

My First Play

Written by

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Character Breakdown

Evangeline: Beautiful, strong. Must play age 20-60 (mid 20's to early 30's) and have a very good singing voice, more pop than classical or musical theatre, but versatile...Belting a D a must. French accent a must.

Gabriel: Strong leading man qualities. Must play age 20 – 60 (mid 20's to early 30's). Physically fit and handsome. Great singer, again, more pop than classical or musical theatre. French accent a must, closer to Quebecois French than France.

Baptiste: 5'6 to 5'8, actor should be early 20's. Loyal, fierce, funny. He is Metis, so dark features a must. French accent also needed.

Olivier: Metis. 20's. Broken, hard drinking. Fiddle player who is very musical. French accent.

Orchard LeBlanc: First Nations actress, 50+. Strong, handsome, calm, funny.

Rene Leblanc: 50+. Fiddler, folk singer. Irrepressible, funny, free spirit. French accent.

Father Felicien: 40's+. Leader, spiritual man, good heart and father and moral compass to his people. Tenor, though we could consider a baritone. (A soft high G with no vibrato important). French accent.

Hampson: British. 30-40. Villain. Emotional sadist, bully. Can put on "suave and kind" with great ease, to get what he wants.

Winslow: British. Good heart. Loves his country, uneasy about what he is being asked to do.

Cornflower: 20's. Beautiful, First Nations woman. Strong and wise beyond her years.

Synopsis of Scenes

ACT I

SCENE 1. A forest in the Scottish Highlands, about five on a May morning

SCENE 2. A road in Brigadoon, then MacConnachy Square

SCENE 3. The Brockie open shed, about noon.

SCENE 4. The MacKeith House, mid-afternoon.

SCENE 5. Outside the house of Mr. Murdoch—immediately following.

SCENE 6. Outside the Kirk of Brigadoon, at dusk.

ACT II

SCENE 1. A forest inside Brigadoon, later that night.

SCENE 2. A road in Brigadoon, later.

SCENE 3. The glen, soon after.

SCENE 4. A bar in New York City, four months later.

SCENE 5. The forest, (same as Act 1, Scene 1) — Some days later.

Classroom or conference room at a suburban community center. Four chairs are in a diagonal line. Christine and John are already seated. Anastasia enters.

ANASTASIA Is this the class for writing musicals?

CHRISTINE What? No – this is the playwriting seminar.

ANASTASIA That's it.

CHRISTINE Oh, I'm sorry, I thought you said musicals.

ANASTASIA Didn't you get the email?

(At this moment, the teacher, Perry, arrives, followed immediately by Helen. Perry conducts the class standing – he is very animated.)

PERRY Hello, class. By way of introduction, I'd like to go around the room. Each of you should introduce yourselves and give a short synopsis of the piece you are writing. *(He nods to Helen, who is still getting settled.)*

HELEN Me? Oh, okay. Well, I'm Helen. I'm an accountant. I took a course on accounting ethics last year, and one of the case studies was just fascinating, I thought it would make a great play. It's about the use of stock options in CEO compensation. *(Perry nods to Christine next.)*

CHRISTINE I am Christine. I am a Professor of History at the University, where I specialize in the History of Anthropology. My play is a one-woman show about an anthropologist who is in her eighteenth month observing apes in the African jungle without any human contact. It takes place entirely inside her tent, and mostly inside her head.

PERRY Okay. *(He turns to John.)*

JOHN *(Very intense and tortured.)* I'm John. My play explores love. Can love last? How does love give life meaning? Fundamentally, what is love?

PERRY Very good. *(He turns to Anastasia. We see the faintest smile of understanding between them.)*

ANASTASIA I don't have a piece written, but I heard that you were teaching this class, so I enrolled. I want to learn everything I can from you, particularly how to write lyrics. *(The other students look confused.)*

PERRY Great! Well, as I'm sure you've surmised by now – I'm your teacher for this course – Perry Pippin – you've probably heard of *Gone To Seed* – I wrote that.

JOHN *(always knowledgeable about the theater – he's showing off a bit)* That's a musical, isn't it?