

## *Cos'è una Audience Participation Guide*

Innumerevoli persone, messe al corrente della mia passione (patologica probabilmente) per il “Rocky Horror (Picture) Show”, mi chiedono con occhi sgranati quale divertimento possa esserci nel rivedere centinaia di volte lo stesso spettacolo.

(Ad oggi ho perso il conto delle volte al Mexico, circa 90 volte a teatro ed un centinaio circa in videocassetta; senza contare le svariate produzioni amatoriali, i concerti e quant'altro).

La risposta è semplice: il RHPS cambia di volta in volta, a seconda del pubblico presente in sala, quindi non è mai uguale alla volta precedente. In sostanza, se il pubblico è sufficientemente motivato e fantasioso è come assistere ad uno spettacolo diverso ogni settimana. Si balla, si canta...tutto è lecito, anche (soprattutto!!) arrivare a teatro con addosso solo biancheria intima, calze a rete e tacchi alti. Un bel modo per scaricare lo stress di una settimana di lavoro, no?

Certo, da qualche parte bisogna imparare come fare per interagire con lo show in modo adeguato. Il metodo di apprendimento più classico è in genere il ‘passaparola’, ovvero i transylvani più navigati insegnano cosa fare e cosa dire ai ‘Vergini’. Quando però questo non è possibile, vuoi per la lontananza (purtroppo il Cinema Mexico è unico in Italia!) vuoi per la mancanza di assiduità nelle presenze (sfortunatamente nell'ultimo periodo abbiamo assistito ad un ricambio di pubblico quasi totale, lo ‘zoccolo duro’ del venerdì sera ha lasciato il posto ad un'orda di Vergini ignari ed impreparati), subentra l' Audience Participation Guide.

La definizione di Audience Participation Guide a mio avviso più corretta, è stata scritta da Ivan Brunello, ed è più o meno un sunto di quanto ha scritto in proposito il grande (in tutti i sensi) Sal Piro. La riporto qui di seguito.

*“Una APG (Audience Participation Guide) è una guida che contiene tutte le informazioni necessarie al pubblico per partecipare attivamente ad uno spettacolo.*

*Normalmente, l'unica cosa che deve fare il pubblico è infatti applaudire, e non è (di solito) necessaria una guida. In taluni spettacoli, come quello qui riportato, il pubblico deve interagire in maniera più intensa ed articolata con lo spettacolo, seguendo determinate indicazioni.*

*In questo caso specifico, l'APG contiene il copione del film, le battute più comuni (ma alcune cambiano di volta in volta), il materiale necessario (e quello permesso, come spiegato in seguito), e la componente gestuale che il pubblico è vivamente invitato ad utilizzare.”*

La APG che avete fra le mani in questo momento, è stata redatta dalla sottoscritta prendendo come base quella preparata dal suddetto Ivan ed apportando alcune correzioni ed alcuni tagli. Nell'APG di Ivan infatti compaiono un'infinità di battute americane o inglesi (peraltro alcune delle quali molto divertenti) che qui in Italia non vengono mai utilizzate. Per comodità e per non rischiare di creare confusione, le ho tolte o sostituite con altre più semplici o più usate. Per esercitarsi in vista dell'inizio della ‘nuova stagione’, può essere utile ascoltare (seguendo il copione) il CD “The Rocky Horror Picture Show Audience Par-ti-ci-SAY IT!-pation Version” che potete trovare con discreta facilità nei grandi negozi di dischi (tipo Messaggerie Musicali, Ricordi o Virgin Megastore). Naturalmente le battute del CD sono in molti casi differenti dalle nostre, ma aiutano a capire come funziona l'interazione.

So che può sembrare un po' complicato, ma 'It's something you'll get used to'.

## ***Informazioni Generali (come leggere la guida)***

Le battute del pubblico sono incluse tra parentesi e scritte in corsivo fra virgolette. (Ad esempio: “*Asshole!!*”) Il testo tra virgolette deve essere gridato.

Le frasi che trovate fra parentesi ma non in corsivo e senza virgolette NON devono essere gridate, (sono soltanto istruzioni per il pubblico o spiegazioni di ciò che sta succedendo). L'istruzione ‘invece’ significa che la battuta seguente deve essere gridata in contemporanea (e non in risposta) ad una battuta del film. (Ad esempio: durante “SCIENCE FICTION” è d’uso urlare ‘Rocky Horror’ anziché ‘Double feature’, in modo che la frase finale risulti ‘To the late night Rocky Horror Picture Show...’ Chiaro?) Sarebbe bellissimo se anche qui in Italia (come in tutti gli altri Paesi del Globo) riuscissimo a celebrare il RHPS nel modo più classico, ovvero presentandoci ogni settimana (non solo a carnevale!) al cinema (o a teatro) vestiti come i personaggi del nostro film culto. Non vergognatevi! Travestirsi è divertentissimo!

Siate buoni, i giornali si mettono sulla testa quando Brad e Janet scendono dall’auto, non mezz’ora prima! (Non piove in macchina!) Lo stesso vale per l’acqua: non abbiate fretta di cominciare a spruzzare i vostri vicini, aspettate il momento giusto.

Il copione teatrale presenta numerosi punti di distacco da quello cinematografico, quindi se vi trovate per la prima volta ad assistere ad una rappresentazione ‘live’ della nostra ossessione preferita in un teatro, il consiglio migliore è sicuramente quello di stare zitti. (Tanto per evitare di disturbare gli attori sul palco e di fare inutili figure di merda.) Dalla seconda volta in poi sarete sicuramente già in grado di utilizzare al meglio le differenti battute che vengono utilizzate nella versione ‘on stage’ (che sono in numero sensibilmente inferiore a quelle cinematografiche)

Qua e là, all’interno di questa APG, troverete delle note riguardanti lo show teatrale. Utilizzatele come preferite.

Alcune battute sono ripetute moltissime volte durante il film:

- Ogni volta che Brad compare, l'appellativo 'Asshole!' (Rottinculo) è d’obbligo.
- Analogamente, per Janet si usa ripetere 'Weiss!' con le esse finali molto 'sibilanti' All’estero – e spesso a teatro - usano la parola ‘Slut!’ (Troia)
- Al Dr. Scott non è raro dire 'suck my cock!' (succhiarmi il cazzo) anche se ha ormai preso piede il più fulmineo ‘UH!’ inizialmente usato solo a teatro.
- Al Mexico non l’ho mai visto né sentito fare (dunque perché non incominciare?) ma a teatro è d’uso urlare ‘SHHH!’ ogni volta che viene nominato Eddie.

Per informazioni sulle proiezioni al Cinema Mexico contattate direttamente la biglietteria 02/48951802 o consultate il sito [www.cinemamexico.it](http://www.cinemamexico.it)

Per informazioni sul Tour teatrale tenete costantemente d’occhio il sito del nostro fan club o la nostra mailing list <http://it.groups.yahoo.com/group/rockyhorroritallianfans/>

Ed ora... Let there be lips!

**Don’t dream it... BE IT!!!!**

Simona Marletti

## *Alcune piccole regole di “Etichetta”*

La differenza fra un vero Rocky fan e qualcuno capitato al cinema o a teatro soltanto per fare casino, è individuabile a prima vista dal modo in cui la persona si comporta.

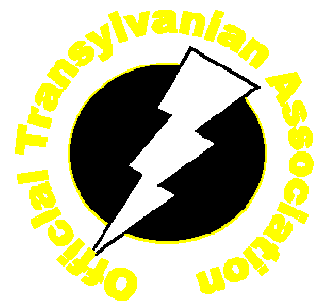
Tirare il riso, l’acqua, il giornali, ecc. è parte integrante del divertimento. Il che non vuol dire che si è autorizzati ad essere maleducati o violenti. Facciamo attenzione quindi a non rovinare il trucco o il costume di qualcuno e a non arrecare danni al locale.

Il riso, l’acqua, e tutti gli altri oggetti qui di seguito riportati, vanno tirati **SEMPRE** sui presenti in platea ed assolutamente **MAI** sul palco. Gli attori (professionisti o dilettanti che siano) vanno rispettati. Potrebbero distrarsi, scivolare o farsi male per causa nostra.

Non è carino prendere in giro chi decide di recarsi al cinema mascherato e travestito. Soprattutto se il suo costume non è perfetto. Probabilmente lo sta facendo con il cuore, ed è quello che conta. Sono talmente in pochi quelli che hanno il coraggio di farlo! Sentirsi deriso lo scoraggerà dal travestirsi ancora in futuro.

Se fai parte di una compagnia amatoriale che rappresenta il RHPS, non essere geloso di chi si presenta allo spettacolo vestito come il personaggio che tu interpreti. Ricorda che né il film, né i personaggi sono di tua proprietà privata.

Se dei transylvani stranieri o provenienti da altre regioni vengono ad assistere allo show nella nostra città, non cerchiamo di zittirli. Prendiamo in considerazione il fatto che potrebbero essere abituati ad interagire con battute differenti rispetto a quelle che usiamo di solito. Chissà, potremmo scoprirne di nuove, anche più divertenti delle nostre.



## *Official Prop List*

**Questa è la lista base degli oggetti necessari - e delle relative istruzioni per l'uso - per l'interazione con The Rocky Horror Picture Show. Naturalmente le istruzioni qui di seguito riportate potrebbero variare considerevolmente, a seconda delle regole e dei divieti vigenti nei teatri o nei cinema in cui lo show viene di volta in volta rappresentato.**

**RISO** – La prima scena del film si svolge al matrimonio di Ralph Hapshatt e Betty Monroe. Appena gli sposini escono dalla chiesa, viene lanciato il riso, sia dagli attori nel film che dal pubblico in sala. A teatro gli sposini non si vedono. La prima scena si apre con Brad e Janet (testimoni degli sposi) che si allontanano dalla chiesa dopo il matrimonio. Si sentono però ugualmente le campane a festa quindi il riso lo si lancia ugualmente.

**LETTERE J, A, N, E, T** - (bisogna però occupare la prima fila, ossia dormire al teatro dalla sera prima!) Vanno alzate sopra la testa, in modo che tutti le vedano, una per volta, quando Brad, durante "Damn it! Janet" fa lo spelling del nome della fidanzata.

**QUOTIDIANO** – Durante un temporale, Brad e Janet sono costretti ad abbandonare l'auto a causa di una gomma a terra. Mentre procedono a piedi verso un castello che hanno visto "più indietro", Janet si mette un quotidiano (nel film il Plain Dealer) sulla testa. Dovreste fare altrettanto.

**N.B.** Il giornale va messo in testa quando Brad e Janet scendono dall'auto. Non mezz'ora prima....**NON PIOVE IN MACCHINA!!!**

**PISTOLE AD ACQUA** – Permettono di simulare in modo efficace e sicuro il temporale che imperversa sulla scena.

Si spera che abbiate letto il passaggio precedente e che abbiate preso le necessarie, conseguenti, precauzioni.

**N.B.** Sparate al di sopra delle teste degli spettatori, in modo che l'acqua ricada "a pioggia", non è carino colpirli in piena faccia!

**LUCI** – Durante la canzone "Over at the Frankenstein Place", il verso "...there's a light" dà il via all'accensione delle luci (torce o accendini o qualsiasi altra cosa abbiate a disposizione). Le luci vanno poi spente quando la canzone arriva a "...in the darkness". Occhio a non incendiare i giornali di chi vi sta intorno!

**GUANTI DA CHIRURGO** – (a teatro vengono usati più spesso quelli per lavare i piatti). Frank ha l'abitudine di farli schioccare intorno ai polsi quando li indossa durante il proprio delirante discorso sulla creazione di Rocky. Il pubblico dovrebbe avere il tempismo perfetto di farli schioccare nello stesso istante, per amplificare l'effetto.

**PARTY MAKERS** – (Solo per il film. A teatro ci si limita ad uno scrosciante ed estatico applauso). Trombette, fischiotti, maracas o quant'altro si possa usare per fare rumore alle feste e/o a Capodanno. Dopo che Frank finisce il sopra-citato discorso, i Transylvani lo celebrano facendo rumore ed applaudendo.

**CORIANDOLI** – (E non CONFETTI, com'è stato tradotto sul DVD ufficiale del 25°!!! I confetti sono buoni, fanno un gran male se te li tirano in faccia!!!)

Al pari del riso, vanno tirati per festeggiare gli sposi, questa volta quando Frank sposa Rocky.

**CARTA IGIENICA** – Se la riuscite a reperire è preferibile la marca Scott (ma nessuno noterà la differenza se ne scegliete un tipo più economico e di facile reperibilità). Ci sono due correnti di pensiero, seguite quella che preferite. Alcuni preferiscono lanciarla (possibilmente non un rotolo intero per volta!!) nel momento in cui Frank toglie le bende a Rocky. Altri (gli anglosassoni soprattutto) usano lanciarla all'arrivo del Dott. Scott.

**CAPPELLINO** – (in cartoncino, di quelli carnevaleschi), Quasi tutti i Transylvani ne indossano uno e Frank se lo mette durante la cena. Potreste imitarli...ma solo se state guardando il film.

**CAMPANELLINO** – Quando Frank chiede a Janet "Did you hear the bell ring?" durante la canzone "Planet Schmanet", volendo si può suonare la propria campanella in risposta.

**CARTE DA GIOCO** – o qualsiasi altro tipo di carta. Quando durante "I'm going Home" Frank arriva al verso "...cards for sorrow, cards for pain" il pubblico le lancia in aria. E' consigliabile non usare carte di credito! (O se lo fate, forniteci anche il pin-code!!)

*("A long long time ago, in a galaxy far, far away, God said: 'Let there be lips,' and there were. And they were good.")*

## SCIENCE FICTION/DOUBLE FEATURE

LIPS: Michael Rennie was ill The Day the Earth Stood Still  
But he told us (*"What?"*) where we stand. (*"On our feet"*)  
And Flash Gordon was there  
In silver underwear, (*"It was gold!"*)  
Claude Rains was the Invisible Man. (*"Who's Claude Rains?"*)  
Then something went wrong for Fay Wray and King Kong;  
They got caught in a celluloid jam. (*"Yeah jam!"*)  
Then at a deadly pace  
It came from... (*"Where ?"*)  
Outer Space. (*"Thank you"*)  
And this is how the message ran:

CHORUS: Science fiction, (*"Uh. uh, uh..."*) double feature (*"Bau, bau, bau..."*)  
Doctor X (*"Sex! Sex! Sex!"*) will build a creature.  
See androids fighting (*"Uh. uh, uh..."*) Brad and Janet (*"Bau, bau, bau..."*)  
Anne Francis stars in Forbidden Planet  
Oh Oh Oh Oh Oh  
At the late night, double feature(*Invece: "Rocky Horror" Oppure: "Fuck your teacher!"*), picture show.

LIPS: I knew Leo G. Carrol was (*"fucking"*) over a barrel  
When Tarantula took to the hills (*"Lick it!"*)  
And I really got hot when I saw Jeanette Scott  
Fight a triffid that spits poison and kills. (*"Yeah kills!"*)  
Dana Andrews said Prunes gave him the runes (*Invece: "the shits"*)  
And passing them used lots of skills(*"And toilette paper"*)  
But When Worlds Collide, (*"BOOM!"*)  
Said George Powell to his bride,  
"I'm gonna give you some terrible thrills," (*Invece: "some sex and some thrills"*)  
Like a...

CHORUS: Science fiction, double feature  
Doctor X (*"Sex! Sex!, Sex!"*) will build a creature.  
See androids fighting (*"Uh. uh, uh..."*) Brad and Janet (*"Bau, bau, bau..."*)  
Anne Francis stars in Forbidden Planet  
Oh Oh Oh Oh Oh  
At the late night, double feature(*Invece: "Rocky Horror" Oppure: "Fuck your teacher!"*), picture show.  
I wanna go!  
Oh Oh Oh  
To the late night, double feature (*Invece: "Rocky Horror" Oppure: "Fuck your teacher!"*), picture show.  
By RKO,

Oh Oh Oh

To the late night, double feature, picture show.

In the back row, (Alzarsi, compiere un mezzo giro ed indicare il fondo *"Fuck the back rows!"* Se per caso vi trovaste nelle ultime file la battuta è, ovviamente, inversa: *"Fuck the front rows!"*)

Oh Oh Oh

To the late night, double feature (Invece: *"Rocky Horror"* Oppure: *"Fuck your teacher!"*), picture show.

(le labbra scompaiono in un'immagine di una croce)

DENTONIAN: Here they come!

(I Dentoniani applaudono e TIRANO IL RISO, il pubblico ANCHE!!!)

FOTOGRAFO: Let's get a picture. Close together now.

The folks and then the grandparents. Just of the close family.

Ahhh, hold that. Beautiful. And... (scatta la foto)

DENTONIAN: Congratulations.

RALPH: (a Brad) Well, I guess we finally did it, huh.

BRAD: I don't think there's any doubt about that. You and Betty have been almost inseparable since you met in Dr. Scott's Refresher class.

RALPH: Well to tell you the truth, Brad, That's the only reason I showed up in the first place. (ridacchia)

BETTY: O.K. you guys, this is it. (tutte le ragazze gridano)

RALPH: Well Betty's going to throw the bouquet.

JANET: (prende il bouquet) (*"Hey Janet, do you have syph?"*) I got it! I got it!

RALPH: Hey big fella (*"How would you know?"*), looks like it could be your turn next, eh?

BRAD: Who knows?

RALPH: Well, so long, see you Brad. (*"See you sucker"*) Guess we better get going now Betty. Come on, hop in. (*"Think about it asshole!"*)

(Brad batte sulla macchina due volte. Gli Hapshatt se ne vanno)

(Una scritta dice "Be just and fear not")

JANET: Oh Brad, wasn't it wonderful? (*"No!"*)

Wasn't Betty radiantly beautiful? (*"No!"*)

I can't believe it. An hour ago she was just plain old Betty Monroe, and now... (*"now she's a slut"*)

now she's Mrs. Ralph Hapshatt. (*"Ape-SHIT"*)

BRAD: Yes Janet, Ralph is a lucky guy. (*"No he's not, she's got syph"*)

DENTONIAN: I always cry at weddings. (*"So do I, honey"*)

BRAD: Everyone knows that Betty is a wonderful little cook.  
(*"Yeah, a wonderful little cock-sucker!"*)

JANET: Yes. (*"Yes Denton! Home of the happiness"*)

BRAD: Why Ralph himself, he'll be up for a promotion in a year or two.  
(*"If he doesn't get busted first"*)

JANET: Yes.

#### DAMMIT JANET

BRAD: Hey Janet. (*"Sit on my face and wiggle"*)

JANET: Yes Brad?

BRAD: I've got something to say (*"Say it!"*)

JANET: Uh huh.

BRAD: I really love the (*"Starts with an S...Sk...Sk...Sk...Sk"*)  
skillful way... (*"what a fucking genius"*)  
you beat the other girls... (*"With whips and chains"*)  
to the bride's bouquet. (*"And that too..."*)

JANET: Oh Brad.

BRAD: The river was deep but I swam it (*"Janet"*)  
The future is ours so let's plan it. (*"Janet"*)  
So please don't tell me to can it. (*"Janet"*)  
I've one thing to say and that's Dammit, Janet I love you.

The road was long but I ran it (*"Janet"*)  
There's a fire in my heart and you fan it (*"Janet"*)  
If there's one fool for you then I am it. (*"Janet"*)  
I've one thing to say and that's Dammit, Janet I love you.

Here's a ring to prove that I'm no joker.  
There's three ways that love can grow (*"Sex, drugs and rock and roll"*)  
That's good, bad, or mediocre.



Oh J-A-N-E-T

*(Il pubblico della prima fila solleva le LETTERE J-A-N-E-T)*

I love you so.

JANET: Oh, it's nicer than Betty Monroe had. *("Oh Brad")*

Now we're engaged and I'm so glad *("Oh Brad")*

That you met Mom and you know Dad. *("Oh Brad")*

I've one thing to say and that's Brad, I'm mad, for you too.

Oh Brad...

BRAD: Oh... dammit. *(invece "Oh... shit")*

JANET: I'm mad...

BRAD: Oh... Janet. *(invece "Oh... shit")*

JANET: ...for you.

BRAD: I love you too.

BRAD & JANET: There's one thing left to do - ah - oo.

BRAD: And that's go see the man who began it. *("Janet")*

When we met in his science exam-it *("Janet")*

Made me give you the eye and then panic *(Invece: "Made me piss in my pants and then panic")*  
*("Janet")*

Now I've one thing to say and that's Dammit, Janet, I love you.

Dammit, Janet.

JANET: Oh Brad, I'm mad.

BRAD: Dammit, Janet.

BRAD & JANET: I love you.

*("the man you're about to see has NO FUCKING NECK!")*

*(Quando il narratore appare sullo schermo, tutto il pubblico urla terrorizzato)*

NARRATOR: I would like, *("you would, would you?")* if I may, *("You may!")*

...to take you *("Where?")*

on a strange journey *("How strange was it?")*

*(va verso il libro nero) ("Every night the same old story, take another book, stupid!")* *(apre il libro)*

It seemed a fairly ordinary night *("Ordinary?")*

when Brad Majors *("Asshole!")*, and his fiancée Janet Weiss *(Si deve ripetere il nome facendo sibilar*

*la s finale, per comodità scrivo la pronuncia: "Uaiss"),*

two young, normal *("normal ?")*, healthy *("healthy?")* kids,

left Denton that late November evening, to visit a Dr. Everett Scott ("*UH!*"), ex-tutor , and now friend to both of them. (Qui la battuta cambia a seconda della fantasia dei presenti "*Is it true that you're constipated?*")

It's true there were dark storm clouds. ("*Describe your balls!*" – a teatro capita spesso che a questo punto il narratore risponda "Descrivimi le tue prima" al che sarebbe opportuno inventarsi una risposta del tipo "*Fuzzy, pink and swollen*" il narratore farà qualche commento, poi riprenderà le sue battute secondo copione. In caso contrario, se risponderete con la battuta "heavy, black and pendulous" prima che il narratore continui con le proprie battute secondo copione, vi sentirete dire "That's my line!") Heavy, black, and pendulous, toward which they were driving.

(Anche qui la battuta può essere variata a piacere "*Is it true you're also gay?*")

It's true, also, that the spare tire they were carrying was badly in need of some air, ("*So's your fucking neck*") but, uh, they being normal ("*normal?*") kids, on a night out... ("*it was a night in!*") well, they weren't going to let a storm spoil the rest of their evening, were they? ("*Certainly not!*") On a night out... ("*A night in!*") It was a night out ("*A night in!*") they were going to remember... ("*For how long?*") for a very long time. ("*Oh, what a fucking trip!*")

(Brad e Janet sono in macchina. C'è buio e piove. Lei sgranocchia del cioccolato e legge svogliatamente un giornale. La radio trasmette un discorso del presidente.)

NIXON: I have never been a quitter... To leave office before my term is completed is abhorrent to every instinct in my body

But as President I must put the interests of America first.

America needs a full time president... and a full time congress...

JANET: Gosh, that's the third motorcycle that's passes us.

They sure do take their lives in their hands, what with the weather and all.

BRAD: Yes, life's pretty cheap to that type. ("*Yeah that type!*")

JANET: Oh. ...What's the matter, Brad darling?

BRAD: Mmmh. We must have taken the wrong fork a few miles back.

("Asshole!")

JANET: Oh, but where did those motorcycles come from?

BRAD: Hmmm... well I guess we'll just have to turn back. ("*No, don't!*" oppure "*LA BUCA!*")

(Boom!)

JANET: Oh! What was that bang? ("*a gang bang*")

BRAD: We must have a blowout. DAMMIT! (si picchia un pugno sul bracciolo della sedia, contemporaneamente a Brad)

I knew I should have gotten that spare tire fixed. ("*Asshole!*")

Well, you just stay here and keep warm and I'll go for help.

JANET: But where will you go in the middle of nowhere?  
*("Try the Castle!")*

BRAD:...Didn't we pass a castle back down the road a few miles?  
*(Applausi & acclamazioni "What a fucking genius!")*  
Maybe they have a telephone I could use.  
*("Castles don't have telephones, asshole!!")*

JANET: I'm going with you.

BRAD: Oh, no, darling, there's no sense in both of us getting wet.

JANET: I'm coming with you!  
Besides darling, the owner of that phone might be a beautiful woman  
*("He is!")* and you might never come back. *("You should be so lucky!")*

BRAD: Hey, Hey, Hey, Hey.

(escono dall'auto, Brad tira un calcio alla ruota. Sta piovendo, e Janet si ripara con il giornale)

*("PIOVE!!")*

*(Con i GIORNALI sulla testa, cominciare a sparare l'ACQUA)*

#### OVER AT THE FRANKENSTEIN PLACE

*("Sing it bitch")*

JANET: In the velvet darkness, Of the blackest night, Burning bright,  
there's a guiding star. No matter what or who you are.

BRAD & JANET: There's a light...*(Accendere piccole torcie elettriche, fiammiferi o accendini)*

CHORUS: Over at the Frankenstein place.

BRAD & JANET: There's a light...

CHORUS: Burning in the fireplace.

BRAD & JANET: There's a light, light in the darkness *(spegnere gli accendini)* of everybody's life.

*("Sing to us, oh hairless one!")*

RIFF RAFF: The darkness must go down the river of night's dreaming.  
Flow morphia slow, let the sun and light come streaming  
Into my life. Into my life...

BRAD & JANET: There's a light... (*Accendere*)

CHORUS: Over at the Frankenstein place.

BRAD & JANET: There's a light...

CHORUS: Burning in the fireplace. There's a light, a light

BRAD & JANET: ...in the darkness (*Spegnere*) of everybody's life.

(*Appallottolare i giornali e "bombardare" gli astanti. Senza farsi male però!*)

NARRATOR: And so, it seemed that fortune had smiled on Brad and Janet and that they had found the assistance that their plight required. (*"Are you sure?"*)  
...Or had they? (*"Nyah-ha-ha"*)

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

BRAD: Just a moment Janet, they might have a phone.

(*"Ding-dong asshole calling"*)

(*"Say hello, Riff"*)

RIFF RAFF: Hello.

BRAD: Hi! My name is Brad Majors (*"Asshole!"*), and this is my fiancée, Janet Weiss (*"Uaiss"*)  
I wonder if you could help us. You see our car broke down a few miles up the road...do you have a phone we might use?

RIFF RAFF: You're wet. (*"she's always wet!"*)

(*"Say something stupid, Janet"*)

JANET: Yes - it's raining.

(*"Are you an asshole, Brad?"*)

BRAD: Yes.

(*"Are you on drugs, Riff?"*)

RIFF RAFF: Yes...

(un lampo illumina il cortile, mostrando le motociclette)

I think that perhaps you better both (*"Get lost!"*) come inside.

JANET: You're too kind.

Oh Brad, I'm frightened. What kind of place is this?

BRAD: Oh, it's probably some kind of hunting lodge for rich weirdoes. (*"Yeah, rich weirdoes"*)

JANET: Oh.

(*"Hey, Riff, Which way?"*)

RIFF RAFF: This way.

JANET: Are you having a party?  
(*"No, it's my sister's bat mitzvah"*)

RIFF RAFF: You've arrived on a very special night. It's one of the master's affairs.  
(*"Which one ?"*)

JANET: Oh, lucky him.

MAGENTA: (*Tutto il pubblico in coro insieme a Mag*) You're lucky, He's lucky, I'm lucky, we're all lucky! ha ha ha ha ha

(l'orologio suona sette rintocchi - nota: il quadrante indica le 6)

(*"Hey Riff, show us your mother"*)

#### THE TIME WARP

RIFF RAFF: It's astounding;  
Time is fleeting;  
Madness takes it's toll.  
But listen closely...

MAGENTA: Not for very much longer.

RIFF RAFF: I've got to keep control.  
I remember doing the time-warp. (*"One – Two..."*)  
Drinking those moments when  
The blackness would hit me

RIFF & MAGENTA: And a void would be calling...

(*Chi non si alza a ballare è un fesso!*)

TRANSYLVANIANS: Let's do the time-warp again.  
Let's do the time-warp again.

(*"How's it done?"*)

NARRATOR: It's just a jump to the left.

ALL: And then a step to the right.

NARRATOR: With you're hands on you hips.

ALL: You bring your knees in tight.  
But it's the pelvic thrust  
That really drives 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 voyeuristic intention,  
Well secluded,  
I see all.

RIFF RAFF: With a bit of a mind flip

MAGENTA: You're into the time slip.

RIFF RAFF: And nothing can ever be the same.

MAGENTA: You're spaced out on sensation.

RIFF RAFF: Like you're under sedation.

ALL: 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 this snake of a guy gave me an evil wink.  
He shook me up, he took me by surprise  
He had a pickup truck, and the devil's eyes.  
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.

NARRATOR: It's just a jump to the left.

ALL: And then a step to the right.

NARRATOR: With you're hands on you hips.

ALL: You bring your knees in tight.  
But it's the pelvic thrust

That really drives you insane.  
Let's do the time-warp again.  
Let's do the time-warp again.

(Columbia balla il tip-tap)

*("2, 4, 6, 8, 10, 12, 14 Eat your heart out Ann Miller!")*

ALL: Let's do the time-warp again.  
Let's do the time-warp again.

NARRATOR: It's just a jump to the left.

ALL: And then a step to the right.

NARRATOR: With you're hands on you hips.

ALL: You bring your knees in tight.  
But it's the pelvic thrust  
That really drives you insane.  
Let's do the time-warp again.  
Let's do the time-warp again.

JANET: Brad, say something. (sottovoce)  
*(Invece : "say something stupid")*

BRAD: Say, do any of you guys know how to Madison?

JANET: Brad, please, let's get out of here.

BRAD: For God's sake keep a grip on yourself, Janet.

(comincia a sentirsi della musica, prima piano, poi sempre più forte)

JANET: But it... it seems so unhealthy here.

BRAD: It's just a party, Janet.

JANET: Well - I want to go.

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

JANET: Well then ask the butler or someone.

BRAD: Just a moment, Janet - we don't want to interfere with their celebration.

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

BRAD: They're probably foreigners with ways different than our own. They may do some more folk dancing.

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

BRAD: I'm here - there's nothing to worry about.

(Appena appare Frankie, gridare }

(Janet grida e sviene fra le braccia di Brad.)

### SWEET TRANSVESTITE

FRANK: How do you do, I  
See you've met my  
Faithful handyman.  
He's just a little brought down  
Because when you knocked  
He thought you were the candyman.

Don't get strung out  
by the way I look.  
Don't judge a book by its cover.  
I'm not much of a man by the light of day  
But by night I'm one hell of a lover.

I'm a just a sweet transvestite  
From Transsexual, Transylvania.

Let me show you around  
Maybe play you a sound.  
You look like you're both pretty groovy.  
Or if you want something visual  
That's not too abysmal,  
We could take in an old Steve Reeves Movie

BRAD: I'm glad we caught you at home,  
Could we use your phone?  
We're both in a bit of a hurry.

JANET: Right.

BRAD: We'll just say where we are,  
Then go back to the car.



We don't want to be any worry (Invece: *"We just want to fuck Tim Curry"* – solo se state assistendo alla versione cinematografica...a teatro non avrebbe senso!)

(Se vi trovate nelle prime file, occhio all'acqua!)

FRANK: Well you got caught with a flat, well,  
how 'bout that?  
Well, babies, don't you panic.  
By the light of the night it'll all seem all right.  
I'll get you a satanic mechanic.

I'm just a sweet transvestite  
(*"Boom-chicka-boom-chicka-boom-boom-boom"*)  
From Transsexual, Transylvania.

Why don't you stay for the night?

RIFF RAFF: Night.

FRANK: Or maybe a bite?

COLUMBIA: Bite.

FRANK: I could show you my favorite obsession. (*"Sex!"*)  
I've been making a man  
(*"What kind of man?"*)  
With blond hair and a tan  
And he's good for relieving my (*"sexual"*)... tension.

I'm just a sweet transvestite  
From Transsexual, Transylvania.  
(*"HIT IT, HIT IT!"*)  
I'm just a sweet transvestite

COLUMBIA, RIFF RAFF, MAGENTA: Sweet transvestite

FRANK: From Transsexual,

FRANK, COLUMBIA, RIFF RAFF, MAGENTA: Transylvania.

FRANK: So (*"What?"*), Come up to the lab,  
And see what's on the slab. (Invece: *"And fuck me on the slab"*)  
I see you shiver with antici - (*"SAY IT!"*) - pation.  
But maybe the rain  
Isn't really to blame.  
So I'll remove the cause (Invece: *"I'll remove your clothes"*)...  
(Ridacchia)

*("And what about the symptom?")*

But not the symptom.

(applausi)

(A Brad e Janet vengono dati degli strofinacci)

*("What do you say when Frank fucks you?")*

JANET: Thank you.

*("What do you say when Frank fucks you?")*

BRAD: Thank you very much.

(Columbia e Riff Raff cominciano a spogliare Brad e Janet)

JANET: Oh! Brad!

BRAD: It's all right Janet. We'll play along for now and pull out the aces when the time is right.

COLUMBIA: Slowly, slowly! It's too nice a job to rush.

BRAD: Hi, my name is Brad Majors, *("Asshole!")* and this is my fiancée, Janet Weiss *("Uaiss")*; You are...

COLUMBIA: You're very lucky to be invited to Frank's laboratory. Some people would give their right arm for the privilege. *("or their left tit")*

BRAD: People like you maybe?

COLUMBIA: Ha! I've seen it.

(Riff Raff versa del vino in un bicchiere, beve un sorso dalla bottiglia)

MAGENTA: Come along - the master doesn't like to be kept waiting. Shift it.

*("Eih, Riff, drop it")* (Riff lascia cadere la bottiglia) *("thank you")*

(in ascensore)

JANET (rivolta a Magenta): Is he - Frank, I mean - your husband?

RIFF RAFF: The master is not yet married, nor do I think he ever shall be. We are simply his *("slaves")* servants.

JANET: Oh.

(scendono dall'ascensore)

*("Virgin first, Asshole second.... Abbiamo detto prima le vergini!")*

*("What is your favourite color?")*

FRANK: Magenta,

*("Where do you get your drugs?")*

Columbia

go assist Riff Raff *("woof-woof-woof")*.

I will entertain... erm... (ridacchia)

(viene inquadrato Brad)

BRAD: Brad Majors. *("Asshole!")* And this is my fiancée, Janet Weiss. *("Uaiss!")*

BRAD: Weiss um

*("Say something in French!")*

FRANK: Enchantè.

(Janet sorride)

FRANK: Well! -How nice-. And what charming underclothes you both have.  
But here. Put these (camici bianchi) on. They'll make you feel less *("Naked")* vulnerable  
It's not often we receive visitors here, let alone offer them... hospitality

BRAD: Hospitality?! All we wanted to do is to use your telephone,  
God dammit, a reasonable request which you've chosen to ignore.

JANET: Brad, don't be ungrateful.

BRAD: Ungrateful!

*(Quando Brad si toglie gli occhiali: "Superman!")*

FRANK: How forceful you are, Brad.  
Such a perfect specimen of manhood. So... *("big")* dominant  
You must be awfully proud of him, Janet.

*("Hey Janet, sei una zoccola?")*

JANET: Well, yes I am. (ride)

FRANK: Do you have tattoos, Brad?

BRAD: Certainly not!

FRANK: Oh well, how about you? (a Janet)

JANET: No. (ridendo)

RIFF RAFF: Everything is in readiness, master. We merely await your (pausa) word.

*("Hey Frank, quand'è l'orgia?")*

FRANK: Tonight, my unconventional conventionists... you are to witness a new breakthrough in biochemical research... and paradise is to be mine...*(Battuta quasi esclusivamente teatrale: "Oh, how wonderful for you!")*

It was strange the way it happened... suddenly you get a break... *(Si fanno schioccare i GUANTI)* whole pieces start to fit into place, not a sign of being... what a fool! The answer was there all the time it took a small accident to make it happen...

*("A what?")* AN ACCIDENT!

MAGENTA & COLUMBIA: An accident!

FRANK: And that's how I discovered the secret, that elusive ingredient that spark that is the breath of life...

*(Qui le battute cambiano di settimana in settimana, e di solito vengono dette in italiano... "Are you gonna fuck everyone in the audience tonight?")*

Yes,

*(Idem come sopra "Do you know about gay sex?")*

I have that knowledge...

*(Non per essere noiosa...Idem come sopra. "What do you hold under your arm?")*

I hold the secret...

*("To life?")* to life... *("Itself?")* itself!

*(Applausi. Fare casino con trombette e/o qualsiasi altro oggetto di carnevale)*

You see...you are fortunate, for tonight, is the night, that my beautiful creature is destined to be born!*(Invece: "fucked!")*

Up now!

Throw open the switches on the sonic oscillator... and step up the reactor power three more points!

JANET: Oh Brad!

BRAD It's all right Janet.

FRANK: Oh! Rocky!

## THE SWORD OF DAMOCLES

ROCKY: The sword of Damocles is hanging over my head,  
And I've got the feeling that someone's gonna be cutting the thread.  
Oh, woe is me, my life is a misery.  
Oh, can't you see, that I'm at the start of a pretty big downer.

I woke up this morning  
with a start when I fell out of bed.

ALL: That ain't no crime.

ROCKY: And left from my dreaming was a feeling of unnameable dread.

ALL: That ain't no crime.

ROCKY: My high 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.

ROCKY: Oh ho no no

ALL: Sha-la-la-la that ain't no crime.

ROCKY: Oh ho no no

ALL: Sha-la-la-la that ain't no crime.

ROCKY: Oh ho no no  
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 gonna be cutting the thread.

ALL: That ain't no crime.

ROCKY: Oh woe is me - my life is a mystery  
and can't you see that I'm at the start of a pretty big downer

ALL: Sha-la-la-la that ain't no crime.

ROCKY: Oh no no no

ALL: Sha-la-la-la that ain't no crime.

ROCKY: Oh no no no

ALL: Sha-la-la-la that ain't no crime.

ROCKY: Oh no no no

(ripetere fino alla fine - Sha-la-la)

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, Sha-la-la-la that ain't no crime,  
Sha-la-la.

FRANK: Well really. That's no way to behave on your first day out. (*"of the closet"*)

ROCKY: Ugh Ugh (mugola come un cucciolo di cane)

FRANK: But since you're such an exceptional beauty,  
I am prepared to forgive you.

ROCKY: Ugh Ugh (applauso) (*"Hey Rocky, batti il tempo!"*) (Rocky batte sulle sbarre)

FRANK: Oh, I just love success.

RIFF RAFF: He's a credit to your genius , master.

FRANK: Yes.

MAGENTA: A triumph of your will.

FRANK: Yes.

COLUMBIA: He's O.K. (*"Ma sei scema?!?!"*)

FRANK: O.K?! (*"Ragno!" oppure, a scelta: "Scarafaggio!"*). (Frank colpisce la vasca)  
O.K.?! I think we can't do better than that. Humph!  
(*"Why don't you ask Brad and Janet?"*)  
Well, Brad and Janet, what do you think of him?  
(*"Lie Janet!!"*)

JANET: Well, I don't like a man with too many muscles.  
(*"Just one, big one"*)

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

#### CHARLES ATLAS SONG

FRANK: A weakling weighing ninety-eight pounds  
Will get sand in his face  
When kicked to the ground;

ROCKY: Ugh... Ugh...

FRANK: And soon in the gym with a determined chin,

The sweat from his pores  
as he works for his cause  
Will make him glisten  
and gleam.  
And with massage,  
and just a little bit of steam, (*Tutti in coro, cantilenando: "You missed, you missed, now you've got to kiss it!"*)  
He'll be pink and quite clean  
He'll be a strong man.  
Oh honey...

ALL: But the wrong man.

FRANK: He'll eat nutritious high protein. And swallow raw eggs...  
Try to build up his shoulders, his chest, arms, and... legs  
Such an effort if he only knew of my plan.  
In just seven days... (*"and seven nights"*)

FRANK & TRANSYLVANIANS: I can make you a man.

FRANK: He'll do press-ups, and chin-ups, do the snatch, clean and jerk  
He thinks dynamic tension must be hard work.  
Such strenuous living I just don't understand,  
When in just seven days... (*"and seven nights"*)  
I can make you a man.

(Beep Beep Beep)

FRANK: Ah... ooh!

COLUMBIA: EDDIE!

#### HOT PATOOTIE (BLESS MY SOUL)

*{Si alzano le braccia, e si ondeggia a destra e a sinistra seguendo il tempo, cantando "Oh-oh-oh-oh" alla fine di ogni riga della strofa, e battendo le mani sul ritornello}*

EDDIE: Whatever happened to Saturday night,  
When you dressed up sharp and you felt all right?  
It don't seem the same since cosmic light  
Came into my life, I thought I was divine.

I used to go for a ride with a chick who'd go,  
And listen to the music on the radio;  
A saxophone was blowing on a rock 'n roll show.  
You climbed in the back seat, you really had a good time.

Hot patootie, bless my soul, I really love that rock 'n roll.  
Hot patootie, bless my soul, I really love that rock 'n roll.  
Hot patootie, bless my soul, I really love that rock 'n roll.  
Hot patootie, bless my soul, I really love that rock 'n roll.

(assolo di Sax)

TRANSYLVANIAN: Lovely party

EDDIE: My head used to swim from the perfume I smelled.  
My hands kind of fumbled 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, put some hair oil on  
Buddy Holly was singing his very last song.  
With your arms around your girl you'd try to sing along.  
It felt pretty good.  
Woo you really had a good time.

Hot patootie, bless my soul, I really love that rock 'n roll.  
Hot patootie, bless my soul, I really love that rock 'n roll.  
Hot patootie, bless my soul, I really love that rock 'n roll.  
Hot patootie, bless my soul, I really love that rock 'n roll.

(per un totale di dodici volte)

(Frank attacca Eddie con una piccozza)

FRANK: One from the vaults.

(Magenta lo aiuta a sfilarsi i guanti sporchi di sangue)

FRANK: (apre la porta) Oh Baby... (*"I'm upset!"*) Don't be upset... It was a mercy killing...  
(*"Mercy, mercy, mercy."*)  
He had a certain naive charm, but no muscle  
(Rocky flette un bicipite)  
...Oh!



## CHARLES ATLAS SONG (REPRISE)

FRANK: But a deltoid and a bicep.  
A hot groin and a tricep.  
Makes me, ooh, shake,  
Makes me want to take Charles Atlas by the ("*Balls*")...ha-ha-hand.

FRANK: In just seven days ("*and seven nights*")  
I can make you a man.

FRANK: I don't want no distention,  
Just dynamic tension.

*("Sing it, bitch!")*

JANET: I'm a muscle fan.

FRANK: In just seven days, ("*and seven nights*")  
I can make you a man.  
Dig it if you can  
In just seven days, ("*and seven nights*")  
I can make you a man.

(Marcia nuziale per Frank e Rocky)

*(tirare i CORIANDOLI)*

*("I say that life is an illusion.")*

NARRATOR: There are some who say that life is an illusion ("*Like your neck*"), and reality is but a figment of the imagination. ("*So's your fucking neck*") If this is so, then Brad and Janet are quite safe. ("*So's your fucking neck!*") ...however, the sudden departure of their host... (Invece: "*your neck*") and his ("*neck*") creation... into the seclusion of his somber bridal suite ("*SUITE*") and left them feeling ("*neckless*") both apprehensive and uneasy, a feeling which grew ("*GREEEEW!*") as the other guests departed, and they were shown to their separate rooms.

(Janet e Brad sono condotti alle loro camere da Riff Raff e Magenta)

(Janet entra nella camera, camminando all'indietro) ("*L'acqua! L'acqua! occhio all'acqua*")  
(urta un catino pieno d'acqua )

*(Quando si avvicina alla telecamera, gridare "BU!" lei si allontana. Dopodichè, quando si avvicina al letto, gridarle "Siediti!")*

(Brad entra nella camera)

(qualcuno bussa alla porta di Janet)

(Magenta sogghigna)

JANET: Uhh! Who is it? Who's there? (*"Never worry, never fear, Frank the wonderful fuck is here!"*)

FRANK (BRAD): It's only me, Janet.

JANET: Oh, Brad darling, come in. (*"And out and in and out and in"*)

Oh! Brad, Oh Brad. Yes, my darling... but what if...

(*"Don't worry, I brought a rubber!" si può italianizzare con "Tranquilla, ho il gommino!"*)

FRANK (BRAD): It's all right, Janet, everything's going to be all right.

JANET: Oh, I hope so, my darling.

Oh... Ah... ahh (toglie la parrucca a Frank) OHHH! Oh, it's you!

FRANK: I'm afraid so, Janet, but isn't it nice...

JANET: Oh, you beast, you monster...

Oh what have you done with Brad?

(*"Nothing yet, he's saving the best for later"*)

FRANK: Oh, well, nothing. Why, do you think I should?

JANET: You tricked... I wouldn't have... (*"Yes you would!"*) I've never... never...

(*"Never? Never ever? Never ever ever?"*)

FRANK: Yes, yes, I know, but it isn't all bad, is it? I think you really found it quite... pleasurable.

JANET Oh, stop...I mean help... oh Brad Brad!... Oh Brad!!

FRANK: Shhh. Brad's probably asleep by now. Do you want him to see you... like THIS!

JANET: Like this like how?! (*"Like a cow!"*) Oh, it's your fault... you're to blame...

Oh... I was saving myself...

(*"For what? For a rainy day?"*)

FRANK: Yes, but I'm sure your not spent yet...

JANET: Promise you won't tell Brad? (*"Troia!"*)

FRANK: Cross my heart and hope to die...

(*"Stick a dildo in my eye"*)

(Scena con Riff Raff e Magenta, Magenta con un piumino)

(Riff Raff si dirige verso Rocky)

*("Rocky takes it up the ass, doo-dah, doo-dah")*

*(Questa al Mexico non la dicono mai, ma mi piace tanto! "What's hot, white and sticky?" "Candle wax, but I like the way you think")*

(Riff Raff prende il candelabro) *("Toh, un candelabro!")*

(Riff Raff spaventa Rocky con il candelabro, Rocky scappa via)

(Rocky si cala giù per la tromba dell'ascensore Riff gli tira una candela)

(Riff e Mag fanno un gesto con le braccia, sarebbe carino imitarli con il proprio vicino)

(Riff bacia Mag sul collo)

FRANK (JANET): Oh, Brad darling, it's no good here. It'll destroy us.

BRAD: Don't worry Janet, we'll be away from here in the morning.

FRANK (JANET): Oh, Brad you're so strong and protective.

BRAD: Ah, ah, ah, oh YOU! (anche lui si è accorto della parrucca)

FRANK: I'm afraid so, Brad, but isn't it nice...

BRAD: Why YOU! What have you done with Janet?

FRANK: *("Fucked the shit out of her")* Nothing. Why? Do you think I should?

BRAD: You tricked me, I wouldn't have... *("Yes you would!")* never never... never...  
*("Never? Never ever?")*

FRANK: Oh yes yes, I know... but it isn't all bad, is it? Not even half bad, I think you really quite enjoyed it.

(Brad incomincia a mugolare)

FRANK: Oh... so soft...

BRAD: Stop it... stop it... oh Janet... JANET!

FRANK: Janet's probably asleep by now. Do you want her to see you... like THIS?

BRAD: Like this, like how? *("Like a cow!")* It's your fault, you're to blame, I thought it was the real thing! *("It is !")*

FRANK: Oh come on, Brad, admit it, you liked it, didn't you? *("He LOVED it!")*

It isn't a crime to give yourself over the pleasure, Brad. We've wasted so much time already... Janet needn't know, I won't tell her...

BRAD: Well, promise you won't tell...*("Brad culo e culo chi non lo dice: Culo!")*

FRANK: On my mother's graoouuuuu... (*"Non si parla con la bocca piena!"*)

(Beep Beep Beep...)

RIFF RAFF: Master, Rocky has broken his chains and vanished.  
Your new playmate is lost and somewhere on the castle grounds... Magenta has just released the dogs...

FRANK: Mmmm? Coming! (*"So's Brad!"*)

JANET: What's happening here? (*"I don't know"*) Where's Brad? (*"I don't know!"*)

Where's ANYbody? (*"I said that I don't know!!!"*)

Oh, Brad. Brad, my darling, (*"Janet my fish"*) how could I have done this to you?

(*"It was easy, but it would have been easier without the pantyhose"*)

If only we hadn't made this journey... (*"But you did!"*)

if only the car hadn't broken down... (*"But you did!"*)

if only we were amongst friends... (*"But you aren't"*)

Or sane persons, (*"Two out of three ain't bad"*)

Oh Brad, Oh Brad, what have they done with him...

(la parte che segue è molto differente nella versione teatrale. Occhio quindi a non urlare frasi a sproposito).

(lo vede nel monitor, a letto con Frank, mentre fuma una sigaretta)

(*"Yes Janet, Brad smokes"*)

Oh, Brad, Oh Brad - How could you?

(Rocky emette gemiti e lamenti)

(*"Leave him alone, he's monsterbating!"* oppure italianizzato *"Lascialo stare si sta masturbando!"*)

(Rocky si alza) (*"Chi ha detto che masturbarsi sporca dentro?! Guarda che mani: L'unico uomo con lo sperma nero!"*)

JANET: Oh, but you are hurt... Did they do this to you? (*"No, I did it myself!"*) I'll dress your wounds... (*"And undress mine"*)

(si strappa un lembo della sottogonna e fascia una ferita sulla mano di Rocky) baby there... (*"There's no baby here"*)

(Tutti insieme: *1-2-3... "Hey Janet, do you wanna fuck?"*)

NARRATOR: Emotion, agitation or disturbance of the mind... Vehement or excited mental state.

(*"E tu puoi solo leggerlo, pirla!"*) ...It is also a powerful and irrational master... and from what Magenta and Columbia eagerly viewed on the television monitor there seemed little doubt that Janet was, indeed...its slave.

MAGENTA & COLUMBIA: Tell us about it, Janet.

TOUCH-A TOUCH-A TOUCH-A TOUCH ME

JANET: I was feeling done in,  
couldn't win.  
I'd only ever kissed before.

COLUMBIA: You mean she...

MAGENTA: Uh huh.

JANET: I though there's no use getting  
Into heavy petting.  
It only leads to trouble  
And seat wetting

Now all I want to know is how to go.  
I've tasted blood and I want more.

MAGENTA & COLUMBIA: ("*less*") More, ("*less*") more, ("*less*")  
more. ("*less*")

JANET: I'll put up no resistance  
I want to stay the distance  
I've got an itch to scratch  
I need assistance.

(Se avete uno o più soggetti interessanti seduti accanto a voi... approfittatene!!)

Toucha toucha toucha touch me!  
I want to be dirty.  
Thrill me chill me fulfill me!  
Creature of the night.

Then if anything grows, ("*It grows, it grows*")  
while you pose,  
I'll oil you up and rub you down.

MAGENTA & COLUMBIA: ("*up*") Down, ("*up*") down, ("*up*") down.  
("*up*")

JANET: And that's just one small fraction  
of the main attraction  
You need a friendly hand  
and I need action.

Toucha toucha toucha touch me!

I want to be dirty.  
Thrill me chill me fulfill me!  
Creature of the night.

COLUMBIA: Toucha toucha toucha touch me!

MAGENTA: I want to be dirty.

COLUMBIA: Thrill me, chill me, fulfill me!

MAGENTA: Creature of the night.

JANET: Toucha toucha toucha touch me!  
I want to be dirty.  
Thrill me chill me fulfill me!  
Creature of the night.

ROCKY: Creature of the night. (*“Avanti il prossimo!”*)

BRAD: Creature of the night (*“Prossimo!”*)

FRANK: Creature of the night. (*“Prossimo!”*)

MAGENTA: Creature of the night. (*“Prossimo!”*)

RIFF RAFF Creature of the night. (*“Prossimo!”*)

COLUMBIA: Creature of the night. (*“Prossimo!”*)

ROCKY: Creature of the night. (*“Prossimo!”*)

JANET: Creature of the night.

(Nella versione teatrale a questo punto Brad canta "Once in a While", poi versione teatrale e cinematografica tornano ad affiancarsi)

(cambia la scena, Riff Raff viene frustato da Frank)

RIFF RAFF: Owwwwwwww! Mercy!

FRANK: How did it happen? I understand you were to be watching...

RIFF RAFF: I was only away for a minute... master

FRANK: Well, see if you can find him on a monitor.

RIFF RAFF: Master, master... we have a visitor.

BRAD: Hey, Scotty! Dr. Everett Scott (*"UH!"* *Ma non è raro usare la battuta "Suck my cock!" sia in questo punto che successivamente.*)

RIFF RAFF: You know this earthling (Frank gli lancia un'occhiataccia) ... this person?

BRAD: Why yes. He happens to be an old friend of mine.

Frank: I see. (*"Eh già"*) So this wasn't simply a chance meeting. You came here with a purpose.

BRAD: I told you, my car broke down. I was telling (*"A lie"*) the truth.

FRANK: I know what you told me, Brad... But this Dr. Everett Scott, (*"UH!"*) his name is not unknown to me.

BRAD: He was a science teacher at Denton High School.

FRANK: And now he works for your government, doesn't he, Brad? He's attached to the bureau of investigation of that which you call UFO's!!! Isn't that right, Brad?

BRAD: He might be... I don't know.

RIFF RAFF: The intruder is entering the building, master.

*("Where will he be?")*

FRANK: He'll probably be... entering the Zen room. (*"No, not the Zen room again!"*)

(Scott studia con una lente di ingrandimento i resti di uno spino)

*("Filtro di canna! Filtro di Canna!")*

Shall we inquire of him in person?

(Frank aziona il TRIPLE CONTACT ELECTRO-MAGNET)

BRAD: Great Scott! (*"UH!"*)

DR. SCOTT: Frank 'N Furter, we meet at last. (*"No, we meet at first."*)

BRAD: Dr. Scott! (*"UH!"*)

DR. SCOTT: Brad! What are you doing here? (*"Oh, just fucking around..."*)

FRANK: Don't play games, Dr. Scott. (*"UH!"*) You know perfectly well what Brad Majors is doing here. It was part of your plan, was it not? That he and his female could check the layout for you. Well, unfortunately for you all, the plans are to be changed. (*"Ch, ch, ch, ch, ch..."*) You must be adaptable, Dr. Scott (*"UH!"*); I know Brad is. (*"You promised you wouldn't tell!"*)

DR. SCOTT: I can assure you that Brad's presence here comes as a complete surprise to me.

*("Didn't you read the script?")* I came here to find Eddie.

(Da questo punto in avanti, nella versione teatrale – ma è poco usato al cinema - ogni volta che viene nominato Eddie, bisognerebbe dire *"SHHH!!"*, così come si urla *"UH!"* quando si nomina il Dr. Scott.)

BRAD: Eddie! I've seen him!

FRANK: Eddie! What do you know of Eddie, Dr. Scott? (*"UH!"*)

DR. SCOTT: I happen to know a great deal about a lot of things. You see, Eddie happens to be my nephew. (*Invece: "My dinner"*)

(Frank emette un gemito di sorpresa e sblocca il magnete)

(La carrozzina del Dr. Scott arretra di qualche passo)

(Janet viene)

BRAD: Dr. Scott. (*"UH!"*)

JANET: Ah!

*(I nomi devono essere ripetuti all'unisono con i personaggi, in una sequenza precisa e molto veloce – Allenatevi, Vergini!!! – Occhio! La sequenza dei nomi nello spettacolo teatrale è differente!)*

DR. SCOTT: Janet!

JANET: Dr. Scott!

BRAD: Janet!

JANET: Brad!

FRANK: Rocky!

ROCKY: (guarda Frank) (*"Uh!"*)

DR. SCOTT: Janet!

JANET: Dr. Scott!

BRAD: Janet!

JANET: Brad!

FRANK: Rocky!

ROCKY: (guarda Frank) (*"Uh!"*)



DR. SCOTT: Janet!

JANET: Dr. Scott!

BRAD: Janet!

JANET: Brad!

FRANK: Rocky!

ROCKY: (guarda ancora Frank) ("*Uh!*")

FRANK:(rivolto a Rocky) Listen... I made you... and I can break you just as easily.

MAGENTA: (Suona il gong) Master, dinner is prepared! (Nella versione teatrale NON esiste nessuna cena...ma più o meno i dialoghi restano simili)

(*"Eih Frank, che ne dici di un bel pompino?" "Due" "Quattro!"...Ognuno rialza finchè c'è tempo "Tombola!"*)

FRANK: Excellent. Under the circumstances, formal dress is to be optional. ("*To-ga, Fo-ga, Fi-ga*")

NARRATOR: Food has always played a vital role in Life's rituals. The breaking of bread, the last meal of the condemned man, and now... this meal. ("*The last supper*")However informal it might appear, you can be sure that there was to be little bonhomie. ("*Bono-who?*")

(Riff Raff e Magenta portano un carrello)

(Riff Raff mette un grosso pezzo di carne davanti a Frank che taglia la carne, e Riff Raff la serve)

FRANK: A toast ("*To cannibalism*") ...to absent friends...

ALL: To absent friends.

FRANK: And to Rocky.

(il pubblico sottolinea la scena cantando la colonna sonora di "Rocky" – quello con Stallone!)

(Frank comincia a cantare – ed il pubblico con lui - "Happy Birthday Rocky", e si interrompe dopo il "Dear Rocky." - Janet continua finchè non si rende conto di essere l'unica rimasta a cantare)

FRANK: Shall we?

DR. SCOTT: We came here to discuss Eddie.

COLUMBIA: Eddie! (Frank la minaccia con il coltello elettrico)

FRANK: That's a rather tender subject. Another slice anyone?

COLUMBIA: Excuse me. (Esce dalla stanza, chiudendo la porta) (*"La cera! la cera ! occhio alla cera!"*) (grida)

DR. SCOTT: (alla telecamera) I knew he was in with a bad crowd, but is was worst than I imagined... (*"Actors!"* oppure *"Teufeles!"*) Aliens!

ROCKY: Ugh?

BRAD: Doctor Scott! (*"Janet, Brad, Rocky, Uh"*)

FRANK: Go on, Dr. Scott. Or should I say (*"Or should I go?"*) Dr. Von Scott.(ATTENZIONE! qui NON si deve gridare *"UH!"*)

BRAD: Just what exactly are you implying?

DR. SCOTT: It's all right!

BRAD: Doctor Scott! (*"Janet, Brad, Rocky, Uh"*)

DR. SCOTT: It's all right, Brad

#### EDDIE'S TEDDY

DR. SCOTT: From the day he was born (*"Not the night, but the day"*)  
He was trouble. (*"Not monopoly, but the trouble"*)  
He was the thorn (*"Not the rose but the thorn"*)  
In his mother's side. (*"Fuck the back, not the side"*)  
She tried in vain... (*"Not the artery but the vein"*)

NARRATOR: ...but he never caused her nothing but shame. (*"scemo scemo scemo"*)

DR. SCOTT: He left home the day she died. (*"It's Rocking Scott"*)  
From the she was gone (*"Shu-ap, shu-up, bap"*)  
All he wanted (*"Shu-ap, shu-up, bap"*)  
Was Rock-n-Roll porn (*"Shu-ap, shu-up, bap"*)  
And a motorbike (*"Woooooooooo..."*)  
Shooting up junk... (*"Shu-ap, shu-up, bap"*)

NARRATOR: He was a low down cheap little punk! (*"Yay punk!"*)

SCOTT: Taking everyone for a ride.

(*Si alzano le braccia muovendo le mani*)

ALL: When Eddie said he didn't like his Teddy  
You knew he was a no-good kid. (*battere le mani*)

But when he threatened your life  
with a switch-blade knife

FRANK: What a guy!

JANET: Makes you cry.

DR. SCOTT: Und I did.

COLUMBIA: Everybody shoved him.  
I very nearly loved him.  
I said, hey, listen to me;  
Stay sane inside insanity!  
But he locked the door and threw away the key.

DR. SCOTT: But he must have been drawn (*"Shu-ap, shu-up, bap"*)  
Into some sink, (*"Shu-ap, shu-up, bap"*)  
Making him warn (*"Shu-ap, shu-up, bap"*)  
Me in a note that reads...

ALL: What's it say? What's it say?

EDDIE'S VOICE: I'm out of my hed. (*"H-E-D"*)  
Oh, hurry, or I may be dead. (*"Too late!"*)  
They mustn't carry out their evil deed.

(grida) (*Si alzano le braccia muovendo le mani*)

ALL: When Eddie said he didn't like his Teddy  
You knew he was a no-good kid. {*Battere le mani*}  
But when he threatened you life with a switch-blade knife

FRANK: What a guy!

JANET: Makes you cry.

DR. SCOTT: Und I did.

(*Si alzano le braccia muovendo le mani*)

ALL: When Eddie said he didn't like his Teddy  
You knew he was a no-good kid. {*Battere le mani*}  
But when he threatened you life with a switch-blade knife

FRANK: What a guy!

ALL: Oh-oh-oh...

JANET: Makes you cry.

ALL: Hey, hey, hey...

DR. SCOTT: Und I did.

ALL: Eddie!

*("Sparecchia!")*

(Frank toglie la tovaglia dal tavolo: i resti macellati di Eddie sono visibili sotto il piano di cristallo)  
(Tutti gridano, Janet si alza e cerca rifugio fra le braccia di Rocky)

FRANK: Rocky! How could you?

DR. SCOTT: (Rivolto a Brad, che sta guidando la sua carrozzina) This way, this way.

#### PLANET SCHMANET JANET

FRANK: I'll tell you once; I won't tell you twice.  
You'd better wise up, Janet Weiss.  
You apple pie don't taste too nice.  
You'd better wise up, Janet Weiss.

I've laid 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 you hear a bell ring?

Ya gotta block? Well, take my advice.  
You better wise up, Janet Weiss.  
The transducer will seduce ya.

JANET: My feet! I can't move my feet!

DR. SCOTT: My wheels! My God, I can't move my wheels!

BRAD: It's as if we're glued to the spot!

FRANK: You are! (*"Nyah nyah nyah-nyah nyah"*) So quake with fear, you tiny fools!

JANET: We're trapped!

FRANK: It's something you'll get used to. A mental mind fuck can be nice.

DR. SCOTT: You won't find Earth people quite the easy mark you imagine. This sonic transducer...

it is I suppose, some kind of audio-vibratory physio-molecular transport device?

BRAD: You mean... (*"A vibrator!"*)

DR. SCOTT: Yes, Brad, it's something we ourselves have been working on for quite some time. But it seems our friend here has found a means of perfecting it. A device capable of breaking down 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?

FRANK: Planet, schmanet, Janet!  
You better wise up, Janet Weiss.  
You better wise up, build your thighs up,  
You better wise up...

NARRATOR: And then she cried out...

JANET: Stop!

FRANK Don't get hot and flustered! Use a bit of mustard.

BRAD: You're a hot dog, but you  
better not try to hurt her,  
Frankfurter.

(Il "Frankfurter", ovvero il "Francofortese", è una pietanza a base di Wurstel e pane, molto nota soprattutto in Germania ed Austria, simile in tutto e per tutto all'Hot-dog)

(Magenta aziona una leva sul muro recante la scritta 'Medusa' e Brad viene pietrificato)

DR. SCOTT: You're a hot dog, but you  
better not try to hurt her,  
Frankfurter.

(Magenta aziona una leva sul muro recante la scritta 'Medusa' e il Dr. Scott viene pietrificato)

JANET: You're a hot dog...

(idem, con patate, anche per Janet)

COLUMBIA: (*"Who's Tim Curry?"*) My God! I can't stand any more of this! First you spurn me for Eddie, and then you throw him off like an old overcoat for Rocky! You chew people up and then you spit them out again...I loved you... (*"Eh?"*) did you hear me?! I loved you! (*"Ah!"*) And what did it get me? Yeah, I'll tell you what - a big nothing. You're like a sponge. You take, take, take, and drain others of their love and emotion. Yeah, well, I've had enough! You're gonna choose between me and Rocky, so named because of the rocks in his head.

(Magenta aziona una leva sul muro recante la scritta 'Medusa' e Columbia viene pietrificata)

FRANK: It's not easy having a good time... (*"Try Disneyland"*)

(Magenta aziona una leva sul muro recante la scritta 'Medusa' e Rocky viene pietrificato)

(*"Cosa ti succede dopo aver fatto pompini per tre ore di seguito?"*)

FRANK: Even smiling makes my face ache... (*"Try Nivea"*) and my children turn on me... Rocky's behaving just the way Eddie did. Do you think I made a mistake, splitting his brain between the two on them?

(Magenta si dirige verso Frank. Riff Raff segue)

MAGENTA: Ahhh! I grow weary of this world! When shall we return to Transylvania, huh?

FRANK: Magenta... (*"Ma Vaffanculo!"*) I am indeed grateful to both you and your brother Riff Raff. You have both served me well. Loyalty such as yours shall not go unrewarded. You will discover that when the mood takes me, I can be quite generous.

MAGENTA: I ask for nothing... master.

FRANK: And you shall receive it... in abundance!  
Come, we are ready for the floor show.

NARRATOR: And so, by some extraordinary coincidence, fate, it seemed, had decided that Brad and Janet should keep that appointment with their friend, Dr. Everett Scott (*"UH!"*). 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, Brad and Janet had both tasted... (*"Frank's cock!"*) forbidden fruit. (*"Yeah, Frank's cock!"*)

This in itself was proof that their host was a man of little morals... (*"Yeah, little morals!"*) and some persuasion. (*"Yeah, persuasion!"*) What further indignities were they to be subjected to?

And what of the floor show? (*"Yeah, the floor show!"*)

(*"Quando ti masturbi?"*) In an empty house

(*"Ma dove ti masturbi?"*) In the middle of the night (*"Rates are cheaper?!"*)

What diabolical plan had seized Frank's crazed imagination? What indeed?

From what had gone before, it was clear that this was to be... (*"A picnic?"*) no picnic. (*"Oh, Shit!"*)

ROSE TINT MY WORLD  
A. FLOOR SHOW

(Viene rianimata Columbia)

COLUMBIA: It was great when it all began.  
I was a regular Frankie fan.  
But it was over when he had the plan  
To start a-working on a muscle man.  
Now the only thing that gives me hope  
Is my love of a certain dope.  
Rose tints my world, keeps me safe from my trouble and pain.

(Viene rianimato Rocky)

ROCKY: I'm just seven hours old, (*"He can't dance!"*)  
And truly beautiful to behold.  
And somebody should be told  
My libido hasn't been controlled.  
Now the only thing I've come to trust  
Is an orgasmic rush of lust.  
Rose tint my world and keeps me safe from my trouble and pain.

(Viene rianimato Brad)

BRAD: It's beyond me;  
Help me Mommy!  
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?  
Woo! He it comes again.

(Viene rianimata Janet)

JANET: I feel released;  
Bad times deceased.  
My confidence has increased;  
reality is here  
The game has been disbanded;  
my mind has been expanded.  
It's a gas that Frankie's landed!  
His lust is so sincere.

(Janet lancia baci in aria)

## B. FANFARE / DON'T DREAM IT

FRANK: Whatever happened to Fay Wray? (*"She went ape-shit!"*)  
That delicate, satin-draped frame?  
As it clung to her thigh  
How I started to cry  
'Cause I wanted to dressed (Nella versione teatrale: *"Like a chicken!"*)  
just the same.  
Give yourself over to absolute pleasure.  
Swim the warm waters of sins of the flesh.  
Erotic nightmares, beyond any measure  
And sensual daydreams to treasure forever.  
Can't you just see it? Oh, oh, oh.

(Frank si getta nella piscina, la nebbia scompare, elo si vede galleggiare in un salvagente del Titanic)

Don't dream it, be it. (quattro volte)

(Brad, Janet, Rocky e Columbia si tuffano ai quattro angoli della piscina. Columbia è l'ultima)

ALL: Don't dream it, be it (otto volte)

(Alla sesta ripetizione, il De-Medusa viene azionato ancora, e Dr. Scott viene rianimato)

DR. SCOTT: Ach! (*"-choo!"*) We've got to get (*"the fuck"*) out of this trap before this decadence (*"Yeah, decadence!"*) saps our wills. I've got to be strong, and try to hang on, or else my mind may well snap and my life will be lived... for the thrills!

BRAD: It's beyond me; help me Mommy!

JANET: God Bless Lily St. Cyr.

(Lily St. Cyr è stata la più grande spogliarellista di ogni tempo. Lei ha lanciato – nei primi anni '40 -  
giarrettiere e reggicalze, a lei si devono biancheria intima e bustini super sexy.)

(Tutti in piedi a ballare! Occhio a non travolgervi a vicenda!)

(*"Hey Frank, whose pool is this?"*)

FRANK: My, my, my, my, my, my, my, my, my, my, my...my  
I'm a wild and an untamed thing.  
I'm a bee with a deadly sting.  
You get a hit and your mind goes ping.  
Your heart'll thump and your blood will sing.  
So let the party and the sounds rock on.  
We're 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 an untamed thing.  
We're a bee with a deadly sting.  
You get a hit and your mind goes ping.  
Your heart'll thump and your blood will sing.  
So let the party and the sounds rock on.  
We're gonna shake it 'till the life has gone.  
Rose tint my world, keep me safe from my trouble and pain.

We're a wild and an untamed thing.  
We're a bee with a deadly sting.  
You get a hit and your mind goes ping.  
Your heart'll thump and your blood will sing.  
So let the party and the sounds rock on.  
We're gonna shake it 'till the life has gone, gone, gone.  
Rose tint my world, keep me safe from my trouble and pain.

(Riff Raff e Magenta entrano dalla porta di fondo, in tuta spaziale dorata)

RIFF RAFF: Frank 'N Furter, it's all over.  
Your mission is a failure;  
Your lifestyle's too extreme.  
I'm your new commander;  
You now are my prisoner.  
We return to Transylvania.  
Prepare the transfer beam.

FRANK: Wait! (*"Quak"*) (*"Can you explain?"*) I can explain!

(Frank va verso Columbia e le dice qualcosa; questa si dirige verso il riflettore e lo accende, mentre Rocky accende le luci del palco)

(*"Strega comanda color..."* ognuno urla un colore a caso)

## IM GOING HOME

FRANK: On the day I went away...

ALL: Good-bye...

FRANK: Was all I had to say...

ALL: Now I...

FRANK: I want to come again, (*"So does Brad!"*) and stay.

ALL: Oh, my, my...

FRANK: Smile, and that will mean I may.  
'cause I've seen, oh, blue skies  
Through the tears in my eyes

(Magenta sbadiglia annoiata)

And I realize,  
I'm going home.

ALL: I'm going home.

(Magenta sbadiglia)

FRANK: Everywhere it's been the same...

ALL: ...feeling...

FRANK: ...like I'm outside in the rain...

ALL: ...wheeling...

FRANK: ...free to try and find a game...

ALL: ...dealing...

FRANK: ...cards for sorrow, cards for pain.

**(Si tirano le CARTE DA GIOCO)**

'cause I've seen, oh, blue skies  
Through the tears in my eyes  
And I realize, I'm going home.

FRANK & ALL: I'm going home. (3 volte)

**(Applausi, il pubblico in sala si alza, man mano che Frank avanza i platea, in una delirante standing ovation)**

MAGENTA: How sentimental. *("You bitch! A lot of bitches. Beach Boys! Ba.ba-ba...")*

(Frank si guarda intorno, e vede la sala vuota)

RIFF RAFF: And also presumptuous of you. You see, when I said 'we' were to return to Transylvania, I referred only to Magenta and myself. I'm sorry, however, if you found my words misleading, but you see, you are to remain here; in spirit, anyway.

DR. SCOTT: Great heavens! That's a laser!

RIFF RAFF: Yes, Dr. Scott. (*"UH!"*) A laser capable of emitting a beam of pure anti-mater.

BRAD: You mean... you're going to kill him? What's his crime?

DR. SCOTT: You saw what became of Eddie. Society must be protected. (*"Fuck society!"*)

(Da questo punto in poi, data la drammaticità della scena, sarebbe consigliabile – almeno nella versione teatrale – astenersi dal dire qualsiasi cosa all'infuori degli *"UH!"* del Dr. Scott e degli *"Shhh!"* per Eddie.)

RIFF RAFF: Exactly, Dr. Scott. (*"UH!"*) And now, Frank 'N Furter, your time has come. Say good-bye to all of this, (*"Good-bye all of this"*) and hello (*"Hello"*) to oblivion. (*"Hi, oblivion, how's your wife and kids?"*)

(Columbia grida - viene colpita da laser)

(Frank cerca di fuggire, arrampicandosi su per il sipario; grida, viene colpito, cade)

(Rocky geme, e si precipita sul corpo di Frank, lo prende e comincia a salire su per la 'Tourre Eiffels' della RKO)

(Viene colpito, ancora, ancora, ancora - cade morto nella piscina)

BRAD: Good God!

JANET: Oh! You killed them!

MAGENTA: But I thought you liked them. They liked you.

(*"Stai calmo! Calma! Stai Calmo!"* oppure *"Get paranoid Riff!"*)

RIFF RAFF: They didn't like me! They never liked me! (*"Pazza isterica!"*)

DR. SCOTT: You did right. (*"Lecchino!" "Emilio Fede!"* e quant'altro appropriato)

RIFF RAFF: A decision had to be made.

DR. SCOTT: You're O.K. by me. (tende la mano a Riff Raff, come per stringergliela tenendo molto separato il medio dall'anulare)

(*"Nano, nano... Mi chiamo Mork, su un uovo vengo da Ork"*)

RIFF RAFF: Dr. Scott, (*"UH!"*) I'm sorry about your... (*"Dinner"*) nephew.

DR. SCOTT: Eddie? (*"No, Penelope"*) Yes, well, perhaps it was all for the best, heh, heh, heh.

RIFF RAFF: You should leave now, Dr. Scott, while it is still possible. We are about to beam the entire house back to the planet Transsexual, (*"Dove cazzo sta?"*) in the galaxy of Transylvania. (*"Ah!"*) Go...(*"When?"*) Now.

(Brad and Janet spingono il Dr. Scott fuori dalla casa)

RIFF RAFF: (rivolgendosi a Magenta) Our mission is completed, my most beautiful sister, and soon we shall return to the moon-drenched shores of our beloved planet.

MAGENTA: Oh... sweet transsexual Land of night... To sing and dance once more to your dark refrain. To take... that... (*"NO! I 'TAKE THAT' NO!!!"*) step to the right!

RIFF RAFF: But it's the pelvic THRUST!

ALL: That really drives you insaaaaane

MAGENTA: And our world will do the time warp AGAIN!

## SUPER HEROES

(Brad e Janet strisciano sul terreno antistante al castello, in mezzo alla nebbia)

BRAD: I've done a lot  
God knows I've tried  
To find the truth.  
I've even lied.  
But all I know  
is down inside I'm...

ALL: bleeding...

(Janet appare sullo schermo a gattoni)

JANET: And super heroes  
come to feast  
To taste the flesh  
not yet deceased.  
And all I know  
is still the beast is...

ALL: feeding...

(La scena comincia a routare, e si trasforma in un mappamondo che gira, e che viene fermato dal Narratore)

(VI PREGO: se siete a teatro e non al cinema, NON urlate le seguenti battute!)

NARRATOR: And crawling (*"Where?"*) on the planet's face, (*"Who?"*) Some Insects (*"What's their name?"*) called the human race... (*"Where they are?"*) Lost in time (*"And what about the space?"*) and lost in space (*"And what about the meaning?"*) And meaning.

ALL: Meaning...

*(“And what about to close that fucking door?!”)*

SCIENCE FICTION / DOUBLE FEATURE - REPRISE

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.  
Wo, oh, oh, oh.  
At the late night, double feature,  
Picture show.  
I want to go, oh, oh, oh.  
To the late night, double feature,  
Picture Show.

THE END