

GO JOE

By Len Cuthbert

www.youthplays.com
info@youthplays.com

© Len Cuthbert

This is a perusal copy only. Absolutely no copying permitted.

CAST

- All Gender Flexible. Script written using male names and male specific. Alternate female names are suggested in the cast list.
- Numerically Flexible. Script written for a cast of 18, but can incorporate any number from 13 and up. For cast sizes other than 18, use the guidelines listed.

SETTING

- A performance stage in a school. Each scene takes place in rehearsal in the staging area. SR exits to the remainder of the school. SL exits to Mr. Wood's office and backstage.

TIME

- About 30 minutes.

SET

- Simple black backdrop. Props may include black boxes to stand on. Elaborate as necessary to suit suggested final song/dance as well as possible mural in Scene Three.

PROPS

- Script, pencil, books, sweater, costumes, prop box.

First presented by FridgeDoorLive! Theatre Camp in London, Ontario.

CAST

<u>Most Prominent Roles</u>	<u>Moderately Prominent Roles</u>	<u>Least Prominent Roles</u>
MR or MS WOOD	HARRY (Heidi)	ROB (Rebecca)
ED (Edie)	STEVE (Stephanie)	GILL (Gillian)
PAT (Patti)	BRIAN (Brianne)	WILL (Wendy)
MARTY (Marnie)	CHARLIE (Charlotte)	FRANK (Fran)
LARRY (Laura)	NATE (Natalie)	
ANDY (Annie)	KEN (Kerri)	
JOHN (Jenn)	DAN (Danielle)	

CASTING FOR DIFFERENT SIZE GROUPS

The script is written for 18 characters. To adjust for more or fewer, follow the following guidelines to adjust the script.

- 19+:** Additional cast in addition to the 18 listed will play “extras”. Dialogue will include parts indicated by “ALL” and can be added where multiple responses are needed.
- 18:** Use as written.
- 17:** Combine **ROB** and **FRANK**.
Eliminate **Clique B** in Scene 1
CHARLIE and **GILL** join **Clique D** in Scene 1 but have no dialogue in the group.
- 16:** Combine **ROB** and **FRANK**.
Combine **NATE** and **GILL**.
Eliminate **Clique B** in Scene 1
CHARLIE joins **Clique D** in Scene 1 but have no dialogue in the group.
- 15:** Combine **ROB** and **FRANK**.
Combine **NATE** and **GILL**.
Combine **STEVE** and **CHARLIE**.
Eliminate **Clique B** in Scene 1.
- 14:** Combine **ROB** and **FRANK**.
Combine **NATE** and **GILL**.
Combine **STEVE** and **CHARLIE**.
Combine **KEN** and **BRIAN**.
Eliminate **Clique B** and **Clique C** in Scene 1.
DAN will join **Clique D** but have no dialogue in that group.
- 13:** Combine **ROB** and **FRANK**.
Combine **NATE** and **GILL**.
Combine **STEVE** and **CHARLIE**.
Combine **KEN** and **BRIAN**.
Combine **JOHN** and **DAN**.
Eliminate **Clique B** and **Clique C** in Scene 1.

SCENE 1: 4 Days Before Performance

AT RISE: Begin with the cast circling MR. WOOD, who is standing on a box facing audience. Costumes/props sitting on floor near an empty box. Any school items (coats, bags) that kids will collect as they leave.

MR. WOOD

Okay, that's a wrap for today. Everybody, come gather around.

(Everyone comes together in a circle around MR. WOOD who can be standing on a small box or chair in the center to stand slightly above the group)

All right. We're down to the wire. Only three rehearsals until production night. We've got some work to do if we're going to win this Drama Festival this year.

(Everyone groans.)

That is, unless you want to let Grimsby Collegiate take home the trophy ... Again.

ALL

Not a chance / No way / Forget that / We can do it / It's ours this year / They're not getting it again.

MR. WOOD

Okay. Good. This team has the ability and talent to win ... AND I think with Marty in the lead role we have the advantage this year. Okay, everyone in together.

(Form a tight circle with arms in for a cheer)

Everybody ... 1,2,3 ...

ALL

Go, go, go Joe!

MR. WOOD

That's it. See everyone tomorrow right after school.

(MR. WOOD starts cleaning up. Cast will dissipate and form cliques that converse all at once creating some chaos as they depart. Dialogue can be adlib or follow suggested lines.)

(Clique A: CS)

WILL

(To MR. WOOD)

See you Mr. Wood.

MR. WOOD

Work on those lines, Will.

WILL

(Leaving SR)

Yeh, I will. See you, Ed. See you, Andy.

ANDY

(ED waves.)

See you, Will.

HARRY

Bye, Will.

WILL

(JOHN and PAT acknowledge WILL and go SL. ED, ANDY and HARRY hang out together USR.)

Tomorrow, Harry.

(Clique B: to DSL. Exit SR after dialogue)

GILL

My mom's letting me go to the movies tonight.

FRANK

I'm going to see a movie tonight too. Which theatres you going to?

CHARLIE

You guys are so lucky.

GILL

The one at the Rockford Mall.

CHARLIE

I don't remember the last time I went to the movies. Actually, I don't even remember the last time I left the house.

(Clique C: to USL. Exit SR after dialogue)

BRIAN

So, like, give me a call when you get home and let me know if you can come to my party.

DAN

Yeh, but I still don't think my parents are going to let me.

BRIAN

Tell them you'll do the dishes for a week.

DAN

I already do the dishes.

BRIAN

Really? That's tough. Gotta go. Call me.

DAN

(DAN picks up stuff and walks off SR)

Yeh, sure.

(**Clique D:** to USR. Exit SR after dialogue)

STEVE

Let's go.

KEN

Yeh!

LARRY

Yeh!

NATE

You got much homework?

ROB

Tons. You?

NATE

Just the project

ROB

Project? I forgot all about that. I'm dead.

ED

(After Cliques are almost gone)

Can you believe that? "With Marty in the lead role we have the advantage this year" Gimme a break.

ANDY

Well he did say us too.

ED

But he specifically said “Marty”. There’s 18 [*insert actual number of cast*] of us in the cast. Not just one. What’s so special about Marty?

ANDY

He’s good. That’s what. Hey, do you want to come to my place or do you have something else on?

MR. WOOD

Harry, don’t forget your script.

ED

I think I’m just going to go home and work on my lines tonight.

ANDY

(Leaving SR)

Okay. I’ll catch ya tomorrow.

HARRY

(Picking up his script)

Oh yeh, right.

MR. WOOD

(Picking them up and handing them to HARRY)

And your pencil. And your books. And your sweater.

HARRY

(Takes them and then leaves SR)

Sorry Mr. Wood. My mind must be somewhere else.

MR. WOOD

John and Pat, could you put some of the props back into the box before you go.

JOHN

Yeh, sure.

PAT

(Moving props)

No problem.

MR. WOOD

(Leaving SL)

Thank you.

JOHN

You’re doing awesome on your part. I love the way you do the Elvis as Pharaoh part.

© Len Cuthbert

This is a perusal copy only. Absolutely no copying permitted.

PAT

(Does a little Elvis move)

Well. Thank you. Thank you very much.

JOHN

Oh yeh. You rock.

ED

(Walks to JOHN and PAT)

Nice job Pat.

PAT

Thanks.

ED

You guys notice Marty was missing from rehearsal today ... again?

PAT

Yeh. I still don't know how he gets away with that.

JOHN

He sure has missed a lot of rehearsals.

ED

Exactly. You know, it wouldn't be such a big deal, if it weren't for the fact that he's playing the lead role. But everyone else has to be here, no matter how big their part is.

JOHN

Well, maybe he's sick.

PAT

If he's sick that much, he shouldn't get the lead role ... or shouldn't even be in the production at all.

ED

Maybe he figures that being "the star," he can come to rehearsals when he wants to.

PAT

I wish Mr. Woods would say something to him about it. It's only fair to the rest of the cast.

ED

It is kind of irritating. Personally, I think Marty should be taken out of the musical and make me "the star".

JOHN

Uhhmm, but doesn't the term "star" imply "naturally bright"?

© Len Cuthbert

This is a perusal copy only. Absolutely no copying permitted.

ED

Ha ... ha.

MR. WOOD

(Enters from SL)

You guys heading home or you sleeping here all night?

JOHN

Yeh, I should get going.

PAT

Goodnight Mr. Wood.

MR. WOOD

We'll see you. Work on your lines and don't forget tomorrow's rehearsal.

ED

(They leave SR)

Yeh. You can be sure *we* won't be.

FADE TO BLACK

SCENE 2: Three Days Before Performance

AT RISE: All are sitting sort of a semi-circle, facing the audience, some sitting on boxes or similar.

MARTY

Red.

LARRY

Yellow.

PAT

Green.

ED

Brown.

JOHN

Scarlet.

FRANK

Black.

© Len Cuthbert

This is a perusal copy only. Absolutely no copying permitted.

Ochre.

CHARLIE

Peach

BRIAN

That's funny.

ANDY
(Laughs)

What is?

BRIAN

Ogre. You know – the main character in the movie Shrek ... (imitates) "I'm an Ogre!"
(Laughs)
"I'm an ogre – arrrgh! I'm an ogre."

It's not ogre. It's occur.

KEN

That's "occur." Occur is when something happens. This is ochre.

WILL

That's what he said. Ochre.

HARRY

Not ochre. Occur.

WILL

No, I think it's ochre, not occur.

NATE

I know, but Harry said that he said ochre, when he actually said occur.

WILL

I'm confused.

BRIAN

I'm lost.

GILL

DAN

It's a color, usually described as golden-yellow or light yellow brown.

ANDY

Really? (Pause) Wow. Ya know, I didn't think ogre fit in there – which I guess is why I thought it was funny – although, Joseph and the Amazing Technicolor Ogre would be an interesting show to see, but I suppose that wouldn't exactly be as interesting as ...

MARTY

ANDY!

ANDY

Sorry.

MARTY

Now, we need to get back to rehearsing these colours.

STEVE

Where were we?

MARTY

Let's just start again. Red

LARRY

Yellow.

PAT

Green.

ED

Brown.

JOHN

Scarlet.

FRANK

Black.

CHARLIE

Occur.

WILL

Ochre!

CHARLIE

Ochre.

BRIAN

Peach.

© Len Cuthbert

This is a perusal copy only. Absolutely no copying permitted.

DAN

Ruby.

ANDY

That's what I could go for right now.

BRIAN

What?

GILL

Ruby?

ANDY

A peach. Anybody else around here hungry? My stomach's screamin' at me.

MARTY

We're getting off track again. If we don't learn these, we're going to blow it.

ED

Well, fortunately some of us have been at all the rehearsals or we might not know any of the other lines.

MARTY

I'm not sure what you mean by that.

ED

It means exactly what it means.

LARRY

Ed, drop it.

MR. WOOD

(Enters from SL)

Okay, everyone. Let's take a ten-minute break. Marty, I need to meet with you.

ED

(MARTY gets up and follows MR. WOOD.)

There goes the "Director's Favorite." I still think that I should be doing the lead role of Joseph.

JOHN

You're not still on that are you? What makes you think you could play Joseph?

ED

(Sort of singing the part and "looking great")

Because ... I look handsome – I look smart – I'm a walking work of art!

JOHN

You're a walking lunatic.

PAT

What do you think Mr. Wood wants to see him for?

ED

To kick him out of the musical, what else?

JOHN

You don't really think he might ask Marty to leave?

CHARLIE

Of course not.

BRIAN

But he has missed a lot of rehearsals.

DAN

But he knows the part really well and he's really good.

ED

Not that good and NOT the point. Doesn't it bother you guys that we've been here for every rehearsal and Mr. Wood lets Marty away with anything. Personally, I don't think he should be playing the lead part.

HARRY

I don't see the big deal.

ED

Well, Harry. Think about it. You've spent a lot of time working on your part – never missed a rehearsal – because you wanted to do the best you could for – what was your part again?

HARRY

The Baker.

ED

Right. The Baker. Yes, the part with the wee four lines – hidden within a song. Right – and isn't it the Baker that gets – uhmm – executed? Hmm? So, even with as minor a role that you have, you have committed yourself to the part.

HARRY

Well, yeh.

ED

Then there's frontline numero uno Marty, who plays the lead role, Joseph, who has the most lines of anyone in the show ... who has more solos and more appearances, AND shows up for, what – half of the rehearsals? Yeh, I guess you're right Harry. It isn't a big deal, is it?

HARRY

Hey wait. That *isn't* fair

CHARLIE

Yeh, that ain't right.

ED

And if I recall, Mr. Wood mentioned that we have a good chance of winning this drama competition ... not because of the Baker – not because of the Butler – and not because of any other MINOR role ... not even because of Mr. Pharaoh man ...

PAT

Hey ...

ED

I'm sorry, I think I've forgotten who he mentioned our hero was ...

ANDY

Oh, I know who it was ...

JOHN

Marty.

ANDY

(Oblivious to JOHN)

Wait ... wait ... I remember ... it starts with ... with ...

JOHN

M. Marty. It's Marty.

ANDY

Shoot, who was it? I remember it so clearly that I've forgotten.

JOHN

ANDY!

ANDY

Huh? No, no ... it wasn't me – I don't think.

BRIAN

Maybe you're right Ed.

© Len Cuthbert

This is a perusal copy only. Absolutely no copying permitted.

HARRY

He is right.

JOHN

But it's not like we can do anything about it.

ED

I think we can. In fact, I think we should. I think it's our duty.

WILL

Duty? What do you mean by that. It sounds like our theatre group is turning into a labor camp.

PAT

I agree. For the sake of the show, it's our duty. We don't want this to bomb.

ED

Annd ... for the sake of us ... we don't want to look bad either, right?

PAT

Yeh.

ALL (except LARRY)

Yeh / Right on / For sure / Absolutely / Oh yeh.

LARRY

Hold on everyone.

ED

Hold on to what? You don't care about the show?

LARRY

Of course I do, but ...

PAT

But what? You don't think we should do something about it.

LARRY

Well yeh, but ...

PAT

But, but, but ... but what?

JOHN

We need to unite on this one.

I agree.

FRANK

Are we wrong to care?

ED

But what should we do?

STEVE

I'm glad you asked. I just happen to have an idea. One of you needs to write a letter to Mr. Wood and another needs to write a letter to Marty.

ED

Why are we writing them letters when we can just talk to them?

HARRY

But the letters aren't *from* us. The letters are from each other.

PAT

Want to read the entire script? Order a free electronic perusal copy today!