

MIKEY MARTIN'S MAGNIFICENT MIASMA OF MAYHEM AND MACARONI

By Bradley Walton

Copyright © 2015 by Bradley Walton, All rights reserved.

ISBN: 978-1-60003-841-9

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Brooklyn Publishers, LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers, LLC. Questions concerning other rights should be addressed to Brooklyn Publishers, LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers, LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisement and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this play is produced, all programs, advertisements, flyers or other printed material must include the following notice:

Produced by special arrangement with Brooklyn Publishers, LLC

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Brooklyn Publishers, LLC.

PUBLISHED BY BROOKLYN PUBLISHERS
1-888-473-8521

MIKEY MARTIN'S MAGNIFICENT MIASMA OF MAYHEM AND MACARONI

A One Act Comedy

By Bradley Walton

SYNOPSIS: Chris's favorite thing in the world is mayhem-loaded entertainment, and he wants to organize a gladiator arena for the county fair. To create a spectacle no one has ever seen before, he decides to add his second-favorite thing: Macaroni. The gladiators will eat it during battle and audiences will eat it while they watch. Chris is convinced that the idea is fantastic and he recruits his friend Nat to help. The two get to work screening prospective gladiators. While Nat asks bizarre questions he thinks will reveal the true nature of a fighter's inner spirit, Chris finds himself faced with overbearing applicants who have their own opinions on how things ought to be run. The end result isn't what either of them expects!

CAST OF CHARACTERS

(4-12 either; gender flexible, doubling possible)

CHRIS (m/f).....	20s; Wants to start a gladiator arena at the county fair. <i>(160 lines)</i>
NAT (m/f).....	20s; Chris's friend who gets pulled into helping. <i>(159 lines)</i>
GLADIATOR #1 (m/f).....	Favorite color is cinnamon. <i>(33 lines)</i>
GLADIATOR #2 (m/f).....	Doesn't like the letter E. <i>(24 lines)</i>
GLADIATOR #3 (m/f).....	May have given his father socks as a birthday present. <i>(11 lines)</i>
GLADIATOR #4 (m/f).....	Thinks macaroni should be used as a weapon. <i>(8 lines)</i>
GLADIATOR #5 (m/f).....	Likes <i>Romeo and Juliet</i> . <i>(20 lines)</i>
GLADIATOR #6 (m/f).....	Has hay fever. <i>(14 lines)</i>
GLADIATOR #7 (m/f).....	Likes puppies. <i>(2 lines)</i>

- GLADIATOR #8 (m/f) Thinks he has a better business plan. (*8 lines*)
- GLADIATOR #9 (m/f) Seems a little old to be a gladiator. (*1 line*)
- GLADIATOR #10 (m/f) Not actually applying to be a gladiator. (*17 lines*)

CAST NOTE

All the even-numbered GLADIATORS can be played by the same performer, and all the odd-numbered GLADIATORS can all be played by the same performer.

DURATION: 30 minutes

SETTING

Staging is extremely simple. Scene 1 is on a bare stage. Scenes 2-12 take place in two different interview rooms of a small, rented office. While the production is welcome to add desks, fake plants, or other modest furnishings, the only requirement is four chairs (or cubes). Two of these are located on the right side of the stage, and the other two are on the left side of the stage. The action switches back and forth between the two sets with a simple shift in lighting.

If using a more elaborate set with desks and other furniture, you may want to consider staging scene 1 on the apron, then opening the curtain to reveal the offices being used in the rest of the show.

Of course, there is no reason everyone has to stay glued to their chairs during the interview scenes. Feel free to have the performers stand and move around!

COSTUMES

CHRIS and NAT – In scene 1, they are both dressed like they really don't care. For the other scenes, they attempt to look a little nicer, but not by much...think something along the lines of old dress jackets purchased at a thrift store.

GLADIATORS #1-8 – Should look like tough guys, bikers, and hoodlums. (Such an appearance will generally not match what the gladiator says or does. This is intentional.)

GLADIATOR #9 – Wears elderly-person clothes, uses a cane/walker.

GLADIATOR #10 – Wears a very nice, sharp-looking suit.

PROPS

- 2 Bowls of Macaroni with Spoons
- Pencil
- Business Card
- Cane or Walker

DO NOT COPY

SCENE 1

AT RISE: CHRIS and NAT on a bare stage.

CHRIS: You know, Nat, I've been thinking.

NAT: About what?

CHRIS: When we went to the fair.

NAT: Yeah?

CHRIS: There weren't any gladiators.

NAT: They don't usually have gladiators at county fairs.

CHRIS: It really seems like they should.

NAT: They had wrestling.

CHRIS: Wrestling's different.

NAT: It's pretty darned close.

CHRIS: Wrestlers don't use weapons.

NAT: They hit each other with chairs sometimes.

CHRIS: Yeah, but that's just not the same.

NAT: The same as what?

CHRIS: Chainsaws. *(Beat.)* And, y'know...swords, whips...stuff like that.

NAT: So you're talking about actual, fight-to-the-death gladiators like they had in ancient Rome and stuff? You think they should have that at the fair?

CHRIS: Well, I don't know about the death part. That seems kind of extreme.

NAT: So the goal would just be severe bodily harm?

CHRIS: Right. Death would be a completely incidental side effect.

NAT: Okay, yeah. That seems a lot more reasonable.

CHRIS: I think I'm gonna try to organize a gladiator arena for the fair next year.

NAT: That would be cool.

CHRIS: Yeah, it would. I could call it "Mikey Martin's Magnificent Miasma of Mayhem!"

NAT: Who's Mikey Martin?

CHRIS: Me.

NAT: Your name's Chris.

CHRIS: Right. Mikey Martin would be like...my stage name.

NAT: Why do you need a stage name?

CHRIS: Because “Mikey Martin’s Magnificent Miasma of Mayhem” sounds cooler than “Chris Smith’s Magnificent Miasma of Mayhem.” It’s all the M sounds working together.

NAT: Why do you need to put a person’s name on it? Why not just call it “The Magnificent Miasma of Mayhem?”

CHRIS: Because people trust things that have a name on them. They think, “Well, if somebody put their own name on this, then that person must think it’s pretty great, so I’ll give it a try.”

NAT: But it’s a fake name.

CHRIS: It’s still a name. Trust me on this.

NAT: If you say so. And, um...what’s a “miasma?”

CHRIS: A miasma is like, something staining the air.

NAT: Like a fart? *(This line may be omitted.)*

CHRIS: Like a spray of blood.

NAT: Oh, okay.

CHRIS: Now...if I’m gonna put together something like this, I want to do it right. Make it something nobody’s ever seen before.

NAT: That’d be tough. People have been fighting each other for thousands of years. There’s probably not much left that hasn’t been done.

CHRIS: Watching a fight is probably my favorite thing in the world. I bet if I combined fighting with my second favorite thing in the world, it’d be a slam-dunk combo that nobody would be able to resist.

NAT: What’s your second favorite thing in the world?

CHRIS: Macaroni.

NAT: What?

CHRIS: Macaroni! It’s like, my absolute favorite food. Especially the instant stuff with the powdered cheese. It seems so wrong, but it tastes so right.

NAT: Macaroni and...gladiators?

CHRIS: Yeah!

NAT: You’re going serve macaroni to people while they watch gladiators fight?

CHRIS: *(Excitedly.)* That’s not what I was thinking at all, but it’s a brilliant idea! Yes! Totally! I want to do that, too!

NAT: Wait—what? Are you telling me that you had a vision for macaroni and gladiators where you weren’t feeding the macaroni to the audience?

CHRIS: Well, sure.

NAT: (*Deeply puzzled.*) What were you thinking?

CHRIS: I was thinking the gladiators would eat the macaroni while they were fighting.

NAT: How would they do that?

CHRIS: They'd hold a bowl of macaroni in one hand and a weapon in the other.

NAT: Wouldn't that be really hard?

CHRIS: Yeah—it would make combat way more of a challenge.

NAT: How would they be able to eat?

CHRIS: They could eat the macaroni with their weapon.

NAT: What if the weapon has blood on it?

CHRIS: There could be like...sanitary wipes in the arena.

NAT: What if they're fighting with a whip?

CHRIS: Are you kidding, Nat? People would pay out the nose to watch a gladiator eat macaroni with a whip!

NAT: Is that even possible?

CHRIS: I don't know. But this would give somebody an incentive to try.

NAT: If they really had to, they could put down their weapon and pull out a spoon. Then they'd have to eat their macaroni while they were on the defensive.

CHRIS: That could be cool.

NAT: Or maybe they could fight with the spoon!

CHRIS: Maybe. Wouldn't want too much of that, though. Spoons are small. They'd be hard for the audience to see.

NAT: That's true. I guess if all else fails, they could just stick their faces into their bowls. It'd be really primal.

CHRIS: Yeah, it would.

NAT: It all sounds really cool, but...

CHRIS: But what?

NAT: I'm having a hard time imagining something like this working in real life.

CHRIS: How do you mean?

NAT: Do you think gladiators would really go for that? Fighting while they eat macaroni?

CHRIS: Sure. It'd give them that much more reason to win.

NAT: It would?

CHRIS: Yeah! Because everybody loves macaroni. They'd fight as hard as they could so they'd be able to finish eating. And if their opponent made them spill it, they'd get all riled up and fight even harder.

NAT: Okay. I guess you've got a point, there. But then, do you *really* think the audience would want to eat macaroni while they watch gladiators fight?

CHRIS: It was your suggestion.

NAT: It wasn't really a suggestion. More what I thought you meant when you brought it up in the first place.

CHRIS: Trust me, the audience would want macaroni. There's no way we could do this and not serve it. 'Cause the people watching the fight would see the gladiators eating macaroni, and that would make them want to eat macaroni, too. Subliminal advertising. People would crave it. They'd riot if they didn't have it. I'd make a bundle off of concessions! And another thing...macaroni even starts with an M sound! "Mikey Martin's Magnificent Miasma of Mayhem and Macaroni!" IT'S SO PERFECT!

NAT: I'd buy a ticket for that.

CHRIS: How'd you like to be my assistant?

NAT: You mean like, your business partner?

CHRIS: No, I mean like, my assistant. You know, helping me do stuff.

NAT: Do I get paid?

CHRIS: Better. You'd get to watch the shows for free.

NAT: That'd be awesome. Do I get free macaroni, too?

CHRIS: Mmm...a little.

NAT: Cool! What do you want me to do?

CHRIS: Help me find quality gladiators.

NAT: How do we do that?

CHRIS: We post some ads online and then we interview the applicants.

NAT: Interview? You mean like...sit down and talk?

CHRIS: Yeah.

NAT: Shouldn't we...I dunno...watch them fight? Or show off what they'd do in the arena?

CHRIS: Nah. Anybody can fight. I want people with a genuine quality of character that will speak to an audience from across a crowded arena. I want the spectators to be invested in the outcomes of the fights. That's what'll keep 'em coming back for more. Well, that and the macaroni.

NAT: Okay...

CHRIS: We'll be flooded with applicants, so I'll need to split the interviews with you.

NAT: What am I supposed to ask?

CHRIS: Just follow your instincts. Ask the sorts of questions that you feel best reveal the nature of a person's character.

Blackout. Four chairs are brought onstage. Two are placed at right and two are placed at left. These represent CHRIS and NAT'S interview rooms in a rented office. The action shifts back and forth between the two rooms with a simple lighting shift. . In scenes 2-11, performers should be onstage and seated at the start of each scene. Entrances and exits should be made during very quick blackouts between scenes.

SCENE 2

NAT: What's your favorite color?

GLADIATOR #1: What?

NAT: Your favorite color. What is it?

GLADIATOR #1: What's that have to do with anything?

NAT: You can tell a lot about somebody based on their favorite color.

GLADIATOR #1: I wanna fight. What difference does my favorite color make?

NAT: Well, if it's red, then you probably like to look at blood because that's red, and you'd do stuff to people to make them bleed so you could look at their blood. But if your favor color's green, then you probably like to look at trees and stuff, so you might not be real good in a fight because trees are boring.

GLADIATOR #1: Cinnamon.

NAT: What?

GLADIATOR #1: My favorite color is cinnamon.

NAT: That's not a color.

GLADIATOR #1: Yes it is.

NAT: That's an artificial flavor they put in cereal.

GLADIATOR #1: Cinnamon comes from trees.

NAT: Are you saying that you like trees?

GLADIATOR #1: I'm saying that cinnamon is natural.

NAT: That's the stupidest thing I ever heard.

GLADIATOR #1: Why?

NAT: Because they put it in food.

GLADIATOR #1: Food is natural.

NAT: What's natural about food? Have you looked at the ingredient list on a box of anything lately?

GLADIATOR #1: I eat food that doesn't come in boxes.

NAT: They still make that?

GLADIATOR #1: Yes!

NAT: (*Not believing it.*) Uh-uh.

GLADIATOR #1: Yeah. For real.

NAT: Wow. That's crazy.

GLADIATOR #1: Where do you buy your groceries?

NAT: I don't buy my own groceries.

GLADIATOR #1: Then who does?

NAT: My mom.

GLADIATOR #1: Your mom buys your groceries?

NAT: Sure.

GLADIATOR #1: How old are you?

NAT: Twenty-five.

GLADIATOR #1: And you still live at home?

NAT: What? No! I moved out years ago.

GLADIATOR #1: Did your mom move in with you?

NAT: No, that would be weird.

GLADIATOR #1: But she buys your groceries?

NAT: Yeah, why wouldn't she?

GLADIATOR #1: Because *that's* weird.

NAT: That's not weird. That's what moms do—buy groceries for their kids.

GLADIATOR #1: Not after their kids have grown up and moved out.

NAT: What, you do your own grocery shopping?

GLADIATOR #1: Of course I do!

NAT: Wow. That's hardcore! I'm definitely signing you up to fight for us.

GLADIATOR #1: Really?

NAT: Yeah.

GLADIATOR #1: Cool.

NAT: One thing, though.

GLADIATOR #1: Yeah?

NAT: What does cinnamon look like?

GLADIATOR #1: It's sort of red...

NAT: Awesome!

GLADIATOR #1: And brown.

NAT: Brown?

GLADIATOR #1: Yeah.

NAT: Like tree brown?

GLADIATOR #1: Well, it comes from trees.

NAT: You were trying to pull a fast one on me, weren't you?

GLADIATOR #1: What do you mean?

NAT: Cinnamon's not even a real color is it?

GLADIATOR #1: Sure it is.

NAT: I don't believe you. You made that up.

GLADIATOR #1: Why would I make something like that up?

NAT: Because you knew I wouldn't hire you if you said your favorite color was *tree!* Give me some credit. I'm not stupid.

SCENE 3

CHRIS: Thank you for your interest in our...(Searching for the right word.) endeavor.

GLADIATOR #2: Your what?

CHRIS: Our endeavor. Our enterprise.

GLADIATOR #2: Do you like words that begin with the letter E or something?

CHRIS: Not any more than I like words that start with any other letter. Why?

GLADIATOR #2: 'Cause you just used two E words there in a row.

CHRIS: Did I?

GLADIATOR #2: Yeah.

CHRIS: Is that bad?

GLADIATOR #2: You tell me.

CHRIS: Um...

GLADIATOR #2: Yeah. That's what I thought.

CHRIS: What did you think?

GLADIATOR #2: That you were gonna say what you said.

CHRIS: I said "um."

GLADIATOR #2: Exactly.

CHRIS: Okay...

GLADIATOR #2: Let me tell you about my first girlfriend (*or boyfriend*).

She broke up with me after a month. Shattered my heart into a million tiny pieces.

CHRIS: I'm sorry.

GLADIATOR #2: Yeah. I'm sorry, too. Guess what her name was?

CHRIS: What?

GLADIATOR #2: Elizabeth. (*Or Edward.*)

CHRIS: Okay.

GLADIATOR #2: And do you know what Elizabeth would do every single day?

CHRIS: What?

GLADIATOR #2: Eat.

CHRIS: Elizabeth would eat.

GLADIATOR #2: Right. And do you know what Elizabeth would eat?

Of course you don't know. Why am I asking? Elizabeth would eat eggs. Do you see a pattern here?

CHRIS: I think so.

GLADIATOR #2: My third girlfriend was named Edna (*Or Eric.*).

Guess what she'd do every day?

CHRIS: Eat?

GLADIATOR #2: That's right. Edna would eat enchiladas.

Constantly. She broke up with me, too. Broke my heart into a million pieces.

CHRIS: I'm sorry.

GLADIATOR #2: It gets worse. My sixth girlfriend was named Eva

[*Or Eli.*]. And every single day, she'd—

CHRIS: Eat?

GLADIATOR #2: You're catching on. Eva would eat edamame.

CHRIS: What's edamame?

GLADIATOR #2: I never did figure that out. Eva and I were only together for one day. Guess what that day was?

CHRIS: What?

GLADIATOR #2: Easter. And then she broke my heart. Each and every girlfriend, it's the same story. You see? Each and every? I can't get away from it! So as I'm sure you can understand at this point, when I come into an interview and the other person is throwing around words like "endeavor" and "enterprise," it raises my hackles.

CHRIS: Sorry.

GLADIATOR #2: So I'm gonna go now before I relieve the frustrations of my broken heart by ripping yours out of your chest and throwing it through the window.

CHRIS: That's probably a good idea. But...can I ask you something first?

GLADIATOR #2: Yeah?

CHRIS: What about girlfriends two, four, and five?

GLADIATOR #2: You mean Jennifer, Ashley, and Carrie? [Or Jonathan, Andrew, and Charlie.]

CHRIS: Jennifer, Ashley, and...but you said each and every girlfriend...

GLADIATOR #2: None of those started with E, so they don't count.

SCENE 4

NAT: Have you ever given someone a pair of socks as a birthday present?

GLADIATOR #3: I don't know. Maybe.

NAT: It's a simple yes or no question.

GLADIATOR #3: I might've given my dad a pair of socks when I was a kid or something. I don't remember.

NAT: Try. Think hard.

GLADIATOR #3: I guess. Maybe.

NAT: What were they made of?

GLADIATOR #3: What?

NAT: Were they cotton? Wool? A cotton-polyester blend?

GLADIATOR #3: I have no idea!

NAT: The information is locked away in the back of your mind! It's there, taunting you! Can you feel it?

GLADIATOR #3: No.

NAT: Do you want this job?

GLADIATOR #3: Yes.

NAT: How much do you want it?

GLADIATOR #3: I want it bad.

NAT: How bad?

GLADIATOR #3: Real bad!

NAT: Are you going to let your brain stand between you and this job?

GLADIATOR #3: No!

NAT: Then show your brain who's boss!

GLADIATOR #3 punches himself in the head. NAT recoils in surprise.

GLADIATOR #3: Ow.

GLADIATOR #3 slides to the floor, unconscious. NAT gets up and stands next to him.

NAT: That's not exactly what I meant for you to do. *(Pause.)* Hello?

SCENE 5

GLADIATOR #4: I'm really excited by the gladiators and macaroni concept.

CHRIS: Thanks. Me, too.

GLADIATOR #4: Fighting while eating macaroni...that's a really original idea.

CHRIS: We want to give people something they've never seen.

GLADIATOR #4: Speaking as somebody who will hopefully be fighting in that arena, I think I know how you could amp things up even more.

CHRIS: How?

GLADIATOR #4: Have the gladiators fight each other *with* their macaroni.

CHRIS: No.

GLADIATOR #4: Think about it! Macaroni is soft! Hurting somebody with macaroni would be a real challenge. You'd either have to cut off your opponent's breathing by shoving a big handful in their face, or find a burned, crispy piece that has a sharp edge and could draw blood.

CHRIS: No.

GLADIATOR #4: Come on!

CHRIS: From a standpoint of combat and carnage, it makes sense.

GLADIATOR #4: Thank you.

CHRIS: But I love macaroni too much to see it used like that. When I was little, I cried whenever I watched somebody else eat macaroni, because they were eating it and not me. Even if I had my own bowl, I was sad that I wasn't eating theirs, too. But as I got older, I learned to let go of my jealousy, because I understood that macaroni made *everyone* happy. And as long as I had my own bowl, things were okay. That's still how I feel.

GLADIATOR #4: Sometimes we have to do things we don't like to get ahead in the world.

CHRIS: Sometimes, but not this time. Macaroni exists to spread happiness, and I will not see you perverting it by turning it into a weapon!

*Thank you for reading this free excerpt from MIKEY MARTIN'S
MAGNIFICENT MIASMA OF MAYHEM AND MACARONI by Bradley
Walton. For performance rights and/or a complete copy of the script,
please contact us at:*

Brooklyn Publishers, LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-888-473-8521 • Fax (319) 368-8011

www.brookpub.com