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The Bomb-itty of Errors

Written by
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Gregory J. Qaiyum,
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Music by
Jeffrey Qaiyum

A SAMUEL FRENCH ACTING EDITION



**SAMUEL
FRENCH**

FOUNDED 1830

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Gregory J. Qiayum, and Erik Weiner

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THE BOMB-ITTY OF ERRORS was first produced by Daryl Roth, Michael Lynne, Q Brothers and Hal Luftig at 45 Bleecker Street Theatre in New York City on December 12, 1999. The sets were by Scott Pask, costumes by David C. Woolard, lighting by James Vermeulen, sound by One Dream Sound and Sunil Rajan, the production Stage Manager was Kate Broderick. The cast was as follows:

ANTIPHOLUS OF SYRACUSE/

MC HENDELBERG/ABBESS. Gregory J. Qaiyum

DROMIO OF EPHEBUS/LUCIANA/COP Erik Weiner

DROMIO OF SYRACUSE/DR. PINCH/DESI Jason Catalano

ANTIPHOLUS OF EPHEBUS/

ADRIANA/BOBBY Jordan Allen-Dutton

DJ Jeffrey Qaiyum

THE BOMB-ITTY OF ERRORS was originally Developed and Directed by Andrew Goldberg.

CHARACTERS

ACTOR 1 – Dromio of Syracuse, Desi, Dr. Pinch, Backup singer, Hendelberg Double #4

ACTOR 2 – Antipholus of Ephesus, Adriana, Bobby, Backup singer, Receive Cat, Hendelberg Double #2

ACTOR 3 – Antipholus of Syracuse, Hendelberg, Abbess, Luciana Double

ACTOR 4 – Dromio of Ephesus, Luciana, Cop, C-Fake, Felicio, Shakespeare

AUTHORS' NOTES

Just as Shakespeare's work is malleable and open to interpretation and re-imagination, so is *The Bomb-itty of Errors*.

All productions of *The Bomb-itty of Errors* have included a DJ onstage that interacts with the characters and the audience. Obviously, the music is an integral part of the show. We've noted where the beats come in and out. It may be possible to do the show without a DJ and have a sound person in a booth playing the tracks, but it will undoubtedly play better with a person live onstage.

A note about the optional backing CDs, available from Samuel French: rented music will come on three CDs. Two CDs will be identical - those are the Instrumentals. The third CD is a Scratch Track that includes someone rapping over the Instrumentals to show how and where the lyrics fit - this is for listening/rehearsal purposes only. In some cases, the lyrics on the Scratch Track may differ from the script. Please use the script as the ultimate authority on lyrics. The two instrumental CDs are for the DJ for the performances - ideally the DJ would have two CD players and a mixer to cut between the two CDs - this way the DJ can cue up the next music cue and cut between tracks. We've also included extra time at the end of every Instrumental - this is in case the actors fall off rhythm, they won't have to worry about the song ending abruptly and can take a beat before getting back on rhythm.

To obtain the tracks please contact Samuel French through their website at SamuelFrench.com.

Some productions have stuck closely to having only four actors, as in the original production. Other productions have cast many actors in the different roles.

We have included notes and stage directions from the original production. Feel free to use them or create your own.

We have also included some alternate lyrics (page 90) if you would like to have some "cleaner" lyrics for younger or more sensitive audiences. Alternate lyrics are available if a line has an endnote beside it that indicates its placement in the appendix.

We hope you enjoy performing, directing, and working on *The Bomb-itty of Errors* and get caught up in the fun and electric energy of the show.

All the best,
The Bomb-itty Crew

ACT 1

Prologue

(The prologue is performed by the 4 actors, dressed in contemporary hip-hop gear. The numbers [1-4] in the prologue refer to assigned lines by actor in the original production. Feel free to use this division or create your own.)

1. Thirty years ago...

ALL. ...in New York City

This bitty named Betty that was oh so pretty

Met an M.C. by the name of M.C. Egeon

Who could get 'em jumpin' no matter what stage he's on

M.C. Ege would grab the mic and...

4. ...rock it

Take the crowd, pull 'em in, and...

2. ...stick 'em in his pocket

ALL. Nobody could

3. knock it

ALL. he was an

1. innovator

ALL. In a freestyle match, you never

1. had a prayer

3. He was a metaphor for hip-hop in its early stages

1 & 2. *(BEAT #1 STARTS)* A true art form that would last for ages

4. Now M.C. Egeon and Betty got locked up

1, 2, & 3. Married, that is

4. Then Betty got knocked up

1, 2, & 3. Pregnant, that is,

4. and her stomach started growin’

Bigger and bigger until she was overblowin’

2. M.C. E was flowin’, workin’ the rap circuit

Talkin’ with his agents, startin’ to network it

Tryin’ to make the bank to secure his kid’s future

Buyin’ new dresses for Betty that would suit her

1. ’Cause she was growin’

1 & 4. larger

1. and

1 & 4. wider every minute

1. Looking down at her tummy wondering,

ALL. “What’s in it?”

1. Four months later in a downtown hospital

Betty gave birth to what was then impossible:

ALL. Quadruplets –

3. four baby boys

I’m talkin’ four –

ALL. what? –

3. beautiful bundles of joy

Now M.C. E had been preparing financially

For one little kid so when they came out sequentially

ALL. 1 to the 2 the 3 the 4

His heart skipped a beat and he almost hit the floor

4. There were two sets of identical twins all at once

Two big healthy boys and two little runts

3. Now M.C. E had never been good at choosin’ names

So without much thought he named two pairs the
same

4. One he named

3. Antipholus,

4. the other

1. Dromio

4. The next he named

2. Antipholus
 1. and then another
 4. Dromio
 2. In the next few years times were very
ALL. rough
 2. When it came down to money
ALL. E never had enough
 1. Four times as many cradles
 3. and four pacifiers
 4. Four times as many bottles
 2. and mounds of dirty diapers
 4. Ya'see M.C. E was losin' it, his bank account was
 1, 2, & 3. tapped
 4. And a negative vibe flowed inside every
 1, 2, & 3. rap
 4. His vocab was all
 1, 2, & 3. sapped
 4. and his concerts always
 1, 2, & 3. stunk
 4. He didn't have the energy to
ALL. resurrect the funk
 2 & 4. So he started sellin' skunk,
 2 & 3. you know, cheeba,
 1. weed?¹
 2. Just to try and get by and give his family what they need
ALL. He took heed
 2. to sell it only to the heads he trusted
 But it wasn't too long before M.C. E got
 1 & 2. busted
 1. Locked up, that is, in a local penitentiary
 Leaving Betty alone with the boys unintentionally
ALL. Essentially
 1. the family was in a state of crisis

Dead broke and burdened by the system's many vices
ALL. The choices:

1. to try to survive and pray for sanity

3. Or offer up the children to a foster family

They opted for the latter and with sadness and bravery

2 & 3. Betty drove the kids to the adoption agency

4. Now M.C. E's

1, 2, & 3. rap style

4. was changing while

1, 2, & 3. in prison

4. A frightened less

1, 2, & 3. enlightened

4. vision had

1, 2, & 3. arisen

ALL. His decision to give away his children had undone
 him

3. And the guilt inside and swallowed pride had overrun
 him

4. One day in his cell he put his head down and

1, 2, & 3. cried

4. Dropped a pill of

1, 2, & 3. cyanide

4. and committed

1, 2, & 3. suicide

4. Betty learned

1, 2, & 3. that he'd died

4. the very next day

And as tragedy would have it, she died the same way

2. Meanwhile, the children at the tender age of two

Were separated from each other

ALL. – sad but true

4. One Dromio

2. and one Antipholus

3, 4. Were brought up in the fine city of Ephesus

1, 2. Too young to understand and too young to choose

The other two were raised in the town of Syracuse

4. And as the brothers grew up on opposite coasts

2. One night they were visited by their father's ghost

1. And he told his sons of their hip-hop history

3. And said in a voice that was filled with mystery,

4. "One day you will find your missing link

When you look in the mirror and you see yourself
blink..."

1. Blink.

3. Blink.

2. Blink.

ALL. Hoo-Ha!

4. The ghost disappeared

2. and their life proceeded

1. And each young man

3. made a vow that they needed

1. To live up to their father's M.C. legacy

To be the best M.C. the world would ever see

2. The two Antipholi,

3. the bigger of the family

2. Made the smaller Dromios

2 & 3. be their back-up M.C.s

1 & 4. And so it was the Dromios were treated like crap
crap

Having to sing back-up on Antipholus' rap rap

3. They grew up livin' in a world of hip-hop

2. Surrounded by the

ALL. "1, 2,"

4. surrounded by the

ALL. "1, 2"

1. surrounded by the

ALL. "1, 2, 3" and "You don't [BEAT:*stop!*]"

(BEAT #1 STOPS)

4. Thus ends the prologue and comes the beginnin’

ALL. So welcome to a new world that ya never been in.....

Enough rough stuff to make your mind start spinnin’

Listen up close so you can grab an earful

Some parts’ll make you cheerful and some’ll make
you tearful

Don’t be fearful, y’all, it’s no drama, see

1. Is it a tragedy? –

ALL. NO! –

1. Is it a comedy? –

ALL. WELL...

It’s a new style, it’s whatever we wanna be

So welcome, welcome, welcome to the Bomb-itty!

Go.....

(BEAT #2 STARTS)

Dromio,

Go, Dromio, go, go, go Dromio,

Go, Dromio, Go, Dromio, go, go, go, Dromio,

(1 & 2 exit.)

Go, Dromio, Go, Dromio, go, go, go, Dromio

Go, Dromio, Go, Dromio, go, go, go, Drom-I-O!

Scene One The Mart

(Enter ANTIPHOLUS OF SYRACUSE (A.S.) and DROMIO OF SYRACUSE (D.S.). They both hold large bags from their travels. Dromio wears a child's backpack and carries a colorful kid's recorder and microphone.)

BOTH. Yo, we're on a mission – everybody listen
We're representing Syracuse and we're never
quittin'

A.S. Well if your name is Dromio then give me a sign

D.S. If your name's Antipholus then bust me a rhyme

A.S. It's that time

D.S. again for the fun to

A.S. begin

For the fun to

D.S. begin it's that time

A.S. once again

It's time to freak freak, it's time to get busy

D.S. The beats are so sweet, the rhymes'll make you dizzy

A.S. As we flyin' in we gettin' higher than²

The highest string on the violin

D.S. Antipholus, Dromio, there's no stoppin' this

Rockin', hip-hoppin' each and every metropolis

A.S. Yo livin' on the road, we never expected this

D.S. Where we at now, brother?

A.S. Ephesus, Ephesus

D.S. Live and direct from the town next to this

A.S. What's the most important meal?

D.S. Breakfast is, breakfast is

A.S. You and me, we be like beat poets

D.S. Travellin' the world on and on the go it's

A.S. In and outta in and outta in and outta

D.S. States

We be lookin' for the meaning of the missing link

A.S. Phrase (**BEAT #2 STOPS**)

BOTH. So once more, we'll say it loud

As we move through the city we move the crowd

(BEAT #3 STARTS) 'Cause we're on a mission – every-body listen

We're representing Syracuse and we're never quittin'

A.S. So Dromio

D.S. Yeah?

A.S. Go Dromio

D.S. Where?

A.S. And take these thousand marks of gold

(ANTIPHOLUS tosses DROMIO a bag of gold.)

D.S. What you want me to do with all of this cash flow?

A.S. Pay the ho-tel, I mean the mo-tel, I mean the

BOTH. Ephesus Inn

A.S. I'll see you in about one hour, kid, when it be time for my din

D.S. din

A.S. Till then I'll cruise around this town

Once up the street and then

BOTH. back down

A.S. Word has it this is a phat city

Where a dog like me

D.S. Woof!

A.S. Can find a little kitty

D.S. Meow!

A.S. I'll give a quick look and then hit the sack

'Cause after carryin' this pack, jack, I gotta stiff back

D.S. Well, I'm stiff too, bro

A.S. Get outta here, Dro

D.S. Havin' so much dough, I'm good to go so

(DROMIO begins to exit.)

A.S. A trusty villain, with me he chillin'

(DROMIO runs back on.)

BOTH. What more can I say

A.S. We grillin'

M.C.'s from Ephesus to Syracuse

BOTH. And since you heard the news

D.S. (*singing*) Party people, I'm Drom-io, oh-oh-io,

Oh, io, oh, oh, io,

Oh, io, oh, oh, io,

Come on, everybody, do the baseball

(DROMIO exits.)

A.S. He's always got a little somethin' funny to do

To make the sun rise up when I'm feelin' blue

I been watchin' over this boy since we was two

Me and little bro Dro be the top duo crew

But sometimes I feel beat, I don't know what to think

Will we ever find the meaning of this missing link?

Do you know what it's like to look yourself in the mirror

With vision 20/20 but you can't see clear?

To be kept on a shelf, not seein' what you wanna see,

Not knowin' yourself, bein' half of what you wanna be?

We been on the ground of town after town

But what it is we look for we have not found

So I keep pushin' on through the struggle of life

To one day find the pleasure that'll ease my strife

So I change my mind just like I knew I would

Breathe deep, look around, and know that it's all good

So for now I'll dine, maybe drink some wine

Maybe later do a little of the Bump 'n Grind³

Maybe later do a little of the Bump 'n Grind

Maybe later do a little of the Bump – (BEAT #3 FADES)

(DROMIO OF EPHEBUS (D.E.) enters.)

A.S. – But check it: here's Dromio

Yo, what you returned so soon fo'?

(BEAT #4 STARTS)

D.E. Returned so soon, nay, I find you not in time
 For you are committing a domestic crime
 The stove is on and the meat is cookin'
 The clock struck twelve and I – started lookin'
 Your wife struck one across my pate
 I receive all your blows 'cause you are late
 The food is cold that you should be eating
 If you come not home I'll receive another beating
 Don't make her think you're cheating, return to your
 home
 So she'll stop hitting me on my dome
 I'm Drom – io, oh, oh, io –
 Oh, io, oh, oh, io,
 Oh, io, oh, oh, io –

*(SNAP! ANTIPHOLUS snaps DROMIO OF EPHEBUS in
 the head.)*

D.E. – Ow, you know, your servant?
 See the bump on my head, do I deserve it?

A.S. Stop in your wind sir listen close I pray
 Tell me where you've stashed the cash I gave you, okay?

D.E. Oh the five spot that you gave me last week?
 To give to the barber who lives down the street?
 For the new red wig that you bought your wife?
 I gave it to him, sir, and that's on my life

A.S. My present sense of humor is lacking in sport
 We're strangers in danger on a course we can't abort
 I gave you all our gold because I trusted thee
 Now how did such a large charge leave thy custody?

D.E. You can joke around later while you eat your food
 For your wife waits up in a bitter mood
 If I return with news that you come not to bed
 Every word that I speak means a blow to my head
 See I'll be dead, sir, if you come not soon
 So follow me sir, like the sun follows moon

A.S. Once again friend have done your foolishness
 Tell me where my money is or else, get the jist?
 Are you dismissin' the task that I gave you? Don't you
 listen?

D.E. My mission lacks suspicion, 'tis but a task
 To fetch you from the market and to bring you home
 fast

Alas your wife and her sister both await
 Your return to the house before it's too late

(BEAT #4 STOPS)

A.S. What wife? None such one exists in my life!
 Don't you remember? I haven't got my groove on since
 November!

D.E. Your worship's wife, my mistress at the Phoenix
 Who waits at the table, her hands full of Kleenex
 Praying that soon you will be home for dinner
 Even as we stay here the rage grows within her

A.S. You sinner, messin' after what I said
 Here's one for your stomach –

(ANTIPHOLUS kneels DROMIO, who falls to his knees.)

A.S. – and one for your head

(ANTIPHOLUS stands in front of DROMIO and “slaps” him back and forth as DROMIO slaps his own hands to make the sound effect.)

D.E. What the hell are you doing, for God's sake, peace⁴
 I said please, sir, please, I said peace, sir, peace, etc.

(ANTIPHOLUS stops slapping DROMIO and steps aside. DROMIO continues clapping and moving his head as though he is being slapped still. ANTIPHOLUS comes behind him and wraps his arm around DROMIO's neck.)

D.E. But you don't seem to cease,

A.S. Hell, no!⁵

D.E. so like a pig drenched in grease
 I will fly like the geese to your home in the East

(**DROMIO OF EPHEBUS** *elbows ANTIPHOLUS and exits.*)

A.S. What the world could this be? He's mad confusin me
Upon my life, by some device or other
I discover this villain whom I call my brother
If I had my 'druthers the facts would be uncovered
They say this city's nuts
They say it takes guts
Just to step inside
Don't always believe what you see in the eyes
Of these passers-by
'Cause on the streets they getting high⁶
You got sorcerers on corners who can slide inside your
mind
Sally's in back alleys gettin bucks for they behinds
Cheaters, cons, pranksters, mafiosos
Dealers, guns, gangsters – where did Dro go?
I'm off to the hotel to go seek this knave
And find out what happened to the money I gave
(**ANTIPHOLUS OF SYRACUSE** *exits.*)

Scene Two
Antipholus of Ephesus' House

(ADRIANA (ADR), wearing a red wig, and LUCIANA (LUC), in blonde wig, enter from Antipholus of Ephesus' house.)

(BEAT #5 STARTS)

LUC. *(spoken)* I'm hungry, sister

ADR. *(spoken)* Yes, sister, I heard you the first time
Well, neither my husband nor his man has returned
Two hours passed and no knowledge learned
I'm spurned –

LUC. – No wait, sister, I have a hunch
Perhaps Antipholus is just out to lunch
Let's go eat, later we can meet 'em
A man is a master of his own freedom
They come and go as they please
When they feel like eating cheese, they eat cheese
It's been that way since times were ancient
We must go inside, sister, please be patient

ADR. And why should their liberty be more than ours?

LUC. Duh – they work outside and we work indoors

ADR. But if I did this to him he would lose his temper

LUC. That's 'cause in this house he is the largest member

ADR. You would not say so if you were his wife
How comes it he gives me so much strife?

LUC. There is so much unfairness in this life
We are all equal under heaven's eye
But earth has different rules than the holy sky
The beasts, the fishes, the wingèd birds
Are all just slaves to just one word:
Man – divine, master of all these
Lord of the wide world and watery seas
Filled with knowledge, wit, and strength

Big manly muscles of width and length
 They are the masters of their wives and mistresses
 And we should attend to all of their wishes

(pause)

ADR. Oh yeah, well, tell me what if you were wed?

LUC. I would lie in bed and give my husband head – y⁷

Conversation, we would laugh and sigh

And he would rock me to sleep with a long lullaby

ADR. And what if he told you to cook him a feast?

LUC. I would cook up a rack of sparebacks with two beasts

ADR. Well, what if he called you an ugly giraffe?

LUC. I don't know what that is so I'd probably just laugh

ADR. What would you do if your husband came home late?

LUC. I'd stand in the doorway, buttnaked, and wait⁸

(LUCIANA freezes.) (MUSIC STOPS)

ADR. Oh my sweet lord, my sister is crazy

Hard to believe we fell from the same tree

How can she sit there, chastise, and chide

How can she not hear me when I do an aside?

(LUCIANA unfreezes.) (MUSIC STARTS)

ADR. You're a child, one day you'll understand

That a wedded woman's woes are worse than a man's

We bear troubles on our back as we carry the laundry

When walking in public we feel cheap and tawdry

In private they shower us with romance and caresses

But the people with the power wear the pants not the dresses

You're too young, one day you'll see

That a married woman's life is no life to be

LUC. Well, I will marry someday and I will find my Juliet

(BEAT #5 FADES)

(LUCIANA exits.)

ADR. Juliet? I think she means Romeo

Here comes Dromio!

(DROMIO OF EPHEsus enters.)

ADR. Is your master following close behind?

D.E. Now listen, mistress, please be kind
Your husband (**BEAT #6 STARTS**) sends me in his
place
His message written on my face

ADR. You waste my time what said you he?

D.E. His fists did speak an hour to me
And as every word on my face did land
I found it much much harder to understand

ADR. Surely you can understand a slap
From your master's hand?

D.E. – Like a burlap sac
Stuffed with sand his hand did land to reprimand

ALL. (*Offstage*) HOT DAMN!

D.E. Some to my front and some to my end
Impossible to comprehend

ADR. This story bends my ears and lends me fright
Does my husband return home tonight?
He's vowed to vex me every chance that he's had

D.E. Why, mistress, sure my master is horn-mad

ADR. Horn-mad, thou villain?

D.E. (**MUSIC STOPS**) Wait, wait, wait, wait I said that bad
I didn't mean he's fooling around with other broads
But that his deck is missing all of its cards
When I told him that his supper was getting cold
He asked me for a thousand marks of gold
"Tis time to eat," quoth I; "My money," quoth he
"She cooked meat," quoth I; "Tis not funny," quoth he
"Return you home?," quoth I; "My gold," he says again
"Where is the thousand marks that I gave thee, villain?"
"I have no mistress, wife, nor maid
It's been seven months since I got laid!"⁹

ADR. (**MUSIC STARTS**) Quoth who?

D.E. Quoth who? My master, who
 Who denied straight-face in knowing you
 Then straight to my pate, no time to defend

ADR. Hence you mumbling moron, go fetch my husband

D.E. I may mumble, tumble, stumble, trip and fall
 All because they all treat me like a soccer ball
 Kicked back and forth 'tween husband and a wife
 It's a wonder I have lived so long a life
 And so I roll back to same juncture
 Knowing all too well I will soon puncture **(BEAT #6 STOPS)**

(DROMIO OF EPHEsus exits.)

ADR. My, my what a dreadful account has been spoken
 Why, why must a wonderful heart be so broken?
 I try but the tears keep on coming, I'm chokin'
 I spy with my little eye a man smokin'
 And laughing and sighing with another
 Woman, a friend, or maybe it's his lover
 I'm dying and crying imagining he kissed her
 I need someone to hold me...sister!

(LUCIANA enters.)

LUC. There's some weird people dressed in black with
 headsets back here...

ADR. **(BEAT #7 STARTS)** I need you, sister

LUC. – I'm here for you

ADR. I love you, sister

LUC. – I shed a tear for you

ADR. I feel so ashamed

LUC. – What's it about, girl?

ADR. He's the one to blame

LUC. – Spell it on out, girl

ADR. While I wait up reading gourmet cook books
 My homely duties have stolen my good looks
 My once perky body, he was wasted it

LUC. The fruits of your labor only he has tasted it

ADR. But he's eating elsewhere and no doubt he's blowing
off

Me and my wonderful meatloaf stroganoff

LUC. But sister, you're such a hot momma

Sister, just give up the ill na-na¹⁰

ADR. But sister, did you hear what I said

And sister, I'd rather be dead

Than living this lie, forcing these smiles

Why did I ever walk down the aisle?

LUC. But sister, to serve is our duty

And sister, you're totally a cutie

ADR. But sister, I'm still very young

And sister, the jury is hung

And my husband's not and I'm starting to cry¹¹

My heart's locked in a vault and I'll tell you why

'Cause it's his own fault

LUC. – that your bedroom is quiet

ADR. It's his own fault

LUC. – that you went on that diet

ADR. It's his own fault

LUC. – that we don't understand space

ADR. It's his own damn fault, I should say it to his face

What ruins are in me, that you have not ruined?

With one nice word our love could be renewed

LUC. But, sister, he promised you a necklace and you will
wear it

Around town and show off your twenty four carat

Big gold chain, you can wear it with pride

ADR. It's not the gold that matters but what's inside

If only he'd stay true to his marriage vows

He'd see that the jewel that is best endowed

Is now scowled at

LUC. – yet he buys you gold!

ADR. Think'st he that I can be so bought and sold
Hell no, sister¹²

LUC. but we should put our feelings on hold
For gold sister,

ADR. It's time he gets told
It's his own fault

LUC. – that you put on some weight

ADR. It's his own fault

LUC. – that your abs aren't that great

ADR. It's his own fault

LUC. – that your boobies are swayin'¹³

ADR. It's his own damn fault and it's time I complain
I'm married to a man with no sense of romance
What I wouldn't do for some foreplay or a slowdance

ADR. So, listen up, girls, if your hearts feeling tossed
There's a reason, love labour's are lost
Husbands don't notice their hot and needy wives
They spend their nights taking shots in seedy dives
So I say to those women whose husbands are here
If he can't start the car, or he's stuck in first gear
Or he puts you third behind beer and his career
Let yourself go and scream in his ear

L/A. It's your own fault

ADR. – that you can't pitch a tent

L/A. It's your own fault

ADR. – yeah, you know what I meant

L/A. It's your own fault

LUC. – listen up, all of you gents

L/A. It's your own damn fault and our patience is spent
If you come home late with no alibi
Better look us straight in the eye
And say that you love us and we're still fly
With tears of joy we will both cry

(**LUCIANA** and **ADRIANA** mime spinning records.)

LUC. We will we will we will we will both cry

ADR. Wiggity wiggity wiggity we will both cry

LUC. Wucka wucka wucka we will both cry

ADR. Chicka wocka wocka we will both cry

LUC. But sister...

ADR. But sister...

(ADRIANA *exits.*)

LUC. Oh, you got a big ol' butt, sister...

(LUCIANA *exits.*) (BEAT #7 FADES)

Scene Three The Mart

(ANTIPHOLUS OF SYRACUSE *enters.*)

A.S. The dough I gave to Dromio is back at the inn
Why he always got a joke, yo what's wrong with him
According to the hotel concierge
He seeks me out just about everywhere
I could not speak with homie Dromio
Since the worm slipped away from me

(DROMIO OF SYRACUSE *enters.*)

A.S. – But what d'ya know?

D.S. If your name's Antipholus then drop me a jewel

A.S. A jewel?

(SNAP! ANTIPHOLUS *snaps* DROMIO's head.)

A.S. I should drop you fool!

Jokin' about not holdin' my gold

Is my wife still cryin'? My food still cold?

D.S. Your wife? Yeah right, man, I hope she's a hot one

A.S. Why don't you tell me, since you told me I got one

D.S. Update me, baby, when spake me such a word?

A.S. Not half an hour since. Ya' heard?

D.S. I haven't see you since, since whence you sent me hence

With our pants and pence to the inn to pay our rents

So make some sense

A.S. Villain! Always imbecillin!

You be illin'!

(DJ STARTS BEATBOXING a lá “*You be Illin*” by Run DMC)

A.S. The money, I gave it, and then you left

You returned, so soon, the cash bereft

You proceeded, to speak it, how I needed to come home

How some wife was waiting for me and my supper's
getting cold

You be illin'!

D.S. I be illin'...

The money you gave me...

(The DJ intentionally stops beatboxing.)

D.S. *(to DJ, pissed)* Yo?

(DJ and ANTIPHOLUS congratulate each other.)

D.S. I'm glad to see y'all actin' so silly

But I don't know what you're talkin' about. What's the dilly?

A.S. What's the dilly?

D.S. Yeah, what the dilly is?

A.S. I'll show you what the dilly is

(to the audience) I'ma show him what it really is

(SNAP! ANTIPHOLUS snaps DROMIO in the head yet again.) (BEAT #8 STARTS)

A.S. I'm serious!

D.S. But I did what you said, Fred

I delivered the bread, Fred

Why you go ahead and smack me upside my head, Fred?

A.S. Cut your crappin' kid, I know what happened kid¹⁴

You know as well as I do exactly what you did

Because I joke around with you don't take it for granted

See yours and my relationship...it's slanted!

You be below and I be above

Never let your sauciness jest upon my love

If you make a common dish of my serious feast

I'll be the landlord of victory and tear up your lease

So unless you learn to jest with me at the proper time

I guess you'll see

My remedy – it's best to be my friend and not my enemy

D.S. Friend to the end brother, like no other

"Enemy," you utter? But we're from the same mother!

So I guess you'll have it you treat me like doo-doo
 Gettin' mad unnecessary snaps to my noodle
 You're downright brutal, twisted like a strudel
 Don't think you got me on a leash like a poodle
 Your rap is some whack rap, I'm packin' my knapsack
 Hat's off the hat-rack and I'll never be back, Jack
 'Cause you walk the street and I walk the street and
 Why oh why am I bein' beaten?

A.S. What you don't know?

D.S. Nothin' but I'm beat down

A.S. Well then I'll tell you why I finally put my feet down

D.S. Wait, there's more, what's the wherefore?

For every why's got a wherefore, therefore

A.S. Why, first, for dissing me

And then wherefore, for urging it a second time

D.S. A...That doesn't rhyme. B...It has no reason

Why'm I being beaten, what's this, beat down season?

Well, thanks anyway

A.S. Why you thankin' me for something?

D.S. Because of that something you givin' me for nothin'

I was cuttin', struttin' shakin' floors, pushing buttons

Butterin' a muffin, when, then all of a sudden

A.S. Well let's face it you're faced with the pace that I'm
 makin'

I'm shakin' I'm bakin, disgracin' my placement? I'm
 chasin

D.S. A, stop it Bobbit, you rocket, a pocket, of Davey Crocket,

I don't mock it, allotted, I swear I got it, I got it

A.S. Man you hazy, you amaze me, you lazy baby, maybe

You shame me but you don't phase me, you crazy
 praise me

And I'm bastin' –

D.S. Basting?

A.S. Basting!

D.S. Basting?

A/D. Ba-Ba-Ba-Ba-Ba-Basting!

A.S. The great game of rhyme has taught you to be funny
But son – Don't ever joke when you're talkin 'bout my
money

D.S. I respect that, check that, in my memory bank
The only problem is – my memory's blank

A.S. You stinky weasel, all you do is smoke dust¹⁵
As we bounce from town to town, from dawn to dusk

D.S. From East

A.S. To West

D.S. No doubt

A.S. The best

D.S. Fully clothed

A.S. Undressed

D.S. Bottle rocket

A.S. *(bottle rocket noise)*

D.S. Stoopid fresh

A.S. The rest is history

D.S. Check the delivery

A.S. From pebbles

D.S. To boulders

A.S. From ankles

D.S. To shoulders

A.S. Trapper-keepers

D.S. To folders

A.S. Did you tell her?

D.S. I told her!

A.S. That we could go forever and the love will never stop

D.S. I'm the greatest lover in the world!

DJ. (DJ cuts the beat out and possibly scratches in or says
something like, "Hold it right there!" or "Say what?"
for example) (BEAT #8 STOPS)

(The following dialogue is spoken, not rapped:)

A.S. How are you the greatest lover in the world
When you don't get no girls?

D.S. You don't know what I be gettin'
I'm bettin' in a second all these ladies be sweatin'

A.S. Sweatin' 'cause they runnin', I know how you chase
Panting like a dog with your tongue out your face

D.S. My tongue's out my face 'cause it's in another place¹⁶

A.S. Aw, man – you couldn't even steal first base

D.S. Who steals first base? Nobody steals first base.
You can't steal first base.

A.S. Good point. But regardless, can you connect?

D.S. Just like that I step up to bat
Take a practice swing before I do my thing

A.S. He said practice! That means he whack this!¹⁷

D.S. No, master, I bait her with my hook

A.S. Well what if there ain't any fish left in the brook?

D.S. Elsewhere I look, you have to go where the fishes at

A.S. Oh yeah? Textbook, it's as simple as that

D.S. But there's nothing academic about it
Try picking up a girl using logic? – I doubt it

A.S. Are you sayin' that females don't understand logic?

D.S. Not that they don't understand it, but they do uncon-
sciously dodge it

(ADRIANA enters followed by LUCIANA.)

A.S. Man, why you gotta stir up all this commotion?

D.S. Antipholus, turn around, two honeys approachin'

LUC. 1, 2 . . 3, 3, 8 – kick it sister!

(LUCIANA starts beatboxing and gets behind ADRIANA, miming along with certain lines behind ADRIANA while beatboxing.)

ADR. Ay, ay, Antipholus, look strange and frown

As if I am unknown to you in this town

I am not valued, nor thy wife

Yet once I was, the love of your life
 Once you vowed all flowers lost their smell
 There was no magic, only evil spell
 There was no calm, only violence
 There was no song (*LUCIANA sings a high note*), only
 [silence]
 Basically the earth was completely dark
 Unless it was lit up by my lovely spark
 But how like a coin in a toilet I've been tossed out
 But it's you that have spoiled it and you that has lost
 out
 How quickly you would light up with anger
 If I gave my body out to a stranger (*LUCIANA rubs down
 ADRIANA's body.*)
 You would spit at me and call me sow
 Tear the skin from my whorish brow¹⁸
 Cut from my hand the wedding ring
 And break in two the sacred thing
 But you have no right to accuse me
 If you act like this I swear you're gonna lose me
 (*LUCIANA snaps and says "HA!"*)
 I am possessed by your adulterated sin
 And through our bond I can feel it on my skin
 If we are one and you are untrue
 I digest the poison present in you (*LUCIANA mimes
 drinking poison and dying.*)
 So please play fair and sleep in the proper bed
 I live unstained and you...undishonored

LUC. HA!

A.S. Plead you to me fair dame? I know you not.
 Call you me by name?

D.S. – They both are hot

A.S. Word. Yo check it –

I just arrived in Ephesus (*DROMIO starts beatboxing.*)
 This unknown pair of breastesses¹⁹

Approaches me I guess this is
 The moment –
 To extend my hand
 And meet your sweet acquaintance ma'am
 Now do you understand we're brand new to this land?

LUC. – Hold it!

Antipholus (**ADRIANA** starts *beatboxing*.)
 How can you act like this?
 She is your wife, your friend, my sister
 How can you so easily dismiss her?
 Even though women are a different gender
 And even though at home you are the largest member
 (**ADRIANA**: “*Uh-uh*”)
 Remember, she sent Dromio to bring you to eat
 And he said that she said that he said that she said that
 she, he, she said, she uh...
 (*Adriana's beatboxing trails off.*) See, what happened was...
 Somebody saw someone somewhere???

ADR. In the street

LUC. In the street!

A.S. Dromio?

D.S. Me, yo?

ADR. You, YO!

And this I know because you told me so (**LUCIANA** *beatboxes*.)

You said he beat you up and claimed I'm not his wife
 Claimed my house as no part of his life

A.S. Did you converse, sir, with this gentle woman today?
 (**DROMIO** *beatboxes*.)

What kinda trash out your ass did you gas and spray?²⁰

D.S. Brother brother A., this girl, she's all about drama
 (**ANTIPHOLUS** *beatboxes*)

First time I ever seen her in my life, scout's honor

A.S. But she just spoke everything you did speak (**DROMIO** *beatboxes*.)

I'm at my peak, I'm ready to put you to sleep
 Cause you're a liar

D.S. Sire, I'm being blamed and framed (**ANTIPHOLUS** *beatboxes.*)

A.S. How can she thus then call us by our names? (**DROMIO** *beatboxes.*)

ADR. Why do you behave...like a knave? (**LUCIANA** *beatboxes, excitedly.*)

Pretending to be counterfeit with what you gave?

I met you in the mart now you're trying to thwart me

I'm starting to feel like you want to deport me

Husband, you seem to think from me you're exempt

But I hold you

ALL Husband?

ADR. in utter contempt

Come, I will fasten you to what's mine (**LUCIANA** *stops beatboxing.*)

Thou art an elm and I am the vine

I will play the weak wife and you the stronger state

But that only pushes me to communicate!

(Between each "ate" rhyme, **LUCIANA** makes record spinning noises.)

Instigate! Emulate! Consummate! Masturbate!²¹

Castrate! Dominate! Then close the gate!!

I will infect you like you infect me (**LUCIANA**, **DROMIO**, and **ANTIPHOLUS** *beatbox.*)

You can't reject me, we are bound in full effect the

Last thing I'll do is let you leave me

Let my intrusion clear your confusion do you believe me? (*Beatbox ends.*)

I need thee

(*All freeze except ANTIPHOLUS.*)

A.S. (*spoken*) To this wedlock theme she's sewed, it seems

Wha-what? Was I married to her in a dream?

Or do I dream now and just think I see all this?

What lies try to drive our ears and eyes amiss?

But until I get a clear grip on reality

I think I'll entertain this offered fallacy

D.S. He said

A.S. I think I'll entertain this offered fallacy

(Break freeze.)

ADR. Dromio, do the justly deed, play the guard and wait

If any little hussy comes rapping at the gate

You tell them that your master dines above

And although he's been errant he's now full of love

Because his wife has forgiven his thousand idle pranks

And for such a loving woman a man should give thanks

Dromio, play the porter well

(ADRIANA exits.)

A.S. Am I in Earth, in Heaven, or in Hell?

LUC. Earth

A.S. Am I asleep, awake, mad, or well-advised?

I'm known unto them, but to myself disguised!

This place is pretty freaky, I'm feelin sorta moody

But this is an adventure. Besides, I might get booty

D.S. You get that, I'm going to play the porter.

LUC. Yes, very good, Dromio, and here's a quarter

Come, come, Antipholus, let's not be fickle!

(LUCIANA and ANTIPHOLUS OF SYRACUSE exit.)

D.S. Girl, this ain't nothing but a nickle

LUC. *(shutting door, exiting)* Suck my pickle!!

(BEAT #9 STARTS)

D.S. Has my brother been hijacked in all this spontaneity?

Now I'm trapped and trapped I hate to be

Those chicken-heads are demons, schemin' on testament

But you know what? I'm gonna make the best of it

I'm overseenin' a mansion, there's no time to brood

And right now the place to be is this interlude

Let me direct y'all's attention to the kid over there

(points to DJ)

(DJ *scratches*) Oh, yeah

His cuts are so sweet , you gonna catch tooth decay

That's Our DJ – (*insert DJ Name*) – A K A

(*insert DJ Nickname; ex: Bobheadz*) so bob your heads

He's gonna make you freak and flinch with that 12-inch

(*Music Break, DJ scratches for 8 bars.*)

D.S. Take your middle finger and lick it

Now tear it up like an usher tears a theatre ticket

When I kick it, I kick it live, G

And when he scratches it's like he got poison ivy

(*Music Break, DJ scratches for 8 bars.*)

D.S. Feel free to shake your rump throughout the show

How you like us now? DJ, gimme one Moe, kid

(*Music Break, DJ scratches for 8 bars – fades out.*)

(BEAT #9 STOPS)

Damn, you tamed the track, made it look shrewish

Hold up, y'all. Someone's coming, and he looks mad Jewish

(**DROMIO** *exits.*)

Scene Four
Outside Antipholus of Ephesus' house

(ANTIPHOLUS OF EPHEBUS (A.E.) enters, followed by MC HENDELBERG (HEN). MC Hendelberg wears a Run DMC-esque black fedora, glasses, with payes hanging off the glasses, and a big gold chain. The following dialogue is spoken.)

A.E. Good MC Hendelberg, come in and sit down

'Tis not often I host the best jeweler in town

HEN. Hey, you're a good guy for the invite, I gladly will feast

Your wife's meatloaf beast is known west to east

A.E. Have you finished the big gold chain I commissioned

To make sweet my wife's sour disposition

If I'm late for dinner or I miss the hors-d'oeuvres

Without flowers in hand to settle her nerves

Her affections dwindle, it's tough to rekindle

Pretty soon you'll start seeing my stuff come flying out
the window

HEN. I'll bring the chain later by the light of the moon

The perfect time to make your wife swoon

A.E. Sounds like a plan my friend, you the man

Bring the chain later, I'll put the cash in your hand.

(DROMIO OF EPHEBUS enters.)

A.E. Wassup Dromio, how you doing, herb?

D.E. Herb? Man, you've got some nerve

I've been scopin', seekin', your wife still be freakin'

Out, are you back on track or still tweakin'?

A.E. Tweakin'?

D.E. Yeah, your mind was crazy twisted.

Said your wife never existed, took my face, and double-
fisted

Gave me a fat lip, knocked me to the Pharcyde of the
curb

Remember that? Wassup Hendelberg?

HEN. Wassup

A.E. I'll hit you when I wanna, and if I'm gonna you just deal with it

Besides I haven't hit you in months

D.E. Oh come real with it

You clowned me just today at the mart

A.E. You're buggin'

D.E. You disowned your wife and home and me you started sluggin'

A.E. Alright, do you wanna get dropped?

D.E. No, not again.

A.E. Or popped in the eye? 'Cause I am what I am

And that's an ill MC and I flow how I flow

I come and go as I please when I come and I go

Throughout Ephesus I'm known as a dependable

All rules are bendable, possessions lendable,

Debts extendable, all things I do commendable,

While you, you're expendable

'Cause you always blazin'²²

Spendin' days and days smokin' haze, and it's amazing

You got Smokey Bear down on his knees,

Beggin' please 'cause you burn so many trees

Hit you I didn't, so zip it.

HEN. You're donedidded

A.E. Good MC Hendelberg haven't you heard?

Say word.

HEN. Vurd

A.E. Dinner is served

HEN. If I'm under your roof I won't need a fiddle

But before I go in I've got this great riddle!

No one has solved it yet, together you must think:

For this is the riddle, the riddle of the sphinc:

A/D. The riddle of the sphinx?

HEN. No, the riddle of the sphinc
It's a part of the body but women have none
It's stiff to the touch and all men have one
It jumps when you cough, when you stretch it, it hardens
Eve put one in her mouth and got kicked out of the
garden
It's surrounded by hair unless you choose to shave it
When licking the neck you might lubricate it
Men are from Mars, Women are from Venus
Some are longer than a stretched limousine is
I mean it's the cleanest, yours is the leanest
You don't have to be a genius, what is it? A –

D.E. – drive through in Sam Demas?

HEN. No, no that's not it

A.E. – How 'bout a drive through in Salinas?

HEN. No, it's not a drive through, you clots, I can't believe
this

D.E. We need some more clues

A.E. I'm not sure if we've seen this

HEN. OK listen up, because I do mean this, I've said it in a
variety of arenas,

It's the size a string bean is, strong like a wolverine is,
Cut in half with a guillotine this thing can make one
fiendish or squeamish from teamsters to a seamstress,
Vick's vapor-rub will steam this, it brings some to their
knees, like a queen, this Riddle, this isn't as hard as it
seems this, I didn't dream this riddle, what is it?

A.E. I have no idea what you're talking about

HEN. It's an Adam's Apple! An ADAM'S APPLE, YOU
SCHMUCKS!!!!

Alright, let's get this party started, right?

D.E. Right

HEN. Let's get this party started, quickly, alright?

A.E. Alright, enough of all this, let's go in and eat
The door seems to be locked, I'll give it a beat

(ANTIPHOLUS *knocks against gate as the beat starts.*)

(BEAT #10 STARTS)

A.E. Let us in, let us in, I pray thee let us in

Go kid, bid them kid to get us in

D.E. Bertha, Herbie, Lee Double Chin

HEN. Hello in there, is anyone listenin’

ALL. Let us in, let us in, I pray thee let us in

D.S. (*hidden/offstage*) Aye, when fowls have no feather and fish hath no fin

ALL. When fowls have no feather and fish hath no fin?

D.E. Uh...that wasn’t Lee Double Chin

Hey, let us in, my master he stays in the street

D.S. (*hidden/offstage*) Let him stay in the street, gettin’ blisters on his feet)

A.E. Did not I just hear what I thought I heard?

HEN. Say vurd

A.E. Vurd! This is absurd

It seems a new servant’s bein’ rude to me

Soupin’ me, dupin’ me, undertakin’ mutiny

Who’s inside my house that be actin’ up?

(DROMIO OF SYRACUSE *emerges. The audience sees him but ANTIPHOLUS OF EPHEBUS, DROMIO OF EPHEBUS, and MC HENDELBERG do not. It remains this way for the rest of the scene.*)

D.S. Back it up, pack it in, but I have already begun

This is the House of Payne, so run or get done

It’s the porter who was ordered to maintain headquarters

Keep at the borders, you trudgin’ Muddy Waters

And I know your face is Redman

A.E. Oh, you are such a dead man

HEN. Who are you in there? Who let you in there?

Outside is the man who pays the bills round here

A.E. Yeah, show yourself louse, if you’re a man not a mouse

You’d open that door and get the hell out my house²³

D.E. Yeah, show yourself wussy, if you weren't a wussy
 You'd come out that house, and we'd call you a wussy

D.S. Sticks and stones, may break my bones
 You sherlocked outta your homes, Holmes

A.E. This is an outrage, dinner must begin
 Let us in, let us in, I pray thee let us in

D.E. I'm here to check your gas, I'm with Con Edison²⁴
 Let us in, let us in, I pray thee let us in

HEN. Jehovah's Witness, we think you've sinned
 Let us in, let us in, I pray thee let us in

D.S. What was that, I couldn't hear you, could you say it
 again?

ALL. Let us in, let us in, let us innnn...

D.S. I'm so rope, like a dope artichoke
 Y'all can't cope, blowin' smoke, misanthrope

A.E. Alright, tell me your name? Why this must I endure?

D.S. I'm the porter, numb-nuts, you tell me yours!

A.E. Idiot coxcomb, this home I own, you know

D.S. Your home is bein' blown by the M to the C to the
 Dromio, oh-oh-io

D/D. Oh-io, oh-oh-io,
 Oh-io, oh-oh-io,
 Come on, everybody, do the baseball!

D.E. Oh, villain thou hast stolen both my song and my name
 The one ne'er got me credit, the other gave me shame
 If thou had been Dromio today in my place
 You would have changed your name to Mr. Smacked-
 Up-Face

(HENDELBERG *begins false exit.*)

A.E. I'm gonna break down the door, MC Hendelberg, wait

D.S. Break any breaking here, and I'll break you knave's pate

A.E. Alright, this is offensive. You stop causin' drama

D.S. You wanna talk about offensive? Take a look at thy
 momma

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