

MCDEATH

or Nothing Much About Doo-Doo

An Interactive Musical Comedy Murder Mystery

by WILLIAM SHAKESPEARE

(as transcribed by Butch Maxwell and Bert Furioli)

PUBLIC EXCERPT

At a Glance

Genre: Interactive Musical Comedy Murder Mystery

Running Time:

Scripted elements: approximately 70 minutes

Entire experience with dinner/intermission and audience interaction: additional time varies

Cast: 4M, 1W, plus multiple designated audience participants

Setting: A community theatre stage, where the Royal Crown Shakespeare Company attempts the world premiere of a newly rediscovered - and disaster-prone - first play by William Shakespeare

Audience Participation: Extensive - audience members are recruited as David's Groupies (swooning and cheering at every one of David Boney's entrances), Delilah's Fans (applauding hers), Harvey's Drummer (answering his "Ha-cha!" catchphrase with a rim shot throughout), and a designated audience member who tosses Allen a box of aluminum foil mid-duel, plus a Q&A period and Detective Cards

Music: Three musical numbers ("Scarborough Fair," "Me and Julio Down by the Schoolyard," and "Ophelia," a parody retitling of "Cecelia") performed by the cast, with prerecorded accompaniment

Technical Requirements: Recorded music and sound-effects playback, plus hand props

Ideal Venues

- Dinner theatres
- Community theatres
- Fundraisers
- Performing arts organizations
- Civic organizations
- Corporate and private events

Program Notes

Lost for over 400 years, the recently-discovered copy of William Shakespeare's first play, "Nothing Much About Doo Doo" was alternatively titled "As Midsummer As You

Dare” or “The Taming of the Tempest Tale.” It was the predecessor to 38 more popular plays - a few of them still produced today. While not among the Bard’s most sophisticated works, “Nothing Much About Doo Doo” has a certain diamond-in-the-rough charm. One can spot thematic elements and phrases that would blossom in his later works. You’ll see what we mean.

In 1584, the yet-unproduced playwright could not break into the prestigious venues with his first play - which, as it turns out - was a murder mystery. When the Globe Theatre would not permit “Nothing Much About Doo Doo” on its main stage, Shakespeare begged them for space somewhere to premiere his show. The Globe allowed him to produce it in the dining room - and thus, Shakespeare invented murder mystery dinner theatre. He would spend the next 30 years trying to redeem himself.

The Mystery Theatre Experience

An evening with Mystery Theatre Unlimited begins before the first scene. Upon arrival, guests are seated and receive a program, Detective Card, pen, and one Character Fun Fact Card at their place setting. As the cast mingles in character, guests are encouraged to read their Fun Fact aloud, exchange cards with other tables, and meet the suspects before the mystery officially begins.

The Evening’s Format

A typical performance follows this sequence:

1. Guest Arrival & Character Mingling - Characters circulate, meet the audience, and establish relationships before the scripted action begins.
2. Act One - The world premiere of Shakespeare’s rediscovered first play is derailed when the leading man turns up dead of authentic poison.
3. Dinner / Intermission - Characters may remain available for informal interaction as appropriate.
4. Act Two - The show goes on despite a mounting body count, and Edmund turns to the audience for help solving the murders.
5. Question & Answer Period - Audience members question the suspects directly.
6. Guessing Break - Guests complete Detective Cards identifying the killer and explaining their deductions.
7. Act Three - The solution is revealed, followed by recognition of the evening’s successful detectives.

Audience Participants

McDeath draws its audience participants into several running bits, selected and coached in the moment by the cast member running that scene. No advance preparation or theatrical experience is required.

The audience roles are:

- David's Groupies - a designated table that swoons and cheers at every one of David Boney's entrances
- Delilah's Fans - a designated table that applauds Delilah Ladiva's entrance
- Harvey's Drummer - a designated audience member who plays a rim shot on a provided toy drum kit each time Harvey says "Ha-cha!"
- Foil Toss - a designated audience member who tosses Allen a box of aluminum foil mid-duel

The entire audience also participates throughout the evening - questioning the suspects after Act Two and completing Detective Cards before the solution is revealed.

Characters

The cast consists of five principal characters.

Edmund Burymore

Respected Shakespeare historian and artistic director of the Royal Crown Shakespeare Company, determined to bring this rediscovered play to the stage no matter how many cast members it costs him.

Delilah Ladiva

Aging queen of the Broadway musical, best known for her portrayal of Lizzie Borden in the hit musical Cuts. Suffers fools barely.

David Boney

Androgynous former glam rock star, just back from the Robert Downey Jr. recovery unit, treating the whole affair as a tax write-off.

Harvey Brashman

Second-rate stand-up comic, fresh off a cruise-ship gig, thrilled for the career boost of his first real drama.

Allen Woodley

Stage manager and reluctant understudy, whose insistence on “authentic” props starts the whole mess.

Character Fun Facts

Before the performance begins, each guest table receives one Character Fun Fact Card. The cards introduce the suspects, encourage conversation among guests, and give performers natural material for the pre-show mingle. Cast members should be familiar with every Fun Fact.

William Shakespeare used to sell Swiss cheese before he became a writer. He gave up the job because people kept complaining about his cheese. They would say to him “No holes, bard.”

Edmund Burymore was on the academic pursuit of another lost Shakespeare play when he found this one. He is still looking for the lost script to “Henry VIII, I am, I am.” Delilah Ladiva suffers fools barely. She is perhaps best known for her portrayal of Lizzie Borden in the hit Broadway musical Cuts.

Allen Woodley has actually read two Shakespeare plays - one was a Cliff Notes version, the other a graphic novel. His education was challenged when he attended a school for emotionally disturbed teachers. He failed to make the chess team because of his height.

David Boney is writing his memoir. So far, he’s got all the pages numbered. He was involved in a scandal at a very young age. He was suicidal and accidentally killed his twin brother.

Harvey Brashman once hosted a short-lived TV game show on cable access called “Take a Guess.” Contestants tried to guess how much beer he could drink before passing out.

Key Props and Sound Needs

- A box of poisoned darts
- A real (fake) asp
- Prop swords for the sword fight, plus a large sheath
- A poisoned bottle of champagne
- A poisoned cheesecake

- A box of aluminum foil
- A toy drum kit, for Harvey's rim-shot cue
- Playback for the show's three musical numbers and supporting sound effects

MCDEATH OR NOTHING MUCH ABOUT DOO-DOO**ACT ONE**

EDMUND BURYMORE enters.

EDMUND

Good evening. I am Edmund Burymore, artistic director of the Royal Crown Shakespeare Company. Tonight I am privileged to be your host as we proudly present the most important theatrical event in our lifetimes. Even bigger than Pavorotti in a thong. Ladies and gentlemen - in its first performance since it was lost over 400 years ago - the first play ever written by William Shakespeare - "Nothing Much About Doo Doo."

ALLEN WOODLEY enters. He is short, wears glasses and is very nervous. He carries a box of darts.

ALLEN

Mr. Burymore. May I have a word? Actually I need a lot of words strung together. May I have a sentence with you?

EDMUND

[To Allen.]

Not now! I'm introducing the show.

[To audience.]

Ladies and gentlemen, this is our stage manager, Allen.

[To Allen.]

Okay, what's so important that it can't wait until I'm through orating?

[To audience.]

Get your minds out of the gutter.

ALLEN

[Confidentially.]

You see - our - our leading man - is dead.

EDMUND

Dead?

ALLEN

Dead dead.

EDMUND

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You can't die twice, Allen. Unless you're James Bond. What happened?

ALLEN

Well, I was trying to - you know - help make the production authentic by using real life props. You know, like real swords and real poisoned darts and a real asp?

EDMUND

I'm going to kick your asp! Give me those darts!

[Taking them from him.]

I told you to forget about using authentic props!

ALLEN

Well, apparently the leading man took the authentic poison with his authentic lunch. It's interesting, really, because he was fine for exactly twenty minutes and then he keeled over in his cheesecake.

EDMUND

Why would he do such a thing?

ALLEN

The kitchen was out of strudel.

EDMUND

No! Why would he drink poison?

ALLEN

Possibly because I had it stored in an empty bottle of champagne.

EDMUND

What can we do? Send in the understudy.

ALLEN

Sure, we could do that, except the understudy quit. He said this production was cursed. Mr. Burymore, the circus is in town. Maybe we could send in the clowns.

EDMUND

This show is not cursed. We've had a few accidents, that's all.

ALLEN

That's what I told the understudy. Just because the cannon misfired and took out a dozen extras -

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[Supporting the theory.]

Happens all the time.

ALLEN

And then the set fell and smashed most of the supporting cast.

EDMUND

Standard operating procedure.

ALLEN

And of course there was the grease fire that wiped out our Greek chorus.

EDMUND

It's practically an Equity requirement! So who's left?

ALLEN

Basically, your leading lady, your producer and that comic. And maybe a couple of waitresses.

[To audience.]

But don't count on seeing them when you want more coffee.

EDMUND

Round up the survivors, Allen, and we'll see how we can cover our asp.

ALLEN

All right. Listen, Miss Ladiva is waiting in the wings.

[Confidentially.]

Now, don't make her angry. She's very temperamental but she's the only legitimate thespian we have left.

EDMUND

I don't care what her sexual preference is. Just go backstage and pour that poison out of the champagne bottle. While you're at it, get rid of all your so-called "authentic" props!

ALLEN

I guess that means the authentic donkey's head, too. I wonder if they can use it for the musical version of "The Godfather." [Exit.]

MCDEATH OR NOTHING MUCH ABOUT DOO-DOO**EDMUND**

While we are waiting, I'd like to introduce you to one of our remaining actors - the acclaimed actress, just back from her tour of "Mame II: Auntie's Revenge," as presented in many of the finest converted barn theatres across the Midwest - Dame Delilah Ladiwa!

DELILAH LADIVA enters in a dramatic flourish.

Delilah's Fans, audience members at a designated table, applaud. This is repeated throughout the show, upon her entrances.

DELILAH

Thank you darlings! Thank you! Thank you!

[Stopping and urging more applause.]

I want you to know that I appreciate how thrilled you must be to have a magnificent star such as I, here to grace this stage - er, dining room! A star who has been in such classics as "My Fairy Laid" and "The Sound of Musilix" right here among you!

[Blowing kisses.]

I have a little confession to make. Believe it or not - this is the very first time I've done Shakespeare! But except for the Bard, I've done it all! As long as it's a break-into-song-for-no-apparent-reason musical! Why, I was in the off-off Broadway debut of the musical version of "Death of a Salesman" - you know, "Kiss Me, Willie Loman." What a shame that it closed before Act Two.

EDMUND

Miss Ladiwa, we've had some casting challenges here, and I'm afraid your leading man has died.

DELILAH

[Taking pause.]

Died? Oh, poor - poor - what was his name, anyway? Oh, never mind darling.

[Fully recovered.]

At least that's one less ham to upstage me.

EDMUND

And except for two other actors, all the rest have either quit or disappeared.

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Really? It's like a dream come true! The show must go on! I can play multiple parts!

EDMUND

You can do most of the female parts, but some of the remaining parts are male.

DELILAH

Oh, I adore male parts, darling! It's just a shame they come with men attached.

[To Edmund.]

Edmund, I'll do a one woman show! This is my chance to do it all! Male! Female! Other!

[Threatening him.]

Don't think for a moment that I can't play a man!

EDMUND

[Backing away.]

Miss LaDiva, please. No fisticuffs. Far be it from me to suggest women are not equal to men.

DELILAH

Equal? Oh, nonsense, darling. Any woman who would wishes to be merely equal to men lacks ambition.

EDMUND

You know, in Shakespeare's day, young men played women.

So, it may work in reverse, in my opinion...

DELILAH

Listen, darling, when I want your opinion, I'll give it to you.

EDMUND

Of course. I didn't mean to be disagreeable.

DELILAH

Yes, darling. You see, my idea of an agreeable person is a person who agrees with me. So, we are agreed? I'm glad we had this little talk, darling. I mean, everyone is entitled to my opinion. Ta-ta! [Exit.]

EDMUND

[To the audience.]

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And now, let me introduce our esteemed producer. He's one of those "rock stars" you hear on the Victrola. Many of you recall his hit songs of a decade or two ago. I know I don't. But he is apparently famous in some subcultures and most importantly - he's rich. Just back from the Robert Downey Jr. recovery unit - former "glam" rock idol David Boney!

DAVID BONEY enters.

David's Groupies, audience members at a designated table, swoon and cheer. This is repeated throughout the show, upon his entrances.

DAVID

[Gesturing broadly, as if on an arena stage.]

All right! Woo! Is everybody ready to rock? Yeah! Great to be here tonight in Detroit!

EDMUND

Mr. Boney, we are in [name of city] tonight.

DAVID

Oh, sorry, mate. I can't keep this bloody tour schedule straight.

EDMUND

This is the Shakespeare performance, Mr. Boney. Remember? The world premier.

DAVID

Oh! Yeah, right. Edmund - right? Sure. That play thing I'm using as a tax dodge.

EDMUND

You may recall that you had a small part in the cast.

DAVID

Sure, that's right. You thought it might sell a few tickets to the rockers in rockers.

EDMUND

I want you to play one of the king's sons - a somewhat larger part.

DAVID

Look, Edmund. I'm not one of those blokes what stuffs his trousers.

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I meant more stage time for you!

DAVID

'At's all right for you, isn't it? But I don't know if I'll remember any of me lines as it is.

EDMUND

That's a comforting thought.

DAVID

[Looking at the women in the audience.]

Hey, I didn't know Shakespeare had such hot groupies.

EDMUND

And now you'll have more time out here with them! Now, go stuff whatever you need to stuff.

DAVID

Dig it.

[To a woman in the audience.]

Later, babe. You and me. After the show. I'll bring the stuffing. [Exit.]

EDMUND

[To audience.]

Oh, yes - I almost forgot. In what was supposed to be a featured cameo, just back from a tour with Value-Line Cruises, standup comic Harvey Brashman.

HARVEY BRASHMAN enters.

HARVEY

Thanks Eddie. Thanks, folks. Hey I see you're eating a salad there. I once got fired for serving a salad. Yeah. They said "no dressing" so I brought it to 'em naked. Ha-cha!

Harvey's drummer, a designated audience member, plays a rim shot. This is repeated through the show upon Harvey's cue.

But seriously, folks, I'm excited to be in my first real drama. Its great for the ole career, y'know? Doing Shakespeare worked for other big comedians - like that Calvin Kline guy.

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EDMUND

Kevin.

HARVEY

Right. Calvin Kevin. And that Robert Williams.

[Doing Star Tek Vulcan salute.]

Nanu Nanu!

[To Edmund.]

So, when does this train wreck ship out and start flying?

EDMUND

Your talent for mixed metaphors is exceeded only by your dismal sense of humor. But, to answer your question, I prefer to hold the curtain until the first course is complete. I detest mixing dining and theatre.

HARVEY

Yeah, I know. The show could spoil their appetites.

EDMUND

Mr. Brashman, we've had a series of unfortunate accidents with cast members, and I'm afraid I will have to ask you to play a somewhat more substantial part - the king.

HARVEY

It's good to be king.

[To woman in audience.]

Wanna be queen? You look classy enough.

EDMUND

Mr. Brashman, please stop breathing on the audience. You do realize that you will have to recite a lot more lines

HARVEY

No problem, Eddie! My mind is like a steel trap, rusty and illegal in 37 states.

[Aside.]

Ha-cha!

EDMUND

Good. I have every confidence that you will spread your wings and soar like an eagle.

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Sure. But you know what I always say - Eagles may soar, but weasels don't get sucked into jet engines.

[Aside.]

Ha-cha!

EDMUND

Please, just promise me you will remain modest about this.

HARVEY

Hey, I'm modest and darned proud of it!

EDMUND

Go and learn your lines.

[To audience.]

Heaven help me. I've just cast a person suffering from insanity.

HARVEY

I don't suffer from insanity. I enjoy every minute of it.

[Aside.]

Ha-cha! [Exit.]

EDMUND

And since we still do not have enough actors, I will step in and save this production.

[To an audience member.]

It beats asking you to do it.

ALLEN

[Entering.]

Mr. Burymore, even if you do step in, we still don't have enough people. You need at least one more actor to get by.

EDMUND

How about you? We are short an actor. And you are short.

ALLEN

Me? No! I mean, all the actors are getting killed! Which is very bad for the health. And besides, I - I - can't, you know, act! I did play a cumquat in my third grade play. But it didn't go well. I sat on the potato and mashed him.

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My boy, these mysterious deaths could be a great opportunity for you. This could be your big break!

ALLEN

I was hoping my big break wouldn't involve breaking any bones. Especially my own. I'm allergic to violence. I break out in nausea.

EDMUND

You're a bit of a Nervous Nelly, Allen. You need confidence, my boy.

ALLEN

Yes, well, I find that confidence is what you have before you understand the problem.

EDMUND

Nonsense! This could be your chance for immortality!

ALLEN

I don't want to achieve immortality through my work. I want to achieve it through not dying.

EDMUND

Son, remember Shakespeare's immortal words - "Cowards die many times before their deaths; the valiant never taste of death but once."

ALLEN

I'd rather hold out for the multiples. I mean, I'm not afraid to die. I just don't want to be there when it happens.

EDMUND

Come on now, I'll give you a good part. You can be the hero!

ALLEN

I'm not really the heroic type. I was once beaten up by Quakers.

EDMUND

You'll be the troubled prince. You get a fight to the death in the final scene.

ALLEN

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I have to fight? Oh, I don't know. I'm not much of a fighter. I have bad reflexes. I was once run over by a parked car.

EDMUND

Relax! It will be fine.

[Looking at watch.]

Oh, my! It's half-past salads.

ALLEN

[Calling off.]

Places!

David, Delilah and Harvey enter and take places, along with Allen, to sing the opening song.

EDMUND

One more thing before we begin - A word about the music: It is a little known fact that William Shakespeare had a creative partner in the early 80s - 1580s, that is - and they were quite a successful team. While his partner was quickly forgotten after their team broke up, in their day, they were well known as Shakespeare and Garfunkle. [Exit.]

SFX: Song - "Scarborough Fair"

[Singing.] Are you going to Shakespeare's new play?

All the rage of Queen Liz's time

Remember me at the matinee

I think there just might be a crime

ALLEN & DELILAH DAVID & HARVEY

Tell her to save me seat

near the aisle On the side of a some people I've not before seen

All the rage of Queen

Liz's time Do you think that they look a little strange?

Without a clue we wait Gathering fun facts

a while that don't mean anything

I think there just might be a crime

Tell her we're singers and

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sometimes a dancer Murder and suicide and more
 funny stuff
 All the rage of Queen
 Liz's time Place your orders and then pay
 your bill
 And to gather it all for
 Question and answer And laugh at our jokes even lines
 we've forgotten
 I think there just might be a crime

ALLEN, DAVID, DELILAH & HARVEY

Are you going to Shakespeare's new play?
 All the rage of Queen Liz's time
 Remember me at the matinee
 I think there just might be a crime
 Allen, David, Delilah and Harvey bow and exit.

EDMUND

[Entering.]
 Shakespeare and Garfunkle. They were well-known for their
 hits such as "Lady Robinson," "Bridge Span Forth O'er
 Waters of Trouble," and the strikingly ahead-of-its time, yet
 strangely dated "16th Century Song (Feeling Groovy.)"
 Harvey enters as McGruff.
 As our play opens, the dark figure of a man walks in the
 woods. He is McGruff - the Scottish hound - accompanied
 by his friend, Banjo. And they are about to have an encounter
 with the supernatural.

HARVEY/MCGRUFF

So foul and fair a day I have not seen.

EDMUND/BANJO

[Joining him in the scene.]
 How dust thou?

HARVEY/MCGRUFF

I don't dust. Or do windows, for that matter.
 Three witches enter, played by Delilah, Allen and David.
 They begin to pantomime doing a ritualistic brew over a
 caldron.

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EDMUND/BANJO

What are these? So wither'd, and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Are ye a witch, or son of a witch?

HARVEY/MCGRUFF

[To Edmund/Banjo.]

Thou art cruisin' for a bruising.'

[To the witches.]

Speak, if you can - which of you witches are which?
The witches take no note of them.

DELILAH/FIRST WITCH

When shall we three meet again? In thunder, lightning, or in
rain?

ALLEN/SECOND WITCH

When the hurlyburly's done, when the battle's lost and won,

DAVID/THIRD WITCH

And that's when the hurdy gurdy man, comes singing songs
of love.

DELILAH/FIRST WITCH

Where, the place?

ALLEN/SECOND WITCH

Upon his duff!

DAVID/THIRD WITCH

There to meet up with McGruff!

ALL THREE WITCHES

[Simultaneously.] As he takes a bite out of crime.

HARVEY/MCGRUFF

Are they making dinner?

DELILAH/FIRST WITCH

Fair is foul

ALLEN/SECOND WITCH

And foul is fair

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HARVEY/MCGRUFF

So - we're having chicken?

DAVID/THIRD WITCH

Hover through the fog and filthy air.

HARVEY/MCGRUFF

Yeah, what is it with this smog? It evokes a scent just like a bog.

The witches note McGruff and Banjo.

DAVID/THIRD WITCH

[Low.]

Hail!

ALLEN/SECOND WITCH

[A third higher.]

Hail!

DELILAH/FIRST WITCH

[The fifth higher.]

Hail!

ALL THREE WITCHES

[Simultaneously, in harmony.]

Hail!

HARVEY/MCGRUFF

The hail you say!

DELILAH/FIRST WITCH

All hail, McGruff!

ALLEN/SECOND WITCH

Hail to thee!

DAVID/THIRD WITCH

Ye shall be king hereafter!

ALLEN/SECOND WITCH

And in the hereafter soon after being king!

DELILAH/FIRST WITCH

All hail, McGruff and Banjo!

ALL THREE WITCHES

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[Simultaneously.]

Losers!

EDMUND/BANJO

You greet with present grace and great prediction
Of noble having and of royal hope,
Speak then to me, who neither beg nor fear
Your favors nor your hate.

HARVEY/MCGRUFF

Who has such favors?

EDMUND/BANJO

I do, my lord.

HARVEY/MCGRUFF

Then bring thy favors and we shall party!

EDMUND/BANJO

Methinks you do party too much, my lord.

HARVEY/MCGRUFF

If I am to be king, then I shall par-tay!

EDMUND/BANJO

My lord, this news is not all good, if I do hear it -

HARVEY/MCGRUFF

Poop not the party!

EDMUND/BANJO

Speak, goblins, to this strange prediction
Of fortunes both fantastic and foreboding
The Witches shrug to one another.

DELILAH/FIRST WITCH

We shall donate in daunting prose

ALLEN/SECOND WITCH

Through the gate of dawning woes,

DAVID/THIRD WITCH

We shall inflate, mutate, gyrate!

ALL THREE WITCHES

[Simultaneously.]

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Tragic fate for you awaits.

HARVEY/MCGRUFF

What tragic fate awaits, ingrates?

DELILAH/FIRST WITCH

You will create a great debate with your dictate.

ALLEN/SECOND WITCH

Your last mandate will some frustrate.

DAVID/THIRD WITCH

And soon, irate, the state, innate, will seal your fate.

HARVEY/MCGRUFF

[To Edmund/Banjo.]

Will you translate?

ALL THREE WITCHES

[Simultaneously.]

You'll abdicate!

HARVEY/MCGRUFF

Oh, that's just great.

EDMUND/BANJO

Please, don't misstate!

DELILAH/FIRST WITCH

Now get this straight - 'Tis on your plate.

HARVEY/MCGRUFF

Where once I ate?

ALLEN/SECOND WITCH

You'll pay the freight.

DELILAH/FIRST WITCH

McGruff the Great -

ALLEN/SECOND WITCH

McGruff the Late -

DAVID/THIRD WITCH

McGruff worm bait -

ALL THREE WITCHES:

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[Simultaneously.]

They shall cremate.

HARVEY/MCGRUFF

I must sedate.

EDMUND/BANJO

Enough! This silly rhyming scheme is enough to make me wish to scream

If he becomes the king and dies doth his good son to throne arise?

DELILAH/FIRST WITCH

Before the fortnight pass with royal grievors

And your two sons? -

[As a Jewish mother.]

Oh, please! Such underachievers!

HARVEY/MCGRUFF

That's my boys.

EDMUND/BANJO

Then who shall inherit the throne?

ALLEN/SECOND WITCH

Deception - lust - self-righteous spin!

Amnesia - murder -

DAVID/THIRD WITCH

An evil twin!

EDMUND

[To audience.]

It's true Shakespeare invented the daytime drama.

[As Banjo.]

Is there anything else we should know?

ALLEN/SECOND WITCH

Yeah. Watch out for those ides of March. They're very dangerous.

HARVEY/MCGRUFF

What the hell is an "ides?"

DAVID/THIRD WITCH

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Just keep your ides peeled.

DELILAH/FIRST WITCH

By the pricking of my thumbs
Something wicked this way comes.
Open locks, whoever knocks -
Hold on tight to all your jocks!

ALLEN/SECOND WITCH

Ball and bat, and son of witch,
Eye of newt, and toe of Gingrich!

DAVID/THIRD WITCH

For a charm of powerful trouble,
Chew a piece of double bubble.

ALL THREE WITCHES

[Simultaneously.]

Boom - chocka-locka-locka

Boom - chocka-locka-locka - Boom - chocka-locka-locka -

Boom!

The Witches bow and exit.

HARVEY/MCGRUFF

To my castle I must go to be named the king within this
show.

EDMUND/BANJO

But sire, heard ye not the witches warn of your death? And
your two son's stupidity? And worst of all - that you have a
twin bother.

[Aside.]

What are the chances two guys could be that homely?

HARVEY/MCGRUFF

Yeah, yeah, yeah. Well, I'm also going to be king. I look at it
like a glass half full kind of thing.

[Breaking character.]

You don't mind if I paraphrase a little, do you?

EDMUND

Yes, I do!

MCDEATH OR NOTHING MUCH ABOUT DOO-DOO**HARVEY**

These words are hard to remember. You know, I bought a book on improving memory, but I forgot to read it.

[Aside.]

Ha-cha!

EDMUND

[To Harvey.]

I'd like to help you out; tell me, which way did you come in?

[A beat.]

Oh, just pick it up with the scene when you get home, only to find your wife, Lady McGruff, putting the dog out. [Exit.]

DELILAH/LADY MCGRUFF

[Entering, pantomiming putting a dog out a door.]

Out, damned spot! Out, I say!

HARVEY/MCGRUFF

Honey, I'm home.

DELILAH/LADY MCGRUFF

My Lord, I am but troubled at your errant sons
For one doth love a wench of a house forbidden
The other is morose and sad; no fun
It doth drive me mad and I'm not kiddin'

HARVEY/MCGRUFF

You speak of our sons the under-achievers?

DELILAH/LADY MCGRUFF

My Lord, I'm worried about the Beavers.

HARVEY/MCGRUFF

Greater worries have I here. I think I truly need a beer.

DELILAH/LADY MCGRUFF

And by the way, your bother dropped by to tell you, you've been named the king.

HARVEY/MCGRUFF

Just as the witches did predict! It's Easy Street! I've got it licked.

DELILAH/LADY MCGRUFF

MCDEATH OR NOTHING MUCH ABOUT DOO-DOO

And I am Queen! What could it mean? I must, methinks, go shopping.

HARVEY/MCGRUFF

Quickly, I must hurry, for there go my people and I am their leader.

DELILAH/LADY MCGRUFF

Oh, my king, you are too full of the milk of human kindness.

HARVEY/MCGRUFF

And you are full of something, yourself.

DELILAH

[Breaking character.]

Stick to the script, darling - or you'll find yourself working dinner theatre.

[Pause.]

All right. Something worse. As soon as I think of something.

[Resuming, as Lady McGruff.]

Be not afraid of greatness: some are born great,
Some achieve greatness, and some have great thrusts upon
them.

HARVEY/MCGRUFF

O, what men dare do! What men may do! What men daily
do, not knowing what they do!

O, what manly daring, doody do. I do the Dew! Scoobie
doobie doo.

[To an audience member.]

You catching all this? Because the sooner you fall behind, the
more time you'll have to catch up.

DELILAH/LADY MCGRUFF

[Threatening him.]

All that blisters is not old.

HARVEY/MCGRUFF

To-morrow, and to-morrow, and to-morrow, and Tuesday of
next week. So, screw your courage to the sticking place!

[Aside.]

Do I really need another joke here?