

Gel

Junior Script

by

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DRAMATIS PERSONAE

Adults

Male

ANDREW MORTON,

the Youth Group's Director (Could be female with name changed to ANDREA)

P.C. ANDY BAXTER

MR WENG,

the Martial Arts instructor. (Or name change corresponding to the nationality of the actor)

Female

SUE,

the Choreographer

MRS FLETCHER,

the Refreshments' Lady

W.P.C. ANGIE MORRISON

Either Sex

CHRIS,

the Musical Director.

The Youth Group

Male

NICK

DARREN

MICHAEL

RICHARD

WILLIAM

KIEREN

Female

KAREN

ANNE

EMILY

DEBBIE

MOLLY

TRACEY

Either Sex

THE NARRATOR

DRAMATIS PERSONAE - continued

Plus (in the "BOADICEA" number)

4 ROMAN SOLDIERS & THEIR LEADER

BOADICEA

The Gang

Male

LUGGER,	<i>the Leader</i>
SQUID,	<i>the Ideas Man</i>
BOOTLICK,	<i>the Whinger</i>
PROFESSOR,	<i>who has an O Level.</i>
LAPTOP,	<i>the ladies' man</i>
ARMLOCK,	<i>the 'Heavy'</i>
BUZZER,	<i>the Loose Cannon</i>
MARY,	<i>with the deep gruff voice</i>

Female

DEIDRE
GLORIA
HARRIET
JULIE
LIZ
SHARON
SELENA
VICKY

Plus optional CHOIR

**NB All names may be changed, if wished, to those of the actual actors involved.
(Youth Group only, and not, of course, in the BOADICEA number)**

GEL Junior – Production Notes

Dialogue

The youngsters' dialogue is mostly written in italics for the following reasons: -

1. It is written in "Estuary English". Performers outside the area where Estuary English is the common form of speech, will wish to convert the dialogue to their local dialects. This can be done through Rehearsal Workshops. Countries outside the U.K. can similarly convert dialogue.
2. Performers of different ethnic groups should be encouraged to use their style of speech, provided, again, that it is comprehensible to audiences. For example, if one of the cast is Jamaican, and can speak Jamaican patois. It would provide a great comic effect if he/ she were to do so, and have one of the other actors (the same each time) interpret everything he/she says! (it could be particularly effective in the part of the Narrator)
3. Those parts of the **not** written in italics are to be played as written. Either they are jokes, or comic interchanges, that would not convert, or they are cues for upcoming action or musical numbers.
4. The dialogue for adults is not in italics, and is to be played as written. This does not, however, preclude altering the odd line, if either an alternative is found to flow easier off the tongue, or if character development in rehearsal suggests a valid change. Countries outside the UK may adapt all adult dialogue to their own styles of speech.

The Boadicea Sequence

For productions **outside** the United Kingdom, this sequence is **optional**, and may be replaced, if wished, by an historical sequence relevant to the country of location. This may be written either by the students (**Preferred**) or by their teachers.

A similar humorous approach is to be encouraged, and an appropriate song may be written (again, in a similar "show-song" style).

Staging

The opening Scene, Scene Three, Scene Five and Scene Eight all take place in the Meadowlands Arts Centre. The scene is a typical rehearsal area, with a few chairs scattered about, maybe some scenery from a previous production and several bags and items of clothing scattered about. To aid identification of the scene, a prominent banner is displayed, either flown from a bar or attached to a stage wall informing the audience that this is “Meadowland Youth Theatre”. It could be a banner or a painted, wooden sign.

Scene Five is the same area BUT after the gang has broken in and ransacked it. Scenery scattered about and broken, graffiti strewn on walls etc, the banner lies in tatters.

Scene Two, Scene Four and Scene Seven all occur in The Street Outside. It does not require a large area and could be performed in a separate part of the stage or in front of the main tabs (curtains). By doing so it would alleviate the need for a scene change back to the main set. If scenery is used, it should depict an untidy alleyway to heighten the image of the gang. Litter is evident, as is graffiti. It is much more likely to be the back of the arts centre than the front!

Scene Six takes place in the Martial Arts Centre. Depending on what skills (if any) you have in your cast, regarding martial arts, you may wish to ‘fine tune’ this action. It is written with Kung Fu in mind, but could easily be modified to encompass, Karate, Judo, Jiu-Jitsu, Taekwondo etc. Whichever discipline is chosen, the set should be modified accordingly eg if Judo or Jiu-Jitsu, then some mats would be evident on the floor, other forms such as Taekwondo might have a punch bag hanging etc.

Be accurate with your costuming and don’t assume that all martial arts wear the same clothing. Research! Instructors wear different items such as a black Hakama for certain arts whilst others wear a white judo or karate suit (again they are different).

Costume

Much of the costume is everyday clothing – could be jeans, ‘t’-shirt, sweat tops, leggings etc.

Andrew Morton: Could be a bit arty in his costuming or just down to earth. Match his costume to the character you create.

PC & WPC: Speak for themselves – in uniform.

Sue: Well, she is the choreographer, so why not stereotype her and go a bit OTT?

Mrs Fletcher: Could be normal everyday clothing or a ‘Mrs Mopp’ style with rollers in her hair and a headscarf, pinafore etc.

Male Gang: The male gang could wear clothing etc that highlights a characteristic of their persona. For example **Armlock** would be dressed to show off his finely-tuned body! Probably, tattooed, maybe shaven head! **Mary** has to look anything but!! **Laptop** is the

sort of person who would be dazzled by his own reflection – thus his slick appearance will be right up to date with the latest fashion, ready to make an impression.

Buzzer, by contrast, will be completely random in his costume. He probably gets up and puts on the first items that come to hand; fashion is not his style!

Professor sees himself as a cut above the rest – after all he has qualifications! His dress would suggest intellect, maybe a calling, but still in character as one of the gang.

Bootlick is always trying to be one of the gang, despite hating his nickname, and his costume clearly shows that he is trying to fit in with the image – but, perhaps, he tries a little too hard; a bit OTT! The other two, **Squid and Lugger** identify themselves with a general hard, tough-guy appearance.

Girl Gang: The girl gang are a bunch of Ladettes who see themselves as up to anything the boys can do. Go with the latest trend in streetwise, ladette fashion or go extreme such as shell-suits, hoodies – whatever looks mean. Your cast will probably give you the best ideas!!

Mr Weng: Dependent on which Martial Art you chose, Mr Weng should be costumed accordingly. There is nothing worse to someone who is engaged in the Martial Arts to see glaring errors created by those who clearly don't know their karate chop from a pork chop! The kids could wear casual clothing such as jogging bottoms and 't'-shirts in these scenes or, if budget allows, the appropriate uniform of the discipline. Belts denote grade or skill level and therefore the majority of these kids will be wearing a novice coloured belt (research again!).

Boadicea characters: Speak for themselves. Five Roman soldiers dressed as legionnaires and Boadicea herself!

Fight Sequence

Don't be put off by this, but do rehearse it very carefully and thoroughly. Stage-fighting is an art form in itself and must be choreographed and rehearsed bit by bit and then only put together as a sequence when all the individual elements are fully rehearsed. It might be wise to consult coaches in the relevant Martial Art so that they can advise on the safety issues involved.

Remember that stage fighting is NON-CONTACT, the actors create the reactions! Strobe lighting or similar rapid transition lighting will enhance the effect. When practising the fight sequence it would be sensible to do it on a matted area to protect the actors from the inevitable fall. The sequences should be drilled until they can be done without thinking.

SCENE ONE – THE MEADOWLAND ART CENTRE

(The setting throughout is the rehearsal area. Just like any school rehearsal – a few chairs with bags and jackets on and around them. Displayed prominently is the sign “Meadowland Youth Theatre”. A group of Youngsters is lined up to rehearse a routine. They are: - Boys: Darren, Kieren, Michael, Nick, Richard & William. Girls: Anne, Debbie, Emily, Karen, Molly & Tracey. Plus optional Choir, to help boost the singing.)

SONG ONE – FORWARD TO THE PAST

Youth Group: Forward to the past, that’s where we’re gonna take you.
(+ Choir) Forward to the past, to see how things were.

A trip way back in time
Get ready to blow your mind!
For wherever you want to go, we’ll take you there.
Forward to the past, that’s where we’re gonna take you.

(+ Choir) Forward to the past, to see how things were.
A trip way back in time
Get ready to blow your mind!
For wherever you want to go, we’ll take you there.

Youth Group): Forward to the past, that’s where we’re gonna take you.
(+ Choir) Forward to the past, to see how things were.
A trip way back in time
Get ready to blow your mind!
For wherever you want to go, we’ll take you there.
Forward to the past, forward to the past, forward to the past,
Forward to the past! **(End of song)**

(The Youth Group freeze in their positions. Enter Andrew / Andrea)

Andrew: Good evening. I’m Andrew (Andrea) Morton, director of the Meadowlands Youth Theatre, and what you have just seen was the opening number of their latest show, “Forward To The Past”, a Historical Pageant, much of which they wrote themselves. It was the biggest success they ever had, even though, like most theatre shows, putting it on involved lots of frustrations, tears and tantrums – mostly from me!

But what made this so different from the many other pieces I directed with the group, was that the kids had to show an extraordinary amount of guts and commitment to come through a crisis that could have scuppered the whole project.

This, then, is their story. Let us begin a couple of months before their opening night, when they were rehearsing a routine with Sue, our choreographer...

(Exit Andrew. Enter SUE)

Sue: Alright, everyone... *(The Youth Group come out of their 'freeze') into positions and let's try the Dance number again. (Moans from the Youth Group as they sort themselves out)* I should be the one that's moaning, you're ruining my steps. Now, let's get it together. *(Music starts. She counts the tempo)* 1...2...3...4...

MUSIC TWO – DANCE ROUTINE

(ALL go into the routine, with SUE mirroring their actions, and calling out various choreographic instructions... But they don't do it very well, and after a while SUE calls out "Stop! Stop! and the music and routine comes to a halt.)

Sue: That was terrible! Michael, you forgot what you were supposed to be doing. Nick, you went completely the opposite way to everyone else. *(The youngsters laugh)* William, you were a beat behind all the way through. Debbie and Tracey, your arms were all over the place – and most of you were dancing like it was a vicarage tea party. *(KAREN giggles)* It's nothing to laugh about, Karen. I've seen you clubbing. Why can't you dance like you do there?

Karen: *That's different, innit? You go clubbin' to have a good time and show off.*

Sue: It's the same thing. You're dancing here to show off to an audience.

Karen: *Yeh, but we ain't got an audience, do we? Only Mrs Fletcher wot does the refreshments. (Some laughs)*

Molly: *And she's too old to go clubbing.*

(Enter Mrs Fletcher)

Mrs. Fletcher: Oh, no, she isn't! *(All laugh)* But my old man is. Can't shift him from in front of the telly. Anyways, I'm brewing up, so don't be long.

(She Exits)

Michael: *I wish Mrs Fletcher could take my place? Can't seem to get the hang of all this dancing.*

Debbie: *That's 'cos you don't know your left foot from your right.*

Michael: *At least I know where my brain is, stupid!*

All: *Ooo! (The rising inflection "OOO!". There is obvious tension between Michael and Debbie)*

Sue: Alright, alright, cut it out. I can see we've all got the hump for some reason or other. Take five, and when I come back, let's get down to some real work, shall we?

(Sue Exits. All relax into casual attitudes)

Nick: *Hump? I ain't got the hump.*

Tracey: *No, you got two humps, Nick, 'cos you were dancing like a camel.*

Nick: *Yes, and you were singing like one!*

All: *Ooo! (**The rising inflection “OOO!” again**)*

Emily: *It's not fair though. We pay two pounds every week to come here, and all we do is get shouted at.*

Richard: *We can get that for free at home.*

William: *Sue was right, though. We were terrible. (**Some murmurs of agreement**)*

Mollie: *Speak for yourself!*

Anne: *It's her choreography that's terrible. (**Some murmurs of agreement**)*

Darren: *No, fair do's. Sue knows what she's doing. We're just too tentative.*

Anne: *Alright, Darren, if you're such a know-it-all, let's see if you can do any better.*

Darren: *Why not? Come on, everyone, let's try it again.*

Kieren: *But we'll still make mistakes.*

Karen: *And my feet are killing me.*

Darren: *So what? Let's go for it!*

All: *Yeh! (**They leap to their feet**)*

SONG THREE – GETTING' IT TOGETHER

All: (Youth Group + Choir)
(Verse 1) Learning a routine, putting it together,
 Ain't as easy as it seems.
 Needs concentration,
 Needs co-ordination,
 Else it falls apart at the seams.

Choir: **(Refrain)** Getting' it together...
 Y/Group: Yeh! Yeh!
 Choir: Getting it together...
 Y/Group: Wo! Wo!
 Choir: Gotta hit the beat, keep it neat,
 Gotta keep in line all the time,
 All: We're getting' it together now!

Y/Group: (Link) How we hate our choreographer!
 She gives us a really hard time!
 She makes us do it over and over again.
 But still we're a beat behind!

William: Beat behind...
 Y/Group: Muscles aching and sore,
 Yet still she asks for more! More!
 More! More! More!

All: **(Verse 2)** Learning a routine, putting it together,
Will we ever get it right?
Pick it up faster,
Don't want a disaster
When we play our opening night.

Choir: **(Refrain)** Getting it together...

Y/Group: Yeh! Yeh!

Choir: Getting it together...

Y/Group: Wo! Wo!

All: Gotta hit the beat, keep it neat,
Gotta keep in line all the time,
We're getting it together now!

Y/Group: Getting it together now!

All: Getting it together,

Wow! **(End of song)**

(After the audience applause, there is excited reaction from the group as they realise they've cracked it.)

Darren: *That was fantastic!*

Tracey: *Great!*

Karen: *I feel like a real star.*

(All whoop, whistle, etc)

Michael: *Is that what you want to be, Karen – a star?*

Karen: *Yeh. A star and a model. (All Groan) What's wrong wiv that?*

Nick: *Karen, you have to be a brainless bimbo to be a model.*

Emily: *That makes her a natural.*

All: *Meeaw!*

(Enter Mrs Fletcher)

Mrs. Fletcher: *Come on, you lot. I've made you my fruit cake. (She Exits)*

William: *Fruit cake! Wow! (All dash off except Mollie and Tracey)*

Mollie: *Fruit cake! No way – I'm on a diet.*

Tracey: *Me too.*

Mollie: *Look at them all, pigging themselves.*

Tracey: *Disgusting! But you know what, Mollie.*

Mollie: *What is it, Trace?*

Tracey: *There'll be none left if we don't get a move on.*

(They dash off)

SCENE TWO – THE STREET OUTSIDE

(Enter A Gang of Boys, tough street kids, ready for aggro. They are [with their nicknames]:-

Lugger, the Leader

Squid, the Ideas Man

Bootlick, the Whinger

Professor, so-called because he's the Gang's corn-barrel philosopher, and uses long words.

Laptop, the ladies' man

Armlock, the 'Heavy'

Buzzer, mad, hyperactive

Mary, with the deep gruff voice

SONG FOUR – TROUBLE

The Gang (+ Choir): Trouble! We believe in trouble.
We all live for trouble.
It follows us wherever we go –
'Cos we go lookin' for
Trouble! Any kind of trouble
We're geared up for trouble.
There's nothing like a bit of aggro!

If you see us in the street,
You better show some respect
Better beat a hasty retreat.
'Cos this is what you can expect;-

Lots and lots of
Trouble!
Better watch out.
Trouble!
When we're about,
For everywhere we go
You know we're trouble!

Lugger: People say "Look at that job!"
"Bet he's unemployed."
"Never had a job"
That ain't true. I'm tellin' you
I was naturally born a slob!

The Gang: We were naturally born a slob!