VAUDEVILLE'S MY HOME

By Ken Bradbury

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CAST OF CHARACTERS

Harvey Zimmerman
Clyde J. Fish
Emmanuel Thorndike Hooker
Joyce Hackman
Mrs. Scott
Mrs. Reed
Mrs. Wilson
Mrs. Peterson
Mrs. Arnold
Mrs. Gaglianno
Eloise Findley
J.T. McDowell
Elsie McDowell
T.J. and G.J. McDowell
P.J. McDowell *(Optional.)*
Emma Jean
Antonio Giovanni Gaglianno
Margaret Wilson
Willy Peterson
Sgt. Tim O'Sullivan

ACT I

SCENE 1: 9:00 p.m., Thursday evening
SCENE 2: 8:30 a.m., Friday morning

ACT II

SCENE 1: 12:30 p.m., Friday afternoon
SCENE 2: Just before midnight, Friday

ACT III

SCENE 1: 2:00 p.m., Saturday afternoon
SCENE 2: 8:00 p.m., The performance, Saturday night

CHARACTER AND COSTUME PLOT
(In order of appearance.)

HARVEY ZIMMERMAN: The Opera House janitor. Harvey's a cagey old cuss in his 60s. During most of the play he's dressed in bib-overalls and blue work shirt. In Act III, Scene 2, he wears either an old tuxedo, dinner jacket or suit.

CLYDE J. FISH: One-half of the infamous "Fish and Hooker" Vaudeville team. Clyde is probably the most stable of the two, possessing a good head for business in contrast to his partner's artistic approach. Once easy-going, he now struggles to keep his ambitious partner in check. Since their recent brush with the law, Clyde has developed a nervous attitude and a growing suspicious of everything having to do with his partner. He should be a bit shorter than Hooker although this is not completely necessary. In all scenes except the last he wears a 20s-style blazer and straw hat, with light trousers and a bow tie. In the last scene he's dressed very formally in an old tux, flashy blazer or smoking jacket. Both Fish and Hooker have singing parts.

EMMANUEL THORNDIKE HOOKER: Hooker fancies himself to be a true dramatic artist whose acting talents have been generally wasted in Vaudeville. In reality, his greatest talents are that of a con artist: a smooth talking, super-charmer who can convince almost anyone of almost anything. "All you really need is guts!" He is dressed in a similar fashion to Fish throughout the play.

JOYCE HACKMAN: President of the local National Alliance for Good Schools (N.A.G.S.). Joyce is a mature, active woman in her early 50s. She's obviously the social leader of the community: neat, prim, conservative. In all scenes except the last, she wears a 20s style suit. Her final scene costume is similar to the other N.A.G.S. ladies.

MRS. SCOTT, REED, WILSON, PETERSON, ARNOLD: Ladies of the N.A.G.S. ranging in age from 30-50. These gals are midwestern housewives: excitable, easily flattered, easily angered, but good-intentioned. They are dressed in conservative 20s-style clothing in all scenes except the last. In the final scene, they appear as a chorus line in clothing which is meant to be an imitation of the "flapper" look, with slightly shorter (knee-length) dresses, much jewelry (long beads, etc.) and dance hall-type feathers in their hair. They sing and dance in the play but talent in either skill is not necessary; and, although they spend a good deal of time on stage, they speak few lines. Mrs. Wilson and Mrs. Peterson have slightly larger parts.

MRS. GAGLIANNO: Another member of the N.A.G.S. Gina appears with the group and at other times with her husband, Antonio, the local butcher. Mrs. G. is a fiery Italian housewife, new to Ohio. She speaks with a definite Italian accent and is not at all bashful about speaking her mind. Strong-willed, she's more tolerated than loved in the community. She dresses much like the other ladies with the addition of a bandanna-type scarf which she wears in all scenes except the last.

ELOISE FINDLEY: The local spinster. Her age depends entirely upon her present mood, although she's obviously upwards of 70. She suspects everyone of everything. Eloise dresses in black *(Always in mourning.);* uses a cane *(More for sympathy and self-defense than actual need.),* wears the same neat little black pill-box hat, no matter the occasion, and walks in a very hunched-over manner, taking quick, short steps. In the final scene she may wear a more elegant black gown.

J.T. McDOWELL: Head of the mountain-bred McDowell clan. J.T. seems to have had very little experience with the outside world. A big man, he rules with an iron hand, and a slow but powerful drawl. He wears a well-worn white shirt and overalls throughout the play. In the last scene he also wears a small bow-tie. He plays a fiddle, guitar, wash-tub bass fiddle or jug.

ELSIE McDOWELL: Mother of the McDowell clan. Elsie is the plainest of the plain. She does nothing but stomp, clog, cry and play her kazoo. She wears the same print dress and out-of-date hat throughout the play. Her make-up should be without color and her expression dead-pan.

T.J. and G.J. McDOWELL: The boys. This pair has never had an intelligent thought cross their minds. Always calm, slow and deliberate, they speak in a backwoods drawl and wear a constant look of wonderment. They dress in overalls throughout the play, except for the last scene in which they add old white shirts and bow-ties. They may be either barefoot or wear large work shoes. They both play guitar. *(Three easy chords.)* If desired, G.J. may play a jug or kazoo.

P.J. McDOWELL: A girl or boy McDowell. This character is optional - a non-speaking part. If added, should enter with the McDowells and play kazoo or jug.

EMMA JEAN McDOWELL: A plain, but attractive girl in her 20s. Emma Jean possesses the only evident intelligence and beauty in her family. She wears the same simple print dress throughout the play. Emma Jean should be able to carry a tune.

ANTONIO GIOVANNI GAGLIANNO: The local butcher. A jolly, energetic little man in his 50s, who loves opera; since leaving Italy for Ohio, he has longed for his favorite music. During most of the play he wears a long, white butcher's apron spotted with blood. In the final scene he wears a gypsy-type outfit; bandanna, billowing blouse, gaucho pants and boots. Throughout the play he sports a mustache and an Italian accent.

MARGARET WILSON: Mrs. Wilson's pride and joy, and Willy's dramatic Juliet. Margaret is an attractive, well-groomed high school girl who spends most of her time fluttering her lashes and wearing a naive smile. She always seems to be dressed for church rather than a play, obviously the victim of her mother's unceasing desire to get her engaged to Willy. In the final scene Margaret wears a long nightgown.

WILLY PETERSON: Margaret's "intended," Mrs. Peterson's only son. Willy is dressed throughout most of the play in jeans and tennis shoes and a big bow-tie. Although a handsome young man, he seems to have little to do with the opposite sex, or at least with those girls whom his overly-protective mother has picked out for him. Like most boys, the stage holds no particular attraction for him; but also, like most boys, a few appeals to his masculine ego will lead him anywhere. In the last scene he is dressed in homemade Shakespearean attire. Waist-jacket and tights.

SGT. TIM O'SULLIVAN: New York detective. Sgt. O'Sullivan is a young-to-middle-aged, down-to-earth, dedicated, underpaid cop. He wears a dark suit, hat and vest throughout the play.

SETTING

The entire action of the play takes place in an old building - circa 1920, Pleasant Corners, Ohio, *(Just south of Columbus.)* on the stage of the old Pleasant Corners Opera House. The opera House is used mainly as a community center and is furnished with two card tables and chairs placed at LC and DL, an old piano RC, and a small raised platform UC. Other props may be added as space permits, such as old flats leaning against the walls, an old Victrola, dartboard, etc. The only necessary door is UR. A few entrances are made DL and DR, but these may be made around the DS edge of the walls, requiring no door. Light switch on wall, ULC.

NOTE: PROPS and stage suggestions are at the end of the playbook.

PLAYING TIME: Just under two hours.

End of Freeview

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