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# **SHAKE, RATTLE AND ROT**

**(The Zombie Musical)**

**Book, Music and Lyrics**  
by  
**LESLIE J. CAULFIELD**

**Based on a concept**  
by  
**SPENCER CAREY**



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LESLIE J. CAULFIELD

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(SHAKE, RATTLE AND ROT (The Zombie Musical))

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**With love and appreciation to Mr. Richard Conti, long-time music teacher for the Wayland, Massachusetts, school system. Much of my appreciation of music and the arts is due to your patience, strength and knowledge. I can still sing the tenor part to "You'll Never Walk Alone."**

**SHAKE, RATTLE AND ROT** (*The Zombie Musical*) was first presented at the District V Thespian Competition in January 1994 by the students of Oak Ridge High School and shortly thereafter was produced professionally at Theatre Downtown, Orlando, Florida.

Director ..... Leslie Caulfield  
Stage Manager ..... Sarah Rinsch  
Properties ..... Jeff Kemper  
Sound Design ..... Jennifer Counts  
Costume Design ..... Maureen Bugnacki  
Choreographer ..... Greg Isaacson

#### CAST

Officer Buttock ..... Roy Conley  
Louise ..... Jaclyn Santiago  
Roger ..... Michael Kell  
Beverly ..... Maralee Gutierrez  
Andrew ..... Tony Whiteley  
Big Zeke ..... Patrick Box  
Zsa Zsa ..... Elisia Sparrow  
Billy ..... Chris Molter  
Betty ..... Isabell Nguyen  
Chorus ..... Pimluck Kamolpechara, Mercedes Butler,  
Elizabeth Gittens, Kelly Wann, Jamie Sprague,  
Jennifer Vargas, Kristy Harrington

Director's note: Please take as many liberties with this goofy thing as you see fit. We chose to spend a lot of time creating prosthetic masks and cool makeup techniques. The kids were especially fond of the mixture of chocolate cake and Dippity-Doo that was smooshed into the hair of the zombies. Be sure to keep a few extra Handi-wipes in the glove box and have fun.

# SHAKE, RATTLE AND ROT

(The Zombie Musical)

A Musical Play in One Act  
For 5 Men and 4 Women, extras

## CHARACTERS

LOUISE (living) . . . . . in love with Roger, true-blue ingenue

ROGER (living) . . . . . Mr. Preppy, Joe Cool, rather a stinker

OFFICER BUTTOCK (living) . . . . . new on the force,  
"carry-a-big-stick" type, stuck on this crummy beat

BEVERLY (living) . . . . . New Wave, offbeat,  
bohemian punk space queen, wants Roger

ANDREW (undead) . . . . . unhappy, romantic who died for love

ZEKE (undead) . . . leader of the pack, the big cheese, *numero uno*

ZSA ZSA (undead) . . . . . Zeke's ol' lady, mean as a snake

BILLY and BETTY (undead) . . . . . inseparable friends,  
insufferable punsters and practical jokers

Assorted ZOMBIES, LIVING HUMANS, DANCERS,  
SINGERS, etc.

TIME: The present.

PLACE: A graveyard, just outside a busy city.

## MUSICAL SELECTIONS

1. Shake, Rattle and Rot ..... Zombies, Zsa Zsa, Zeke
2. Already Gone ..... Louise
3. The Silly Things We Do for Love ..... Andrew
4. One Of a Kind ..... Zeke, Zombie Girls, Beverly
5. If You Believe ..... Louise, Andrew

# SHAKE, RATTLE AND ROT

(The Zombie Musical)

## SCENE ONE

*AT RISE: A few minutes before midnight. OFFICER BUTTOCK enters R and slowly walks past the spooky-to-the-max graveyard.*

**OFFICER BUTTOCK.** Cripes! I hate this place! I joined the force so's I could arrest someone! Rub their face in the street and cuff 'em and haul 'em in. But nooooo. I get the worst beat in the worst part of town. Me! I took four years of R.O.T.C. in high school, joined the Young Republicans and have every episode of "C.O.P.S" on videotape and I'm stuck guarding a stupid, boring cemetery. Darn! I'll never find any action around here. *(Exits L)*

*(MUSIC starts and opening song begins as spectacular "out-of-the-grave" transformation scene shows ZOMBIES coming to life, singing and dancing like an old Elvis movie.)*

**(MUSIC #1: "SHAKE, RATTLE AND ROT)**

**ZOMBIES.**

**I SAID SHAKE, RATTLE AND ROT  
YOU KNOW THE JOINT IS JUMPIN' NOW, THIS  
PLACE IS HOT,  
WE'RE GONNA RAISE THE DEAD,**

**WE'RE GONNA SEAL YOUR DOOM,  
WE'RE GONNA KICK BUTT, TAKE NAMES  
AND HOWL AT THE MOON!  
I SAID SHAKE, RATTLE AND ROT!  
WE'RE COMIN' ATCHA TONIGHT,  
LIKE IT OR NOT,  
SO DON'T MESS WITH US,  
DON'T LAUGH OR SCOFF,  
WE'LL EITHER BE IN YOUR FACE  
OR WE'LL TEAR IT OFF!**

**ZSA ZSA** (*speaking*). Come on, Zeke, let's get on down!

For 40 years we've been asleep in the ground!

**ZEKE**. Zsa Zsa, baby, you know I knows.

We're gonna raise hell.

**ZEKE & ZSA ZSA**. We're gonna raise hell!

**ALL**. We're gonna raise hell till the rooster crows!

**ALL** (*singing*).

**WE'RE GONNA RAISE HELL TILL THE ROOSTER  
CROWS**

(*Instrumental and dance.*)

**I SAID SHAKE, RATTLE AND ROT!  
A LITTLE ACTION NOW WOULD SURELY HIT  
THE SPOT.**

**AFTER FORTY YEARS OF HIBERNATION  
WE'RE LOOKING FOR A LITTLE DEVIATION!**

**SHAKE, RATTLE AND ROT!  
HERE WE COME, READY OR NOT,  
SO WATCH YOUR ARMS, PROTECT YOUR HEADS,  
HIDE YOUR LITTLE CHILDREN UNDER YOUR  
BEDS!**

**LOCK YOUR DOOR AND TOSS THE KEY,  
OR YOU WILL SHAKE, RATTLE AND ROT  
WITH ME.**

**ZEKE** (*speaking*). Yoweee! It's great to be out of that stinkin' coffin.

**ZSA ZSA** (*looking in compact*). Oh my God, would you look at my complexion!

**ZEKE**. Do I have to? Ugh! Zsa Zsa, you're the only girl I know who can gain weight rotting in a coffin for 40 years.

**ZSA ZSA**. Don't start on me, Zeke! You know I'm sensitive about my looks!

**ZEKE** (*dismissing her with a grunt*). Hey! Andy! Come here. (*He does.*) Andrew, old man, what the heck is going on here? There I was. I thought I was like dead, man, but I kept hearing youse guys with your stupid jokes and Zsa Zsa all the time with the yammering and...

**ZSA ZSA**. Don't start!!

**ZEKE**. ...And complaining! and them big worms trying to swallow my leg...till I thought I was gonna go nuts and suddenly here I am back in the world. You're a pencil-neck geek with brains, what gives?

**ANDREW**. Looks to me like some kind of time space anomaly thing. Mr. Higgins, that new science teacher...my ex-science teacher...was explaining it to me the day before... before the, eh, accident. How many of you died in 1954? (*ALL assent.*) Hmmm. (*Picks up newspaper.*) Exactly 40 years ago, (*He looks up.*) there's a full moon, Mars is in Scorpio, the ground we were buried in is rich in uranium ore and we all drove Chevies! Sure! We're all allowed to roam the Earth again for an evening. Probably be over at dawn, so enjoy.

**ZEKE**. Uranium, huh? That would explain the giant worms! Man them things were huge! Aaarrggghhh! I hate worms!

BETTY. Hey, Billy, I want a hamburger.

BILLY. Here. (*Rips into his stomach.*) I never got to finish mine. (*Pulls out rotting food thing. Laughs.*)

BETTY (*laughing*). You crack me up, Billy Boy! "I never got to finish mine."

ZSA ZSA. You two are so disgusting! I wish you'd both...

BETTY. What? Drop dead?!?

BILLY. We're tryin', we're tryin'. (*Laugh.*)

BETTY. C'mon, Zsa Zsa. Quit being so grave. (*Laugh.*)

BILLY. Yeah! I'm having the "tomb" of my life! (*Laugh.*)

BETTY. Laugh, Zsa Zsa. Whatsa matter? Maggot got your tongue? (*Laugh.*)

ZEKE. Enough! If I've only got a few hours I wanna make the most of it. Okay, so I'm a zombie, huh? Who wants to go into town and do what creatures of the night do best...

BETTY. Host a talk show?

BILLY. Deliver pizzas?

BETTY. Become street light inspectors?

BILLY. Turn to prostitution?

*(During this, ZEKE has moved between them and now grips their throats.)*

ZEKE. No! Terrorize some citizens!

BILLY & BETTY (*ad lib*). Sure, sounds good to me...let's go...anything you say, Big Z...can't get enough of that terrorism...

ZSA ZSA (*tag line as all exit but ANDREW*). Hey, Zeke, can I stop at the beauty parlor...my nails are a mess.

SCENE TWO

**AT RISE:** Enter **ROGER**. He looks around nervously. From offstage we hear **BEVERLY** calling his name. He hides behind a tombstone. Enter **BEVERLY**.

**BEVERLY.** Roger? I know you're here, Roger. You might as well come out 'cuz I'm not leaving till I talk to you.

**ROGER** (*sheepishly comes out*). Beverly, I've told you already. It's not a happening thing with us. Yes, I am attracted to you but I have a girlfriend.

**BEVERLY.** Yeah! I can tell you were thinking of her when you were kissing me a while ago.

**ROGER.** Okay. So I had a momentary slip... a tiny step off the fidelity wagon. Beverly, just why are you pursuing me anyway? Nothing personal but I heard you've had about every guy at school. Why me?

**BEVERLY.** 'Cause you're "Joe College-Bound," Mr. King of the Preps. I could use another notch on my gun and you seem to be the biggest fish in school. My reputation may be rotten, but, hey! It'll get worse! I'm just a beginner. When I get to L.A., I plan to make Madonna look like Mother Theresa. Sure I'll just be using you, but tell the truth: What have all those other guys said about me? (*He hesitates, smiling.*) C'mon, Rog, baby.

**ROGER.** Well... (*She gets a bit sexy with him.*) They say you are absolutely wild. An untamed animal. An evening of wild jungle drums and the dance of the seven veils, they say. (*He regains control.*) You are quite an interesting date.

**BEVERLY.** And I suppose Louise can fulfill all your manly needs?

**ROGER** (*stiffens*). That's different... we're talking marriage here. She's... special... uh...

*(LOUISE enters R and sees the following.)*

BEVERLY. Is she this special, Roger? *(She plants a massive kiss on ROGER, who after a moment returns it in kind.)*

ROGER. You most definitely have something to offer that Louise... *(Sees LOUISE.)* Louise!! I, uh... Beverly and I were... uh...

LOUISE. I'm aware of what you and Beverly were "uh" doing Roger.

BEVERLY *(contemptuous of LOUISE)*. Roger, I'm going to wait over there *(Points off L.)* for about three minutes and if you don't show up, I'll understand. I'll just have to change my plans and... *(Sexy.)* Roger, you can't believe the plans I've got in mind!! *(Exits L.)*

ROGER. Louise, I don't want to insult you by saying "don't worry, I can explain this" and then lie to you. What you see going on is... uh... part of my *(Idea!)* science homework for old Mr. Higgins at school and... uh...

LOUISE *(softly, with a look)*. Roger.

ROGER *(he gives up)*. Listen, I'm leaving for college soon and you're still going to be here! I mean, I'm a guy! You know what goes on at frat parties and stuff... I've got to have some space... Sow some wild oats... I think perhaps we should start seeing other people. Say, what are you doing here anyway? Following me?

LOUISE. No. Your mom said you were out and I thought you might be here. This is where we first kissed and where you gave me your ring and... oh, here, *(She takes off ring.)* I guess you'll want this back...

ROGER *(not wanting to take the ring back)*. Wait a minute, you're going too fast...

LOUISE. No Roger, I think the problem in our relationship is that I'm not fast enough. Really, (*Putting ring in his hand.*) I insist.

BEVERLY (*from offstage*). Roger, I'm leaving. (*ROGER looks L.*)

LOUISE. Go ahead. Sow those oats, Roger. There's nothing left here for you. (*He tries to touch her—she resists.*) Trust me. (*He runs off L. LOUISE sings the next song to herself but unknown to her she is observed by ANDREW.*)

(MUSIC #2: "ALREADY GONE")

**YOU SAID YOU'RE LEAVING; I DIDN'T BELIEVE  
YOU.**

**HOW COULD THIS BE REAL AFTER ALL WE'VE  
BEEN THROUGH?**

**BUT THEN I SAW YOU WITH HER,  
AND FRAMED IN THAT MOMENT,  
A STRANGER I THOUGHT I ONCE KNEW.**

**AND I WONDER IF I SHOULD JUST BREAK  
DOWN AND CRY,  
OR KEEP ALL OF THIS SORROW AND PAIN  
DEEP INSIDE?  
SHOULD I JUST WALK AWAY, CAN I FACE A  
NEW DAY  
WITHOUT YOU IN MY LIFE?**

**YOU SAID THAT YOU'RE LEAVING, I STILL  
DON'T BELIEVE IT.  
YOU'VE TAKEN THE HARMONY OUT OF MY  
SONG.**

**I KNOW IT'S NOT TRUE NOW, I KNOW IT FOR  
CERTAIN,  
YOU'RE NOT LEAVING, YOU'RE ALREADY GONE.**

**WHY DO I CRY OVER YOU?**

**ALL MY HOPES AND MY DREAMS HAVE JUST  
VANISHED, IT SEEMS,  
WITH THE FRIENDSHIP AND LOVE YOU HAVE  
TAKEN FROM ME,  
BUT I WON'T WALK AWAY, I WILL FACE THE  
NEW DAY  
AND JUST CARRY ON.**

**YOU SAY THAT YOU'RE LEAVING, I STILL  
DON'T BELIEVE IT,  
YOU'VE TAKEN THE HARMONY OUT OF MY  
SONG.  
I KNOW IT'S NOT TRUE NOW, I KNOW IT FOR  
CERTAIN,  
YOU'RE NOT LEAVING, YOU'RE ALREADY GONE.**

**LOUISE** (*whispers*). Goodbye. (*She takes out a bottle of pills, and like Juliet with the dagger sits poised to swallow.*)

**ANDREW**. Wait! Stop!

**LOUISE** (*jumping and spilling the pills*). Who's there? Who is it? Are you spying on me?

**ANDREW**. No, please wait a minute. (*Not letting himself be seen altogether.*) Don't worry. I won't hurt you. I didn't mean to eavesdrop. But it was all so sad. I know how you feel. I had a similar experience late...uh...a while back. (*Pause.*) I'd like to feed you some stupid cliché like, "Don't worry, it'll all work out" but you seem smart enough to know

that it'll hurt for a long time. (*She is responding.*) And the worst kind of hurt too. An ache deep inside your chest and stomach where you can't get at it. (*Talking about himself now and she senses it.*) I would rather have my leg broken in six places than have a broken heart. But please trust me when I say that death is NOT a great alternative!

LOUISE (*touched*). Why don't you come out where I can see you. My name is Louise. (*He doesn't appear.*) What's yours? (*Still doesn't show himself.*) I have a feeling I'm not the only one around here who's in pain. (*No sign.*) Well if you're gonna get spooky on me... (*Starts to leave.*)

ANDREW. No! Please wait! I don't mean to be spooky, it's just that I *am* spooky...I mean my looks are...I mean I'm... (*Takes a breath.*) I'm really gross.

LOUISE. What is it? Are you like the kid in the movie *Mask*, or something?

ANDREW. I never saw that movie, but did you ever see *The Mummy* with Boris Karloff?

LOUISE (*gently*). What's your name?

ANDREW. It's Andrew.

LOUISE. That's my brother's name! Listen, Andrew, I do volunteer work in the hospital so I know I can handle it. Please come out. No matter how...different you are on the outside I can tell in the short time I've known you that inside you are really sweet. (*Pause, then softly.*) Please, come out.

(*ANDREW steps out with his back to her, then slowly turns to face her.*)

ANDREW. Pretty bad, huh?

LOUISE (*fighting the urge to vomit*). Well, yeah...I mean no... I mean, well, yeah. Your looks are a bit disgust—I mean...

disconcerting, (*With sudden resolve.*) but, hey, I can handle it. Is it..is it leprosy?

ANDREW. Well no, actually, you see I'm sort of a ghoul. (*Beat.*) You know, a zombie? An undead? A walking corpse. A...

LOUISE. You mean like in *The Night of the Living Dead*? Are you going to eat my brains or anything? How?...I mean, why?...I mean...

ANDREW. Don't worry. I won't hurt you in any way, (*Secretive.*) but I do have some, uh...acquaintances out terrorizing the city now so you might be smart staying on your toes. As for how I...

LOUISE. Wait! Don't tell me... (*She observes.*) moon, uranium, mars, scorp—uh huh...a space/time anomaly? (*He nods.*) So why's a nice zombie like you sitting around lonely when there's a city waiting to be freaked out?

ANDREW. Because of something that happened 40 years ago, only to me it was just yesterday... (*Sings.*)

**(MUSIC #3: "THE SILLY THINGS WE DO FOR LOVE")**

**I ASKED MY DEBBIE TO GO WITH ME TO A  
DRIVE-IN MOVIE.  
SHE WAS MY SWEETHEART, AND I LOVED AND  
WORSHIPED HER TRULY,  
BUT BEFORE THE END OF THE NIGHT,  
WE GOT IN A HORRIBLE FIGHT,  
OH, OH OH, THE SILLY THINGS WE DO FOR  
LOVE.**

**WE WERE BOTH SORRY, BUT BOTH TOO PROUD  
TO SHOW IT.**

**SOON THE MOVIE WAS OVER, BUT NEITHER  
OF US WOULD KNOW IT,  
BECAUSE THERE WAS ME AND MY DEBBIE,  
ASLEEP IN THE SEATS OF MY CHEVY  
OH, OH OH, THE THINGS WE ALL GO THROUGH  
FOR LOVE.**

*(Zombie do-wop background SINGERS appear as “worm”  
puppets.)*

**WE BOTH WOKE UP TOGETHER,  
WE WERE FRIGHTENED AND AMAZED.  
WE HAD TO GET HOME AS QUICK AS WE COULD;  
OUR FOLKS WOULD BE ENRAGED.  
MY FEAR GAVE ME THE NERVE, I’M DOIN’  
NINETY AT “DEAD MAN’S CURVE.”**

*(Car crash sounds.)*

**THROUGH THE SMOKE AND THE FLAME, I  
COULD HEAR HER CALLING MY NAME.  
I FOUND MY LOVE AND PULLED HER SAFE,  
BUT SHE MADE ME GO BACK AGAIN.  
SHE HAD DROPPED MY HIGH SCHOOL RING,  
SO I WENT BACK TO GET THE DAMN THING.**

*(Spoken.) I found the ring at the exact same moment the  
flames found the gas tank... (Sings.)*

**OH, OH OH, THE SILLY THINGS WE DO FOR  
LOVE,  
OH OH, THE SILLY THINGS WE DO FOR LOVE.  
THE SILLY THINGS WE DO FOR LOVE.**

LOUISE *(deeply moved)*. What was the fight about?

ANDREW *(embarrassed)*. Well, I believe some things should  
be saved until marriage and she ...