

G r E E K S
- or -
Campus Love and Other Disasters

*A Farce by
Jerome McDonough*

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DEDICATION

To all the geeks, the nerds, the wimps, the weirdos, the wackos, the misfits, the outcasts, and the hundreds of other similarly described mutants. Have you noticed that now we're the people in charge?

STORY OF THE PLAY

No, the word "GrEEKS" does not contain a typographical error. Look at the word up real close and read it. Now stand way back and try to read it again. See? Face it. It's that kind of show. *GrEEKS* includes simple country love, unexplainable musical love, embattled environmental love, state-of-the-art scientific love, long-thought-lost rekindled love, and, in groundbreaking documentation, the electronic magic we inadequately call robot love. Too bad *GrEEKS* isn't exactly a love story. OK, it's a kind of love story. But it's more a story of good intentions falling flat on their faces time after time. And it's about good intentions finally triumphing in spite of everything. And it's about bad intentions almost being murdered twice. There are these nice girls - the Alpha Omegas - who each have a boyfriend almost exactly as loony as they are. And there are these bad girls who want to shut down the Alpha sorority. And there's a dean who used to be an Alpha Omega and still pines for her college sweetheart. And the nice girls win and the dean finds her guy and the bad girls almost get killed by flying roof shingles. Did I mention the two semi-human robots in love? And it's funny.

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CAST OF CHARACTERS
6 m, 7 w, 1 to 3 flexible

ALPHA OMEGA - SORORITY GIRLS:*

CINDA JENKINS: Chapter President. Education major.
CAHN FYGSISS: Robot companion of Otto Exec. (Not AO.)
ROCKY MAYES: Business major, country girl.
MARYANNE RACHELLE: Sociology major. Anti-chemical activist.
LIZBETH BOOKMAN: Library science major.
MUSE PITCHLUSS: Non-singer vocal music performance major.
DR. JOAN SEEGER: Dean of Instruction, Alpha Omega alumna.

BOYFRIENDS:

CHIP STRIDES: *(with Cinda.)* Computer genius/maniac,
Experimental. Digital Science major.
OTTO EXEC: *(with Cahn.)* Genius' fabulous robot.
BUCK HORSLEY: *(with Rocky.)* Ag major.
TOMA DILLAWAY: *(with Maryanne.)* Bio-chemical research major.
HARLAN CLUMBLY: *(with Lizbeth.)* Wimpy super-academic
moped-rider. Philosophy and pre-renaissance literature major.
DOUGY "LIPS" MARSALIS: *(with Muse.)* Dedicated, horrible
trumpeter *(Or other instrument BADLY played.)*

GREEK COUNCIL:

CRISHAUNDA PEEL: *(Or Christopher Peel.)* Chairperson.
**DELTA ROCKWELL
**ELENA TIGE

UNSEEN CHARACTER:

ROBERT "HAZE" ZIMMERMAN: *(Finally with Joan.)* Subculture
poet and philosopher.

** Alpha Omega is a very open and caring sorority. Girls who would
be unwelcome in most Greek organizations find a home at Alpha
Omega. This spirit must be portrayed in the show.*

*** May be cut for contest use.*

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PRODUCTION NOTES

GrEEKS has to be fun. The cast must “buy in” to every weird circumstance, every off-the-wall occurrence, and each seemingly impossible device or character trait, action, or reaction. As is standard in farces, actors and actresses play their own parts perfectly straight and do not attempt to make them “funny.” Comedy works when unexpected things happen to the unanticipating and the reactions are perfectly straight and in character for that performer.

There is some mugging, most notably during all of the robot-induced twitching, noise-making, loss of muscle control, wiggling “robot dance” sections. The ENTIRE body and EVERYBODY must do the robot dance. You will most definitely look stupid so GET AT IT! That’s the point! The robots, by the way, have no “outer space” or Frankenstein look to them. They appear to be typical college students but something about them is a little off. This is most easily suggested by a slight variation from “human” vocal sounds and patterns.

Almost any performance space will do, but some kind of curtain or masking to hide the rearrangements which happen between the first and second scenes is important if the Harlan/Lizbeth and “sprucing up” jokes are to succeed. *(I suppose a forced evacuation of all audience members during this break or making the entire audience cover its eyes would be possible alternatives, but some people are really resentful of such shows of force. Just get a curtain, OK?*

Additional production information at end of script.

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SCENE 1
(Friday - This week)

(MUSIC appropriate to the show and popular on the date of production is heard. At rise, we see the parlor of the Alpha Omega Sorority house. It is, to put the brightest face on it, an undistinguished room. Furniture reflecting several generations of AOs is about. There are a few overstuffed chairs, a couch, a card table with four chairs, and some miscellaneous smaller tables of the end and coffee styles. Lamps from another age seem to illuminate the place. An exercise machine [Stationary bike, rowing machine, stair-stepper, or other] shows its years of use by date-bound AOs. America's most nondescript stereo is there someplace. Oddly, there is a fax machine. College books, fashion magazines, academic journals, and not-recent newspapers find resting places among the clutter. The base of a cordless telephone is visible but the receiver is not in sight. A very tattered banner high on the UPS wall declares, "Good luck, Alpha Omega class of '53." There would be more scenery, but we've run out of room. The place looks "lived in" - and how! CINDA JENKINS, chapter president and token rational thinker, is seated at the card table, working on an assignment. CINDA is distracted by a noise and looks up. LIZBETH BOOKMAN is entering very timidly from DL, as is HARLAN CLUMBLY from DR. They reach spots a yard or two from the wings, look at each other, then panic and run off, giggling, the ways they came. Cinda lets out a vocalization which reveals that she has witnessed this collective timidity before. She returns to her work. MUSIC under and out. MUSE PITCHLUSS enters from UC. She steps toward the door, sniffs, then takes a bigger sniff, then RUNS off L, shouting ...)

MUSE: Rocky! I think Buck is here.

(CINDA takes her scarf from around her neck and wraps it tightly, covering her nose, as ROCKY MAYES enters from UC and BUCK HORSLEY enters from SR.)

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ROCKY: *(To Buck.)* Whoa! *(She pulls a scarf or handkerchief from her purse and quickly covers her nose and mouth.)* How in the world did you get to smelling that way?

BUCK: All I did was clean out the horse barn.

ROCKY: Follow my instructions to the letter. *(Cops-like.)* Move away from the human beings. Start walking and stay ten paces in front of me.

BUCK: Where are we going?

ROCKY: Back to your dorm where you will take at least seven showers. Then we'll discuss the rest of the date.

(BUCK exits SR. CINDA speaks as ROCKY is near her exit.)

CINDA: Of all the guys in the world

ROCKY: I ask myself that every day. But I'm a country girl, and I'm a sucker for cowboys.

CINDA: Happy smells to you.

(The instant that ROCKY is gone, LIZBETH and HARLAN enter, just as before. They advance a few more feet this time, but panic again and run off in opposite directions.)

CINDA: I wonder why it's so hard to concentrate here.

(As she finishes her sentence, the BELL goes off in the fax machine. CINDA looks at the sheet.)

CINDA: *(Reading.)* "What was that unspeakable stench? Signed, Faxter." *(Speaking to the air.)* Rocky's boyfriend - a cowboy. *(Fax DINGS. CINDA reads the new fax.)*

CINDA: *(Cont'd.)* Oh.

(She returns to her work but her thought processes are shattered as one of the most horrible trumpet notes ever unleashed by man comes from off SL. CINDA shakes her head to clear it as MUSE and LIPS enter from SL.)

End of Freeview

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