

CHARACTERS

- Ages are a guide only
- Charlie & Froggy – English accent
- David, Betty, Owen, Catherine & Ellard – US Southern accent
- Non-speaking roles of at least 3 townspeople/KKK. These appear only in Act2 Scene 2 for approx. 10min. No audition is required for these roles – rather please indicate your interest via email or return of audition sheet.
- The below character analysis, detailed plot summary and varied audition pieces will give you a good understanding of the requirements of each character

Charlie Baker

Age Guide: 30-50

Charlie Baker is the “foreigner” of the play’s title, an Englishman in his late- forties who comes to Georgia for a weekend visit with his friend, Staff Sergeant Froggy LeSueur. Initially, Charlie is extremely shy, dull, and morose as he worries about the apparently imminent death of his philandering wife. A proof-reader for an English science fiction magazine, Charlie considers himself “boring” and wonders what it would be like to have a vibrant personality. At the beginning of the play, Charlie is so sad and shy that he doesn’t want to speak to anyone.

When Froggy introduces him as a “foreigner” who can’t speak or understand English, however, Charlie gradually discovers his hidden potential. Overhearing the plot of the Reverend David and Owen Musser to buy Betty’s lodge and turn it into a meeting place for the Ku Klux Klan, Charlie ultimately leads Betty, Catherine, and Ellard in a successful fight against these villains. In helping Betty thwart David and Owen’s machinations, Charlie discovers leadership skills, love, and the vibrant personality he has always craved.

Reverend David Marshall Lee

Age Guide: mid 20’s+

The Reverend David Marshall Lee is the fiancé of Catherine and one of the main villains, along with Owen, in the play. Pretending to be concerned about Betty and her struggling business, David secretly attempts to gain control of her lodge so he can turn it into the Tilghman County headquarters for the Ku Klux Klan. David appears to be friendly, sincere, genuinely decent, kind, and patient, and he is quite canny in carrying out his devious plot. In Act II, however, Charlie’s clever taunts subtly reveal David’s basic meanness

Staff Sergeant Froggy LeSueur

Age Guide: 30+

Froggy is the ebullient demolition expert from the British Army who brings his friend, Charlie Baker, to Georgia for a three-day weekend. In his annual visits to the United States, Froggy has become good friends with Betty Meeks and is genuinely concerned about her welfare. When Charlie pleads for solitude during his brief stay, Froggy is caught between his loyalties to both Betty and Charlie; he hatches the plan to pass Charlie off as a “foreigner.” Froggy’s plan is for Betty to be charmed by the exotic visitor while Charlie gets his needed peace and quiet. In his late- forties, Froggy speaks in a Cockney dialect, is dressed in his army fatigues, and is extremely cheerful.

Betty Meeks

Age Guide: 40+

In her sixties and a widow, Betty Meeks is the owner and operator of the fishing lodge and resort in which the play takes place. Betty has always dreamed of traveling outside of Georgia and is quite thrilled with the prospect of having a “real, live foreigner” as her guest. Since the death of her husband, Betty has been struggling to keep her resort business alive, unaware of David and Owen’s underhanded plot to gain control of it. She talks to Charlie, “the foreigner,” as if he were deaf, as if speaking louder and slower will facilitate Charlie’s understanding.

Owen Musser

Age Guide: 30+

The racist Owen Musser is a local Georgia man who serves as the henchman for the main villain, the Reverend David Lee. After being named the property inspector for Tilghman County, Georgia, Owen has the authority to condemn Betty’s fishing lodge as structurally unsafe, which would force Betty to sell and enable David Lee to purchase the lodge with the money he gains from marrying Catherine. To call Owen “crude” is to indulge in understatement: he is mean-spirited, ignorant, volatile, and extremely prejudiced against anyone who doesn’t fit his ideal of “Christian, white America.”

Catherine Simms

Age Guide: 20-30

Catherine is staying with Betty at the lodge. She is engaged to the Reverend David Lee, unaware of his true, villainous character. A former debutante and the heiress of a huge fortune, Catherine is bored with life, restless, and unsure of what she wants. When she discovers in Charlie a man who is genuinely kind and really enjoys listening, she believes she has found her ideal romantic mate. Catherine is small in stature and pretty.

Ellard Simms

Age Guide: late teens-30

Ellard is Catherine’s younger brother and an extremely insecure young man who is considered by others to be mentally defective. Shue describes him as “a lumpy, overgrown, backward youth, who spends much of his time kneading something tiny and invisible in front of his chest.” Catherine has promised to give Ellard half of their very large inheritance if he shows any signs of mental and social competence. The villainous Reverend David Lee conspires to make Ellard appear stupid in order to maintain control over all of Catherine’s money, but during the course of the play Ellard proves to have both moderate intelligence and considerable courage.

DETAILED PLOT SUMMARY

Act I, scene i

It is a stormy night in spring as two Englishmen, Staff Sergeant “Froggy” LeSueur and his friend Charlie Baker, enter the log cabin fishing lodge owned and operated by Betty Meeks in Tilghman County, Georgia, two hours South of Atlanta. Every year, Froggy serves as a weekend demolition instructor for the American army, and this year he has brought his shy and sad friend, Charlie, to America in an attempt to cheer him up. Back in England, Charlie’s wife is *apparently* dying.

After they arrive, Charlie is still inconsolably sad. For twenty-seven years Charlie has been a proof-reader for a science fiction magazine, and he reveals that his wife finds him so boring that she regularly cheats on him. As uncomfortably shy as he usually is talking with people, Charlie is now terrified about being left alone for three days with strangers while Froggy leads his training sessions. Froggy promises to come up with some kind of plan to keep Charlie from having to talk to people.

In a conversation alone with Betty, Froggy learns that the proprietor is in danger of losing her lodge because the county property inspector, Owen Musser, is about to condemn the building as unsafe. Betty’s current guests at the lodge include Catherine Simms (heiress of a very large local fortune), Catherine’s fiancé (the Reverend David Marshall Lee), and Catherine’s younger brother, Ellard, who appears to be a “half-wit.” If Betty has to sell the house, Catherine and David plan to buy it.

Froggy arrives at a solution to Charlie’s problem. He tells Betty that Charlie is a foreigner who is ashamed of not understanding English and mustn’t be spoken to. Betty is excited about meeting a foreigner, but, alone with Froggy, Charlie says he can’t pull off the ruse. Froggy agrees and leaves, telling Charlie to simply explain the joke to Betty. However, Catherine comes into the room, does not see Charlie, and angrily confronts David with the news that she is pregnant. When Catherine discovers Charlie, she is outraged that anyone would eavesdrop on her “real personal conversation.” Charlie is about to offer an excuse, but when Betty enters and explains that Charlie doesn’t understand English (saying “an’ Frog wouldn’t lie to me”), Charlie feels trapped in Froggy’s wild plan.

The mean-spirited Owen Musser then enters, and everyone leaves but Charlie and David. Owen and David talk freely in front of the “foreigner,” and thus Charlie overhears the two men’s plan to buy Betty’s fishing lodge and turn it into a headquarters for the Ku Klux Klan, which David jokingly refers to as a “good Christian hunt club.” As long as the necessary brickwork on the foundation remains undone, the lodge will be condemned, and David will use Catherine’s money to buy the lodge at a bargain price. However, he must keep Ellard looking like a half-wit to keep from sharing the family inheritance; David tricks Ellard into bringing Catherine a carrot instead of a candle and leaves partially eaten apples around the house to make Ellard appear stupid.

Act I, scene ii

The following morning, Betty is trying to get the bumbling Ellard to bring sauerkraut up through the trap door from the cellar. Charlie talks to Froggy on the phone and tells him that something suspicious is going on with David and Owen. Betty is making breakfast for everyone and warns Ellard not to talk to Charlie, but Ellard becomes fascinated with the strange visitor and offers to teach Charlie some English.

Beginning to enjoy his little charade, Charlie encourages Betty’s enthusiasm for entertaining a foreigner, making up silly dances and gestures for her to interpret. He also begins to sit with Catherine, listening to the bored, former debutante complain about her life. Charlie gradually falls in love with her. Ellard enters and impresses Catherine and Betty with the English he has “taught” Charlie. It is indeed “a day for surprises” as the presence of a “foreigner” has rejuvenated everyone, including Charlie himself.

Act II, scene i

Two days later, David and Owen examine materials salvaged from the burning of the Klan headquarters in Atlanta. As the two villains leave, Ellard and Charlie enter, continuing their English lessons. Catherine and Betty join the group, and Ellard relates how he and Charlie have been in Tilghman, watching the workers build the new courthouse, where Ellard is learning how to lay bricks. Froggy returns to check in on Charlie and is shocked to see that Charlie has not only continued to pretend that he is a foreigner but has prospered in the ruse.

As a lark, Froggy traps Charlie into telling a story in his foreign language, and Charlie, up to the challenge, creates a fairy-tale-like narrative that everyone seems to understand. Charlie becomes the centre of everyone’s attention, especially the adoring Catherine. Alone with Froggy, Charlie exults over his “adventure,” thinking that he may be acquiring a “personality.”

When Froggy leaves and Owen enters, Charlie discovers a way to intimidate the racist Owen, scaring him with mysterious threats that lead Owen to call Betty and David into the room. Now with an audience, Charlie also

humiliates David, who is astounded when Catherine enters and announces that Ellard's success with bricklaying and teaching English to Charlie has led to her decision to share the family inheritance with her brother.

As Charlie teaches the group about his language and culture, David and Owen are made to look very stupid. Owen brandishes a knife, threatens everyone with Klan vengeance, and storms out. David follows to calm him, and the rest are left to worry about Owen's threats. Catherine is leaving a frantic message for Froggy on an answering machine just as Owen cuts the power to the lodge. All turn to Charlie for a plan.

Act II, scene ii

That evening, Charlie's plan for withstanding the Klan attack is in place, though no one is confident of its success. As the Klan marches up the hill toward the darkened lodge, Charlie rouses Betty, Catherine, and Ellard to their battle stations. Hooded and heavily armed men crash through the door, led by Owen, who confronts Betty and Charlie, announcing the vigilante justice of the Klan. The power to the house is restored and Klansmen are sent upstairs to find Catherine and Ellard. An armed Klansman comes down holding Catherine, who says that the others captured Ellard.

Owen orders Charlie to dance on a table, but Charlie assumes a menacing posture and threatens Owen instead. Pointing his finger at one of the Klansman, Charlie seems to make the hooded figure melt into the floor, leaving only the Klan robe behind. Owen and the other terrified Klansmen bolt from the lodge. The trick is then revealed. Upstairs, Ellard had knocked out a Klansman with a croquet mallet and put on his robe. Then, standing over the trap door to the cellar, Ellard was able to "disappear" on cue.

David enters from upstairs, holding his bruised head, and Catherine discovers her fiancé's villainy. But as David is backing out the door, Froggy enters, verifies that David owns the van parked outside, and blows up the van with his detonating device. Catherine announces she is going to help Betty fix up the lodge and suggests that Ellard do the brickwork.

As they are saying goodbye to Charlie, Froggy presents his friend with a telegram that makes Charlie very sad. Catherine comforts Charlie and asks him to stay. Still in "character," Charlie agrees. Froggy reveals the news to Betty: the telegram did not announce that Charlie's wife had died but that she had run off with a proctologist.

AUDITION SCRIPT 1

Senior Sgt "Froggy" LeSueur

Charlie Baker

Setting: Inside Fishing Lodge Resort

Night

Thunderstorm outside

Froggy and Charlie have arrived at the resort only to find the owner Betty not about.

FROGGY You were a good officer.

CHARLIE Not much of a trick in peacetime.

FROGGY Well, we can't always 'ave wars, yer know. You would've faced enemy fire with the best if you'd 'ad to.

CHARLIE That is something I shall always wonder.

FROGGY Well, don't wonder. And don't wonder about Mary, either. I don't know 'er very well, but I know that a looker like wot she is, she's 'ad 'er chances. She could've cast 'er eye on some other bloke, but she never 'as, now, 'as she? *(No answer) Eh? (Pause) 'As she?*

CHARLIE *(Who hadn't intended to admit this) Oh...*

FROGGY Naaow.

CHARLIE Yes....

FROGGY All right, all right. You've caught 'er flirtin' with some bloke, is that it? Caught 'er makin' eyes at some bloke?

CHARLIE Yes....

FROGGY Where was it?

CHARLIE The shower....

FROGGY Oh, God.

CHARLIE Yes....

FROGGY Well, all right, all right. It 'appens in the best of marriages.

Eh? One little mistake. One little dalliance, that's no reason for you – for you to – *(Seeing Charlie's expression)*

More than one?! *(Charlie nods) More than – two? (Another nod) 'Ow many, then?*

CHARLIE Twenty-three

FROGGY Naaow!

CHARLIE More or less.

FROGGY Mary?

CHARLIE Yes....

FROGGY I don't believe it.

CHARLIE Quite true. Actors, writers. All the glamorous professions, you see. Criminals Veterinarians

FROGGY Gor....! And did you – know?

CHARLIE Oh, yes. Mary wanted me to. She flaunted them at me.

FROGGY Tsk! I don't believe it.

CHARLIE Well.....

FROGGY And you still - ? I mean, after all that, you still - ?

CHARLIE Love her *(Nods) More than anything on earth. Love is not love, Froggy, which alters when it alteration finds.*

FROGGY No *(Pause) 'Oo said that?*

CHARLIE Shakespeare

FROGGY Ah, yes *(Pause) 'E could turn a phrase, couldn't 'e?*

CHARLIE Yes.....

FROGGY *(Poetically) "Love is not love, Froggy, which – " what?*

CHARLIE "Which – which alters when it alteration finds."

FROGGY Yes. Quite true.

CHARLIE He-he didn't say "Froggy"
FROGGY No. No, 'e wouldn't, of course. *(A silence)* 'Ave you talked to anyone else about this?
CHARLIE I've tried to. But I-I'm no good at it, you see. Talking. Talk. I-.
One is expected to talk these things out, but I-I can't seem to-.
I never finish sentences, I-. I have an active fear of-of-of-
FROGGY To talk.
CHARLIE Yes.
FROGGY Well, yer won't 'ave ter worry 'ere. Betty'll do all the talkin' for both of yer.
CHARLIE *(Alarmed)* What?
FROGGY Oh, she's a regular chatterbox, Betty is. Good weather, bad weather, 'ow's yer mum-?
CHARLIE Oh, God-
FROGGY And when she's not goin' on about somethin', the other guests will be. So don't-
CHARLIE Other guests?
FROGGY Well-
CHARLIE You mean-strangers?
FROGGY Well, they won't be strangers long. Why, as soon as you've 'ad one or two-
CHARLIE Conversations!
FROGGY Charlie-
CHARLIE Take me with you. Please.

AUDITION SCRIPT 2

Senior Sgt “Froggy” LeSueur

Betty Meeks

Setting: Inside Fishing Lodge Resort

Night

Thunderstorm outside

Charlie has disappeared to his room. Froggy is left in the main room, making himself comfortable whilst waiting for Betty. Betty enters with arms of firewood not noticing Froggy.

FROGGY ‘Elp yer, Miss?

BETTY *(Startled)* Oh! *(Recognizing him – happily)* Frog! *(They both start hugging and jumping about)* I’m getting’ ye all wet.

FROGGY Oh, I’ve been wet before. You remind me a bit of Malaysia.

BETTY *(Removing her raincoat)* Who’s she?

FROGGY No, it’s a place. ‘Ere, look. *(Retrieving a parcel from his coat pocket)* I’ve brought yer something.

BETTY *(Opening it)* Spoons!

FROGGY ‘At’s right.

BETTY You know I love spoons.

FROGGY ‘At’s right. I know. Bit tricky ter get, some o’ these, yer know.

BETTY Ohh. Now, whar’d ye get this ‘un here?

FROGGY I was given that by one of the aborigines of Canada.

BETTY My land. Ain’t that sump’m

FROGGY Yes. And look ‘ere- *(Handing her another spoon.)* where d’yer suppose that’s from?

BETTY *(Afraid to guess)* I don’t know....

FROGGY The Mysterious East.

BETTY *(Reading, in awe)* “Made in Taiwan”

FROGGY That’s right

BETTY My goodness, Frog- the places you been. The people you seen. Jest takes m’breath away. *(With a third spoon)* And this ‘un here, what’s this from?

FROGGY *(Darkly)* Tijuana.

BETTY Ohh. Sounds dangerous.

FROGGY It is. Yes.

BETTY Oh, look! I turned it upside down ‘n’ all her clothes come off!

FROGGY Well – they’re a heathen people.

BETTY Land!

FROGGY Yes.

BETTY *(Doing as she says)* Well – this ‘un’ll have to go in a drawer. But the others I’ll leave right out here. There. Ain’t they perty?

FROGGY Not as lovely as you, though.

BETTY Now.

FROGGY ‘Ow’ve yer been, then, Bet?

BETTY Bad ...

FROGGY Naaow

BETTY Right bad. I have. Right poorly.

FROGGY Well, yer look wonderful.

BETTY Slow’n’ down. Tirin’ out. Jest feelin’s’bad.

FROGGY *(His invention failing)* Well, yer look great.

BETTY Puny, and sick, ‘an jest not much interested in things no more. Runnin’ down.

FROGGY No - .

BETTY Runnin’ down *(Having won.)* How you?

FROGGY Oh, I’m all right.

BETTY What ye here doin’ this time?

FROGGY Oh, same job every year, you know. Guest instructor. The American army flies me over. I take out a few o' the young recruits and tell 'em stories about the bomb squad. Everyone 'as a sandwich and a bit o' fruit. Then we blow up a mountain and 'op it back 'ome. Not bad duty.

BETTY Ain't that dangerous, though?

FROGGY No, no. Safe as 'ousel. We're miles away when it goes off.

AUDITION SCRIPT 3

Senior Sgt "Froggy" Le Sueur

Betty Meeks

Charlie Baker (off stage)

Setting: Inside Fishing Lodge Resort

Night

Thunderstorm outside

Having told Charlie that he will 'fix it' so that no one speaks or disturbs him Froggy attempts to explain the situation to Betty.

FROGGY Right right. Look, Bet, I've somethin' to tell yer. There's this bloke, he's a mate of mine, I've brought along.

BETTY Here?

FROGGY That's right. 'E's in my old room now. 'E'll be stopping 'ere for three days. I want yer to take super care of 'im – best of everything, right?

BETTY Well, yes?

FROGGY All right. The other thing is – oh, God, 'ow should I put this? 'E mustn't be spoken to.

BETTY He mustn't – when?

FROGGY Ever.

BETTY Mustn't be spoken to?

FROGGY No

BETTY Why not?

FROGGY Well -

BETTY Somethin' wrong with him?

FROGGY No. No. Perfectly nice. Terrific fella. But – the fact is – 'e doesn't speak English very well.

BETTY No?

FROGGY No. In fact – not a word.

BETTY Oh?

FROGGY No, poor bloke. Now, I can't say too much, mind. I've got my orders. But I'll tell yer this – if someone 'ere was wishin' ter see a foreigner – a real one – p'raps they wouldn't 'ave ter look too far.

BETTY Frog!

FROGGY That's right.

BETTY You mean this fella you brought with ye – is - ?

FROGGY As foreign as the day is long.

BETTY Where's he from?

FROGGY Where?

BETTY What country?

FROGGY Uh – no. I'm sorry. I can't say more. My tongue is tied.

BETTY Oh! Is he – you don't mean he's here on some kinda special government work?

FROGGY I won't say yes, and I won't say no.

BETTY Well, my land. What's his name?

FROGGY Charlie.

BETTY Charlie?

FROGGY Yeh, Well – I mean, his real name is Cha-Oo-Lee, or something like that. But I calls 'im Charlie.

BETTY *(A sudden thought. Lowering her voice)* He ain't – he ain't a Communist, is he?

FROGGY Wot, 'im? Naaow. Naaow – 'e's got a stack o' credit cards in 'is wallet that thick.

BETTY Oh, good.

FROGGY Yes.

BETTY But – we cain't none of us talk to him?

FROGGY No, it shames ‘im, yer see. Poor bloke – ‘e can’t reply to wot people say, and then ‘e feels ‘orrible. If yer so much as says, “Good mornin” to ‘im, ‘e walks about ‘angin’ is ‘ead for days. Yer don’t want that.

BETTY Why, no. Poor man.

FROGGY ‘E’ll be no trouble. Regular meals, spot o’ tea once in a while.

BETTY My. A real foreigner.

FROGGY Don’t expect Jojo the Jungle Boy. ‘E’s just a bloke, yer know.

BETTY Still -.

FROGGY You’ll get on great. I wish I could stay, but I’m off. I, uh – *(smiling)* I suppose I ought to ‘ave just a word with Cha-Oo-Lee.

BETTY You know how to speak his kinda talk?

FROGGY Well, the odd phrase. You know – “Ello” – “Where’s the gents?” – “My hat is brown,” that sort ‘o thing.

BETTY Oh – *(Perhaps she is about to ask for a quick language course, but she is interrupted by a sound from the hall)*

FROGGY That’ll be ‘im. Eh – could you – get ‘im some tea, dear?

BETTY Oh, surely, *(exiting to the kitchen)* Laws, laws. *(Charlie enters, and goes listlessly to a chair)*

FROGGY Eh – Charlie -

CHARLIE Not now, Froggy. Let me just sit here for a little.

FROGGY Well – *(too late. Betty enters with a teacup, sees Charlie, who is seated facing away from her. She pantomimes to Froggy: “Is this Charlie?” Froggy nods. Betty, her lips pressed excitedly together, goes to Charlie and silently presents him with tea. Charlie looks at her.)*

CHARLIE Thank you. *(Betty, surprised, looks at Froggy, who shrugs. Then she looks back at Charlie, with an excited smile.)*

BETTY *(As if encouraging a partly-deaf child)* That was real good!
(Charlie stares at her)

FROGGY Uh, Charlie – *(Charlie looks at him)* Uh- *(Going to him)* gomo rum diddly-moo a second, will yer?
(Charlie stares. Are all the people mad? Froggy turns to Betty, smiles) If yer could excuse us for a moment, pet.

BETTY Why, certainly. *(Exiting)* Laws, laws.

CHARLIE What on earth - ?

AUDITION SCRIPT 4

Rev. David Marshall Lee

Charlie Baker

Catherine Simms

Betty Meeks (off stage)

Setting: Inside Fishing Lodge Resort

Night

Thunderstorm outside

Froggy has just left the resort after briefly meeting Rev. David on his way out. Rev. David is yet to meet Charlie who is on stage sitting quietly, hoping to be left alone.

Catherine is in the other entryway with her arms folded. This is our first introduction to Catherine.

DAVID Hi, honey! *(No answer – only that look.)* Honey? What's wrong? *(Charlie, thinking perhaps to excuse himself, starts to get up)*

CATHERINE I'm pregnant. *(Charlie freezes in mid-rise)* You're not so sterile after all. Idn' that good news, Honey? *(Charlie quickly sits again, trying his best to look like a doily)*

DAVID *(After a long silence)* Oh

CATHERINE *(With an exasperated sigh, looking away from him)* Yeah

DAVID Oh, well, honey – if you really are – *(She turns away as he goes to her)* Now, come here, now -

CATHERINE No.

DAVID Come here *(She allows herself to be held)* If you really are – what then, do you think?

CATHERINE I don't know. Then I guess I go up to Atlanta, and find somebody who can - .

DAVID Honey. No.

CATHERINE What do you mean, no?

DAVID Honey, don't even -

CATHERINE This is me we're talkin' about. You think I'm gonna walk down that aisle all ballooned up as big as a house in front of all my people? No, sir. No, I am not. Noo.

DAVID Honey, no. Listen – we'll get married right away, then. We don't have to wait till November. We'll do it now.

CATHERINE I don't want to do it now! It's planned for November. Oh, David. How did this happen?

DAVID It's a miracle, that's what it is. That's what I think it is. Can't you see it that way? I think it must've been supposed to happen.

CATHERINE Yeah, well, I didn't suppose it to happen. You didn't suppose it to happen. You told me you could never have any -

DAVID I know.

CATHERINE So who supposed it to happen? The good Lord, I suppose?

DAVID I think so. Yes.

CATHERINE Yeah, well, that's fine for Him. He's not the one that's gonna have to – *(She stops short of complete blasphemy)*

DAVID Oh, honey, I know how you feel.

CATHERINE No, you don't

DAVID Yes, I do. You feel trapped, and wronged, and not – ready, and I don't blame you. But, honey – I love you. And now it looks like we're meant to have a family. I say let's celebrate. I say let's just do it. *(A long pause)*

CATHERINE You really want to?

DAVID Yes *(They are embracing now – Catherine facing Charlie's chair.)*

CATHERINE Can I ask you something?

DAVID Anything you want.

CATHERINE *(Sees Charlie)* Who the hell are you?

DAVID What?

CATHERINE *(Turning David around)* Look!

DAVID Oh!

CATHERINE I mean, would you look at that? Would you take a look at the nerve of that? *(To Charlie)* You were just sit-tin' there this whole time?

DAVID Now, honey, I'm sure -

CATHERINE I don't *believe* it!

BETTY *(Entering)* What's goin' on in here?

CATHERINE I can't get over it! We're in here havin' this *real* personal conversation. Then we turn around, what do we see? This *man* sittin' here. Just sittin' here listenin' to every word we *said*.

BETTY Miz Catherine -

CATHERINE I can't get over it! I never heard of anything so *rude*! When I think what we were talkin' about I -

BETTY Miz -

CATHERINE I could just *die*!

BETTY He didn't hear ye, Miz Catherine.

CATHERINE He was sittin' right here the whole -

BETTY *Shh*, now? He don't speak no English.

CATHERINE What?

BETTY No. Nary a word. So you can just simmer down.

CATHERINE He doesn't speak English?

BETTY No. Well, he can say, "Thank you," but he jest learned that tonight.

CATHERINE Who is he?

BETTY He's a foreign fella, name's Charlie
(To Charlie, patting him on the shoulder and shouting in his face) *Don't you worry none, Charlie! Everything's gonna be fine!*
(For Charlie, it is surely the moment of truth. If he is to speak, it had better be now. He opens his mouth)

CATHERINE I'd die if I thought he'd been listenin' to us. I would just die
(Charlie closes his mouth, then opens it to speak again)

DAVID Honey, he wasn't. No decent person would've just sat there.
(Again, Charlie wavers)

BETTY 'Course not. An' Frog wouldn't lie to me. He's m' friend.
(Charlie looks miserably from face to face – Catherine's suspicious. David's trusting, and Betty's shining with pride. Finally, resignedly – perhaps even with an attempt at foreign dialect – he speaks and seals his fate)

CHARLIE Thank you.

BETTY There, y' see? 'Thank you' That's all he knows.

CATHERINE All right, then.

DAVID All right *(To Catherine)* You all right?

CATHERINE Where's he from? What's he doin here?

BETTY I cain't tell ye too much. I got my orders. But Frog says none of us should talk to 'im 'cause it makes him ashamed. *Ain't that right, Charlie?*

DAVID Well, Bet. *You're* talkin' to him.

BETTY He likes me to talk to 'im. I was the one that first got him to say, "thank you. *Wudn't I, Charlie!* *(Charlie smiles wanly)* See how his face lights up?

CATHERINE He looks kinda sick to me.

AUDITION SCRIPT 5

Rev. David Marshall Lee

Owen Musser

Charlie Baker (1 line)

Ellard Sims

Setting: Inside Fishing Lodge Resort

Night

Thunderstorm outside

Reverend David has already been introduced to Charlie, being told that he is a foreigner and doesn't speak nor understand English. Owen Musser has come to the resort to speak with Rev. David on private business. Before retiring for the evening Catherine asks Rev. David to bring a candle up to the room when he completes his business with Owen, however Rev. David uses the request to humiliate and confuse Ellard.

Charlie is seated trying to be inconspicuous but certainly overhearing the conversations. Rev. David & Owen are also onstage Ellard is off stage.

DAVID *(Looking at Charlie, smiling)* Go ahead, don't worry about Charlie.

OWEN What is he? Deef?

DAVID No, he's not deaf. He doesn't speak English.

OWEN He-?

DAVID That's right.

OWEN What's he doin' here?

DAVID I don't know, Owen. A friend of Betty's brought him over.

OWEN He don't understand me, huh?

DAVID No.

OWEN Nary a word?

DAVID Nope.

OWEN Well..... *(Looking at Charlie and smiling)* 'Zat right? A foreigner, huh? Huh, Charlie? *(Shakes his head, with a warm chuckle)*

Well-we don't get s'many o' your kind in these parts. *(Rubs his chin)* Why – last time I saw a foreigner, he was wrigglin' on the end o' my bayonet. *(Charlie watches him evenly, smiling a little. Owen is smiling too)*

Hey, dummy? *(To David)* He really don't know what I'm sayin', huh?

DAVID No.

OWEN No, reckon not. 'Cause if he did, I'd know it. I would. I'm smart about some things. Like when people's playactin' on me? *(Circling behind Charlie's chair)*

I always can catch 'em. I catch 'em ever' time. An' then, ye know what I do?

I pour hot Coke down their necks, like this- *(Charlie, now looking toward David, remains blandly beatific. Owen, of course, does not pour Coke down Charlie's neck)*

Well. This is sorta fun. Say anything you want to him, long 's you're smilin', cain't ye? *(In front of Charlie again.)* Hey, Charlie? Whar's your mother? Huh? Where's she at now? Down under ground, someplace? Some foreign graveyard the hell off someplace, pushin' up-palm trees, 'er sump'm? Wonder what she looks like now. You ever wonder that? What she looks like right now? They's probably not enough of 'er left to spread on toast. *(A wide smile)* Whaddaya say to that? Huh? Ain't you got nothin' to say to that? Huh?

CHARLIE *(With great calm)* Thank you.

OWEN *(Laughing)* Yee-hee! Y' hear that? "Thank you!" Don't that jest beat it? "Thank you," he says!

DAVID That's all he knows

OWEN Well, that's real good, Charlie. You're gonna be some fun to have around. Yes sir. I am gonna have some fun with you.

DAVID I've got to get upstairs, Owen.

OWEN You do, huh?

DAVID I've had a long day.

OWEN You talk any sense into them Atlanta boys?

DAVID Not yet. But I think they'll come around.

OWEN Well- I got some news. I got me back a little piece a' paper today. You wanta see?

DAVID What is it? *(Owen hands him a paper, which he unfolds)* "Condemned"

OWEN 'At's right. Certified by the state office. This place jest turned into a real bargain.

DAVID Interesting

OWEN I thought ye might think so.

DAVID So how much can Betty ask for it now?

OWEN Tops, around twenty thousand.

DAVID That is a bargain, truly.

OWEN You gonna buy it, then?

DAVID As soon as I'm able

OWEN You be careful she don't find herself another buyer.

DAVID No, Betty will wait till I have the funds

OWEN She gonna wait six months?

DAVID If need be.

OWEN *(with paper)* 'Cause this ain't necessarily permanent, ye know. That there brickwork out front gets repaired, 'n' you got yerself one expensive little property again.

DAVID Just the brickwork, huh?

OWEN Thass' all. She fixes that up, an' they ain't nothin' I can do. Legally.

DAVID Uh-huh. Well-I don't think we have to-. *(He stops, seeing Ellard in the hall entrance. David smiles.)*

Well, hey, Ellard. How're you doing?

(There doesn't, we must admit, seem to be much to Ellard. He is a lumpy, overgrown, backward youth, who spends much of his time kneading something tiny and invisible in front of his chest)

You know Owen? Owen Musser?

OWEN Hey.

DAVID What you been up to?

ELLARD Where's Cath at?

DAVID She went on upstairs.

ELLARD Okay-. *(Starts off.)*

DAVID I tell you- you could do me a favour, Ellard. You want to do me a favour?

ELLARD Yeah

DAVID All right. Go in the kitchen, in the refrigerator, get a carrot. And take it up to Catherine, will you?

ELLARD A carrot.

DAVID Yeah, a carrot. You know what a carrot is.

ELLARD Yeah, I know.

DAVID Of course you do. Could you do that for me, then?

ELLARD Get her a carrot?

DAVID Yes. She wanted one. I said I'd bring it up, but I can't get away right now.

ELLARD All right

DAVID That'd be a big favour, thank you. *(Ellard exits into the kitchen)* Ellard. Poor boy.

OWEN What's the matter with 'im?

DAVID Oh, no one know. He just needs a lot of patience. And he's worse just lately. Their daddy dying and all, I guess is what it is. Sad thing.

OWEN He ain't getting' none of their daddy's money, is he?

DAVID Ellard? Not likely

AUDITION SCRIPT 6

Charlie Baker (off stage)

Ellard Simms (off stage)

Betty Meeks (off stage)

Catherine Simms (off stage)

Senior Sgt 'Froggy' LeSueur (off stage)

Setting: Inside Fishing Lodge Resort

Afternoon (two days later)

Charlie and Ellard have spent the last two days together. Ellard 'teaching' Charlie how to speak English. Charlie of course is playing along. Over the last two days Charlie and Catherine have been spending time together taking little walks. Catherine talks and Charlie listens. The effect is a much softer Catherine that we were introduced to in Act 1. Betty continues her new lease on life forgetting her earlier ailments.

Froggy returns after a desperate phone call for help from Charlie days before.

CHARLIE *(Off stage, together, counting steps/stairs)*

ELLARD Thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen-

ELLARD *(Bouncing into the room)* Twenty

CHARLIE *(Entering, concentrating)* Twen-ty

ELLARD Now, how many stairs are there?

CHARLIE Twen-ty

ELLARD Good. All right. *(Holding up some fingers)* How many fingers?

CHARLIE Seex

ELLARD Six, yeah. Real good. Now, here's a tricky one. *(Holds up an hourglass)* How many-little pieces of sand? *(Charlie looks amazed, shrugs)* A zillion.

CHARLIE Zeelion?

ELLARD Yeah. When there's just lot of sump'm, you can just say "a zillion"

CHARLIE A zeelion.

ELLARD Uh-huh

BETTY *(Entering with tray.)* I hoped y'all 'uz comin' back. Here's yer dinners. Grits is on the way.

ELLARD Don't you rush, now.

BETTY *(Gratefully)* I ain't *(She exits)*

ELLARD You doin' real good, though, for just two days' work

CHARLIE Thank you. I am happy.

ELLARD Good. Here. How many chairs?

CHARLIE Four chairs

ELLARD How many fawerks?

CHARLIE Two fawerks. *(Betty enters with grits)*

ELLARD *(To Charlie)* Good. Real good.

BETTY *(Serving them)* Hominy grits!

CHARLIE A zeelion.

BETTY What?

ELLARD No. Nothin'. *(Catherine enters)*

CATHERINE Oop! Hey, dinner time, huh? Where've y'all been?

ELLARD The courthouse, again.

CATHERINE Hot times in Tilghman, Georgia. Go down 'n watch 'em build the new courthouse.

ELLARD Charlie wanted us to.

CATHERINE How're they comin' with it?

ELLARD Real good. They let me help, today.

CATHERINE Well, my goodness. They did?

ELLARD They said I was real-you know, real good.

CHARLIE Yes, they say good.

CATHERINE Well, heavens, Ellard.

BETTY Well, I thought they would. You want some coffee, honey?

CATHERINE No, I'm all right. I was just gonna draft Charlie into takin' a stroll before dark.

BETTY 'Nother one 'a yore strolls, huh?

CATHERINE Oh, yeah. I tell Charlie all my problems, and he just listens ... and nods ... you know? Nobody can keep a secret like Charlie can.

BETTY Oh, I think Charlie understands more'n he lets on.

CATHERINE *(Laughing)* Lord, I hope not! I'd be so embarrassed.

BETTY Well, he's remarkable, anyhow. I know that much.

CATHERINE Oh, yes, ma'am, no doubt about it *(Smiling at Charlie)* Truly remarkable.

CHARLIE Hm?

ELLARD 'Remarkable.'

CHARLIE 'Remarkable'

ELLARD }

CATHERINE } Good!

BETTY }

(Froggy enters from outside)

FROGGY Evenin', all.

BETTY Frog! *(A hug)*

FROGGY Lovely

BETTY What you doin' up here?

FROGGY I couldn't stay away, from your flashin' eyes, your perky little nose. Your-

BETTY Now, you stop.

FROGGY I'll try *(To Catherine)* 'Ello

BETTY Oh, this here's Catherine?

FROGGY Ah, yes.

CATHERINE Hello

ELLARD *(Shaking hands)* Hey

FROGGY Very nice

BETTY This here's Charlie's friend, that brung him up here.

FROGGY 'At's right. Charlie? *(To Betty)* 'Ow's it goin', then?

BETTY Jest grand. Yes, sir. Couldn't be better. Ever'thing's fine.

FROGGY Really?

BETTY Yes, indeedy!

FROGGY But I thought-

BETTY Oh, I know. But with Charlie around, ye jest sorta ferget about the bad things, don't ye?

FROGGY Yer do?

BETTY Oh, yes. Oh, Frog-you 'uz jest plain wrong, about Charlie. *(To the others)* He said Charlie was jest gonna be real quiet-like, 'n reg'lar, 'n borin'. *(Charlie looks at Froggy, genuinely offended)*

ELLARD What!

CATHERINE No!

BETTY That's what he said! You believe it? *(To Froggy)* Well, not to us, he ain't. No, sir. Why, I don't reckon a minute goes by, but one of us catches Charlie doin' somethin' er sayin' somethin' real cute an' strange. Wearin' his little head-glass at breakfast?

FROGGY Wearin' is little wot?

BETTY No, Charlie ain't borin' at all. No, sir. Charlie, he's-why, he's jest simply-

CHARLIE Remarkable. *(Froggy reacts)*

BETTY Remarkable. Yes.

AUDITION SCRIPT 7

Charlie Baker

Owen Musser

Rev. David Marshall Lee (off stage)

Betty Meeks (off stage)

Catherine Simms (off stage)

Ellard Simms (off stage)

Setting: Inside Fishing Lodge Resort

Afternoon (two days later)

Charlie and Owen have been left alone, and so once again Owen decides to antagonise Charlie. But Charlie has other ideas and instead 'performs' a little magic becoming almost possessed in order to give Owen a taste of his own medicine.

- CHARLIE** *(His eyes close.)* Round an' round, and in de town- *(His eyes open slightly, still looking at Owen.)*
Gonna look into your bones, when de bees come down. *(Owen watches him, open-mouthed, for another moment, then is instantly at the window.)*
- OWEN** Hey! *(Looks back at Charlie, then out the window again.)* Hey! Somebody get in here! Get in here!
(David and Betty enter from outside)
- DAVID** What's the matter. Owen?
- BETTY** What is it?
- OWEN** This fella's talkin' crazy.
- DAVID** Who is?
- OWEN** He is. Talkin' weird.
- DAVID** Well, he doesn't speak English, remember?
- OWEN** Well, he went 'n learned some!
- DAVID** What did he say?
- OWEN** *(Not taking his eyes off Charlie)* Weird things. Some kinda weird zombie-talk!
- DAVID** Like what?
- OWEN** I don't know. Like all about- *(Trying to recreate the eeriness of the moment.)* about bees comin' down.
- DAVID** Bees?
- OWEN** Yeah. Bees comin' down. An'-an' lookin' through bones, an'-an' one-two-three, an' all.
- DAVID** Well, that doesn't sound too bad.
- OWEN** Not to you, it don't! He didn't say it right to you! You shoulda seen 'im. His eyes got all funny. And they-they was some kinda rays comin' out of 'em. They was. I seen 'em. Some kinda Hoodoo man, thass what I think he is.
- DAVID** Now, simmer down. Owen. He seems all right to me.
- OWEN** Well, he ain't!
- BETTY** Charlie's nice. He wouldn't say nothin' bout bees.
- OWEN** Yeah, well-'Bees come down,' thass what he said. I heard 'im – "Bees come down."
- DAVID** Well, maybe he did. Still-.
- CHARLIE** *(Looking saintly and concerned)* No. No. *(the others look at him. He places a kindly hand on Owen's shoulder)*
"Please- calm down."
- DAVID** "Please calm down." That's what he was saying, Owen. Not "Bees come down." I think that's good advice, too. *(Owen watches Charlie like a serpent)*
- BETTY** I knowed it was sump'm like that.
- OWEN** He said, "Bees come down."
- DAVID** Owen- "Bees come down" doesn't make any sense.
- OWEN** I know that! Thass why I'uz brangin' it to yer attention!
- DAVID** All right, Owen.
- OWEN** An' don't talk to me like that! "All right, Owen." Talk to me like I 'uz some half-wit kid, er sump'm.
- DAVID** All right. *(Catherine enters from upstairs, having prettied up some.)*

CATHERINE Well, looky who's here. The young Reverend David Marshall Lee, as I live and breathe. My, my- decided to make an appearance, did we, after bein' gone for a whole day?

DAVID *(A little surprised)* I've been gone for two days.

CATHERINE *(Surprised herself)* Oh ...

BETTY He brung home a perty little green van, too.

DAVID That's right. The company that burned down, you know, in Atlanta? They were so grateful to me and Owen for our help, they've lent me their Volkswagen van for my ministry until they rebuild. Isn't that something?

CATHERINE *(Looking out the window)* Very nice.

DAVID It's a much-needed gift, I'll tell you that. Right out of the ashes. Praise God. *(He smiles at the company)*

BETTY Ellard figured you 'us gonna sell vegetables from it.

DAVID Well, that's Ellard. *(He looks down with a grin and a shake of the head. Perhaps he is aware that no one joins him.)*

ELLARD *(Entering)* Hey

CATHERINE Hey, bro.

BETTY Ellard here's been teachin' Charlie English.

DAVID *(To Ellard)* Well, did you continue with that? That's fine.

ELLARD Yeah

DAVID Teaching him various words, and so on, were you?

ELLARD Yeah

DAVID Well, that's good. That's just fine *(He smiles at Charlie)* He-? Ellard-teach-you?

CHARLIE Indubitably. *(Everyone is surprised by this. Charlie turns to Ellard for confirmation)* Yes?

ELLARD *(A little dazed, but rising to the occasion.)* Yeah. Real good.

CATHERINE Ellard!

CHARLIE *(With an effort at first, then gathering momentum.)* He-teach- *(Correcting himself)* He-has taught-me many-new words. *(Everyone watches Charlie)* Conseedering it has only been two days.

CATHERINE Why, Ellard! That is amazing!

CHARLIE *(Verifying it with Ellard as he speaks)* Tomorrow-we study-prepositional phrases. Yes?

ELLARD Well, we might. Yeah.

CATHERINE I don't believe this, Ellard. David, can you believe all this?

DAVID *(Still cool and sweet)* Well, no, I- it's hard to believe, isn't it.

CATHERINE *(To Ellard and Charlie)* You two-first that courthouse business, and now this?

DAVID What?

OWEN What?

CATHERINE Yeah. I guess he's getting' compliments from the workers, and everything.

CHARLIE Yes *(Owen glares at David)*

CATHERINE *(To Ellard and Charlie)* All these achievements, I think we oughta have a party, or sump'm.

OWEN *(Through his teeth)* Yeah. *(To David)* Surprise party, maybe.

DAVID Owen?

CATHERINE Or you know what? I know what. Listen, y'all *(To Ellard)* Ellard, do you know what I'm gonna do?

ELLARD Unh-unh

CATHERINE By God, I'm gonna give you your inheritance!

ELLARD What?

DAVID Catherine-?

CATHERINE I am. Daddy told me if I ever thought you were smart enough to handle it, I was to give you half the family money – a hundred and twelve thousand dollars.

AUDITION SHEET

Auditions for this production have been scheduled for Saturday 28th May @ 2pm, Kucom Theatre, 1 Snow Wright Court, Andergrove. Further info, dates and times can be arranged by contacting Sarah Ralph via email sarahjralph74@gmail.com

If possible, please register your interest in role auditions using EventBrite or email sarahjralph74@gmail.com
To register your interest for general play involvement email sarahjralph74@gmail.com

Name			
Address			
Phone			
Email			
Age range <i>(please circle)</i>	Under 18	18 – 30 45 – 60	30 – 45 60 and over
Are you a current member of Kucom	Yes / No		
What role(s) are you interested in auditioning for? <i>(tick as required)</i>	Sen Sgt Froggy LeSueur		Charlie Baker
	Betty Meeks		Catherine Simms
	Rev. David M Lee		Owen Musser
	Ellard Simms		Klansmen (non-speaking)
If you are not cast in this production, would you be available to help with any of the following? <i>(please circle)</i>	Stage Manager	Props	Publicity
	Set construction	Set painting	Backstage crew
	Sound	Lighting	Front of House
	Costumes	Hair Styling	Bar
	<p>Members serving alcoholic beverages at the bar are encouraged (but not compulsory) to have RSA cert and have completed the FREE Covid Safe Certificate. A link can be provided.</p> <p>Due to changing Qld Government & Health guidelines regarding COVID all cast, crew & FOH should be mindful of their personal circumstances and how new policies may affect them.</p>		

Important information:

The Foreigner will be performed at the Kucom Theatre, 1 Snow Wright Court, Andergrove, on:
27, 28, 29 October & 3, 4, 5 November 2022

IF YOU KNOW YOU ARE NOT GOING TO BE AVAILABLE FOR ANY OF THESE PERFORMANCE DATES, PLEASE DO NOT AUDITION

All cast and stage crew are required to be financial members of Kucom Theatre.
A Membership Application form is included in this audition package as is an Image Release Form.
You do not need to be a financial member however to audition.



Kucom Theatre Inc.

PO Box 1130, MACKAY QLD 4740

ABN: 27691742387

admin@kucom.org.au

www.kucom.org.au

Ph: 0439685548

APPLICATION FOR MEMBERSHIP

Kucom membership is from 1st January to 31st December each year.

Please select [x] one of the following categories:

- | | |
|---|------|
| <input type="checkbox"/> Full Active Member
(involved in any capacity, full voting rights) | \$40 |
| <input type="checkbox"/> Full Active Member – each additional family member
(involved in any capacity, full voting rights) | \$30 |
| <input type="checkbox"/> Associate Member
(enjoy all privileges, no voting rights, cannot hold office) | \$27 |
| <input type="checkbox"/> Junior Member
(under 18, no voting rights, cannot hold office) | \$20 |

Name: _____

Address: _____

Postcode: _____ Ph: _____ Mobile: _____

Email: _____

What activities would you like to be involved in?

- | | | |
|---|---|---|
| <input type="checkbox"/> Acting | <input type="checkbox"/> Advertising / PR | <input type="checkbox"/> Assistant Director |
| <input type="checkbox"/> Backstage | <input type="checkbox"/> Costumes | <input type="checkbox"/> Director |
| <input type="checkbox"/> Film Unit | <input type="checkbox"/> Front of House / Bar | <input type="checkbox"/> Fundraising |
| <input type="checkbox"/> General Administration | <input type="checkbox"/> Grant Applications | <input type="checkbox"/> Hairdressing |
| <input type="checkbox"/> Lighting | <input type="checkbox"/> Makeup | <input type="checkbox"/> Organising Social Events |
| <input type="checkbox"/> Painting | <input type="checkbox"/> Play Selection | <input type="checkbox"/> Play Writing |
| <input type="checkbox"/> Producer | <input type="checkbox"/> Props | <input type="checkbox"/> Repairs / Maintenance |
| <input type="checkbox"/> Set Construction | <input type="checkbox"/> Set Design | <input type="checkbox"/> Sound |
| <input type="checkbox"/> Stage Manager | <input type="checkbox"/> Theatre Sports | |
| <input type="checkbox"/> Would you like to be informed of volunteer or paid work if it becomes available? | | |

Do you hold any of the following certifications/qualifications?

- Blue Card or Exemption
- First Aid
- Responsible Service of Alcohol
- Working at Heights
- Workplace Health and Safety Training
- Trade Qualifications (please specify): _____

Preferred payment by direct deposit to:

Kucom Theatre Inc. BSB 484 799 Account #203823067

Please sign, date, and scan the completed application, and e-mail to admin@kucom.org.au.

Signed: _____

Date Paid: _____

If you do not have access to Internet banking, please phone us on 0439 684 548 to make alternative arrangements for payment.

Secretary: Carolyn Roche

President: Bronwyn Grannall
Vice President: Maureen Coleman

Treasurer: Tessa King



KUCOM THEATRE INCORPORATED

PHOTO / VIDEO / IMAGE RELEASE FORM

I, _____, hereby consent to photographs/images and/or
(Name of Member / Parent / Guardian)

video footage of me / my child _____, being taken during
(Name of Member)

auditions, rehearsals, or performances throughout the period of financial membership this year by official show photographer(s) and/or video camera operator(s) appointed by the Management Committee of Kucom Theatre Incorporated.

I consent to such photographs/images and/or video footage being reproduced for the following purposes:

1. to publicise the above-named production in the media (including display on appropriate Facebook pages and the Kucom website)
2. to be included in programs for the production
3. to be retained for archival records of Kucom Theatre Incorporated (including display on the club's website)
4. to enable copies to be made available to other members of Kucom Theatre Incorporated as mementos of the production

I do not consent to any unauthorised use of photographs/images and/or video footage of me or my child.

Signed: _____ Signed: _____
(Member Applicant) (Signature of Parent/Guardian if under 18)

Dated: _____ Dated: _____