANK
DON'T GET HOT AND FLUSTERED
USE A BIT OF MUSTARD

(FRANK signals MAGENTA who pulls switch and relaying there on KIFF
KIFF expels those. COLUMBIA takes there off stage)

M.L.
YOU'RE A HOT DOG
BUT YOU'D BETTER NOT TRY TO HURT HER
FRANK FLuster

(BRIDE is taken off by COLUMBIA)

YOU'RE A HOT DOG
BUT YOU'D BETTER NOT TRY TO HURT HER
FRANK FLuster

(SCOTTY is taken off)

YOU'RE A HOT DOG
BUT YOU'D BETTER NOT TRY TO HURT HER
FRANK FLuster

(JANET and ROCKY are taken off)
YOU'RE A HOT DOG
BUT YOU'D BETTER NOT TRY TO HURT HER
FRANK FURTER

MAGENTA, (On her own.)
YOU'RE A HOT DOG
BUT YOU'D BETTER NOT TRY TO HURT HER
FRANK FURTER

FRANK.
MAGENTA, RELAX
YOU'RE A HOT DOG
BUT YOU'D BETTER NOT TRY TO HURT HER
FRANK FURTER

(ROCKY RAFF spray her. She stirs dramatically.)

FRANK. Columbia -- the mission is in a molecular state somewhere between entrance and exit. When they're pulled themselves together -- see that they are prepared for the floorshow.

(COLUMBIA figur.)

COLUMBIA. My God! I can't take any more of this. First you dish me for Eddie and then you show him off like an old sweatshirt for Rocky. You chew people up and then you spit them out again. I loved you, do you hear? I loved you, and what did I get? I fell you a big fat nothing. You're like a sponge, you turn, take, take and drain others of their affection. Well, I've had it, I'm out of here, and I mean. (ROCKY RAFF sprays her.) Oh wow -- I dig that -- it's wicked, it's a gas -- I'm gonna go up, man -- it's like a trip -- ah, wow, my God -- freak out baby -- dig you later.

(One exit.)

FRANK. It's not easy having a good time -- even spelling makes my face ache -- and my children turn on me -- Rocky's behaving just as Eddie did -- maybe I made a mistake in splitting his beans between the two of them.

MAGENTA. When do we return to Transylvania? -- I grow weary of this world.

FRANK. MAGENTA I am indeed grateful to both you and your brother Riff Raff -- you have both served me well -- loyally such as yours must be rewarded, and you will discover that when the moon takes me, I can be quite generous.
MAGENTA: I ask for nothing.
FRANK: And you shall receive it in abundance — even — our guests will be growing restless.

(Frank exits)

(Magenta and Riff Raff crosswalk, dancing)

(Narrator)

Look at one another — they make an extraordinary couple.

(Narrator) And so, by some extraordinary coincidence — fate it seems — had decided that Riff and Frank should keep that appointment with their friend Dr. Everett Scott. But it was to be in a situation which none of them could have possibly foreseen — And, just a few hours after announcing their engagement Riff and Frank had both tasked forlorn.

(Enter Some Tea)

(Some Tea enters singly through stage curtain — wearing black stockings and suspenders and cocked whip, and finally they become a chorus line)

[Song: "FLOORSHOW ROSE TINTS MY WORLD"]

COLUMBIA:

IT WAS GREAT
WHEN IT ALL BEGAN
I WAS A REGULAR FRANKY FAN
BUT IT WAS OVER WHEN HE HAD THE PLAN
TO START WORKING ON A MUSCLE-MAN
NOW THE ONLY THING THAT GIVES ME HOPE
IS MY LOVE OF A CERTAIN JOE
ROSE TINTS MY WORLD KEEPS ME SAFE FROM MY TROUBLE AND PAIN

ROCKY:
I'M JUST SEVEN HOURS OLD,
TRULY BEAUTIFUL TO BEHOLD,
AND SOMEBODY SHOULD BE TOLD
MY LURED HAINT BEEN CONTROLLED
NOW THE ONLY THING I'VE COME TO TRUST
IS AN ORGASMIC RUSH OF LUST
ROSE TENTS MY WORLD KEEPS ME
SAFE FROM MY TERRORS AND PAIN

BRAD
IT'S BEYOND ME
HELP ME MOTHER
I'LL BE GOOD YOU'LL SEE
TAKE THIS DREAM AWAY
WHAT'S THIS, LET'S SEE
I FEEL SEXY
WHAT'S COME OVER ME
HERE IT COMES AGAIN

JANET
I FEEL RELEASED
BAD TIMES DISMANTLED
MY CONFIDENCE HAS INCREASED
REALITY IS HERE
THE GAME HAS BEEN DISMANTLED
MY MIND HAS BEEN EXPANDED
IT'S A GAS THAT FRANK'S LANDED
HE JUST IS SO SINCERE

(Road plate forward)
(phantom enter in catlike creature)
(Frank make spectacular entrance)

FRANK
WHATSOEVER HAPPENED TO PAY WARY
THAT DELICATE EATEN DRAPED FRAME
AS IT CLUNG TO HER THIGH
HOW I STARTED TO CRY
FOR I WANTED TO BE DRESSED JUST THE SAME

GIVE YOURSELF OVER TO ABSOLUTE PLEASURE
SWIM THE WARM WATERS OF INNOCENT THE FLESH
EROTIC NIGHTMARES BEYOND ANY MEASURE
AND DREAMS, DREAMS TO TREASURE FOREVER-
CAN'T YOU JUST SEE IT
WHOA WHOA WHOA
(sobbing) Don't dream it - be it

(Door)
ALL. (Sang)
DON'T DREAM IT—BE IT

(Don't all come to-gether i-in-the and fall-in-and-get-er-each other, FRANK in the
center.)

DON'T DREAM IT—BE IT
DON'T DREAM IT—BE IT
DON'T DREAM IT—BE IT
DON'T DREAM IT—BE IT
DON'T DREAM IT—BE IT

(SCOTTY enters: speaks following over last 2 char-acters above)

SCOTTY
Hiya. We've got to get out of here.
Before the dawn break-s out 
We've got to be strong and try to ring on Oor gay victor-y will snap
And my life will be lived

(SCOTTY reveals stockings and high heels.)

(Fsing)

FOR THE THILLS

BRAD.
IT'S BEYOND ME
HELP ME MOTHER

JANET.
GODLESS LILLY ST. CYR

FRANK.
MY MY MY MY MY MY MY
MY MY MY MY MY MY MY

(They all form char detached.)
I'M A WILD AND UNTAMED THING
I'M A BEER WITH A DEADLY STING
GET A HIT AND YOUR MIND GOES RING
YOUR HEART'S LITTLE THUMP
AND YOUR BLOOD WILL SING
SO LET THE PARTY AND THE SOUNDS ROCK ON
GONNA SHAKE IT TILL THE LIFE HAS GONE
ROSE TINT MY WORLD
KEEP ME SAFE FROM MY TROUBLE AND PAIN

ALL
WE'RE A WILD AND UNTAMED THING
WE ARE BEES WITH A DEADLY STING
GET A HIT AND YOUR MIND GOES RING
YOUR HEART'S LITTLE THUMP
AND YOUR BLOOD WILL SING
SO LET THE PARTY AND THE SOUNDS ROCK ON
GONNA SHAKE IT TILL THE LIFE HAS GONE
ROSE TINT MY WORLD
KEEP ME SAFE FROM MY TROUBLE AND PAIN

(Ref. RAP) and MAGENTA enter dressed in surreptitious nautical costume.

RAP: MAFIA
FRANK N' FURTER
IT'S ALL OVER
YOUR MISSION IS A FAILURE
YOUR LIFE STYLES TOO EXTREME
I'M YOUR NEW COMMANDER
YOU NOW ARE MY PRISONER
WE RETURN TO TRANSYLVANIA
PREPARE THE TRANSY BEAM

(End song)
(All three)

FRANK. Well - I can explain.

[Song: "I'M GOING HOME"]

(FRANK arranges stage for next number.)

FRANK
ON THE DAY I WENT AWAY

ALL
GOODBYE

FRANK
WAS ALL I HAD TO SAY

ALL
NOW I

FRANK
WANT TO COME AGAIN AND STAY

ALL
OH MY MY

FRANK
SMILE AND THAT WILL MEAN I MAY

I'VE SEEN BLUE SKIES
THROUGH THE TEARS IN MY EYES
AND I REALIZE I'M GOING HOME

ALL
I'M GOING HOME

FRANK
EVERYWHERE IT'S BEEN THE SAME

ALL
FEELING

FRANK.
LIKE I'M OUTSIDE IN THE RAIN
MAGENTA. How sentimental.

RIFF RAFF. And also pretentious of you — you see when I said "we" were to remain only to Magenta and myself — I'm sorry however if you found my words misleading — you see you are to remain here — in spirit anyway.

(SCOTTY produces a ray gun.)

SCOTTY. Great heavens — that's a louse.

RIFF RAFF. Yes, Dr. Scott, a louse capable of emitting a bane of pure will-o'-wisp.

BRAH. You mean you're going to kill him? — What's his crime?

FRANK. Oh Brad.

SCOTTY. You saw what had become of Eddie — Society must be protected.

RIFF RAFF. Exactly, Dr. Scott — Now Frank-o-Furter, your time has come — say goodbye to all this — and hello to oblivion.

FRANK. Do your worst — in favor of...

COLUMBIA. No! No!

(COLUMBIA runs to shield FRANK, she id n't.)
FRANK. Did you do this to me? (COLUMBIA nods.) Silly boy.

(COLUMBIA dies.)

(ROCKY is killed—he dies slowly.)

(ROCKY is killed—RIFF slaps to hit him numerous times as ROCKY

convinces to avenge FRANK's death.)

BRAD. Good God.

RIFF RAFF. Yes.

JANET. You've killed them.

MAGENTA. I thought you liked them—they liked you.

RIFF RAFF. (Screaming.) They didn't love me—they never liked me.

You saw the way things were—the way they were going.

SCOTTY. You did right. (RIFF RAFF points gun at SCOTTY.) Oh shit.

RIFF RAFF. A decision has to be made.

SCOTTY. You're O.K. by me.

RIFF RAFF. Dr. Scott, I'm sorry about your nephew.

SCOTTY. Yes — Perhaps it's for the best.

RIFF RAFF.

You should have seen, Dr. Scott.

While it was still possible.

We are about to beam the entire house

Back to the planet of Transsexual

MAGENTA. To the galaxy of Transylvania.

RIFF RAFF. Go now.

(BRAD, JANET and DR. SCOTT exit.)

SCOTTY. (As they leave.) Goodnight, Brad.

RIFF RAFF. Our noble

mission is almost completed.

At dawn, we shall return to the Moon and
dance once more to your dark delight,
to take that step... to the RIGHT.

(They do so.)

RIFF RAFF. But it's too short.

PHANTOMS. That really saves you trouble.

(They prepare to leave.)

MAGENTA. And our world will do the Time Warp again.
RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

RIFF RAFF. Activates the insatiable crowd.

(Departure. Blackout.)
(Lights up on rowdiness of ladies.)
(BRAD found in spotlight.)

[Song: "SUPER HEROES"]

BRAD.
I'VE DONE A LOT
GOOD KNOWS I'VE TRIED
TO TELL THE TRUTH
I'VE EVEN LIED
BUT ALL I KNOW
IS DOWN INSIDE

PHANTOMS.
I'M BLEEDING

(JANET enters.)

JANET
AND SUPER HEROES
COME TO FEAST
TO TASTE THE FLESH
NOT YET DECEASED
AND ALL I KNOW
IS STILL THE BEAST

PHANTOMS.
IS FEEDING

MICH LIEH

(Voice from - Chorus)
(BRAD and JANET left in shadowy spotlight.)

NARRATOR.
AND CRAWLING ON THE PLANET'S FACE
SOME INSECTS CALLED THE HUMAN BE-
LOST IN TIME
AND LOST IN SPACE

PHANTOMS.
AND MEANING
52 RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

(Ring ends)
(Blackout)

PROLOGUE

Pretty: "SCIENCE FICTION DOUBLE FEATURE!"

USHERETTE

SCIENCE FICTION – DOUBLE FEATURE
FRANK HAS BUILT AND LOST HIS CREATURE
DARKNESS HAS CONQUERED BRAD AND JANET
THE SERVANTS GONE TO A DISTANT PLANET
OH – AT THE LATE NIGHT DOUBLE FEATURE
PICTURE SHOW – I WANT TO GO – OH –
TO THE LATE NIGHT DOUBLE FEATURE PICTURE SHOW

(MR. BASSMAN’s voice)

DO LING DO LING

THE END

(Blackout)
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